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Dr. Shinichi Suzuki, President

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Cover Photo

Mrs. Waltraud Suzuki sits among the children at the 42nd Annual Grand Concert in Tokyo on March 27th, 1996.

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MOTIVATING CHILDREN TO DEVELOP THEIR POTENTIAL

Shinichi Suzuki



Deep consideration of the two questions, "How is superior ability cultivated?" and "How is ability stunted or neglected?" is, pedagogically speaking, of great importance. In answering these questions, we must first reflect on what inspires or generates ability.

It is my fervent desire that everyone who utilizes the violin to develop musical ability, that is, who is involved in the building of musical sensibility and performance ability in their children, will join me in pursuing the matters of how, on the one hand, potential is fostered, and, on the other, under what conditions it isn't. When these answers become clear, surely will a hopeful bliss pervade their daily lives and violin practice.

Many Talent Education parents are impressively hardworking and dedicated, but when we ask whether dedication

invariably results in exemplary development it seems that it is not necessarily so. When their children grow less interested in practicing, some of these parents begin to apply pressure, only to find that this has no effect but to make things worse. In the end, a portion of these parents resign themselves and, regrettably, give up midway.

This should not happen if they really understand Talent Education. This unfortunate result is produced when, instead of making a serious effort to learn about Talent Education, committed parents adhere to traditional educational attitudes and merely entertain hopes of training their children to play the violin well.

It is extremely difficult to change conventional attitudes in adults. Even the finest, self-reflective person finds herself unconsciously reverting to formerly held beliefs. I would like, however, for people truly to understand the new frontier of Talent Education. Once they convert to the new conventional wisdom, my hope is that they will dedicate themselves, for the sake of their children, to applying these unfamiliar new ideas with care and constant reflection.

It is certainly undeniable that intensive violin practice leads to superior abilities. The problem is, what if it's the parents' who are

Where love is deep,

much will be accomplished.

—Shinichi Suzuki

passionate, while the children are completely indifferent?! Properly speaking, I must qualify the statement "Intensive violin practice leads to superior abilities" by amending it to "Intensive practice on the part of the individual playing the violin...." the real accomplishment of education ties in gradually nurturing the enthusiasm of that very individual who does the practicing. Talent Education's mission, from years ago has been in exploring this principle.

It is now time to discuss how to motivate the development of ability. I urge all of you to consider this matter along with me. Is not the generating impulse of ability invariably linked to kokoro, the heart-mind? I am always painfully conscious of the significance of nurturing this heart-mind, for "Kokoro is the life-force of human beings."

Of course, it is a relatively straightforward fact that even the simple action of raising an arm relies on the functioning of the heart. Beyond that, however, lies an even greater truth. If asked, "What is the most valuable central feature of education?" I would immediately answer, "Cultivating the heart-mind."

I also believe that the loftiest-and most difficult-task with which parents are charged is that of fostering the heart-minds of their children. Are you all willing to take on this challenge?

Parents who succeed in developing finely honed heart-minds in their children can perhaps be said to have fulfilled their parental mission. Some of you may wonder what this has to do with ability. If you consider that the simplest motions of shifting your hands and feet start with the heart-mind, however, then it is reasonably easy to see that the nurturance of the heart-mind itself stimulates ability.

Just think, your children may be learning the violin, or perhaps it's painting, but:

Practice is practice-
Whether they're doing it willy-nilly
or joyfully,

Whether they're doing it carelessly
or carefully,

Whether they're doing it enthusiastically
or they're aiming for the best,
Whether they think they'll take a day off
and practice tomorrow, or
Whether they resent practicing and
rarely do so

As you can see, there are a variety of ways to practice. The same hour of practice by people at differing levels of the heart-mind will result in widely divergent degrees of ability. I would therefore like to see everyone come to recognize that the motivating force behind all ability development lies in the heart-mind. Reflection upon this knowledge hopefully will contribute, one day, towards common understanding that "Talent Education" means "Oh, yes, that association of parents seriously committed to developing superior heart-minds in their children!"

I would like to emphasize that our research is not concerned solely with nurturing violinists' heart-minds. Children's heart-minds are shaped by every aspect of their daily lives, and it is useless to try to attune a heart-mind exclusively to the act of playing the violin.

November, 1957

(English translation by Lili Iriye Selden)

The earlier period

The better environment

The better teaching method

The more training

The superior instruction

- Five Mottoes of the Suzuki Method -

Message from the Chairman of the Board

Toshio Takahashi



A world renown violin teacher, the late Josef Gingold once said, "Suzuki has done more for the art of violin playing than anyone during this century." Most of the students enrolling in famous music colleges and conservatories

in the United States are those who have grown up with the Suzuki Method. Presently in the States, there are about 90 colleges and music schools offering long term Suzuki training programs and about 30 of those schools confer degrees on the students.

What is the reason that the Suzuki Method is accepted by so many people beyond their academic cliques? Interest spread like wild fire in 1958 when a film of the Japan National Violin Convention was sent to music leaders in the States for showing at their own convention. Mrs. D. Delay, one of the leaders, described her moving experience of seeing the film as follows: "I was elated to find a philosophy and a belief so close to *my own*, and I felt that I had found a dear friend." Then in 1964, Dr. Suzuki visited the USA. Accompanying him were two children who were lauded for their beautiful demonstration of Bach's Double Concerto. The performance was sensational and U.S. leaders recognized first hand, the astonishing ability of the children to play the music. This was a deciding event for acknowledging the credibility of the Suzuki Method.

After that performance, Mr. Kendall and Mr. Starr came to visit Dr. Suzuki to study his methods of instruction. They discovered that underlying the educational method, there was a humanistic warmth that pervades and supercedes the technique. They were convinced of the significance of this philosophical underpinning in the Suzuki educational methodology. This experience of affirmation became their source of energy and they set out to introduce the Suzuki Method all over the USA. In short, they understood the method as an educational philosophy

of nurturing the human development. This was the very reason for the widespread acceptance of the Suzuki Method beyond the academic cliques. The method is not a limited area of Spartan education as practiced in the past, but it has been adapted by many to try to bring out the talent of children by working with their whole life energy and force to give the same wonderful experiences as in learning to speak their native tongue. It is the nature of every child to converse daily and thus build the skills of his or her language. It is a convincing process accomplished through environmental support, immune from discrimination and anxiety and has the effect of permanence.

Those U.S. music leaders who had been feeling a sense of limitation in their teaching music from notes seized the Suzuki Method as salvation from their systems' inadequacies. By providing a supportive environment and parental encouragement, children can acquire high levels of natural nuances in music. By checking understanding of the musical notes at certain levels improvement is on-going. Based on Dr. Suzuki's idea, these U.S. leaders fused their traditionally learned techniques in concerts. One other thing to which they gave attention was "living in love." This symbolizes parent with child and teacher with-student relationship based on soul connections. When a mother teaches language to her child, there is no oppression nor extraneous disposition. The mother speaks to her child with tenderness and compassion. The child responds by listening to the words and they become a fresh seed of growth in the child. Not only is the child able to learn to talk and to think, but he also develops a "loving heart". "Human children are affected by the modeling and caring in their environment". "Sound breathes life, without form it lives" and it becomes part of the child's life. It nourishes experiences on a deeper level in the loving heart of the child. It broadens and expands with opportunities. The word is a means of transmitting ideas, but music is a means of transmitting the impressions of one's heart.

When a child is nourished by an adequate supply of love and is able to speak beautifully the language of music, "music will save the world". This may not be just a dream. The Suzuki Method, as Newton's physical principles, will continue to expand into the 21st century world as a profound educational philosophy.

(English translation by Koji Hayashi) ◆

THE SOUL OF SUZUKI METHOD IS HERE Shinichi Suzuki Memorial House Has Just Opened

Report from Talent Education Research Institute

To admire of the achievements of Dr. Shinichi Suzuki (97), the president of Talent Education Research Institute (TERI) and International Suzuki Association (ISA), and Honorary Citizen of Matsumoto, Shinichi Suzuki Memorial House was opened at Asahi, Matsumoto on April 12th.



(from right) Tadashi Aruga, Mayor of Matsumoto City, and Dr. & Mrs. Suzuki at the open ceremony.

Dr. and Mrs. Suzuki attended the opening ceremony of the house and there were about 40 other attendance from the TERI, ISA, City Hall, and the local neighborhood.

In the house, medals, instruments, and teaching materials are exhibited and the attendance realized Dr. Suzuki and the Suzuki method deeply again. Shinichi Suzuki Memorial House used to be Dr. and Mrs. Suzuki's residence. They lived in the house from 1948 - 1994. The ISA contributed a number of the exhibits. In total, there are 440 items including medals, certificates of Honorary citizenship, a variety of



Entrance to the house

testimonials, Dr. Suzuki's favorite violin and Mrs. Suzuki's favorite piano, etc.

The House has been reconditioned by Matsumoto City Hall and opened to celebrate Dr. Suzuki's achievements, and make them known to present and future generations. The House is made up of two buildings, a residence and a guest house. The guest house will have the Suzuki library. Although part of the house have been renovated to accommodate the exhibits, the living and dining rooms remain just as they were in the days when Dr. and Mrs. Suzuki were still living there.

The Mayor of Matsumoto, Mr. Aruga, gave a speech at the opening ceremony. "Matsumoto is the cradle of the Suzuki method.

I hope that here you will touch the spirit of it. And I also hope the house will be made use of as a regional facility." Then the Mayor gave Dr. and Mrs. Suzuki a flower bouquet and a certificate of appreciation. On behalf Dr. Suzuki, Mr. Takenoshin Ono, executive director of TERI said "Pablo Casals, Rostropovitch, and some other world famous musicians used to visit this house. We appreciate it very much that the house which has so many stories and memories was born again with the great support of Matsumoto city." The official opening was then marked by the cutting of the tape. Dr. Suzuki said "Thank you" again and again while re-visiting his former home. As part of the ceremony, one of his students gave a performance on his favorite violin.

The house is open from 9:00 a.m. to 5:00 p.m. It is closed on Mondays. Entry is free.



Display room

Rosina Lhevinne and the Great Traditions of the Russian School of Piano Playing

Michi Hirata North

When the world renowned artist-teacher and pianist Rosina Lhevinne passed away on November 9, 1976 at the age of 96, the world lost its last living direct link to the famous 19th century Russian School of Piano Playing of Anton Rubinstein. During her fifty two years, both as a teacher and performer at the Juilliard School in New York, Rosina Lhevinne produced an amazing number of outstanding piano students. I was personally privileged to study with her in a class of students which included Van Cliburn, John Browning, Daniel Pollack, Tony Han, Ivan Davis and others. Through students such as these and all of the others who studied with her over the years, the great tradition of the Russian Piano School of Anton Rubinstein has been passed on.

After Franz Liszt retired from the concert stage in 1850, Anton Rubinstein assumed the throne as the world's greatest pianist. Until his own retirement in the early 1980's Rubinstein conquered all with his beautiful singing tone and his technical mastery. His primary purpose in performing was always to communicate the music's emotion. Learning the technical aspects of the piano was but a means to that end for him. In 1862 he founded the Imperial Russian conservatory in St. Petersburg. Prior to this there had been no systematic musical training available in Russia. The curriculum for the new school was based on a strict musical discipline begun at an early age and the example of Rubinstein's own playing. This formed the basis for what has become known as the Russian School of Piano Playing. With the creation of the Russian Imperial Conservatory, pianists trained there were distinguished by their powerful technical command of the instrument and their ability to produce a rich singing tone. In 1865, the Moscow Branch of the Imperial Conservatory was also founded and Nicholas Rubinstein, Anton's younger brother, made its director.

The success of Rubinstein's program was dramatically demonstrated with the students who graduated in Moscow with the class of 1892. In that group were Josef Lhevinne age 17, Leonide Maximov age 19, Sergei Rachmaninoff age 19 and Alexander Scriabin age 29 - all of whom were awarded the Conservatory's coveted gold medal. This highest award was made only to students of extraordinary achievement. Three years later, Josef Lhevinne entered and won the 1895 Rubinstein Prize Piano Competition

which was held in Berlin. The Rubinstein Prize was the world's most important piano competition at that time and its first prize consisted of a large cash award as well as a contract for a concert tour of Europe. Following the contest Lhevinne was invited to perform the Beethoven "Emperor" Concerto in Berlin with Rubinstein himself conducting and during the following summer he went back to Russia for further study with Rubinstein.



Author

In 1989, one of the Gold Medal winners was a very talented 18 year old girl named Rosina Bessie, the youngest girl ever to win the gold medal. One week following her graduation from the conservatory she became Mrs. Josef Lhevinne. The Lhevinnes left the country prior to the Russian Revolution to live in Western Europe. During this period Josef Lhevinne established a reputation as one of the most famous concert pianists and teachers in Europe. During this same time he also made several successful concert tours of America and as a result, in 1924, he and Rosina were appointed to the first faculty of the new Juilliard School in New York City where Lhevinne continued his successful concert career - associated with the greatest pianistic names of the day - Hoffman, Rachmaninoff, Godowsky and Friedman. During this period Rosina remained mainly in the background helping to raise their two children, teaching her husband's students while he was on tour and joining him each season for a number of two piano concerts.

Josef Lhevinne died in 1944 after a brilliant and distinguished career. He was generally regarded as one of the greatest pianists of his time. Following her husband's death Rosina Lhevinne emerged at the age of 64 as the most outstanding piano teacher at the Juilliard School where she dominated the musical teaching scene as few have ever done before or since. She produced an astonishing number of outstanding students, many of whom went on to distinguished performing careers. Then at the age of 74, Rosina Lhevinne startled the musical world with a series of brilliant concerto performances with orchestra. She received overwhelming critical acclaim for her performances - this in addition to her already staggering reputation as a teacher!

What was it like to study with Mme. Rosina Lhevinne and to encounter face to face the famous Russian piano tradition of Anton Rubinstein?

I first met Mme. Rosina Lhevinne when I entered Juilliard and performed before the school's faculty for scholarship consideration. After my performance of Beethoven's "Appassionata" Sonata, Mme. Lhevinne came over to me and told me that she liked my playing and asked if I would come to her apartment the next afternoon. The next day at the appointed hour I arrived at her apartment and we talked for a while and then she asked me to play something else for her. I played the Liszt-Paganini Etude "La Campanella." When I finished she stood up and exclaimed, "How did you do that? Good, I won't have to change your technique at all." She then told me that she would take me as her student and that I would receive a full scholarship. I later found out that I and a new student named John Browning were the only new students she accepted for her class that year. Mme. Lhevinne gave me a time for my first lesson and assigned several pieces for me to work on. As I recall, these included a Bach Prelude and Fugue, the Mozart D Major Sonata K. 576 and the Schubert G Major Sonata. When I arrived for my first lesson at her studio, Mme. Lhevinne took all of my music, sat down on a couch across from her two grand pianos and waited. In answer to my puzzled expression she exclaimed in her rich Russian accent, "Oh my dear, I forgot to tell you, we never use music in the lesson!" All music was to be memorized from the first lesson on and that was the only lesson I ever had with her where the music to be played was not memorized.

Mme. Lhevinne never corrected what didn't need to be changed. If you came to her with a big technique, she said "fine" and left it alone. If you came in with a good tone, she didn't try to change it.

Not everyone entering Juilliard was as fortunate as I was due to my previous training in Japan. My father, Yoshimune Hirata, had started his own piano study in Japan after he was 10 years old which he later realized was too late a beginning to become an outstanding

performer. Over the years he became more interested in the pedagogical aspects of piano performance. In the process he became very aware that the way he had been taught in Japan had many problems. When he heard and read about an influential pianist in Germany by the name of Rudolph Breithaupt who had developed a new natural style of piano playing - an approach espousing a system emphasizing the use of arm weight and relaxation - he immediately decided to go to Berlin to study with Breithaupt and find out about this new method first hand. Breithaupt was one of the first German teachers to emphasize the development of a relaxed piano technique and the use of the relaxed weight of the arm for good tone production. This approach differed greatly from the traditional German stiff arm high finger technique so in vogue in Germany at the time. So my father studied with Rudolph Breithaupt for the next six years and then returned to Japan and introduced this new piano technique. It was considered quite revolutionary at the time for almost all Japanese teachers followed the old German Tradition. As all of my piano studies were with my father prior to leaving Japan, I benefited directly from this new technical approach.

Well known Japanese pianist, Hiroko Nakamura, in her 1988 book on the Tchaikovsky Competition in Moscow, where she served as one of the judges, describes the problems faced by many Japanese pianists even today. She writes, "When I entered the Juilliard School of Music at age 18, Mm. Lhevinne's first agenda with me was to start my piano technique study over again from the very beginning!" Nakamura writes that she had studied with Motonari Iguchi in Japan. He was considered one of the best known piano teachers and taught a very German-style non-legato type of piano technique with very high fingers striking each key with a hitting touch, very much like striking a typewriter. She had studied with this method from the time she was three years old and so the method was very ingrained in her. She describes that to find at Juilliard that Mme. Lhevinne's beautiful rich tone color produced by a velvet-like smooth touch was expected was a very great shock indeed. This type of technique was very foreign to her and was completely opposite from how she had been taught in Japan. At Juilliard Hiroko Nakamura learned that when one plays the piano with high fingers, the music does not move sideways and one cannot possibly make any kind of tonal nuance. That there is no possible way to produce what is called Russian Pianism with a true Bel Canto style of playing.

As I was growing up in Tokyo, I used to go to concerts almost every day. My father knew Mr. Iguchi, Hiroko Nakamura's teacher, very well and I can remember going back stage at intermission during one of his piano concerts and finding him with a very red face, dripping with perspiration and with one of his

students massaging his shoulders to relieve the tension so he would be able to go out and play the second half of his program. I wondered if I would be like that when I grew up but my father laughed and told me not to worry and assured me that I would never have those problems and I never did.

Fortunately, Mme. Lhevinne agreed with the technique which I had learned from my father, for she changed nothing in the way that I played. I found that she would correct only what she felt really needed correcting and as a result her students were never damaged psychologically. There are teachers who cause their students to be nervous and who tear down their egos. Mme. Lhevinne never did that. She always built you up so that you played your best and were a secure performer. Other teachers would tend to turn out students who all sounded alike and who lost their personality and their individuality. Mme. Lhevinne refused to compare her students. When students brought her pieces they felt were ready for performance she gave her approval on one condition. "The piece must make me feel enthusiastic," she would say, "It does not have to be the way I like it. I just insist that it have logic, warmth, purpose and good taste." This unusual flexibility combined with the instinctive judgment needed to recognize these qualities went a long way toward making her the very great teacher she was. Her basic music principles were essentially those of her late husband, Josef Lhevinne, but her individuality and intuition in applying them was uniquely her own. For her, her husband was always a living presence. Every year on his birthday, she held a party for her students and she would talk to them about him and play recordings of his performances. One would always feel that you were studying with both of them at the same time. It was an experience that I am certain none of her students ever forgot.

For both Josef and Rosina Lhevinne, the emotional approach to musical interpretation could be traced directly to Anton Rubinstein: to his playing and to the mode of teaching he established at the Moscow Conservatory. Rosina Lhevinne certainly gave attention to all of the technical details but her chief goal was that the student be able to communicate the emotional content of the music.

Musically one of the most important Lhevinne principles was always to insist that the student find the long line of the melody in a piece and analyze what part of it was the peak or high point. While one might differ about where it was, each melodic line was to have but one true high point. Josef Lhevinne had a saying about this. "To have two peaks in the same phrase was like having two heads on one torso."

Another chief characteristic of the Russian School of Piano Playing involves the production of a beautiful "singing tone." When trying to produce a beautiful singing legato tone, the Lhevinnes advocated using a

flexible wrist and to caress the keys with the soft padded area underneath the fingertip. By keeping the fingers close to the keys and transferring the arm weight so as to take the key to the very bottom one will produce a warm musical tone.

Countless students have entered Mme. Lhevinne's class at Juilliard thinking the pedal had but two levels: "off" and "on." She would show how the pedal had several ranges between those two extremes and how each of them could produce a different type of tone.

If a young pianist would ask what steps were necessary to prepare for Juilliard, her response would be a summary of what she had learned more than seventy years before at the Moscow Conservatory. One must develop a complete technical mastery of the instrument. She would also indicate that one should study theory, harmony, solfeggio and ear training. She would conclude with the typical reminder, however, that acquiring the technical mastery of the instrument was not a goal in itself but only the means to be able to recreate and communicate the emotional content of the music.

This approach to a basic mastery of the instrument as well as the importance of the emotional content of the music has remained the foundation of the Russian School of Piano Playing. Rosina Lhevinne did not ever claim that this was the only way to approach the study of the piano, but she was fond of reminding people that "one cannot deny that since Anton Rubinstein established the Russian School of Piano Playing it has produced many of the world's most outstanding pianists." ♦

**Pianist, Michi Hirata North,
Plans Busy Summer in China, Japan,
Taiwan, Korea and the United States**

Pianist, Michi Hirata North, who Dr. Suzuki appointed as the first Piano Teacher-Trainer from Japan is slated for an interesting schedule of musical activities during the coming summer. In early summer she will be a featured artist during the Third Annual International Music Festival held in Shenyang, China where she will present a special piano concert and give a series of piano master classes at the Shenyang Conservatory of Music.

At the end of May she will appear with Berlin violinist, Koji Toyoda, as a featured instructor for Dr. Suzuki's Japan National Suzuki Teacher's Conference to be held in Hamamatsu, Japan. Following that event, she will appear as Master-Teacher and play a concert for the Annual Japan Suzuki Piano Teacher's Research Conference which also will be held in Hamamatsu.

(continued on page 23)

Brisbane 5 - 10 January 1997

Brisbane will be host city to the 7th Suzuki Pan Pacific Conference International in 1997.

The conference will be staged in the beautiful South Bank precinct. Here among the lush tropical gardens and side-walk cafes are all conference facilities.



7TH SUZUKI PAN PACIFIC CONFERENCE INTERNATIONAL South Bank Parklands

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Judith Berenson <i>Violin/USA</i>	Joseph McSpadden <i>Violin/USA</i>
Mark Bjork <i>Violin/USA</i>	Sarah Murray <i>Flute/United Kingdom</i>
Tanya Carey <i>Cello/USA</i>	Yoshio Nakajima <i>Violin/Japan</i>
Margaret Crawshaw <i>Piano/New Zealand</i>	Michi North <i>Piano/USA</i>
David Einfeldt <i>Violin, Viola/USA</i>	Tess-A. Remy-Schumacher <i>Cello/Germany</i>
Teri Einfeldt <i>Violin/USA</i>	Connie Starr <i>Piano/USA</i>
Grace Field <i>Cello/USA</i>	Bill Starr <i>Violin/USA</i>
Lorraine Fink <i>Violin/USA</i>	Elizabeth Staun-Walker <i>Viola/USA</i>
Rosanne Ford <i>Violin/New Zealand</i>	Carol Tarr <i>Cello/USA</i>
Dorothy Jones <i>Early Childhood/Canada</i>	Toshio Takahashi <i>Flute/Japan</i>
Doris Koppelman <i>Piano/USA</i>	Vicki Vorreiter <i>Violin/USA</i>
Paivi Kukkamaki <i>Voice/Finland</i>	Yuriko Watanabe <i>Violin/Japan</i>
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AROUND THE WORLD

Documentary Video, NURTURED BY LOVE Won the Gold World Medal

*Nurtured by Love in Cleveland, New York,
and Matsumoto*

Michele Higa George

For the past six years, my life has revolved around the creation of a tribute to the man whose ideas have shaped my world and touched the hearts of my students. The video documentary, "Nurtured by Love," won the Gold World Medal, the top honor in its category at the 38th Annual International New York Film and TV Festivals in January. Because Dr. and Mrs. Suzuki could not be in New York to receive the award, I decided to travel to Matsumoto and present it to them there. Eleanor Holt, director of the Preparatory Department at The Cleveland Institute of Music, accompanied me to Japan in February where we were greeted with much enthusiasm and excitement by both Dr. and Mrs. Suzuki. They were thrilled with the documentary and especially with the world-wide recognition of their work.

At Mrs. Suzuki's suggestion, I returned to Matsumoto in March, bringing sixteen young violinists, ages 10 - 15, and eleven teachers and parents. The children were from Alaska, Ohio, Iowa, Colorado, Connecticut, and Pennsylvania; the teachers from Ohio, Connecticut, Michigan, New York, Florida, Pennsylvania and Ontario, Canada. We played for Dr. and Mrs. Suzuki at their home in Matsumoto. Dr. Suzuki was so happy to have his own "home concert" and the children performed nearly all pieces from the National Concert program! There was a public concert in Matsumoto as well. Then we traveled to Tokyo, where the children joined 3,000 Japanese students to perform in the National Concert at Budo-kan. After 20 years of having the Japanese Suzuki children come to us in the United States, it was an honor to take this wonderful group of North American children back to the source.

It was an important experience for each of us and a memory to treasure for a lifetime. ♦



Michele Higa George, Executive Producer (left) &
Laura Wong, Producer, Director

The New York Festivals 1995 Awards for Competitions for Television Programming and Promotion, Non-Broadcast Film and Video

For 38 years the New York Festivals have honored excellence in communications media which touched the hearts and minds of readers, listeners and viewers worldwide. More than 3,300 television programs and promotions spots, non-broadcast industrial and educational productions were submitted to the 1995 competition from 35 countries including: Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, Colombia, Cyprus, Denmark, Hong Kong, Israel, Ireland, Italy, Japan, Korea, Mexico, Netherlands, New Zealand, Philippines, Poland, Saudi Arabia, Scotland, Singapore, South Africa, Spain, Sweden, Switzerland, Taiwan, Turkey, USA and

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AROUND THE WORLD

Wales. All entries are evaluated in a preliminary round of judging which determines Finalists. Finalists are then reviewed by panels of professional peers, whose scores determine Gold, Silver and Bronze. World Medal winners, *Nurtured by Love* was awarded the Gold World Medal and was accepted by the Executive Producer Michele Higa George, and Producer, Director and Editor Laura Wong at the Awards Banquet, January 1996 at the Sheraton New York Hotel & Towers, New York City.

(In the Industrial Category: Fashion/Cosmetics Tokokushinsha Film Corp., Tokyo won the Bronze World Medal for Shiseido Benefiance.) ♦

THE SUZUKI METHOD IN ISRAEL

Susan Moinister

The Suzuki Method was introduced into Israel about 25 years ago and the results are clearly visible in the musical environment today. There are approximately 9 violin teachers, 2 cello teachers, and at least 6 piano teachers in the country, according to a recent survey. These teachers primarily teach in private studios, and a few have additional programs in conservatories, public schools and community centers. They are scattered throughout the country, extending from the Galilee in the north (Ma'alot-Tarschicha, Misgav, Haifa) to the greater Tel Aviv area and Jerusalem, and reaching down to the south near Ashkelon (Kibbutz Dorot). At present there are about 300 children studying by the Suzuki Method.

There are two violin teacher-trainers (SAA certification) residing in the country, both of whom do long-term training. In the past we have invited outside trainers to teach. These have included John Kendall and Idell Low, Sandy and Joan Reuning, Janice Butler, and Tom Wermuth (violin), and Renee Robbins (piano) from the United States; Helen Brunner and Christophe Bossuat (violin) from England and France. The cost has been a limiting factor in bringing more trainers although we are always eager for others to come. Some teachers have done their training in the States and three have studied in Japan with Dr. Suzuki. At least three have Master's Degrees in Musicology or Music Education.

Certain recent developments have been encouraging. A pilot project sponsored by the Department of Education in one of the public schools in Tel Aviv, now includes Kindergarten, first and second grade pupils. Some of these students are then motivated to continue with more intensive Suzuki

study at the conservatory. Another project in a mixed Jewish-Arab nursery school in Jaffa has established a follow-up project for Kindergarten and older children in the Arab-Jewish Community Center. A pilot mixed Arab-Jewish Suzuki program established in Ma'alot-Tarschicha in 1986 had some successes, but budgetary problems caused a reduction in the effort. Advanced students from this program are still continuing their studies with other teachers. One piano teacher regularly takes all her pupils to a workshop in Canada.

And what has happened to some of the first generation of pupils? One is playing in a Baroque Orchestra in Europe and studying in Amsterdam. Another is a successful Suzuki teacher today. And another just graduated from Juilliard.

Although there is no national organization, the string teachers get their students together at Hanukka and at Passover for workshops. These workshops, of course, are as good for the teachers as for the students: not only are friendships strengthened but ideas exchanged - everyone's batteries get charged. Our schedules are always very busy, but finding time for teachers' meetings, and a more organized exchange of plans and ideas will benefit us all. Let us hope that as this year progresses, we will experience a strengthening of our teaching skills and a growing sense of community. ♦

Report from Argentina

University National of Pordoba
Argentina

Odina Lestani de Medina
Coordinator, ISA Representative

Academic year 1995 began as every year in March and extended this time a little longer than usual, until mid-December.

It has been a difficult period, as our national economy suffered hard times marked by a high rate of unemployment and recession and provincial states (as our own) were forced to pay wages through bonds. There was a feeling of insecurity and a fear of imminent inflation, something that so far has not occurred. Unfortunately, the economy takes its usual toll in the field of education, culture and the arts: poor budget, insufficient or non existing funding and other limitations.

At our school we could endure these difficulties and in some ways we had a more rewarding year, although planning in advance was conditioned by financial uncertainties. Through some last-minute

AROUND THE WORLD

financial uncertainties. Through some last-minute moves we could organize a Curso Método Suzuki with prestigious teacher trainer Caroline Fraser, of the SAA. Her *Curso Introductorio a la Filosofía Suzuki* was quite a success, with attendance of more than 60 persons among teachers and advanced students of the various instruments being taught: violin, viola, cello, piano, and flute. From August 12 to 15, we had a intensive although highly enjoyable agenda of activities which attracted not only the attention of our local music community but also captured people from other places: Buenos Aires, Tucumán, Rio Cuarto....

Beyond even our own expectations this visit of Caroline was the highlight of our season. It provided a dose of enthusiasm and optimism and this is Professor Fraser's merit. Her high spirits, talent, knowledge, amiable character, and personality were present at all times and account for a most valuable learning experience for all of us. Owing to its twenty-five year existence the Method has a permanent goal in maintaining a variety of activities, in addition to its curricular work. During 1995 our students made a number of presentations in cultural events, gave concerts and recitals within the National University of Córdoba and also for the community. Thus, the Feria Internacional del Libro held in the city, television appearances, a benefit concert, plus our traditional annual Final Concert in the Teatro San Martín, which concludes as always with a multitude of children playing "Twinkle, twinkle..."

Gisele A. Tobares, 11, was awarded 3rd prize in her category at the Concurso Internacional de Niños y Jóvenes Músicos, held in Córdoba in August. We encourage Gisele to continue with her progress.

Some of our groups have traveled to other cities of the interior where the Method is being recognized as a leading institution for music education.



Gisele Tobares was awarded 3rd prize at the Concurso Internacional de Niños y Jóvenes Músicos.

In the benefit concert for the Hospital de Niños, our last event of the year, a diversity of groups took part. Teachers, students and guests gathered for this charity audition which showed another side of our commitment, by no means less important: solidarity with the needed and suffering. Under the motto "Los Niños apoyan a los Niños" (Children care for children) and with Christmas just days ahead we closed in a *molto espressivo* way.

It has been another year, one of spiritual growth and learning in this prodigious world of music. As I write this summary it comes to my mind what Caroline Fraser stressed: we keep renewing ourselves through the understanding of the Suzuki Philosophy, which is complex, profound. By advancing in its understanding we can better project it to our students, parents and teachers.

We trust this new year will be full of achievements.

January, 1996

- Summer School -

Japan-Seattle Suzuki Institute

The Japan-Seattle Suzuki Institute was founded by Mr. Yoshihiko Hirata in 1988. The Japan-Seattle Suzuki Institute has the enthusiastic support of Dr. Suzuki, the International Suzuki Association and the Suzuki Association of the Americas. During the Institute, students from several countries have the opportunity to study with fine teachers from Japan, Canada, Australia and the United States. It is a unique opportunity for parents, students and teachers to come together and share ideas. We believe that our Institute will help bring about Dr. Suzuki's dream of a better world through Talent Education.

The Institute, held at Seattle Pacific University, just minutes from downtown Seattle, offers a great opportunity to enjoy the outdoors in one of the most beautiful waterfront cities in the United States. Breathtaking scenery, mountains, saltwater beaches and the Seattle Center are nearby. Seattle offers a wide variety of museums and tourist attractions to those who wish to vacation in the Northwest.

This year we will offer violin and cello. New this year is a special schedule for advanced students featuring Master Classes with Martin Beaver, violin and Richard Aaron, cello, a Performance Class, and a Music History Class. Enrollment in this section is limited to violinists in Book 9 and up and cellists in Book 8 and up and students must submit a tape by

AROUND THE WORLD

June 1. Students who cannot be accommodated in this program, or who miss the deadline, can still be enrolled in the program below, if there is space.

All students enrolled will be scheduled for Master Classes, Technique Class, Repertoire Class and one of the following classes according to their level: Orchestras, Music Reading, and Japanese Rhythm Class. Short-Term Teacher Training, Violin 1A and Cello 1A will be taught by Cathy Lee, and Barbara Wampner respectively. Sandra Payton will give a course for teacher observers entitled, "introduction to Suzuki Ideas and Philosophy" and will also conduct classes for parents. During the Institute Mr. Akira Nakajima and Mrs. Hiroko Masaoka will share their Japanese Pedagogy by giving several classes for any interested teachers.

During the Institute, students have the opportunity to participate in Recitals, Orchestra Concert and the Closing Concert. Special events include Welcome Bento Picnic and Softball Game, an evening Ferryboat Cruise and the Faculty Recital.

Faculty

Violin

Martin Beaver, Canada, Gaye Detzer, Vashon, WA, Yasuko Eastman, Canada, Helen Higa, Honolulu, HI, Mihoko Hirata, Bellevue, WA, Yuko Honda, Bellevue, WA, Cathy Lee, San Francisco, CA, Hiroko Masaoka, Japan, Yasuki Nakamura, Australia, Sandra Payton, Bellingham, WA, Hiroko Primrose, Honolulu, HI

Cello

Richard Aaron, Cleveland, OH, Lynn Burrows, Claremont, CA, Akira Nakajima, Japan, Barbara Wampner, San Francisco, CA

Theory, Music History, and Orchestras

Kaori Sakai, Japan, Marcus Tsutakawa, Seattle, WA, Chip Schooler, Olympia, WA, Laurie Eichelberger, Mercer Island, WA

We welcome the participation of any interested students and teachers.

For further information, please contact either:
Barbara Balatero (206) 782-1272, Director or
Mihoko Hirata (206) 747-0581, FAX (206) 747-6041

SUZUKI NAME AND TRADEMARK

A number of members of our Association, and several authors, have raised questions as to how they may use the name of Dr. Shinichi Suzuki in connection with works or products they have prepared. The purpose of this article is to try to clarify this situation.

In 1990, Dr. Suzuki granted to a subsidiary of Warner-Chappell Music, Inc., Summy-Birchard, Inc., the exclusive right and license to manufacture, distribute and sell copies of the musical works of Dr. Suzuki in a series of pedagogical editions, whether printed, recorded, videotaped or in other formats, which had been prepared by Dr. Suzuki or under his authority as part of the SUZUKI METHOD™ of musical education and training. That Agreement also includes also includes an exclusive right given to Summy-Birchard to use the trademark SUZUKI® on and in connection with such works, as well as certain other materials, products or devices. Therefore, no one may prepare any of Dr. Suzuki's musical arrangements or music sequencing, under the names SUZUKI®, SUZUKI METHOD™, or the like, unless prior approval is obtained from both Dr. Suzuki (or his designated representative ISA) and Summy-Birchard.

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

Evelyn Hermann, International Suzuki Association
P.O. Box 2236, Bothell, WA 98041-2236 U.S.A.
or
Judi Gowe, Warner Brothers
15800 NW 48th Ave., Miami, FL 33014 U.S.A.

The 42nd Annual Grand Concert and Graduation Ceremony



The 42nd Grand Concert and Graduation Ceremony were held on March 27, 1996 at the Nippon Budokan in Tokyo.

(left) Mrs. Waltraud Suzuki presents a graduation certificate to a student.

(below) 3000 children from all over Japan performed together.



The 42nd Grand Concert

90 students from Japan and the U.S.A. perform Tchaikovsky's Violin Concerto.

Students from America Visited Dr. and Mrs. Suzuki' Home



16 young violinists ages 10-15 from America, led by Michele Higa George, played for Dr. and Mrs. Suzuki at their home in Matsumoto. -related article on page 12-



The Tokai Region Piano School Graduation Concert.

The Tokai Region Orchestra under Miki Osawa accompanies two graduating students performing the third movement of Mozart's "Coronation" Concerto at The Tokai Region Piano School Graduation Concert.

A PETITION FOR A NATIONAL POLICY

Nurturing Children from Age Zero

Shinichi Suzuki

For many years, many people have cherished the common belief that talent is inborn from birth, and that this inherited talent cannot be developed further afterwards, if it is inferior from the start.

This belief has been advocated as a theory by many scholars, but I realized about forty years ago that it is totally wrong. Since then I have endeavored to prove that talent is no accident of birth and every child can be highly educated if he is given the proper training. I have demonstrated good examples of highly developed children in music. I also have been appealing for people in the world to understand my idea. It is very difficult, however, to change what has been believed for such a long time, but I have never been defeated by the difficulty, never given up my belief. I have proven the fact that talent is not inborn and I nurtured and developed many children whom I accepted as my students without any test for musical ability. I taught them to become splendid musicians. Meanwhile I finally found the law of ability after long research of the principle for developing talent.

I realized the following:

1. Talent is acquired through the powerful function of "life force" (or the life-giving force or energy).
2. Talent is developed as the matter of physiology or brain-physiology which functions in a living organism in order to sustain its life and keep it growing.

The law of ability might be summarized as the following:

"A living organism acquires talent responding to the environmental stimulation from the outside and adapting itself to all things surrounding it. Talent is the production of the life force; therefore, there is no talent without stimulation which comes from the outside."

A newborn baby's life force absorbs all the things around him, such as his mother's way of speech, her way of feeling and thinking and so forth. We should notice that a child acquires his talent parallel with his growth through his life force, being fed with nourishment. A living organism would have to die if it could not adapt itself to the environment. When we know that talent is the fruit of the life force activity, we can learn that a child gains his talent in order to survive in the environment, adapting himself to all kinds of environmental stimulation which comes from the outside.

Through my experiences I firmly believe that the law of ability is quite true. It is an obvious fact that a child's ability is developed in a physiological or brain-physiological way, just as a baby's body grows physiologically through the activities of his powerful life.

If you move to Alaska with your newborn baby and raise him in the cold Alaskan environment, he will adapt himself to the stimulation there and will gradually come to the ability to endure the severe cold. A physiological change will emerge on his skin over this whole body in order to survive in Alaska. Of course, one or two weeks stay in Alaska is not long enough to cause this change in the baby's body. He will never be able to gain the ability to bear the coldness in such a short period, though he might gain some knowledge about the Alaskan coldness.

A baby who hears his mother talking every day absorbs everything into his make-up and imitates his mother's voice, pronunciation, intonation and accent, adapting his vocal cords and muscles around the mouth and so forth to the outside stimulation. Finally he becomes able to speak quite the same way as his mother, just like a copy of the mother. It is impossible for me to pronounce English sounds beautifully, because I was raised bearing my mother tongue of Japanese, not English.

I often say, "A person is the product of his environment."

Even primitive men who lived in the Stone Age had the potential to develop to a high level, but their potential was not stimulated by the environment more than the Stone Age. Everyone in those days, therefore, had to grow as primitive men of the Stone Age. They could not develop their abilities more than those in the Stone Age. This example explains the law of ability eloquently.

If you put today's baby into the Stone Age and raised it there, it would become like other Stone Age men. On the other hand, if you put today's baby into the future world of five thousand years later and if he were educated by highly civilized people, he would certainly develop to the same highly advanced level at that area.

I discovered the fact that the activities of the great life force can be used to develop children's abilities to a miraculously high level under good fostering from the very day of their birth. I would like, therefore, to emphasize the importance of education from zero

years old. We should esteem and value *LIFE* more, and we should notice that every child has the wonderful potential to be highly educated.

Early Education for Young Children

Now I have to talk about education for young children more concretely. First of all, I can tell you how to surely make any child completely tone deaf.

A child who is raised by a tone-deaf mother or grandmother and grows hearing their out-of-tune lullabies every day will surely become tone deaf. The child's active life force accurately acquires the out-of-tune from of his mother's out-of-tune songs, just as he gains the wonderful ability of speaking his mother tongue fluently. He can absorb even the delicate accent of the dialect in the area in which he lives.

Consequently, you can nurture a normal baby to become a completely tone-deaf child through making him hear records with out-of-tune music every day—though I have no desire to try this experiment, of course.

I have the firm belief that there is no inherited talent for music; therefore, we could make a child become either an excellent musician or a tone-deaf person according to the law of ability and principle of the life force activity. It was some forty years ago when I realized the law and I accepted two young children as my first violin students for experiment. They were nurtured by listening to Kreisler and Thibaud on records at home everyday. One boy, who was four years old at that time, is now a professor at Curtis Music School in the United States; his name is Toshiya Eto. The other boy, Koji Toyota, who was three years old, is now concertmaster of the Berlin Radio Symphonic Orchestra. It might be said that Kreisler and Thibaud were really their teachers, and I myself was just an assistant of the two celebrated musicians. The two boys were the successful products of my experiment on the law of ability. I would like to emphasize again that the great power of life activity is the mighty gift given to human beings.

A child who has no opportunity to listen to any good music gains nothing. If he listens to out-of-tune music, he will grow to have out-of-tune abilities in music. If he is raised in an atmosphere with beautiful music, he will become a person of noble character, fine sensibility and excellent ability. I have been convinced of this through my experiences of some forty years.

Now I would like the teachers who are using the Suzuki Method to be aware of the following two points:

1. What makes children acquire their wonderful abilities?
2. How can teachers and parents nurture their children to become fine persons with high abilities?

I have already tried to give an answer to the first question. So some answers to the second question will be given in the following paragraphs.

The Law of Ability

My research on the law of ability and the Suzuki Method was motivated by a fact that astonished me greatly one day some forty years ago. Children everywhere in the world were speaking in their own language with ease. They had gained such excellent abilities as to speak with utmost fluency. "What was this all about?" This must be the result, I thought, that their abilities had been developed from the day of their birth. Every child has a wonderful potential to be educated very highly. I wondered why their abilities were so splendidly developed only in their mother tongue. On the day when I noticed this fact I started researching what kinds of conditions lie in the education in which those wonderful abilities of the mother tongue can be cultivated from the day of their birth. The method called "The Suzuki Method" is the fruit of my research and the discovery of the law of ability is also a harvest.

The following two points are the basis for acquirement through the Mother Tongue ability.

1. Some abilities are developed through hearing.
2. Some abilities are developed through speaking.

The same is seen in music education:

1. Some abilities are developed by hearing good music.
2. Some abilities are developed by playing music.

Abilities in music, therefore, will be developed splendidly if children listen to music and practice playing every day as enthusiastically as they practice their own language. Students who are hardly developed in music are the result of neglecting to listen to music.

If you gave lessons on speaking the mother tongue to your child and neglected to give him any lessons on listening, what would be the result? Up to now these same methods in teaching music have been used in general. Highly developed sensitivity in music can never be gained through this sort of method.

Every spring I have to listen to a great number of tapes sent from various levels of graduating students all over Japan. This year there are 7900 graduating

*Strings are mindless
They only sing forth the heart
of those who ring them out.*

Shinichi Suzuki

students. Among them there are some excellent students who are five or six years old and yet can beautifully play all the movements of Bach's First Concerto.

This year I listened to Bach's entire concerto recorded on tape by a four year-old girl who played with a little violin (size 1/16th) very well. From birth she was raised to hear the violin played by her sister and brother.

Thus her desire to play the violin had been fully brewing before she picked up her tiny violin to start her learning. Then she showed wonderfully rapid progress and enthusiasm in learning violin, enjoying daily practice with her brother and sister, and growing to become able to play Bach's Concerto at such a young age. She won such a high ability in music through the same way as she acquired her speaking ability of her mother tongue with ease.

This is one of many good examples of children nurtured under almost the same conditions and processes as children follow unconsciously when they learn their mother tongue.

I have often asked mothers to make their children listen to records over and over again as their homework, but it seems hard to put it into practice. Only a few mothers have accepted this advice. Recently, however, the number of parents who are able to understand the importance of my suggestions is increasing. As a result, some children are proving wonderfully that my suggestion is really right--through their rapid progress in learning.

The Building Block System

Now I would like to talk about how we can develop children's ability of performance. When we observe the process of language acquirement in the mother tongue very carefully, it is obvious that the ability of acquiring the mother tongue grows and is expanded effectively through the building block system.

A child learns his first word one day, and he repeats it over and over again until it becomes a part of him as an ability. Then he learns another word. After he has mastered these two words, he adds a new word to the two he has learned perfectly. He practices these words many times everyday, then he accepts the challenge of another new word to master and so forth. This is the way a child acquires his learning ability. The way of developing abilities in general is quite the same as that of *learning one's* mother tongue.

One ability is created first, then a new ability is built on it, and then another new one is put on top of the other, and so on after another.

One ability which is sufficiently developed breeds another greater ability, and so on, one ability after

another. Thus abilities are greatly expanded and become more powerful and functional. Teachers and parents should be aware of this.

This building block system is used by all Suzuki teachers, and children's abilities are cultivated and expanded steadily through this method. Children who are trained in this way, therefore, can play any of the pieces they have already learned, without rehearsal, anytime, anywhere. The children's memories also, are wondrously expanded.

Suzuki students must learn to play music by heart, and it becomes a habit with them. The teachers, however, teach how to read music also when their students reach the appropriate level. Until then they make it a rule to play without music in class. This procedure produces wonderful memory ability. A student who is trained by this method from the first



Dr. Suzuki with the 1993 Ten Children Tour group

and is developed in his memory ability can learn a new piece very quickly. Moreover, when he is taught how to read music afterwards, he can learn the music by heart in a very short time, and he can play it excellently without looking at printed music.

Through my long experiences I have seen many examples of children at thirteen or fourteen years of age who have acquired such high abilities of performance and splendid music sensitivity that they can play the first movement of Sibelius' Concerto by heart beautifully and without any mistakes, after only one week of practice at home with the printed music. I have learned, through these examples, how wonderful it is to make a habit of practice without reading music at the early stage.

The Accompaniment Tapes

For learning musical beat and the correct musical tempo I made tapes with piano accompaniment for all the pieces of Suzuki School Vol. 1. When the teacher judges that a child has practiced one piece enough, he gives the accompaniment tape for the piece and says to the child, "At the next lesson, please let me hear you

play the piece with the accompaniment tape". The child can proceed to the next piece if he or she can play well enough with the accompaniment. This method has had a marvelous effect on the students' sensitivity for musical tempo and beat. It also enhances children's enthusiasm for music.

Practice With Me

Children's abilities are developed at home. So Suzuki teachers, in the classroom, teach children how to practice correctly at home. The teachers, therefore, have to study how to make the children's home practice joyful. For that purpose I made the tapes called "Practice With Me," and many students have used them effectively. I recorded my playing of each piece from the Suzuki School Books and my explanations on how to practice the piece at home joyously. At the top of the tape I talk to our young students, "Now let's practice together. I will repeat my performance as many times as you want to practice with me. When you become able to play this piece very well, please play again with the piano accompaniment." Each tape has the piano accompaniment part after my instruction. This series of the tapes for home practice is not only very helpful to parents who are at a loss as to how they should help their children practice at home, but also it brings effective results to children's development. This is one of the important features of the Suzuki Method.

Lessons In The Classroom

The most important thing in infant education is to make children motivated to learn. A teacher should try to do his best to make his class joyous and pleasant. We never scold children nor find faults with them. Who scolds his baby when it makes a mistake in speaking its mother tongue because of poor ability in speaking? It is natural that a baby cannot speak very well. In learning music, the same principle applies. Young children who are still poor in their ability of speaking, of course, cannot play musical instruments very well. So the teacher should have the children practice a familiar piece with him over and over again, sometimes saying jokingly, "You are doing very well, except for some bad points."

Needless to say, the responsibility to correct these faults is on the side of parents at home, and teachers in the classroom. In our institute three or four students are scheduled for the same time in each lesson. The teacher instructs one student at a time directly, while the other students observe. They can learn from observing others' lessons. Sometimes they can have a chance to study with more advanced students. They are probably affected and encouraged by the advanced students' performances.

This method develops children's abilities and helps children enjoy their lessons. Each lesson is not long.

We teach just one vital point at a time to the student, so that he can practice it over and over again at home. We teach one point at one lesson thoroughly. If we do this, his abilities can be developed very highly. On the other hand, if we give two or three learning points at a time, children will surely fail to grasp the points. I have learned this through my experiences. Children can be greatly influenced by each other, so they have a tendency to lose their eagerness for learning when they are kept in a one-to-one style lesson between one teacher and one student.

Solo Concert Day

The last week of every other month is the week for solo concert. There is no ordinary class this week. On Monday all the students of the Monday classes and their parents get together in a classroom for the concert. On Tuesday all the students of Tuesday classes and their parents get together, and so on.

On that day each student demonstrates the results of his two-month-long home practice with the accompaniment tapes. This concert is a very good chance for the students to show their improvement in front of their classmates and to learn from their friends' performances. They enjoy these periodic concerts very much. Applause and praise given by their friends motivate them to practice more at home. I noticed, through my experiences, that this sort of activity is very helpful in developing enthusiasm for steady practice among young learners.

I recommend that you occasionally hold this sort of concert. A teacher might well choose some pieces for the concert a month or so ahead and make his students practice them. Then children can master two or three pieces thoroughly for a month, if the pieces are not long.

Group Lessons

Once a month at least, all the children in the class are called together, and they joyfully play together the pieces they have learned up to now. Through the group lessons they can effectively study musical beat, correct posture, beautiful tone, poise, etc.

These occasions are extremely effective, especially for small children, because they can play and learn with advanced students. Anyway, children like to play in a group and they learn, unconsciously, poise, musical beat, and how to make beautiful tone from the more advanced and excellently developed children.

Every year in March we hold a grand concert at the annual convention of the Japanese Talent Education Movement. Three thousand children from all over Japan perform together with perfect harmony without rehearsing beforehand. It is possible because

(continued on page 24)

REVISITING HALF A CENTURY

Yukiko Iimuro

Violin Instructor, Kanto Region

This summer, the words, "Fifty years after the war," confronted me almost daily. As I think back, I was nearly four years old and a resident of Nagano when the war ended. This half century of Japan's path since the war and my own coming of age have thus roughly overlapped. The course of history of Talent Education, as well, covers the same time frame.

In 1946, Dr. Shinichi Suzuki began Talent Education in the city of Matsumoto, Nagano. At the time, Japan overflowed with families withdrawn from overseas, and the country was heaving from dire poverty. The food situation, furthermore, was extremely urgent. A chill, grim wind pierced through our souls as we desperately searched for daily nourishment.



at a concert in seventh grade (author is fourth from left)

These were days without dreams or hopes. It was a time when the radio blared out "The Hills of a Strange Land," "The Hilltop Where the Bells Toll," and "The Pointed Hat," and the gritty singing style of the boogie woogie singer, Shizuko Kasaoki, which mirrored the tough social conditions of the time, caught hold of the public mind.

At such a time as this, people who until then had never heard the works of Bach, Vivaldi, and Mozart were astonished to see young children masterfully playing such pieces on their tiny violins. Audiences apparently leaned intently forward in their chairs so as not to miss a note. The serene, beautiful tone color of the violin penetrated the souls of those desolate people like a fountain of life welling up in the devastated streets. "Can anyone, even our own children, really play the violin?" "Is it truly possible for them to learn such wonderful music?" people asked, with half-doubting expressions. "Let's give it a try, though," they answered, and so it came about that a branch school was set up in Nagano.

My father, as the first branch director, started the Nagano Branch of Talent Education. In two or three days, one hundred people had signed up, and the number continued to increase. Mr. Teisaburo Okumura and Mr. Hironaka Matsui were invited from Matsumoto and weekly lessons began.

I learned from Mr. Okumura, who has now passed away. I believe I was five years old at the time. His slick, bald head and black-rimmed glasses, which made him easy to pick out in photographs, appeared very frightening. But for some reason, I was drawn to him.

At that time, there was only one instruction manual in the classroom. The mothers took turns passing it around so they could copy out the pieces by hand. Of course, we didn't have any such things as recordings. My mother penciled *re mi* above the notes of her hand-written manuscripts and taught me by singing aloud. It's a wonder I'm not tone-deaf. There were only a few instruments, and we had to take turns with these as well. Even if you wanted to play everyday, you would be told, "Today is so-and-so's turn, you'll have to wait until tomorrow." It's hard to believe, but that's how things were.

I remember a square case made of wood, painted green, with a crack splitting through the center of the lid. It was, literally, the pioneer days of Talent Education. Dr. Suzuki pursued his ideals with a youthful, let's-make-it-happen spirit, and the parents of the time, devastated by the war, eagerly embraced Talent Education, attending meetings every night to talk about the future of the association and their children. Full of enthusiasm, they would discuss matters to the point of vigorous debates. It was a new time of innocence, and although compared to today's parents, they may have been lacking in some ways, they are to be envied as well.

In contrast to my parents' enthusiasm, as a child I wholeheartedly preferred playing to practicing, and even missed a lesson once. I had squandered the day playing with my friends, but felt guilty enough to stop by and peek in the lesson room. Outside, snowflakes danced in the air. I thought that a large crash of thunder would strike, but the two of them just looked at me silently with sad eyes. What I'd done was inexcusable and made me deeply reflect on my conduct. This is one of my most painful memories.

On several occasions, Mr. Okumura brought his daughter, Kiyoko (presently living in the United States

and active both as a soloist and a teacher), and Tomiko Shida (violinist with the Belgian Quartet), and Kazuko Mukai to Nagano so that we could see them perform. I was utterly surprised and fascinated by the recitals given by these students from the main branch in Matsumoto.



in ensemble with her family (12 years ago)

In the very first summer school, held in Kirigamine Plain in Nagano Prefecture, I was in the same class as Tomiko Shida. I remember that, young as I was, I became tense with self-consciousness being in presence of my violin idol. During this time, Ms. Shida regularly donated baby blankets, aprons, and such to the infants in the orphanage that my father established while simultaneously running a private practice as a pediatrician. The items she donated were always hand-embroidered. In addition to being a violinist, she was a gracious and kind-hearted donor.

When I was ten years old, the first Graduation Ceremony was held in Tokyo at the Kyoritsu Assembly Hall. As one of the 169 graduates, I had come all the way from Nagano to Tokyo. In the long, narrow backstage area, how delicious were the Morinaga biscuits (still sold to this day) they gave us during the intermission. There were two kinds, cream and chocolate. "Ooh, I hope I get chocolate, I hope I get chocolate... Oh, it's cream."

The graduation certificate was very fancy that year, and it remains one of my most precious belongings. It said, "To celebrate the setting out of a cultured person who will contribute to tomorrow's world." In validating us as humans (adults), Dr. Suzuki gave us a glimpse of his profound philanthropy. The ideals of the Talent Education Association, revolutionizing pedagogy through the perspective of "passing on the legacy of the best of human culture", also were starkly apparent to us, young as we were.

After Mr. Matsui and Okumura, Mr. Mitsuzuka also joined our program. During the crucial years of middle school and high school, I received much stimulus. Having been raised in a free environment I

moved out to Tokyo, holding onto many wonderful memories. I have now lived so long in Tokyo that they far exceed the years I lived in Nagano.

Dozens of years have passed since the first All-Japan Grand Concert at the Tokyo City Sports Hall in 1955. The Japan that was a vanquished nation has become, and continues to be, a world economic power. I, who was raised with Talent Education, unhesitatingly chose Talent Education for my own two children and had them learn the violin and cello. From the experience of learning through Talent Education, they learned how to make their own decisions, and in choosing their own paths, have gone on to study medicine and economics.

No matter what else, music has warmly embraced their souls and certainly enriched them. Responding at the level to which someone has taken on the quest and practice of music, music in turn affords each person the opportunity to advance with fulfillment.

Behind the meaning of the words, "Every child can be nurtured, depending on the approach," lies the terrifying reality that the content of what you achieve or obtain depends on how seriously you wrestle with something, that if you're only half-hearted, you'll get nothing out of it. Looking back at the half century I have shared with Talent Education, I am once again forced to recognize this truth.

(English translation by Lili Iriye Selden)

Michi Hirata North, Plans Busy Summer

(continued from page 10)

Returning to the United States, she has been invited by the School for Strings in New York City to serve as Master-Teacher for their 25th Anniversary Piano Festival and Interaction Seminar which is being held in New York City from June 14-16. In addition to giving special piano master classes, she will be discussing the following subjects during the Festival Seminar Sessions: "Applying the Great Russian Piano Tradition to the Suzuki Piano Program" and "The Suzuki Piano Program - Today's Concerns and Challenges."

In July she will fly to Taipei, Taiwan for the entire month where she will present two different Suzuki Piano Teacher-Training Sessions as well as play a concert under the sponsorship of the Taiwan Suzuki Piano Association.

Michi Hirata North will conclude her summer schedule by presenting a Suzuki Piano Teacher-Training Workshop in Seoul, Korea.

National Policy*(continued from page 21)*

the children have been trained through their usual lessons under the instruction of their regular teachers in their home towns all over Japan.

Presenting Graduation Tapes

Students of our system in Japan go through five graduation steps, from elementary to advanced. Each student submits his recorded tapes to me when applying for graduation from whatever level he is in. This system of assigning the graduation pieces has proved to be very effective in motivating students' learning, because children practice enthusiastically aiming at the next graduation level, and they do their best for it.

This year we numbered seven thousand nine hundred graduates in violin, piano, cello and flute. I listened to all these graduation tapes sent from the graduates all over Japan and carefully checked them all. Of course, it is the teacher in charge of the student who judges whether or not the student deserves to graduate from his level. I, as president of the Talent Education Institute, just authorize his graduation according to his teacher's recommendation. No student who submits the tape can fail to graduate. We make it a rule that graduation certificates are granted to all the students who submitted the tapes. Then the graduation concerts are held in many districts in Japan.

The purpose of this system is to stimulate students' learning motivation. I firmly believe this system is very effective for the purpose of motivation, so I hope eagerly that teachers instructing children through the Suzuki Method will use this system positively in many parts of the world.

Tonalization

The research and teaching of vocalization is the most important aspect of vocal music. It is said that the quality of teaching of vocalization shows the quality, whether superior or inferior, of the teacher.

Since I noticed this some time ago, I have been applying the idea to my violin teaching. Now I usually spend the first half of my individual lesson period each time on teaching the very basic techniques on how to produce beautiful and noble tone on the instrument, just as vocal music teachers do on vocalization. After that I give my student his lesson on the piece of music he is studying.

In vocal music teaching Vocalization is a technical term producing a beautiful voice, and the teaching method for it is established. We had no equivalent term, nor method for beautiful sound production from an instrument. However, I proposed to teachers of the Suzuki Method in the States that we should establish such a teaching method to produce beautiful tone and we should give it an appropriate name. Then they

molded the new term, Tonalization. Since then I have been fond of using "tonalization", and I am emphasizing how to practice and teach beautiful tone production.

I have offered to the teachers in Japan what I have researched and developed on this subject. Now they also are teaching tonalization to their students, using the Research tapes on which I recorded the new procedures for it. I believe that these tapes are quite useful for the teachers to use in their further study on this subject. I hope from the bottom of my heart that a finer method of teaching tonalization—one that will be the finest—will be established as soon as possible through exchanging better ideas about it between teachers in the world and through cooperative studies on this subject. As a matter of fact, I can tell you that the students learning from teachers who have profoundly researched tonalization are all gaining excellent performance ability. It is very important for teachers to develop their students' abilities by teaching them how to produce correct and beautiful tone on the strings form the beginning of their learning.

The Research Tapes For Teachers

For some time, we Suzuki teachers in Japan have had research tapes which involve newly devised teaching procedures, techniques, instructions of tonalization and studies made by myself and other teachers. Using these tapes, we are endeavoring to research better ways for teaching children more effectively. They are really helpful for that purpose. In this way teachers all over Japan can gain the latest information and teaching methods. They also can learn greatly from the results of research made one after another by other teachers.

I believe that this "research-tape-system" is functioning as one of the most productive tactics for promoting our movement. I have a sincere desire for teachers all over the world, using the Suzuki Method, to establish an organization for offering successful education to every child in many parts of the world. We should be able to expect great progress for our movement if we have such a powerful organization and can offer the research tapes to all members as well as to those in Japan.

The Suzuki Method is not a fixed method, but is continuously progressing day by day. It is seeking better and newer ways to develop children's abilities to a much higher level in a joyous natural atmosphere in the easiest way possible. Every child can be well educated. Every child has such wonderful potential and powerful "life force" in him. Now, teachers from all over the world, let us study together how to nurture our children correctly and how to develop their abilities to the most splendid level.

I hope you will all make the effort to bring in *the new era for children.* ♦

ISA NEWSLETTER**COMMITTEE MEETINGS
HELD IN JAPAN**

The members of the ISA committees for violin and piano met in Tokyo March 25-28, 1996, at the Hotel Kayu Kaikan.

The purpose of these meetings was to look for commonalities in their requirements for Teacher Training and to set up a program for certification of ISA Teacher Trainers. At this point the regional associations will continue to certify teachers according to their own requirements, but the ISA qualifications will be an additional certification.

The following are the minutes from these two meetings.

VIOLIN COMMITTEE**Minutes of the International String Committee****Tuesday, 26th 10 a.m.****Tokyo, Japan****Present:**

W. Starr (Chair, SAA)
Mrs. S. Suzuki
T. Takahashi (ISA Board)
H. Brissenden (ANCSSTA)
T. Detreköy (ESA)
F. Kuramochi (TERI-Historian)
H. Yamada (TERI)

The Chairman opened the meeting stating that we should look at the question of teacher-training in the regions and certification of teachers. He invited Mrs. Detreköy to outline the position in the European Suzuki Association countries. She gave a history of the early developments in various countries, Denmark, France, Belgium, Holland, the U.K. and Ireland, which, through visits by particularly interested teachers to Matsumoto led to Suzuki teaching in those countries from the early 1970's.

Meetings held at the International Convention in Munich in 1979 led to the formation of the European Suzuki Association of which Miss Marianne Klingler was the first president.

Teacher-training is established throughout the E.S.A. with common requirements and standards throughout the member countries. Teacher-trainees, a list of which was tabled, are appointed on the recommendation of a national body to E.S.A. Mrs. Detreköy also tabled a document entitled Teacher-training and Examinations, listing regulations and requirements. Mr. Starr gave an account of the development of Suzuki teaching in the U.S.A. Teaching began in the early 60's and expanded

very rapidly following the early concert tours by Japanese Suzuki children. There are now approximately 4,500 teacher-members in the United States where there are many opportunities to undergo training at summer institutes and universities. However, there is no obligation to take these courses.

Discussion took place on performance entry requirements. Mr. Starr felt a higher standard than that which exists in some countries is desirable. He questioned whether the Handel Sonatas and the Bach A minor Concerto are appropriate standards of entry, and believed that a Mozart Concerto would be preferable.

Discussion ensued on what characterizes a Suzuki teacher as differing from other instrumental teachers. It was generally agreed that belief in Dr. Suzuki's philosophy and the ability to apply that philosophy to one's teaching are central points of Suzuki teaching. The teaching literature was discussed and some aspects were felt to be in need of revision. Further discussion was reserved for a later meeting.

The meeting closed at 12 noon.

Wednesday, 27th 7 p.m.**Present:**

K. Toyoda (Chair)
Mrs. S. Suzuki
T. Takahashi
H. Aoki
H. Brissenden
T. Detreköy
F. Kuramochi
W. Starr
H. Yamada

Mr. Toyoda thanked the members of the committee for their attendance and said he saw the main purpose of the meeting was to discuss the Suzuki teaching literature. In Germany there is a strong opinion that the books need revision to make them more developmental in modern terms - not to change the books, but to bring about a new orientation. A committee consisting of himself, Fumiyo Kuramochi, Hiroko Yamada, Hiroyuki Aoki and Hiroko Toba has been looking into these matters. Suggestions include:

1. referring to notes by their names from the beginning.
 2. introducing concepts of tonality
 3. encouraging students to play pieces in other keys
- Mrs. Suzuki stated that the use of the word "method" over the years had introduced an element of inflexibility in people's thinking of Dr. Suzuki's teaching. The meeting expressed general agreement with this comment.

Mr. Toyoda continued and advocated the introduction of the use of the 4th finger as early as

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Twinkle Little Star and the early introduction to the repertoire of 20th Century music. Fumiyo Kuramochi then tabled her report, "An Examination of The Suzuki Method." She said the main purpose of the report was to examine Dr. Suzuki's teaching approach from the 30's to the 80's and beyond, and to identify matters for revision. She drew special attention to the last sentence of point 4, Page 4—

"Dr. Suzuki assumes, however, that after reaching a certain level of proficiency, students will be provided with theoretical and technical instruction and the opportunity to apply it." Mr. Starr said that the paper re-inforced Dr. Suzuki's own ideas that we must always develop our ideas and practices.

Mrs. Detreköy agreed with the earlier statement that the word "method" has inhibited a progressive and developmental concept of Dr. Suzuki's teachings.

General discussion dealt with the following suggestions:

1. the introduction of other positions earlier than at present
2. the study of scales and arpeggios
3. the introduction of intervals - the singing of intervals as part of the learning process. (Mr. Brissenden commented that the normal listening to which Suzuki students are exposed is a valuable aid to understanding the concept of intervals)
4. the introduction of reading as early as possible consistent with the age of the student. Mr. Toyoda said this was of particular importance to keep the desirable introduction of ensemble playing in the early stages. He believes that a natural development of ensemble playing is the introduction of string quartets as a culmination of the Suzuki teaching literature.

Fumiyo Kuramochi said that the committee in Japan is already working on a revision of Book 1, others will follow. The committee believes that it is necessary to develop a "bridge" between the end of Book 8 and Book 9.

Mr. Toyoda asked for suggestions of supplementary material to parallel the teaching books. Discussion ensued on bow technique. Mr. Toyoda stressed the importance of developing sensitivity to the function of the fingers on the bow, bow speed, weight and the appropriate division of the bow. An explanatory text is needed to cover these matters. Mr. Starr stressed the importance of a relaxed bow hold. The wrist is often too stiff, resulting in poor tone.

Mr. Toyoda tabled a selection of early publications of Dr. Suzuki on musicianship and technical matters which reveal his thinking and concerns on these aspects of teaching. He sees a need for translation and re-publication of many of Dr. Suzuki's earlier writings.

The meeting closed at 10 p.m.

Thursday, 28th 9 a.m.

Present:

W. Starr (Chair)
T. Takahashi
H. Brissenden
T. Detreköy
F. Kuramochi
H. Yamada

Continuation of previous meeting:

Mr. Starr asked what time-table was envisaged for revision of the teaching books. Mrs. Kuramochi stated that one to two years seemed possible, as well as publishing the preparatory steps during this period.

Mr. Starr raised the question of which of the older writings should be considered for re-publication. This is being considered, but the first step is to conduct a thorough revision to correct errors in existing editions, then to discuss revisions with the publishers.

Mr. Takahashi said that I.S.A. should be able to assist in the funding of translating Dr. Suzuki's early publications. Mrs. Detreköy pointed out the need for translation into European languages other than English, and made special reference to The Law of Ability. Mrs. Kuramochi said that the committee had discussed the re-publishing of The Collected Volume of Dr. Suzuki's writings. Mr. Takahashi said that some of Dr. Suzuki's books are already available in German, French and Spanish translations. Mrs. Detreköy mentioned the need to cater to Eastern Europe where Russian is the main second language. Mr. Takahashi believed that this might have to wait until later.

Mrs. Kuramochi said that there would need to be priorities established in publishing these works. The book, *Tonae*, is already in preparation and Musical Expression will probably follow. Mr. Brissenden asked if the general body of Japanese teachers knew of the committee's work and if there was support for it. Mrs. Kuramochi answered in the affirmative and said that the whole matter was scheduled for discussion at the May Teachers' Conference, where it is hoped that a consensus will be reached.

Mr. Takahashi spoke of the importance of Mr. Toyoda's leadership and believed that this was a valuable, positive factor in reaching agreement. He asked for submissions from regional associations on revisions and additions to the core materials for the committee's consideration by September 1st, 1996.

Mrs. Detreköy spoke of the importance of understanding style as a necessary part of musical sensitivity. Mrs. Kuramochi said that the question is being addressed, especially from Book 4 and up.

Mr. Starr raised the question of plans to raise the level of the teaching expertise of existing teachers. It was agreed that this is a difficult subject everywhere,

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but Mrs. Kuramochi said that the possibility of an International Academy offering Master-Classes was being investigated. A discussion followed on the definition of a master-teacher and the format of master-classes. It was agreed that a master-teacher is not necessarily limited to a teacher within Talent Education. It was agreed that there is a need to provide an opportunity for teachers to discuss teaching strategies and areas needing improvement.

Mr. Starr inquired about the current situation with Japanese graduation tapes. They are now heard by a group of senior teachers with written reports being sent to students.

Certification of Teachers

Mr. Takahashi explained the Japanese use of the terms - *Instructor, Assistant Instructor and Assistant*.

Instructor: a teacher of long experience, not necessarily an instructor of TEL, if an older person

Assistant Instructor: a graduate of limited teaching experience

Assistant: a person interested in Suzuki teaching, usually a teacher of long experience or a violinist of professional standing interested in Suzuki teaching.

A Teacher-Trainer, an instructor of 20 years' experience or more.

Mr. Starr presented and spoke to the draft SAA Teacher Development Recognition model. This describes the certification process available for teachers but is not obligatory for established teachers.

Teacher-trainers could also follow a process leading to the status of certified teacher-trainer. Full details are available from S.A.A.

Mr. Brissenden tabled the Suzuki Talent Education Association of Australia Teacher-Training Course Book and the Teachers' Handbook.

*The meeting closed at 3 p.m.
H. Brissenden, Minute Secretary*

PIANO COMMITTEE

Minutes of Piano Committee Meeting
March 27-28, 1996
Tokyo, Japan

Present:

Ayako Aoki
Atsuko Sugahara
Shizuko Suzuki (Japan, TERI)
Anne Turner (Scotland, ESA)
Nada Brissenden (Australia, STEAA)
Constance Starr (USA, SAA)

Michi North was to chair the meeting, but was called home at the last minute because of a family crisis. A future meeting will be scheduled to officially vote on information that was discussed. Evelyn Hermann, Secretary of the Board, presented Michi Hirata's outline.

Wednesday, March 27 Evening

(Sugahara-sensei translated.)

Evelyn explained Michi's absence and expressed her regrets at not being able to be with us.

One of the goals of this committee must be to elevate the level of teacher training, Michi believes. If we observe and investigate teaching being done all over the world we may find some possible commonality, then incorporate what is good and set up a program of high level training. Through this effort we may be able to stop bad representations of the Suzuki method.

Contents of Chinese teacher's letter were explained to Japanese teachers. The letter contained a short biography, told of the young woman's interest in becoming a Suzuki piano teacher, and then of her subsequent disappointment with the training she received from two American Suzuki piano teachers.

Japanese teachers asked how teachers are trained in Europe, Australia and the US. Anne Turner presented them with new Teacher Training syllabus for ESA. Nada Brissenden presented the Teacher Training Course of the STEAA, and Constance Starr presented the former Teacher Training Course no longer in use along with the newly proposed plan being considered but not yet adopted by the SAA.

Only five or six piano teachers train teachers in Japan, the Japanese teachers told us. A prospective teacher studies with the Suzuki teacher until graduation from all the books, then goes away to finish music courses at a conservatory or music school, after which he/she returns for a two year apprenticeship with the Suzuki teacher. Comment: "We don't want to make too many teachers."

Refer to Michi's agenda.

1. International Teacher Training Certification by ISA.

Members questioned the fact that with this plan it would not be valid to be qualified on a regional level. Anne T. read Board member Henry Turner's statement, "Teacher training should remain the primary responsibility of regional associations with the ISA issuing guidelines."

No further discussion of No. 1 on agenda. Since the requirement was in question the details were postponed until full membership was in attendance.

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Thursday, March 28 9 a.m.

All members from previous evening in attendance.

After greeting the group, Evelyn gave a short biography of Michi North and referred to an article in our packet, "Rosina Lhevinne and the Great Traditions of the Russian School of Piano Playing" by Michi. This gives some background about her career and presents the basis of her technical expertise which, of course, is the basic foundation of her teaching also.

2. Need change in the Talent Education Piano core curriculum

a) Expanded musical styles in piano teaching repertoire.

The idea that the more advanced books should contain a broader scope of musical styles, contemporary and romantic was discussed. Perhaps there should be nine or ten books.

Japanese teachers spoke of copyright difficulty with contemporary music, but general discussion disclosed that Bartok and Kabalevsky would not be a problem. These composers works are already used by many Suzuki teachers as supplementary material. Romantic style also would be exempt from copyright restrictions. Perhaps investigation of copyright permissions should be done.

Question was "At what point would these be introduced?" No further discussion on this until future meetings.

Nada Brissenden presented proposals for change. (See copy)

- 1) Addition of graduation level between Bach Partita (Bk. 4) and Beethoven "Appassionata" Sonata.
- 2) Substitution for Mozart "Coronation" Concerto.
- 3) Error corrections in revised editions of Suzuki books when doing future reprints.

Suzuki sensei said No. 1 had been considered but Japanese did not want another "test". Too much work for teachers.

Discussion suggested it was excellent motivational tool. Suzuki sensei agreed but this would be big change and must have the input of many teachers.

It was generally agreed that core curriculum changes would be advantageous but again details were delayed until more thought and study could be done and full membership could be present.

2 (b). Establishing guidelines for teaching music reading and introducing music theory

All agreed that music reading was still a controversial area of the Suzuki method. Many teachers still do not understand the value of this sequence of teaching students to play before they read music. Of course, it is recommended that children be taught the "geography" of the keyboard, note names, etc. during the time before formal reading begins.

Japanese teachers tell us that students begin reading in Book 2 with very gradual assimilation. There is no accepted plan of presentation applying to all teacher. Teachers choose their own way.

That there is controversially shows that the understanding is not there. There must be more education. The *International Suzuki Journal*, the official publication of the ISA, should have articles on the effectiveness of this way of beginning young children to read. (Japanese do not receive Journal. They do not like this and feel they can read English. Also that someone could translate.)

Evelyn asks teachers to write for *Journal*. *International Suzuki Journal* deadlines: March 1 for May issue, September 1 for November issue.

Anne Turner aired the fact that some Europeans do not like the title "Suzuki Method", they think it sounds restrictive, inflexible, suggested "Suzuki Education through Music". Not received enthusiastically.

3. Required teaching of piano technique which will be found to be professionally acceptable by major conservatories around the world.

Evelyn cited Michi's collected articles on stiffness. They will be faxed to committee members.

Question: Should there be technique requirements for graduation? No definite answer emerged.

Discussion on how poor or deviant technique can be harmful to students or even to artists whose talent and determination allow them to perform despite wrong usage of body. (Cited Leon Fleishman and Gary Grafman.) It also, of course, keeps student from developing ability. A very high wrist, floating arm, grasping fingers, stiff wrist, stiff body were all mentioned. These have been presented as Suzuki piano technique by Kataoka sensei. Teachers who do this must be prevented from using Suzuki's name.

Starr: Does Michi have plan for transition?

Evelyn answered that this agenda was a kind of outline for the committee to study and formulate their own suggestions and proposals. Then using Michi's agenda and proposals a detailed program may be constructed and implemented by this committee.

Brissenden: How do piano students pay fees in Japan? Answer was that fees are paid to Talent Education. Part of the fees pay for teacher's studio-office rent if they teach in TE buildings, part to TERI in Matsumoto, and rest to teacher. If teacher teaches at home only two obligations...money goes to TERI and self.

Turner: What happens if they don't finish training but go out to teach calling themselves a Suzuki teacher? Her concern is that poorly trained teachers give Suzuki a bad name. Suzuki sensei said that never happens in Japan.

ISA NEWSLETTER

Starr: Should we have set fees for teachers at workshops, conferences, teacher training classes etc.? International events pay average fee of \$40 to \$50 per hour. Master teachers from Japan are receiving \$100. That fee sounds too high for some areas. Could ISA be able to make up differences?

Question: Who is the cellist who will come to TERI as Master teacher? Mineo Hayashi will come from Switzerland. He grew up as Sato student.

Thursday, March 28 1 p.m.

Opened meeting with Chicago Conference discussion. Should Piano Committee meet in Chicago, before or after the Conference, depending on Michi's availability. There would be no reason to meet unless all could be present. Evelyn will investigate possibilities.

Discussion of ISA image. Need of press agent, enthusiastic reports on ISA role, reason for every teacher to join. ISA must 1) unite people around the world. 2) ISA must present plans for specific projects considered worthwhile to membership.

This is necessary for ISA's future effectiveness.

Question: Is this correct? No one will be accepted by Talent Education Graduate School unless they have musical background of study. Yes, the requirement to perform the Italian Concerto to qualify should stop the flow of people without sufficient music training.

Turner presented her concern that ISA would take over everything, not allowing regional associations to make decisions. Rumors of ISA issuing certification to teachers, for instance, shows no trust of the judgment of ESA examiners. The situation of a California teacher training Taiwanese teachers was discussed. The negative ruling here (the training was not considered valid) was based on the fact that we cannot give certification across Suzuki defined boundaries.

Some Europeans are concerned also over Kataoka sensei's future position. It was then mentioned that all master teachers will be appointed for only one year and then evaluated. No plans beyond that are now in effect.

Aoki sensei spoke of the importance of review. In Japan advanced students are expected to always have three review pieces ready for performance. Suzuki has specified that four review pieces must be kept in performance condition. If student is in Bk. 5, he might have one piece each from Bk.1, Bk.2, Bk.3, and Bk.4. The system of drawing review pieces from a container was suggested as a good way to ensure review is being done. Many teachers use this idea.

Suzuki sensei spoke of her teaching in Korea. She found that the students played at a very low standard. Anne Turner agreed that this was her experience also. She was given eighteen students to teach in an hour! An impossible situation.

Anne suggested two stages to restore confidence in ISA. Raise standards and enlighten the teachers gradually on the changes taking place within the Talent Education Research Institute. Too many changes put forth at once may meet resistance more resistance than we already have.

It was then time to adjourn. The general consensus was that although we had made no great decision making strides, we were leaving with far greater understanding of our role, a feeling of cooperation, and a warmth, friendliness and sense of purpose that will be a fertile ground for effective decisions in the future.

Respectfully submitted, Constance Starr

Since Michi North is not available for the Chicago meeting, the committee will meet sometime in the fall. No date has been set.

TREASURER'S REPORT FOR THE INTERNATIONAL SUZUKI ASSOCIATION

(Fiscal Year, August 1, 1995 thru July 31, 1996)

Reporting period: August 1, 1995 thru April 1, 1996
Cash on hand (checking account) 07-31-96 \$25,293.64

INCOME	
Memberships	\$36,410.45
Gifts	3,935.79
Total	\$40,346.24 +\$40,346.24
EXPENSES	
Secretarial Services	\$2,391.45
Office Supplies	620.65
Postage	3,013.35
Telephone	960.49
Printing	14,007.71
Legal Fees	150.00
Officer's Salary	6,176.24
Taxes:	
withholding	2,797.03
FICA (Soc. Sec.)	1,806.57
Washington Employment	10.62
Washington Dept. of Labor	26.00
Bank charges (\$15.45)+ error	2,305.13
Rent	700.00
Travel	680.95
Total Expenses	\$35,713.83 -\$35,713.83
Balance on Hand	+29,926.05
Saving Account Balance	6,349.64
Total funds on hand	+\$36,275.69

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Submitted by: Evelyn Hermann, Sec./Treas.

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5. Translate and publish the *International Suzuki Journal*, the ISA newsletter, a teacher directory, and Suzuki literature.
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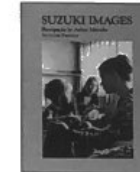
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