

The Journal of the International Suzuki Association

INTERNATIONAL SUZUKI JOURNAL



Volume 4, Number 2

Fall, 1993

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THE INTERNATIONAL SUZUKI JOURNAL

Volume 4, Number 2
Fall, 1993

The Official Publication of
the International Suzuki Association
Dr. Shinichi Suzuki, President

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Translation by Kyoko Selden
Cover Photo by Takao Goto
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EDUCATION TO DEVELOP INTUITION AND SENSIBILITY IN EDUCATION

Shinichi Suzuki



In order for superior ability to be demonstrated, a variety of elements have to be combined. We can observe levels of gradation in any one of those elements, for example, the ability to achieve.

Looked at from the educational perspective, the simple fact of how a student achieves involves a complicated gradation of ability. The quality of education determines the degree of student achievement.

In fostering ability, therefore, I think it important to take into account the conditions under which high ability is created and the methods by which it can be achieved, instead of using our own limitations and prejudices as standards.

To create conditions under which high ability is born means to foster intuition. Once a material is given to a student, beginner or advanced, the instructor should utilize that material to help acquired skills approach intuitive ability.

This good method, with its gradual training of intuition and accumulation of it through countless repetitions, creates outstanding skills and high human ability. This superior educational method, which develops intuition from the beginner stage all the way up, is precisely the method people practice in fostering the ability to speak.

When we speak the mother tongue, thought and words are nearly directly connected. We must recognize this as superior ability.

Intuition is not created for the first time when one becomes a master. I consider it a natural result

of education when the effort to foster intuition is repeated from the beginner stage.

In brief, extraordinary ability is always demonstrated where there is education that consistently pursues acquisition of ability. In spoken language, such education is carried out that every child demonstrates extraordinary ability. Yet, when too many people demonstrate this ability, people take it for granted even if it is extraordinary. I believe that mother tongue education teaches us the method and principle of guiding human beings to extraordinary heights.

We find the superior level of our own language skills when we learn another language. Looking back at my study of foreign languages, I realize I was subject to a learning system that was remote from what I call "education that focuses on creating ability." It just barely allowed me to memorize and comprehend; the entire experience was a repetition of this. Thus, when speaking or reading in a foreign language, I always needed to retrace my scanty memory and judge with my hazy comprehension.

Such a result comes from educational common sense which holds memory and comprehension to be sufficient.

We must revolutionize this common sense. One aspect of our movement clearly demands such a change.

Train to Foster Intuition

In Talent Education, education means thorough training that fosters intuition. When children have learned to play Twinkle, for example, instructors help them develop the ability to play it with greater refinement and freedom until it becomes intuitive ability. We instructors face a problem when, adhering to traditional common sense, parents think it natural that their children should proceed to the next piece because they have already learned to play the last one.

This is what I would like all to understand. Parents who miss our point are unhappy that their children are not allowed to advance in pieces, so they become less enthusiastic about home practice. Contrary to instructors' ambition, such parents make

less and less efforts to have their children practice properly at home. So in classrooms of instructors who try hard to create ability in children, complaints can escalate to criticisms: "My child has been playing Twinkle, and is still not allowed to go forward." I would like such parents to think, "Finally my child can play the piece; this is the important time," and make even greater effort. Since the child can play the piece, effort promises quick improvement. You have just reached the stage where preparations toward greater progress are completed. If you grasp this chance to make efforts, your child's ability will multiply.

Exactly at the spot where instructors think, "This is the crux of instruction," parents tend to be controlled by the idea, "Now we go on to the next piece!" The result is a failure.

With such traditional common sense, students also cannot develop high ability in general education. Those reputed to be great educators have never accepted such common sense: they know how to develop ability and practice the method in ways their own fields require.

Ability always develops when people devise approaches necessary in each field for fostering skills to the point where they become part of intuition. The amount of demand for such ability corresponds to the height of the learner's ability. Thus, we should aim at education that enables skills to approach intuition, or that trains skills till they are intuitive. This is the crux. Ability that is created varies according to the varying degrees of what is demanded by the instructor. Since it is such a big question, to ignore it and merely advance in pieces means asking to stop fostering ability.

I emphasize education that fosters intuition because in music education it is so crucial that it makes no sense when it is missing. But if it is so in music, it must be similar in other areas, regardless of the forms of expression required. The only difference is that in music, in which intuitive ability is felt particularly strongly, its importance is absolutely evident.

To foster skills to the realm of intuition—if we enumerate those aspects of music education in which it is necessary, we must conclude that such training is crucial in all aspects.

1. For precise pitch, we cannot rely on measurement; we must gradually foster such intuition that the aural sense guides the instant, precise finger placement for producing the exact tone.

2. Instead of playing a piece while calling it back to memory, students should be able to play it in the same way as they speak without thinking in their mother tongue. Tone should lead to tone,

instantly demanding the next melody, enabling instantaneous preparation and performance.

3. Help students understand the resilience of the horse hair of the bow, so they will be able to perceive how to manipulate the bow in producing beautiful tone while keeping ideal contact with the strings. This requires training in intuitive understanding of what looks simple yet is extremely complex and important. Outwardly, it is just a matter of the bow travelling over the strings.

To delve more deeply, however, we face the difficulty of determining how to train a variety of students who can be divided into measureless variety of accomplishment from the beginner to the master stage. This, moreover, is but one of the numerous questions. Considered from the viewpoint of external appearances, this may be quite simple; from the viewpoint of fostering intuition, however, this involves stages of proper training and skillful methods of helping students comprehend through experience. This is a matter of the depth of education.

This may, therefore, lead to many failures of education if we wink. Unless we delve deep down and practice the educational method for fostering intuitive skills, we are unable to develop superior ability in our students.

I think this applies to education in general. Every aspect of education can be considered a question of external instruction and instruction in creating deep-rooted ability. For example, when we make a general statement that we have taught math to children and they are good at it, in fact there are endless gradations when we question "in which way" the children are good.

I may not be using the word "intuition" properly, but I believe that, like the ability to think, the ability to speak using language is an intuitive power. I would like you to understand that I include both intuition in the ordinary sense and intuitive/inspirational power, called *kan* in Japanese, when I speak of "the ability that develops toward the height of intuition."

In other words, by intuition I also mean the ability to instantly express something properly by way of action, word, or sound without requiring the time for conscious effort to search it out from memory, ponder, or check the data.

In fact, every human ability that is functional belongs to this realm of intuition in the broad sense.

When one runs forward and turns left at the intersection, one prepares—thanks to daily training—to turn at a proper place before actually making the turn. It's no good if one has to measure the distance or think about the curve before turning. Turning by car requires yet another skill: intuition in

operating the machine. One can make a turn while driving because the relationship between speed and distance is intuited through practice. distance is intuited through practice.

The same is true with learning written language. When intuition is nurtured to the extent that one can smoothly write so that it is as if words flow out of one's pen, the writing skills that one learned can truly function as ability. There is a tremendous difference in terms of ability between education that lets you just more or less recognize words you have learned and education that lets you write properly and instantaneously as your thought dictates.

You may laugh thinking that what I have written is hardly new; rather, too banal. The fact is that this education for developing intuition is uncommon in education in general. In particular, the type of education that develops intuition step by step from the beginner stage—or Talent Education—is rarely practiced. That is why I have stated my view concerning the importance of education toward intuition, though I know it is an extremely commonplace, natural principle.



Listening to Records and Tapes

One of the games I have children enjoy is that two children have a chat while playing Vivaldi a minor. The child who plays a wrong note loses. This tests how education toward intuition is carried out. If a child can play Vivaldi a minor while carrying on a conversation, I consider that the piece has been absorbed to the extent that it has enhanced the student's ability.

There is a gap between the ability to just barely play the piece and the ability to play it while carrying on a conversation. Naturally, I use this game simply as recreation, not as part of musical education.

Let the time used for learning to play a piece be one; in order to conduct education toward intuition, it's fine to use another one or two on it. Depending

upon the case, I sometimes spend four or five times the unit hour.

In doing this, the instructor has to make heavy demands. Since we are trying to let students make effort toward the better and the higher, we have to have the ability to show and let them understand the goal. Student ability develops in proportion to the instructor's ability. This is the reason that I always make use of today's technology in pointing to Casals, Kreisler, Thibaud, and other world class performers.

When Toshiya Eto, Takeshi and Kenji Kobayashi, and Koji Toyoda went to foreign countries and played before their teachers, those teachers may have wondered who could have raised them to such heights. Probably they did not realize that, thanks to such modern educational culture as records and tapes, these students had been able to learn from top European masters even while they studied in Japan.

Of course one cannot educate students merely with records, but at this point records still contribute greatly to developing superior sensitivity that raises the standard of education.

So, do not hesitate to utilize records as a condition for a "better environment." I make use of the method of having world class masters demand higher goals from students.

If possible I would like to build a beautiful, quiet studio for children, and, with a collection of the best records available, let them constantly listen to world class maestros. I feel that such a room furnished with the recordings of top class performers has better potential to produce outstanding students than local conservatories in foreign countries. I also think that this is a way to develop intuition toward superior musical sensitivity.

I consider the condition in which ability develops to be the same in every field. I do not think music any different from other areas in terms of developing ability. It is natural that each field adopt a different method, but there is something common when we consider the condition in which ability develops. Let's develop *kan* (intuition); let's carry out education toward acquiring intuition.

Educational Sensitivity

It has already been six years since I became acquainted with Kaname Hori. During this interval I learned many things from him. For example, I had never heard of "educational sensitivity" before. The term, which he mentioned frequently during our conversations, slipped from one ear to the other during the first one or two years; but as I started focusing on education, I began to understand the issue of educational sensitivity. Now I know how crucial an element it is for an educator. It may

be nonsensical that I, with such ignorance, had been advocating something like "talent education"—but then perhaps it is equally nonsensical that I am trying to write about educational sensitivity, having just begun to understand what it is all about.

What motivated understanding of educational sensitivity was that, having proposed that sensitivity was not inborn, I began to think about the conditions under which musical and other sensitivities developed.

One cold winter morning, three primary school teachers got on the train. They seemed to have run, for they repeated "it's so hot." They took seats before and next to me. One of them opened a window and said "so nice and cool." The other two also said "so nice and cool" and wiped their perspiration. Other passengers and I shivered with cold but dared not closed the window. Eventually someone in the adjacent aisle said, "please close the window."

I judged that these three teachers had no educational sensitivity. Those unable to consider others' feelings and be compassionate, I thought, must lack educational sensitivity. It is impossible to imagine the ability to observe only children's feelings. The ability to respond to others' feelings—that is at the center of educational sensitivity.

As with musical sensitivity, the quality of educational sensitivity is determined by how much delicacy can be felt. Educational methods can develop only where there is sensitivity. Then, those with superior educational sensitivity ought to be people who are not only loved by children but by adults as well.

The root of educational sensitivity is found in the delicacy of feeling, and the nutrition for that delicacy is love.

Farmers develop their sensitivity of growing vegetables perhaps with a mixture of love and economic interest: as they love what they raise, they also know how to watch the appearance of the leaves and think of what to do next in order to get a good harvest. Probably because economic interest is directly involved, vegetable seem to grow quite successfully.

With humans, unfortunately, we are not so successful. I wonder if such things as love and heart, which have little to do with economic interest, constitute vital elements of educational sensitivity.

I almost think that we might as well replace education with a contract system. Such a thought may eventually be introduced because this is an age when people clamour about money, money, money. I know I would be scolded by educators if I seriously suggest this now.

Anyway, my point is that no educational sensitivity can exist without love. But neither is love all.

One must also know the conditions for development, and this is the first factor for demonstrating educational sensitivity. The ability to know others' feelings and strengths is the second factor. Rich experiential knowledge of what leads to failure is the third factor.

Unless one has at least these three elements, one cannot demonstrate good educational sensitivity. What is crucial for an educator, in particular, is to look at and get to know individual children and correctly perceive exactly where each stands. Children develop each in their own different ways. Being able to look at them in as many thousands of ways is already a sufficient qualification for educators.

Those who lack educational sensitivity have no idea, even as they see children before their eyes, how they are doing now and will do in the future. Yet they think they see those children properly. Failures often result from confidence.

How does one develop educational sensitivity?

I have no definitive answer to that, but let me put down my conjecture: Avoid being a self-centered egoist; foster delicacy for responding to how others feel; learn to have insight into nature and think rationally; and along with this, develop a spirit of service and the ability to judge intuitively and properly. A combination of these, I think, is essential to educational sensitivity.

When adults realize they lack educational sensitivity, what can they do to start developing it? This too is a difficult question that is beyond me to answer. If this self-reflection is present, however, they already have a fair amount of sensitivity and there is not much to worry about. In order for them to enrich their sensitivity, I think it will be good for them to make greater effort to be human beings who can be loved by people. In other words, learn to serve others with sincerity. One's heart is narrow when trying to work just for oneself; but it becomes endlessly spacious when trying to work for others. The effort helps one develop toward greater delicacy.

The breadth of those activities of the heart leads to deeper ability, which in turn increases love, delicacy, and skills that are required for fostering children. If, in addition, one does not forget to make constant efforts to raise oneself to greater heights, one will be able to provide living education.

In brief, I surmise that educational sensitivity is a matter of heart and ability. (January, 1953) ♦

from *Talent Education*, No. 104

IN MEMORY OF YVONNE TAIT

Margery Aber

Dearly beloved, friend, professor, teacher, performer, musician, Yvonne Tait has departed during the summer, leaving us a bevy of wonderful memories and experiences - Cellists in particular, will recall her warm, sometimes mischievous sense of humor, but at the same time her dedication to the finest ideals. Children, so devoted and inspired by her wonderful teaching will themselves represent her as they display their achievements.

Yvonne was born in Canada, but became an American citizen during her professor days at Baylor University in Texas. Perhaps it was then that she became so interested in politics. She loved to read, study, lecture and argue the salient points of national and international affairs. However, her first love was music and teaching.

As a young cellist, during high school years, Yvonne and her two sisters formed a piano trio, the Tait Trio, giving concerts every where. They made a name for themselves there at Interlochen National Music Camp. Yvonne went to the Cincinnati Conservatory, studying under Walter Herrman whom she adored enough to name her cello, Walter Jr.! Later, she studied with the world famous cellist, Raya Garbousova. Her master's degree was from Teacher's College, Columbia University in 1945.

As a University professor, Yvonne taught at Baylor, Oklahoma, and Illinois Wesleyan. Then in 1976 she was introduced to the Suzuki philosophy and insisted, over the protests of the supervisor of music who thought she was crazy to leave higher education, that she wanted to try adapting Suzuki in the public schools. For 20 years, until her retirement in 1976, she taught in elementary schools in Tuscan, Arizona. During these years she also was a visiting professor in England, Sweden, Denmark, and Japan as well as at numerous Institutes in the U.S.A.

In 1977, as chair person of the American Suzuki cello committee, she went to Japan to work with the Japanese cello teachers on the repertory. She went



Yvonne Tait
(1914-1993)

again to teach, and in 1983 went to the International Suzuki Conference as teacher.

In 1981-82, Yvonne was a president of S.A.A. She spent much time traveling, visiting as many Suzuki programs as possible, observing, ascertaining, encouraging, counseling and affirming the fine work of Suzuki teachers everywhere.

Yvonne Tait has left sisters, nieces and nephews, and her dear friend Annamae Sharp as well as hundreds of students and ISA and SAA colleagues who have been inspired and loved by this wonderful lady. We give thanks for her gift of life, love, music, professionalism and leadership. ♦

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



The Suzuki Method is dependant on the respect for life force. Recently many traditional musicians have become interested in the Suzuki Method. They are beginning to realize that life is superior to talent and that the cold, competitive life of a traditional musician is not necessary. Suzuki philosophy promotes warm, cooperative sharing of the life force through music. In this context, naturally, everyone is equal. There is no teacher greater than any other and so we see one another as individually talented. I recognized that being alive is the most valuable and meaningful thing in the life of a human being.

The Suzuki Method's great objective is to apply music, humanity's common language that can foster people who can be moved, so as to help children throughout the world develop as human beings who can communicate from heart. In order to make an effort toward achieving that goal, let me quote three most important sayings from Dr. Suzuki's analects: first, "Man is a child of the environment", second, "Sound breathes life; without form it lives"; third, "Where love is deep, much can be accomplished". The Suzuki Method philosophy is epitomized in these three.

"Man is a child of the environment" is the starting point of the Suzuki Method. Consider the spiritual communication - between parent and child as well as between teacher and student - based on

ideal love that is symbolized by Dr. Suzuki's masterpiece, *Nurtured by Love*. When parents teach their children how to talk, there is no bullying or forcing. Parents talk to their children out of love, and children acquire speech while listening to them. While they acquire the skill to talk and think, they learn to love as well.

When living in a good environment, learning tone that breathes with life from a superior instructor, and coming into contact with the souls of Bach and Mozart through that tone and that technique, children's souls too will develop richly. They will become well-balanced adults, both intellectually and emotionally cultivated. When the world is one day filled with such people, Pablo Casals' prophecy that "Music will save the world" will come true. That is the ultimate meaning of "Where love is deep, much can be accomplished". To cooperate toward the realization of Dr. Suzuki's dream of such a global scale is the task of true Suzuki instructors and families.

We are not merely engaged in early education around us. We are preparing the foundation on which that great dream will be materialized. With this global consciousness, I think we should devote ourselves to music instruction.

In music today, many teachers try to take "talented" children and make them into professional musicians. Unfortunately, along the way many fine children learn not to love music, but to associate it with the strict, Spartan education they received. More and more teachers are now recognizing the positive educational system of the Suzuki Method and have turned away from traditional teaching.

When each child is developed to their highest ability, they can harmonize together on higher levels. If we only teach them tonally and technically then there will be no life and no expression in their playing. Only living expression, living performance, can stimulate children's right brain to develop emotionally. Suzuki Method, using the life force of each individual, has created a philosophy and educational system for all children and human beings. ♦

AROUND THE WORLD

THE 12TH SUZUKI METHOD WORLD CONVENTION IRELAND - 1995

Peter Malone
Chairman-Organising Committee

Teacher's course: 26th July - 29th July
Children's course: 29th July - 5th August

It is with great pleasure that the Suzuki Education Institute of Ireland invites you to attend the 12th Suzuki Method World Convention to be held in Ireland from the 26th July - 5th August, 1995.

The venue will be Dublin, Ireland's capital city, which is one of the emerging capital cities of the European Community. It is a cosmopolitan city with a strong historical flavour.

We are extremely honoured to have the President of Ireland - Mary Robinson as Patron of the Convention.

We are also grateful for the support of Coca-Cola, our main sponsors and Aer Lingus, Ireland's national airline, which has been appointed "Official Carrier" for the Convention.

The 12th Suzuki Method World Convention will focus on the theme of

SUZUKI SOUND - SPORT - SHARING

"Bringing the Suzuki name and philosophy to children and their families around the world."

The **Teachers' Course** will take place at Jurys Hotel, Ballsbridge and the College of Music in Adelaide Road from Wednesday, 26th July - Saturday, 29th July, 1995. The programme will include courses in piano, violin, viola, cello, flute, double bass, guitar, harp and singing as well as a research forum on Suzuki Education and other areas of music education.

The **Childrens' Course** will take place from the 29th July - 5th August, 1995. The venue will be University College Dublin, Belfield Campus and also the College of Music, Mount Anville School and St. Killian's School, which are all located close to the campus.

The programme will include;

- * Courses in piano, violin, viola, cello and flute
- * A research forum on Suzuki education
- * Master Classes in the above mentioned instruments, where appropriate
- * Kodaly classes and orchestras for students

We will also be including a special section in both the Teachers and Childrens programme on *Early Childhood Education*. We will hold a symposium during the Convention on this subject with participation from Early Childhood Educators from all over the world. We also hope to run a series of evening lectures for the local community to introduce them to the philosophy of the Suzuki Early Childhood Education programme.



Dr. Himo Kim hands over the ISA flag to Mr. Peter Malone, Chairman of the Organizing Committee for the 12th Suzuki Method World Convention in Dublin, Ireland in 1995.

Events during	the Convention will include;
30th July (Sun.)	The Official Opening Ceremony featuring the RTE Concert Orchestra and Suzuki trained instrumentalists
1st August (Tues.)	Lunch time concert at the National Concert Hall with the RTE Concert Orchestra and Suzuki trained instrumentalists
2nd August (Wed.)	Evening Concert at the National Concert Hall with the RTE Concert Orchestra and Suzuki Soloists
5th August (Sat.)	Closing Ceremony and Farewell Concert - Suzuki students

AROUND THE WORLD

Accommodation

A large block of reasonably priced accommodation has been reserved at UCD Village, Belfield Campus for the benefit of families. This is a development of superior three bedroom and four bedroom apartments, each with a bathroom, shower room, and a fully equipped kitchen/dining room.

Accommodation has also been reserved in some of the principal Dublin hotels located close to University College, Belfield - The Doyle Berkeley Court, the Doyle Burlington, the Doyle Montrose, the Doyle Tara Tower and Jurys Hotel & Towers. Competitive rates have been negotiated for Convention participants.

A block of rooms has been reserved at Jurys Hotel & Towers for teachers participating in the Teachers Course. Again prices will be very competitive.

Sightseeing

Sightseeing is a must for any Irish visit, and you must avail of this opportunity to "Discover Ireland".

Our Convention Secretariat will be operating a number of half day and full day tours during the week which will included the following;

- * Dublin City Sightseeing tour - visiting Trinity College to view the Book of Kells, the National Gallery and St. Patrick's Cathedral
- * A visit to the famous 14th century Malahide Castle in North Country Dublin
- * Newgrange and the Boyne Valley - this tour includes a visit to Newgrange, a Neolithic Passage Grave older than the Egyptian Pyramids
- * Glendalough - a visit to the ancient monastic settlement of Glendalough in the heart of the Wicklow mountains

For those who would like to extend their stay in Ireland on a pre - or post - convention tour, our Convention Secretariat will be offering the following programmes;

Open Hotel Vouchers + car:

This programme is available from Dublin, Cork or Shannon and operates on the basis of vouchers for hotel accommodation which are used together with a booklet with a comprehensive list of Grade A & B hotels located in every county in Ireland from which you can choose. The hotels range from village inns to large modern hotels.



Farmhouse Open + car:

This programme is also available from Dublin, Cork or Shannon and is operated on the basis of vouchers which will be given to you together with a list of farmhouses from which you can choose - ranging from large modern farms to traditional thatched homes.

Special Hotel Programme:

This self - drive programme will be based on accommodation in the Jurys Hotel Group, which has properties located in the most scenic areas of Ireland - Waterford, Cork, Galway and Limerick and will allow delegates the opportunity to enjoy the beauty of Ireland at leisure whilst staying in first class hotels.

Extended Coach Tours:

The Convention Secretariat will also assist delegate who wish to avail of extended coach tour packages. These packages combine rail transfers and coach tours with the accommodation type of your choice and cover the main scenic areas of Kerry, Shannon and the Galway areas.

We look very much to welcoming you to Ireland and to bidding you "Cead Mile Failte" - a hundred thousand welcomes!

Please contact the Convention Secretariat for further information;

12th Suzuki Method World Convention
Convention Secretariat
International Conference Consultants
14 Duke Street, Dublin 2, Ireland
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AROUND THE WORLD

European Suzuki Association News

DENMARK

The Danish Suzuki Institute, Copenhagen

At the time of writing, the Danish Suzuki Institute is preparing for its 9th annual concert in the Tivoli Concert Hall on 23 April. This is an event that all our students are looking forward to. Everybody is playing, even the little new ones are fiddling along in the Twinkle Variations - except for the pianists. Only a few will play solos or handle the toy instruments in L. Mozart's Toy Symphony.

Our chamber orchestra had a number of concerts this year and played music by: Albicastro, Concerto for Strings; Handel, Concerto Grosso, No.7; Buxtehude, Cantata; Haydn, Divertimento; L. Mozart, Toy Symphony; Bartok, Ten Easy Pieces.

A new instrument has been added to our string family in the Institute: The Double Bass. Teacher is Mette Hanskov, a Suzuki mother and leader of the bass section in the Royal Orchestra. She has made her own double bass school and her 2 pupils are developing very well. One of them is already the proud bass player in our youngest orchestra.

Two former students from the Danish Suzuki Institute have received a grant of DKR each for studies abroad.

Last September two violinists from The Danish Suzuki Institute began their studies at the conservatory, and this year two viola players will follow them.

I cannot help thinking that when I started the Suzuki teaching in Denmark twenty years ago (September 1972), many skeptical eyes were following me. Today there are many Suzuki programmes in this country, and quite a number of Suzuki trained students have entered the conservatories; exactly how many I don't know except that 25 of them are "my children". Six are already members of professional orchestras and of these two whom some of you may remember,

Johannes Soe Hansen and Christina Aarstrand were recently appointed concert masters in the Danish Radio Symphony Orchestra. It seems that even though the Suzuki Method has other aims, it also provides a solid foundation for those who choose a professional career.

The next National Workshop takes place in Copenhagen on October 16, 17 and 18 1993.

Tove Detreköy

FINLAND

The Finnish Suzuki Association presented a Christmas Concert on 12 December 1992 in Helsinki's famous Tempeliakirkko (the underground Rock Church), in which cellists, violinists, Suzuki singers and flutists performed. Soprano Raita Karpo was featured soloist at the concert, which was a major fund-raising benefit for the Association. Another fund-raising concert - this one in aid of Somalia - was organized by the Undenmaa Suzuki Institute to coincide with Finnish Red Cross Day of Famine on September 29, 1992. The program included solos by Suzuki piano, violin and singing students as well as performances by leading musicians of the Finnish musical community. Ticket sales from the concert raised over u5,000, with all proceeds going directly to the Finnish Red Cross Emergency Relief Fund. The organizers of the concert would once again like to express their thanks to all those who participated in making this dream a reality.

A winter Suzuki workshop was once again held in Vammala, from January 8-10, 1993. 75 children participated in group lessons which were given on all instruments. The 6th Annual Summer Suzuki Workshop was held in the same venue (Hotel Ellivuori, Vammala) July 5-7, 1993.

Flute 1992-93

A group of over 20 Finnish Flute teachers, students and parents under the direction of Marja Leena Makila participated in the Suzuki Flute course, led by Toshio Takahashi, which was held in July 1993 in London. Four teachers participated in the ESA flute exams and successfully passed level 1 and level 3. Eleven teacher trainees attended the flute course which was held in Kerava at the end of the year, directed by Sarah Murray from England.

AROUND THE WORLD

Violin

Violin teacher training continues on a regular basis with Hannele Lehto, Marja Olamaa (Level 2-5) and numerous weekend courses, as well as the Jyrki Pietila (Level 1). Teacher trainees have had opportunity to receive individual private instruction.

The Kapyla Music School presented its traditional Mikkeli Day concert at the Tuomio Kirkko in Helsinki. The Kapyla Sukukijouset group has also been very active, and has performed on numerous occasions throughout the fall and winter. A highlight of the fall for many Suzuki violinists in southern Finland was the opportunity to participate in individual and group lessons given by Hachiro Hirose, of Tokyo Talent Education. Yuko Hirose most graciously attended a small informal concert of Suzuki pianists and inspired the children with her performance of Liszt! We are anxiously awaiting her forthcoming CD of Scott Joplin and traditional folk music for the piano, which she recorded at Jarvenpaa Hall in November 1992. Mr. Hirose's genial presence, combined with his unwavering persistence, has made a marked difference in the children's perception of tone production and the importance of good basics. We are very grateful to them both for having given so generously of their time and expertise during their week's stay in Finland.

Piano

Maarit Honkanen-Hilli spent nearly 3 months at the Talent Education Institute in Matsumoto last fall. Teacher training continues under the direction of Ruth Miura. A group of nearly 30 teachers, students and parents are planning to attend the Piano Workshop in Kolding, Denmark from 2-7 April 1993. Several teachers will be sitting their ESA examinations at the end of the course.

Cello

Carey Beth Hockett was guest teacher in February at cello courses in Helsinki, Kuopio and Oulo. Five teacher trainees and large numbers of children participated in the courses.

Singing

The city of Vantaa and Suzuki families inc. hosted the American violin group "Singing Strings" on their

visit to Vantaa in August 1992. A day cruise was organized before the concert, which was held in the Martinus Concert Hall. The annual United Nations Day concert was once again held on October 10, 1992, under the patronage of Vantaa's city mayor. The young performers sang in ten different languages, accompanied by a chamber music trio, to an audience which included guests from several foreign embassies.

A group of over 30 Suzuki children and parents, led by Paivi Kukkamaki, departed for the United States on December 12, 1992, on a journey which was to be for several around-the-world tour ending in Australia. The performers (Suzuki singers as well as instrumentalists) ranged from 2 to 17 years old. Susan Matthews and her group of Suzuki families acted as hosts during our stay in Texas, during which two concerts were held in Houston and Dallas. The Finnish Suzuki families are looking forward to offering hospitality to Susan's group on their visit in the spring of 1995.

The tour continued onward to Sydney and Melbourne, Australia, for the Pan-Pacific Suzuki Conference which was held in January 1993. Fifty singers participated, as well as expectant mothers and babies' groups. There were lectures and demonstrations in addition to daily lessons. The conference ended in marvelous spirit with a rendition of Beethoven's Ode to Joy in which the audience participated in addition to the orchestra, Suzuki instrumentalists, and singers.

Introductory courses in Suzuki singing were held under the direction of Paivi Kukkamaki in Iceland in October 1992, and Peru January 1993. The courses were attended by early-education specialists and singing teachers. The two courses which were held in Peru were well attended, with nearly 50 participants at each.

*Paivi Kukkamaki
(translation: Ruth Miura)*

GREAT BRITAIN

The BSI will be celebrating its 15th anniversary with a National Children's Concert at Symphony Hall, Birmingham on 2nd May. The proceeds will be shared with Action Research, a medical charity which is especially concerned with research into conditions which affect children. The concert will feature a West Midlands Suzuki Orchestra, which has been brought together for the concert from

AROUND THE WORLD

Australia and Great Britain. During the course, the first European flute exams were held and a new flute teacher training course for Britain was established. Mr. Takahashi also gave an excellent presentation to The British Flute Society's conference at the Royal College of Music. This also resulted in a number of general inquiries throughout the year. Mr. Takahashi also visited the violin course at Hitchin and gave a talk about his work and an interpretation class based on a Puccini Aria. This was greatly enjoyed and appreciated by everybody on the course.

There will be another flute workshop for teachers and children with Mr. Takahashi in London this year, from 24 to 29 July. The course director will be Belinda Youn, and more flute exams will be held.

The BSI's Annual General Meeting will be held at Hitchin during one of the regular teacher training weekends on 26th June 1993. The guest speaker will be Joan Dickson, who will speak on how to cope with nerves in performance. On the following day she will direct a chamber music workshop for Suzuki students. Joan Dickson is an eminent cello teacher and former chairman of the European String Teachers Association. She is also a vice president of the BSI.

Teacher training courses continue at Hitchin for violin and piano. A new Flute course with Belinda Youn will start in London in July, and Carey Beth Hockett will direct a new cello course (mostly to be held in London). This will start at Bryanston, Dorset in August 1993, and examinations are planned for August or early September 1994.

Birte Kelly

ITALY

The Suzuki school was set up in Italy in the small town of Chiaverano near Turin in 1975 by Lee and Antonio Mosca on their return from a period abroad. The school was subsequently moved to Turin when Lee and Antonio became Conservatoire professors and soloists of the RAI Symphony Orchestra. They involved three other artists in their pioneering campaign (no one in Italy at that time knew about the Suzuki Method),

all three experienced teachers and soloists - Gabriella Basio (Conservatoire Professor) to teach harp, Elio Galvagno (teacher and member of the Suzuki Guitar committee) to teach guitar and Elena Enrico (pianist, composer and general musicianship teacher in the state school) who devised a course "Ritmica Strumentale" which prepared the four year olds rhythmically, physically and musically before taking up the instrument that they wished to play.

With such a team, the school made great headway with excellent results and thanks to the school orchestra, the Suzuki Orchestra of Turin, which gave numerous concerts and television appearances, the Suzuki Method and the school became well-known and esteemed throughout Italy.

In 1985 Dr. Suzuki paid the school a visit during his trip to Venice when Italian and Japanese children played together with Uto Ugli. He authorized Lee and Antonio Mosca to supervise his method in Italy, and he recognized the Italian Suzuki Association as the only Italian organization allowed to use the Suzuki name and logo.

The Italian Association which was formed in 1985 by professors of teachers of the school is organizing a center where conferences and meetings between pupils and teachers from all over Italy can be held. The center, which is dedicated to Dr. Suzuki, has already partly begun to function; last summer it hosted young pupils from all over Europe who together with the pupils of the Turin Suzuki School gave a memorable concert as the 1st European Suzuki Orchestra in the Royal Palace Gardens in Turin for the famous festival "Settembre Musica".

This year the Suzuki Orchestra of Turin hosts the famous Kodaly Choir of Budapest and together they perform at the opening of the festival of Closta, after which they tour Hungary. The teachers and



The students of Elio Galvagno, Saluzzo, Italy

AROUND THE WORLD

Letter to Dr. Suzuki

Astrid Ramnetjell
Suzuki mother of Norway

Dear Dr. Suzuki,

Having just got back from a Suzuki-seminar at Skokloster, 50 km. from Stockholm, Sweden, I am even more enthusiastic than I have been for the last 4 years.

This letter is written by an ordinary *Suzuki-mother*, next to the North Pole, which means Oslo, Norway. As one of the *Suzuki-fathers* said about a year ago, "I do not count time according to the birth of Christ anymore, now it is before and after the discovery of the Suzuki Method."

I work as an educational psychologist, helping children with learning disabilities. You would not imagine (or perhaps you would) how much your way of analyzing/thinking has helped me in my daily work. Over and over again I meet youngsters that have been exposed to useless learning methods, and thus lost their self-confidence. These kids have been exposed to a lot of tests, diagnosed as so slow learners that we really cannot expect much from them, labeled with IQs far below average, but --- they speak perfect Norwegian, they are even logical. So, thank you for: "No step is too small", for "All children *can*, but some need more time", for "Repetition, repetition in hundreds of different ways". I do agree that a person's IQ can be raised dramatically, it is all a matter of support and environment.

Situation in Norway

We have children that has been taught after your method for 5 years, by a super teacher, Anne Berit Halvorsen. She is the only teacher in our country using your method for violins. She works at our local School of Music in Borun - a suburb to Oslo -. The School is run by the Commerce of Borun (public - not private). We have these schools all over the country, they numbers hundreds.

But the Suzuki Method has not yet spread, due to lack of teachers. Our music teachers have not yet

pupils of the Turin school wish to thank the European Suzuki schools that sent the pupils last summer to form the European Suzuki Orchestra and they hope that other occasions will come about so that they can live together the true spirit of the Suzuki Philosophy and be enriched by friendship through the international language of music.

Lee and Antonio Mosca

From *European Suzuki Journal*, Spring/Summer 1993

SWITZERLAND

In many Cities of Switzerland, namely, Basel, Berne, Bienne, Geneva, Lausanne, Lucerne, Neuchatel, Winterthur and Zurich, there are ongoing Suzuki programs for the violin. In Geneva, Basel and Lucerne there are also piano Suzuki programs. The teachers organize workshops and concerts regularly in their respective cities and when we can, we bring together students from other areas. Last November, 25 Geneva violin and piano students and many parents traveled together in a reserved Suzuki train to Locarno to give a concert at a school called the Vivaldi Academy. We all enjoyed the trip and the concert so much that it became a highlight of 1992.

In May 1993, Lola Tavor presented seven piano students in the International Competition in Stresa, Italy. As always, her students played very well.

In June 1993, the Conservatory organized a special concert at Radio Geneva to mark my 20 years of Suzuki violin teaching. Four of my former students who are now professionals performed works of Chausson, Saint-Saens, Khatchaturian and Ravel. And I take this opportunity to let John Kendall know that his edition of the *Dancla Variations of Twinkle for Four Violins*, which ended the concert, enjoyed a great success.

Students here perform often at schools and in hospitals besides taking part in community music festivities.

We are looking forward as always to another year of Suzuki events.

Judith Berenson

AROUND THE WORLD

discovered your method, but I am sure they will, at least they will *have to* sooner or later, as parents in Borun are fighting to have their children taught by Anne Berit. Whenever and wherever the children perform, the press is full of superlatives. But along with this, we find Anne Berit's colleagues very negative. Perhaps it is hard to swallow that these small children are playing pieces from Book I till Book VI. There are now 25 children, from the age of 3 till 9 who are being taught by your method, and as I said, Anne Berit teaches them all.

The Parents feel like a big family, we get together quite frequently, have concerts and social gatherings. We have established friendship for life. This is really life - quality!

But we are, struggling along, perhaps stuck at the moment, as our teacher's capacity is limited, of course. Struggling with resistance and scepticism from professional musicians, but I suppose every country has had the same kind of problems and met the same negative arguments. But we are not to be stopped, because what is now started is not possible to stop, it is only a matter of time. We are working hard on how to find solutions.

Last autumn, November 1992, we arranged the Seminar at the National Conservatoire of Music in Oslo. We invited students and professors to attend this week-end seminar, got hold of Sven Sjogren from Sweden (He is the one who has translated your book, "Nurtured by Love" into Swedish) as a lecturer and instructor. Approximately 150 to 200 came to listen, but the response so far is rather silent. But we plan to arrange another seminar sometime next year, and perhaps get hold of some of the teachers we got familiar with in Sweden this summer. Then we will send out special invitations to *important people*.

A Norwegian Suzuki Association

We are just about to establish a local Suzuki Association connected to the Swedish Association, we have already applied and received a positive answer. Since I have experience from leading the National Association of Educational Psychologists for 5 years, I have taken the challenge of being the leader for the time being, hoping to establish a permanent Association in Norway.

We hope one day to send our fantastic teacher either to your Institute in Matsumoto or to the USA for a shorter period. But for the time being she has a baby of 10 months old and a daughter of 9.

Coincidences

It is strange how coincidences occur, like you describe in "Nurtured by Love". I, myself, is an example of such.

When my youngest daughter was 5 (now 9), I rang our local School of Music, asking if they had anything to offer 5 year olds. The answer was negative.

I had by then, through my eldest daughter (now 24) and musician in Paris (clarinetist), discovered that her dedication to music had enabled her to master any subject at school very well. It applied to languages as well as Math. She now says she was so organized and analytic-thanks to her musical interest.

So, on behalf of this experience, I wanted the small one to have the same ability to learn whatever she might be interested in. A couple of months later, Anne Berit rang me up asking if I was interested in letting the small one learn the violin. I said *yes* immediately without hardly having seen a violin, but I knew it had to do with music. At that time any instrument would have done. Anne Berit asked if I was willing to do a lot of following up. Of course I was, I knew I was a good "follow-upper" thinking of chauffeuring and cake-baking. Imagine what a surprise I got when I realized I had to learn how to play the violin up to Twinkle variations, *myself!* But what a joyful experience.

My aim and intention with writing this letter to you, is to tell you that your method *works* and spreads even as far north as Norway. I also want to thank you sincerely for having dedicated your life to the most important thing in life: making a better world for *Mankind, People and Children*. I know you are nominated for the Nobel Peace Prize this year; if anyone deserves it, it's you.

Thank you so much for inspiration and understanding. ♦

*"Where Love is deep,
much will be accomplished."*

—Shinichi Suzuki

AROUND THE WORLD

Suzuki Teaching in Iceland

Haukur F. Hannesson
Country Representative of Iceland
to the ISA

Suzuki teaching started in Iceland just over a decade ago, when Icelandic teachers educated in England and America returned to Iceland to introduce the method in Iceland. In 1985 the Icelandic Suzuki Association was founded as an umbrella organization for all Suzuki activity in the country. The association joined the European Suzuki Association in 1987 as an associate member and became full member in 1989 upon fulfillment of conditions laid down by the ESA for full membership, i.e. having a teacher training program.

In 1987 Haukur F. Hannesson, acting on behalf of the Icelandic Suzuki Association, approached the Icelandic Ministry of Education and the Reykjavik

City Council for a grant to run a music school in Reykjavik based exclusively on Dr. Suzuki's philosophy of teaching children. This move was necessary as the teachers teaching the Suzuki method could no longer cope with the demand and waiting lists started getting longer and longer. The Ministry of Education and the Reykjavik City Council, through the personal support of both the Minister of Education and the Mayor of Reykjavik, agreed to give a grant to run a music school which equals the amount of all wages of seven fully employed music teachers on annual contracts. This decision was based on an Act of Law that was specially created in 1976 allowing local and national government to grant financial support to both music schools run by local councils as well as privately owned music schools. Thus the Reykjavik Suzuki School of Music (Tonlistarskoll Islenska Suzukisambandsins) was founded in 1988. The school is owned by the Icelandic Suzuki Association. It operates in its own building in Reykjavik.

This proved to be a good move and today there are 180 children, ages 3 to 15, studying violin, cello and piano in the school. There are ten teachers employed at the school, most of the on a full time

basis. The director (and one of the cello teachers) is Haukur F. Hannesson.

This coming autumn the school will start a small programme of 'Singing in the Suzuki Style', Paivi Kukkamaki from Finland, who started 'Singing in the Suzuki Style', came to Iceland in the autumn of 1992 to give an introductory course to singing teachers. An Icelandic singing teacher, Helga Bjork Gretudottir, became really interested and will be studying with Paivi in Finland this coming autumn and following that, set up the program in Iceland with Paivi's assistance. This is an exciting new addition to the Suzuki movement in Iceland.

During early years the main problem in spreading the method in Iceland was a lack of teachers. In 1989 the Icelandic Suzuki Association decided to set up teacher training courses according to the standards set by the European Suzuki Association. Since then 30 violin, cello and piano teachers have participated in these courses and passed ESA examinations. This is an interesting fact from a statistical point of view as there are only 261,000 inhabitants in the whole of Iceland, making the ratio of Suzuki teachers per capita - one Suzuki teacher for every 8,700 inhabitants of the country! This is certainly the highest number of Suzuki teachers in any European country, if counted as percentage of population, perhaps the highest number in the world! Teacher training is carried out by teacher trainers recognized by the ESA, Lilja Hjaltadottir, violin, Haukur F. Hannesson, cello and Peter Hagn-Meincke from Denmark on piano.

The Icelandic Suzuki Association has in addition to organizing teacher training and running a music school, played an active role in promoting the Suzuki method in Iceland as well as running annual National Workshops in different parts of the country. Suzuki teaching is now spreading to the community music schools and has a great influence on all music teaching in the country.

Suzuki teaching in Iceland has reached a level of stability and acceptance which is an important base for further development. All children are talented and this talent can be developed. This is a message that we continue to send to our environment and hopefully one day all children will be nurtured by love, so that their talents can be fully developed.

As I send my best wishes to the ISA, I would like to say a special big thank you from all of us in Iceland to Dr. and Mrs. Suzuki for making it all possible. ♦

AROUND THE WORLD

Suzuki Strings of Los Angeles Perform in Mexico

Idell Low
Director of
Suzuki Music Program of Los Angeles

The Suzuki String of Los Angeles, under the direction of Idell Low, traveled to Hermosillo, Sonora, Mexico for the weekend of March 19 to 22, 1993. They presented a concert celebrating the tenth anniversary of the local music school directed by Dr. Leticia Varola. Martha Perez, the director of the Hermosillo Suzuki Program coordinated the entire weekend.



Martha Perez (left), teacher in Hermosillo and author

Several year ago Martha Perez and her students attended the Occidental Summer Suzuki Institute in Los Angeles. During the Institute week they performed a concert of Mariacha music. At that time the idea occurred to me that we might travel and play for their students and families. The weekend was finally arranged.

We flew on Aeromexico to Hermosillo with eleven advanced violin students, one cello, one accompanist and two parents plus the director. The flight is short from Los Angeles. After the normal government procedures we were met, signs in hand,

by the students, parents, T.V. and Martha. There certainly was much excitement. What a wonderful cultural exchange our students were experiencing. They now had the opportunity to practice their Spanish and music. Friday evening was taken up with a welcoming dinner and then to host families.

On Saturday morning we rehearsed at the concert hall Sociedad Sonorense de Historia followed by a TV presentation with students performing the Bach Double Concerto and the Odyssey String Quartet played Haydn.

Our evening concert was a resounding success with a standing ovation. The audience really loved the program and I can report that each student played beautifully. Following the concert, a dinner was hosted by Dr. Varola at a lovely local restaurant.

Sunday morning, after the religious services, the group performed at the church of the Perez family to a very enthusiastic audience. The afternoon and early evening were spent swimming and having fun at the beach at Kino Bay on the Gulf of California (Sea of Cortez). Monday morning we flew back to Los Angeles. The students, parents and teachers were very grateful for the musical and cultural experience. Mrs. Perez and her kind families were such gracious hosts. It is good to have such fine neighbors to the south of our border. ♦

The Suzuki Method in Cordoba, Argentina

Odina Lestani de Medina
Coordinator, Suzuki Method of Cordoba

The Suzuki Method of Cordoba, Argentina, functions within the School of Arts of the National University of Cordoba. Children from ages 3 to 17 integrate the student groups, many of them pursuing further University studies after age 18, mainly in the career of instruments (violin, viola, violoncello or piano).

The financial support for the Method is covered in part by the University - which grants room facilities and salary for a number of teachers - and in part by the Suzuki Method Parents' Association which provides other wages and promotes various

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activities. Both entities coincide in the organization of concerts, student and faculty auditions, lectures, travel, television and radio broadcasts and recreational events.

The Suzuki Method of Cordoba began as a pioneering work of Prof. Dolores Oliva Soaje de Bermann. After nearly twenty five years of existence, Prof. Bermann continues to be the true source of inspiration for the Method. In the beginning she traveled to Japan, and worked with Saburo Sumi. Later, with Prof. Alfred Garson in the U.S.A., she received further impulse on the philosophy of the Method. Prof. Bermann, herself an outstanding violinist, soon devoted full time to teaching young children. In time, as age requirement for beginners lowered and new faculty members initiated, the Suzuki institution grew up. In successive opportunities in 1986 Cordoba received the visit and inestimable experience of Prof. Garson himself and a number of other reputed teachers, like Prof. Jacquelyn Corina, Hiroko Primrose, Beverly Graham, as well as a group of 11 young American students, touring South America. The same year, Prof. Willem Bertsch also spend time lecturing, teaching and offering master classes.

Argentina, and Cordoba in particular, has been present at international Suzuki events. In 1985 Prof. Bermann and Prof. Odina Lestani de Medina attended the 8th Conference and Festival in Edmonton, Canada. In 1987, Prof. Bermann traveled to Germany, together with representatives of the Parents' Association, for the Berlin Conference and Festival.

Likewise, groups of Brazil and Cordoba have exchanged experiences in meetings held in both countries.

Starting in 1991, several faculty members have attended the annual Suzuki Festival in Santiago, Chile, working under the guidance of Prof. Marilyn O'Boyle in violin and Caroline Blondet in piano. With a present enrollment of 274 students - violin, 154; piano, 106; viola, 6; cello, 5; flute, 7 - and a faculty roster of 27, the Suzuki Method of Cordoba gives a measure of its growth. Young students of yesterday are teachers of today. Many of them have obtained scholarships and grants, allowing them travel and further experience. Former students are presently members of important and well recognized orchestras and ensembles: Camerata Bariloche, Orquesta Filarmonica de Buenos Aires,

Orquesta Sinfonica de Cordoba, Orquesta de Cuerdas Municipal. Some also went on pursuing important careers as chamber musicians and soloists. ♦

Report from Brazil

Maria Ines de Mello Teixeira
Cultural Director, AMMS

The First Winter Piano Course -Suzuki Method- AMMS - with Professor Nehama Patkin, was really a great success. There were more than 120 students and teachers from many parts of Brazil, and of course parents too. The interest of the traditional teachers in the Suzuki approach was really remarkable!

During the week (July 5 to 10, 1993) the harmony and friendship between people as well as their participation in all events offered, gave us the impression that Brazil is a fertile field to develop the Suzuki Method. We are beginning to raise of the level and training of our teachers.

The traditional teachers that came to the Winter Piano Course were very surprised to see the efforts of every one especially the parents. Wonderful parents worked hard They happily to make their participation in the course their best. Everything was very well organized with much enthusiasm.

The sponsor of the International Suzuki Association was the main reason for Nehama Patkin's coming. Her presence among us was such a very good experience not only for the teachers, but also to the students and parents. We, from AMMS and Brazilian Association of Suzuki Teachers, thank you very much for ISA's help in this event, and we are now preparing a video cassette summary about the Winter Course. We intend to send it you as soon as possible.

We in Brazil wish you a wonderful time in Korea. Please send our best regards to Dr. and Mrs. Suzuki. Tell them that we always remember all of you in Japan where the Suzuki Method began, and the beautiful work you continue to do for people all over the world. ♦

IN THE BEGINNING

Michi Hirata North

"Oh, no! Koh-Chan's Papa is dead!" Suddenly my parents, maids and everyone were running around and trying to figure out what to do when Mrs. Toyoda called to inform my parents of the tragic news. I, as a little girl, observing this and not comprehending all of the helter-skelter atmosphere around me, found myself shouting at them, "Why? He just left the house here!" But nobody responded to my cry. My mother kept saying over and over, "If I had made him stay and eat lunch with us, this wouldn't have happened!" I did remember mother asking Mr. Toyoda to stay for lunch - she always had friends eating with us. Mr. Toyoda was telling her that he had his pupil waiting at his house, so he must leave right away. So he left in haste and on his way home we learned that on one of Tokyo's narrow winding streets he was caught on his bicycle between a truck and a car and was killed instantly.

That was in 1941 but I remember the events like it was yesterday. Mr. Toyoda always rode his bicycle. Even before 1940 usually his son, Koji, was on his back as he brought him to our house for his violin lessons with Dr. Suzuki along with other violin students such as Toshiya Eto and Kenji Kobayashi. Since I was an only child at the time, I always looked forward to those pupils coming so I could have some other children my age to talk to and play with. You see, in Japan, you are just assigned a day for your lesson and you come and take your lesson on a first come basis. So sometimes, parent and child would wait a rather long time before starting the lesson.

On this particular day, Mr. Toyoda came alone (but as usual was riding his bicycle) to talk with my father and make plans and arrangements for a joint-recital by Koji and myself using orchestra. By this time the war had started and the Ministry of Education told us that no young person could nor should be allowed to give a recital by themselves, but that more than one person could do so together. As all of the plans were made at that point, Mr. Toyoda left the house and was waving good-bye to us as he rode away on his bicycle.

At that time of my life, I especially looked forward to those boys coming for their violin lessons. I would sneak into their lessons and sit quietly in the corner of the big lesson room and listen to Dr. Suzuki giving a lesson to them. Listening to them, playing those melodic pieces with

such a lovely sound and tone, I wished that I could play the violin just like them. Although Dr. Suzuki's lesson was calm and friendly, he could be intense at the same time. Tone, tone, tone! His approach to making a beautiful tone - draw a beautiful sound out of the instrument instead of trying to push the sound into the instrument - and to be able to do that, you must be able to listen and hear. Constantly listening to your tone production. As a little girl, I was fascinated by being able to carry your very own instrument wherever you went - it looked like so much fun! But, looking back now, I realize that my life was already decided for me. My debut with symphony orchestra was already planned for when I reached age eight playing the entire piano concerto of Mozart in Eb Major, k.v. 595. There was no question or chance of my learning to play another instrument at that time.



Dr. Suzuki is teaching a student at the author's home in Mejiro, the First Talent Education Tokyo Branch. (1946)

For the first three years after the war with the United States broke out, there were still some concerts given in Tokyo but gradually everyone began to flee from Tokyo. Many were getting away to some countryside places, many other having to work in the factories and pretty soon there were no more performances of any kind. Besides, there was no permission given to hold recitals or concerts by the Ministry of Education.

The war and the bombing of Tokyo and the area around the city began to get worse by the day! War torn Japan! Tokyo had bombing raids every night! I was having to perform Tchaikovsky's Piano Concerto with a symphony orchestra in Tokyo, conducted by Mr. Kosaku Yamada, for the making of a government propaganda film at the Toho Movie Film Studio (Hollywood of Japan). Shooting and taping sessions took almost two months. I had to wear a big square padded hood which came down to my shoulders as well as a metal helmet like the soldiers were wearing as I came to the film studio each day just in case of a daytime bombing attack. The picture was finally finished shooting and a test showing was scheduled. The very next day we had one of the worst air attacks on Tokyo and afterwards we were informed that all of the film and all of the studio had been totally destroyed. All I was left with was the wonderful memories of Mr. Kosaku Yamada and Tchaikovsky's great music. I do have a few still photos taken from this time. I really enjoyed all of the attention and care that had gone into this project - even if in the end it all came to nothing.

By then, many families left Tokyo for the countryside and the mountains in order to escape the terrible bombing. Later on, in 1946, after the war had ended, Japan was trying to recover from all of the destruction. Food was still rationed and there was a lot of black market selling and buying. People slowly started to come back to Tokyo. Many found their homes destroyed and gone, but amazingly many also found their houses still standing and safe and so began to re-establish their everyday life. Symphony musicians began to assemble again and began to start up from where they had left off before the war. By this time, the U.S. occupation was in full swing. Performance space was very difficult to find and we had to go through a lottery process to get a concert hall reserved for desired concert dates. Despite these problems, concerts, ballet, opera and theater all gradually resumed activity in Tokyo. Of course, the U.S. Officer's Clubs and G.H.Q. sponsored many concerts. I was fortunate enough to perform on several occasions for General and Mrs. Douglas McArthur at their residence as well as at many recitals and concerts sponsored by the U.S. occupation officials.

By this time, I had 33 concertos in my repertoire and I was constantly called upon to perform as piano soloist with major Symphony Orchestras and also to make tours all over Japan. At this same time, Dr. Suzuki also arrived back in Tokyo and again came to see my father. This was in 1946. Dr. Suzuki was explaining his idea of a "Mother-tongue" approach to violin teaching. I remember him saying that there were so many children, losing their

homes, parents and families from the devastating war, that he wanted to give them the experience to happiness through music and violin playing! Why not try this idea out on my father and get his opinion? After all, they were friends. They both had been in Germany together in the 1920's studying as young men and who even had their birthdays just one day apart. Over the years, they had remained very good friends from those early days. My father immediately responded with his approval and offered Dr. Suzuki the use of our house for his first classes. (Our house had been designed along western standards and had survived the bombing.) As we had a piano school in our house, there were many big and small rooms used for music teaching. My father even rounded up several neighboring children and also included his own six year old son. Putting his hand on his son's neck he said, "Here! You can try it out on him!" My mother then immediately had to go to the department store and get a lot of small children's slippers.

There were about twelve little children who arrived at the house every week to take their first lessons from Dr. Suzuki. My parents at that time were also busy trying to start up their piano school again and were too busy to help with their little son's violin practice, so who got the job? I was to become a Suzuki mother at the age of 14! It was not an easy task for all of the obvious reasons, plus I had my own practice to do to keep up with the mounting concert engagements. But at last I had the chance to hold a violin! Learning to tune it and also to learn where the notes were - even on a 1/16th size instrument. I remember I had a strange sensation of enjoyment in my heart.

Gradually, by word of mouth, it spread and one by one more small children started to come and by this time Dr. Suzuki had a few other violin teachers who were interested and believed in his method of teaching. They also began to teach at various branches in Tokyo. Dr. Suzuki too became very busy spreading his method. He appointed a new teacher for us so that he would not have to be tied down at our branch. By the fall of 1948, we still had the original children plus new ones including my little sister who had just turned three. The program was spreading all over by then. Our group of children were all playing very well individually by this time. We were asked to take these children to a town outside of Tokyo for a promotional tour. Just far enough so we had to stay over one night at an inn. There were 24 children, myself, 3 mothers and a Tokyo Suzuki Office business manager. Since our teacher couldn't go, I was left in charge of tuning, accompanying and to make sure they all played together! Trying to tune 24 small violins all by

myself was not an easy task - but as I remember they all played very well.

All of this led to the making of the first official Talent Education records by Koji Toyoda and myself. He and I were taken by Dr. Suzuki to a Columbia studio in Tokyo in order to record materials on the 78 speed records. I still have some of those original earliest Suzuki recordings and now after some 45 years everytime I hear Suzuki concerts and hear Dr. Suzuki's Allegro and all those other pieces, I have a tingling sensation, remembering those early years of my life and my experiences with this wonderful Talent Education Program.



First promotional Suzuki Concert Tour out of Tokyo in 1948. The author is accompanying at the piano. Her sister, Rumi, is in the front row, extreme right and her brother, Yoshihiko, is in the second row extreme left.

As for myself - one who had the privilege of watching and listening to Dr. Suzuki's teaching all of my growing up years and who also had so many opportunities to play sonatas in concerts with several of his earliest violin students - I couldn't help but have observed and know Dr. Suzuki's outstanding quality of teaching very well. His pupils had that special quality of sound, tone and technical assurance and musicianship. One could always spot one of his pupils anytime and anywhere. In 1950, one of Dr. Suzuki's prime pupils, Toshiya Eto, and I were to perform a joint recital for the G.H.Q.'s Officer's Club in Yokohama. We knew that this was our last concert together in Japan that night. We exchanged each others "wishing successes" and promised to meet again, possibly in America next time. He headed for the Curtis Institute and we didn't see each other again until 1954 when I was studying with Mme. Rosina Lhevinne at the Juilliard

School in New York City. Toshiya came to see me in New York. He was interested in the possibility of his sister, who was a pianist, studying with Mme. Lhevinne at Juilliard. At that meeting, we talked about our olden days in Tokyo. He talked about how he found himself so fortunate that now he would really concentrate on the musical expression of his playing - not having to work on technique for he was taught that aspect very early in his youth. We commented together that there were so many students in their 20's still trying figure out their technical problems! The great importance of giving a student the right tools early so he can learn how to use those tools later in his musical development! I whole heartedly agreed with him for I too had been fortunate enough to be in the same situation. I knew well exactly what Toshiya Eto was talking about. Dr. Suzuki's philosophy always was that he could teach students those difficult passages without letting them know it was difficult and have them learn it at ease without suffering nor practicing technical exercises for hours every day. I too was not allowed to practice any of those technique exercise books for my father believed, no matter how difficult the passage was, it was still music and should be approached as such. So we worked on those passages, making exercises out of the music itself until it was mastered. I always heard Dr. Suzuki's pupils practicing on their music - not exercises. I never once observed in Dr. Suzuki's lessons where he stood and listened to some exercise book being played by a student.

My father always just handed me music and told me to learn it in a certain time. Without any ideas of how hard or easy those pieces really were, I just sat and learned them for lessons. Always facing upcoming concerts, I had to do it quickly! After the performance (sometimes one or two years later) my father would say "by the way, you played that so and so music very well that time." That was the most compliment I ever received from him! But of course it meant so much more than if I had been told that all of the time!

Today, I feel very fortunate, for it is safe to say that there are not many people who have watched the Talent Education seed which was planted over 45 years ago by Dr. Suzuki, grow and spread, not only in Japan but through the entire world. The power of his training involves the whole person, enhancing the personality and spirit, and through the teaching of music we can now all speak the same language encouraging mutual communication among all mankind.

◆

A SINGLE TICKET

The Thirty-Ninth Grand Concert

Tomomi Amano

"Would you like to attend a concert?" A friend's mother gave us a ticket. The concert my mother took me to was the national concert held at the Tokyo Gymnasium at Sendagaya. Judging from the fact that I insisted that I too wanted to play violin following the event, the performances that I watched as a three year old were indeed moving. Although I did not actually begin violin till four years later, my first encounter with the Suzuki method was that concert.

Soon after joining the class, I was finally able to participate in the long awaited national concert. I recall being moved, while waiting for my turn to play, by advanced students' performance of Eccles. For a long time, the piece remained my dream and goal.

A story of long ago aside, I have served ten years as a member of the executive committee of the national concert. This was the third time that I was responsible for preparing the program. Dr. Suzuki's key message last year was "O dear! Parents are not aware of their children's great brains." This year, it was "Parents, wake to your children's great brains." When he gave us this message, I had to tackle the difficult question of how best to convey his feeling to parents and guests. Last year Dr. Suzuki had instructed me to "make a program with fewer words, yet greater appeal to all." As manuscripts to be included in the program started to come in, I wracked my brain over how to organize them into such a program.

On March 27, I joined male instructors like last year to attend to guiding and lining up students in the arena of the Budokan. In the previous years, I had been a receptionist and so was hardly able to see the arena. I had followed the progress of the concert only through the speakers.

I found it challenging to usher hundreds of children according to the program and exactly to the minute and to the second. For days instructors assigned the duty studied how the ushering should proceed and met again and again to carefully plan the procedure. On the morning of the concert, they rehearsed their activities in the arena. Everyone was

dead serious, because a tiny error could confuse three thousand children. The massive migration of 800 children after Hunter's Chorus, which was the



String Orchestra is performing the 1st movement of *Eine Kleine Nacht Musik* by Mozart

peak of this year's concert, proved a great success, combining the efforts of all concerned. I am sure I was not the only one who was moved by the team work of approximately one hundred instructors involved in ushering those children.

When the entire program was over, I kept company with small children waiting for their mothers to pick them up. Some of them burst into tears from fatigue and insecurity. When I said, "Dr. Suzuki loves children who are smiling," a number of them stopped crying. That led me to realize afresh his presence in children's consciousness.

Among many who encouraged us after the concert were a few former instructors who participated as parents. Tensely involved in ushering children so there would be no accident and they would be able to play well, we were unable to listen to their performances with relaxed feelings. However, I believe that the event moved members of the audience as I was moved as a child. I hope a single ticket will continue to bring a moving moment to future encounters with the method. ◆

From Talent Education, No. 104

A MOTHER'S NOTE

A Happy Moment

Yukiko Sato

Countless Handicaps

Masayo was born with a healthy birth cry in March, 1975. A child of striding growth, she not only had begun to walk at eight months but surprised people around her by her early speech and love of illustrated children's books.

At age one a half, at her loveliest moment, however, she was assaulted by a dreadful illness: a brain tumor. "She will live only a month unless operated on," the doctor said. The tumor, to our joy, was successfully removed; yet Masayo was no longer the same child when she came home from the hospital. Due to the after effect, she was burdened with countless defects including loss of sight and attenuated growth. She only craved water, refusing all food. It tore my heart to watch her doze most of the day in her bed. All I could do was tell myself not to cry before her and try to talk to her cheerfully.

One day at midnight I noticed that Masayo, who should have been sleeping beside me, was missing. When I put on the lights in a fluster, what struck my eyes was Masayo, crouched at the entrance with fingers of both hands tinged with blood. "What happened?" I asked. Swinging her feet, she proudly said, "I buckled."

The sandals she had used to wear whenever she played outdoors before the illness were properly on her feet, with the snaps buckled. The snaps were so tight that even I had to work hard to get them buckled; but Masayo had tried until the skin of her fingers was scraped and put on those sandals for the first time by herself.

Masayo was trying hard, so I had to try harder, I thought. Though before her, just that time I could not hold back my tears.

Encounter with Talent Education

When Masayo was three or so, we moved from Takarazuka to Nishinomiya so that she could go to nursery school while continuing to commute to the hospital. At the same time we moved from the brain surgery to the pediatric department. It was only then found that, along with the brain tumor, the pituitary gland had also been removed from Masayo's brain. The medication changed

accordingly. Masayo became daily healthier, if she still was not expected to grow.

On her fifth birthday, we gave her a piano. That summer, her younger sister Atsuko was born. There was another happy event: a volunteer braille translator with whom I had learned braille introduced me to Instructor Miyo Kurihara of the piano school.

I worried whether Instructor Kurihara would accept a totally blind child the size of a one year old baby, but took Masayo to visit her at her home early the following year.

With no apparent hesitation, Instructor Kurihara agreed to teach Masako. I heard the word "talent education" for the first time then. So our encounter with her was that with talent education as well. In an issue of the newsletter she gave me that day, I spotted a headline that was Mr. Suzuki's principle: "Every child grows; everything depends on how they are raised." I was greatly encouraged by the words "every child." Realizing why Instructor Kurihara had accepted Masayo as if it were a matter of course, I felt hope surge in my mind.



Masayo Sato, age six, performs Schumann's "Melodie" at the Kansai district piano graduation, March, 1982.

The use of cassette tape recordings for repeated practice, I think, proved a superb learning method for Masayo, who most often gets information through the ear. While listening alternately to her lesson tape and a recorded model performance, she played the piano two hours, or even three hours, without ever tiring. Since her teacher's words of

praise were on her lesson tape, it was perhaps natural that she enjoyed practicing.

Masayo's hands were so small that she often had to skip some notes from chords, but in half a year after starting lessons, she began working on the Early Elementary Graduation piece.

When taping her performance of the piece, I was so nervous that I could neither inhale nor exhale. Was Instructor Kurihara, too, perhaps nervous? While keeping time by Masayo's side, she began to sing. When we played back the tape later, she said, "oh no, my voice is on the tape!" The three of us burst into laughter.

In the following year, we moved to Kobe so that Masayo would be able to study with normal children. This meant a busier schedule than before because she had to commute to Nishinomiya twice a week for growth hormone injections and to make a weekly trip of over one hour each way to Takarazuka for the piano lesson. Proportionately, however, Masayo became healthier and stronger.

When she was a fourth grader, her sister Atsuko, then age four, decided on her own accord to join the Kurihara class. Although Atsuko does not practice at home as enthusiastically as Masayo, she has been graduating every year.

The Helen Keller Music Competition

Masayo was a seventh grader or so, when, irritated at hitting the wrong notes, she again and again slapped the keyboard producing discords. Although I understood her frustration, I could not refrain from feeling resentful. I was sad that she could not enjoy playing.

I lost patience before Masayo did. At lesson, I said to the teacher, "Isn't this the limit? I feel it's impossible to go beyond this level." Instructor Kurihara said to Masayo, not to me, with the usual gentle voice, "Masayo, there's no such thing as a limit. Isn't that right, Masayo?" She lovingly articulated each syllable as she said this. I felt I had recovered my lost senses then.

I criticized myself for having fretted over seeing my child stumble, without waiting for her to lift herself. Masayo later wrote in her composition: "I often hit the wrong note if it is more than one octave away from the last note. Also, when I have to cross hands many times, in the end I no longer know where I am and can't play well. In the past I envied people with sight, and thought I can't play because I don't see and I'm small. But now I am ashamed of having thought this way."

Around that time it was decided that Masayo would study the same piece for another year with the goal of participating in the Helen Keller music competition.

She appeared in the competition in the fall of her eighth grade year, and was awarded the first prize. The person who was the most concerned, supportive, and delighted was of course her piano teacher.



Masayo receives a certificate and a gift for completing the Third Stage of the Post-Graduate Level at the 1992 graduation; she is assisted by her younger sister Atsuko.

This provided a good turning point for Masayo in all respects. Within the year, she cultivated an amazing amount of physical and spiritual strength. She suddenly became taller as well.

In the two subsequent years, Masayo was able to successfully graduate from the next levels of the piano school. In the fall of the senior year in high school, she was able to tape Beethoven's "Appassionata," the Third Stage of the Post-Graduate Level. While listening to the sound of the piano during the taping, I felt my chest warm, recalling many events from the eleven years of study, such as the first taping of a graduation piece, her first handshake with Mr. Suzuki after which she kept her little hand unwashed for an entire day, and many summer school events.

Last year's piano school graduation was Masayo's last graduation, I am certain that her joy as she attended the event, which she had even dreamed about, was the greatest occasion in her life till then. Atsuko played the Coronation, the graduation piece for the First Stage of the Post-Graduate Level, with Nao Kuwahara, an Arimoto class student. This made the graduation an unforgettable event for both Masayo and Atsuko.

With a peaceful expression on her face, Masayo plays pieces she loves. I am grateful for this happy moment given her. As a family we would like to cherish our wonderful memories and continue to enrich our lives.

From *Talent Education*, No. 103

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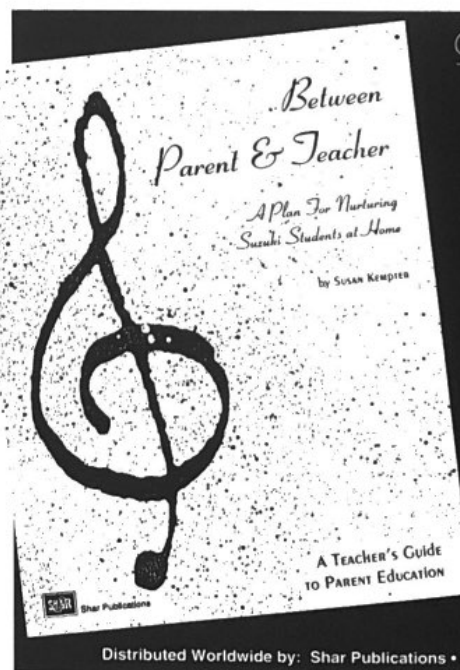
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