

The Official Publication of the International Suzuki Association

INTERNATIONAL SUZUKI JOURNAL



Volume 8, Number 1

Spring, 1997

International Suzuki Journal®

Volume 8, Number 1, Spring, 1997

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

FEATURES

- 4 **The Limitless Potential of Children**
Shinichi Suzuki
- 7 **Memorial Minute for Clifford Cook**
Herbert Henke
- 8 **The Road to Recovery**
Masaaki Honda
- 22 **The Future of the Earth and Our Children**
Katsutoshi Okatome
- 24 *Mother's Note*
The Road Leading to Graduation Day of the Research Course
Ikuyo Ando

AROUND THE WORLD

- 10 **The First Concert Report from the Suzuki Memorial House**
Yuko Mori
- 10 **The 4th South Brazilian Suzuki Workshop**
Barbara Barber
- 12 **Suzuki Concert in Aid of the Bosnian Support Group**
Peter Brandenburger
- 13 **Fourth International Flute Workshop in London**
Sarah Murray
- 16 **A Positive Learning Experience**
Lavinia Gordon
- 17 **Lessons from Vienna**
Kyoko & David Fuller

FROM ISA

- 3 **Board Members**
- 6 *Board Message*
Life-Force Lives without Form in Sound
Toshio Takahashi
- 19 *Announcement*
International Academy of the Suzuki Method
- 26 *ISA Newsletter*
The Second ISA International Piano Meeting
Donation of Used Instruments to Argentina
- 28 **Special Membership**
- 31 **Suzuki Name and Trademark**
- 32 **about ISA**
- 32 **ISA Membership Application**

ISA COMMITTEES

INSTRUMENTAL

Violin Committee

Honorary Chairman: Dr. Shinichi Suzuki
Chairman: William Starr (S.A.A.)
E.S.A.: Tove Detrekoy
A.N.C.S.T.E.A.: Harold Brissenden
T.E.R.I.: Hiroko Suzuki Yamada

Cello Committee

Chairman: Akira Nakajima (T.E.R.I.)
A.N.C.S.T.E.A.: Takao Mizushima
E.S.A.: Haukur Hannesson
S.A.A.: Barbara Wampner
Adviser: Tanya Carey

Piano Committee

Honorary Chairman: Shizuko Suzuki (T.E.R.I.)
Chairman: Anne Turner (E.S.A.)
T.E.R.I.: Ayako Aoki
S.A.A.: Constance Starr
A.N.C.S.T.E.A.: Nada Brissenden
Advisor: Michi Hirata North

Flute Committee

Chairman: Toshio Takahashi (T.E.R.I.)
S.A.A.: Rebecca Paluzzi
E.S.A.: Sarah Murray
A.N.C.S.T.E.A.: Prue Page

EARLY EDUCATION

Dorothy Jones
Susan Grilli

* * *

Cover Photo: —Dr. and Mrs. Shinichi Suzuki—

© Copyright 1997 by the International Suzuki Association
EDITORS
Masayoshi and Eiko Kataoka
Suzuki Institute of St. Louis
311 Elm Valley Drive, St. Louis, MO 63119, U.S.A.
Phone: (314) 962-9568 Fax: (314) 968-5447

THE INTERNATIONAL SUZUKI ASSOCIATION®

ISA OFFICES

3-10-15 Fukashi, Matsumoto, Nagano 390, Japan
Phone: (263) 33-7710 Fax: (263) 36-3566

P.O. Box 2236, Bothell, WA 98041-2236, U.S.A.
Phone: (425) 485-4934 Fax: (425) 485-5139

Republic of China: Lan-ku Chen
9F No. 18 Chung-Cheng Rd. Sec.2, Shih-Lin, Taipei,
Taiwan R.O.C.

PAN PACIFIC

Australia: Yasuki Nakamura
3/35 Orchard Road, Sydney, NSW 2067, Australia
The Philippines: Carmencita Arambulo
Green Hills Music School, No.1 Missouri Street, Green
Hills East 3113, Metro Manila, Philippines
Singapore: Robert Leong Yuen Li
Suzuki Music Center, B 1K 135 Jurong, East Street 12,
#03-342 Singapore 2260

THE AMERICAS

Argentina: R. Lestina de Medina
Cesar Carrizo 3141, Cordoba 5000, Argentina
Brazil: Alberto Feuerharmel
c/o Casa Cuture Musical de Florianopolis
Rua: Olinda Maria Rodrigues No. 30, Carvoeira
Florianopolis, Santa Caterina, Brasil
Canada: David Gerry
14 Brodick St, Hamilton, Ont. L8S 3E4, Canada
Peru: Roberta Centurion
Apartado 18-0977 Miraflores, Lima 18, Peru
The United States: Sr. Patricia D'Ercole
1240 #A Northpoint Dr., Stevens Point, WI 54481 U.S.A.

EUROPE & THE MIDDLE EAST

Belgium: Jeanne Janssens
Gemeentestraat 16-1, Turnhout B 2300, Belgium
Denmark: Tove Detrekoy
Halls Alle' 1,2, TV, DK 1802, Frederiksberg C, Denmark
Finland: Marja Leena Makila
Hormikuja 3, 04200 Kerava, Finland
France: Christophe Bossuat
13 Rue Royal 69001, Lyon, France
Ireland: Trudy Byron-Fahy
Maymount, Magazine Rd., Cork, Ireland
Sweden: Sven Sjorgen
Gjutegarden 2, Askin, 43600, Sweden
Switzerland: Lola Tavor
6 Chemin Rieu, 1208 Geneva, Switzerland
The Netherlands: Susan Johnson
Bolstraat 29, 3581 W. T. Utrecht, The Netherlands
United Kingdom: Anne Turner
Cowper's Close, 166-168 South St.
St. Andrews, Fife, KY16 9EG, Scotland
Israel: Susan Moinester
95 Haim Levanon St., #12 Ramat Aviv 69845, Israel

REGIONAL ASSOCIATIONS

Talent Education Research Institute:
President, Dr. Shinichi Suzuki
Office: Miho Hayashi, Secretary, 3-10-3 Fukashi,
Matsumoto, Nagano 390, Japan 81-263-32-7171 FAX: 81-
263-32-7451

European Suzuki Association:
Chairperson: Eleonore Fuerstin zu Salm-Salm
Deputy Chairperson: Haukur F. Hannesson
Office: Birte Kelly, Admin. Secretary, 39 High Street,
Wheatthampstead, Herts AL4 8BB, England 44-15-8283-
2424 Fax: 44-15-8283-4488

Suzuki Association of the Americas:
Chairman, William Preucil
Office: Pamela Brasch, Secretary, P.O. Box 17310, Boulder,
CO 80308, U.S.A. 303-444-0948 Fax: 303-444-0984

Australian National Council of Suzuki Talent Education
Association: President, Harold Brissenden
Office: Scott O'Hara, Sr. Admin. Officer/P.O. Box 87, Coogee
2034 NSW, Australia 612-399-9888 Fax: 612-399-7401

BOARD OF DIRECTORS

OFFICERS

* indicates life member

President: Dr. Shinichi Suzuki*
3-10-3 Fukashi, Matsumoto, Nagano 390, Japan
Vice President: Waltraud Suzuki*
1-3-12 Uzuhashi, Matsumoto, Nagano 390, Japan
Chairman: Toshio Takahashi*
3-10-15 Fukashi, Matsumoto, Nagano 390, Japan
Secretary-Treasurer: Dr. Evelyn Hermann*
P.O. Box 2236, Bothell, WA 98041-2236, U.S.A.
Directors:
Tamotsu Bizen
3-10-3 Fukashi, Matsumoto, Nagano 390, Japan
Dr. Masaaki Honda*
1-4-28 Matsugaoka, Kugenuma, Fujisawa, Kanagawa 251
Japan
William Starr*
5466 Lone Eagle Ct., Boulder, CO 80301, U.S.A.

DIRECTOR AT LARGE

Tove Detrekoy
Halls Alle' 1,2, TV, DK 1802 Frederiksberg C, Denmark
Dorothy Jones
#11-5 Cadeau, London, Ont. N6K 4H1, Canada
Doris Preucil
317 Windsor Drive, Iowa City, IA 52240, U.S.A.

REGIONAL REPRESENTATIVES

ANCSSTA: Harold Brissenden
161 Moverly Rd. South Coogee, NSW 2034, Australia
ESA: Haukur F. Hannesson
Västra Vägen 26A 1tr, S-803 24 Gävle, Sweden
SAA: William Preucil
317 Windsor Dr., Iowa City, IA 52240, USA
TERI: Mitsumasa Denda
186 Hirashibadai, Nagano 380, Japan

JOURNAL EDITORS

Masayoshi and Eiko Kataoka
Suzuki Institute of St. Louis
311 Elm valley Drive, St. Louis, MO 63119

AUXILIARY DIRECTOR

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

HONORARY BOARD MEMEBERS

Henry Turner

AUXILIARY BOARD

COUNTRY REPRESENTATIVES

ASIA

Japan: Mitsumasa Denda
186 Hirashibadai, Nagano 380, Japan
Korea: Kyung Ik Hwang/Kukhwa Kindergarten
Samchon-dong 991, Tae Jeon, Seogu, Korea

THE LIMITLESS POTENTIAL OF CHILDREN

Shinichi Suzuki



The human life-force, in responding to stimuli afforded by the environment, enables development through the acquisition of ability. The power of this process has immeasurable capacity. One day, perhaps, we will know everything about our physical being, but we will probably never completely understand the formless phenomenon of the life-force.

I believe firmly in the greatness of that power, however, and thus am convinced of the truth in the saying, "Every child can thrive—the key is upbringing." In my heart, I feel that human beings don't yet fully comprehend themselves. It is possible, though, to argue that this grand life-force has the ability, contingent on one's environment and upbringing, to grow and develop into the lowliest specimen, or the most beautiful or most superb.

In answer to the question, "How much potential do children possess?" I can only

answer, "I'm not sure." But I can add, "They have the potential to attain any ability fostered by humanity, and the highest cultural levels achieved by a civilization."

Every infant born in the Stone Age developed the sensibilities, perceptions, and abilities of her time, through the working of her life-force. By virtue of the vital operation of her life-force, each child responded to her environment to become a Stone-Age person. Likewise, Kamala, a girl raised by wolves, acquired the behavior and ability of wolves.

It can be said that an infant born today, if raised in a Stone Age environment, would have attained the abilities of a Stone Age person; and if raised 10,000 years from now, would achieve the abilities of whatever culture exists then. This activity of the life-force, with its capacity to develop in any direction, is wondrous. This is what defines the potential of children, and where I locate the potential of all human children and infants.

I used to encounter critics who vociferously argued, "What about inborn differences? Are you claiming that every child develops the same way? Aren't you ignoring heredity?" I would tell them, "I'm not rejecting the factor of genetics. I readily concede that there ARE differences. Since we develop in response to our environments, it is impossible for any two of us to be the same. Prior to such concerns, however, I would like to question whether we're doing enough to foster the abilities of human children." But they never understood.

An awareness of inborn difference is of course necessary, as is an understanding of genetics. However, it is far more important

to consider how the vast resources of our life-forces foster human potential, and what we need to do to achieve superior ability. Do we really and truly understand the workings of humans and our life-forces? As someone who perpetually and self-reflectively experiences deep concern over the matter of whether adults blame deficiency in children as inborn when it is actually a result of neglectful upbringing, it used to be quite disheartening to meet so many people who attacked me by focusing solely on the point of genetics. Much of the time, I simply could not make myself understood by them.

I have read a fair amount about heredity, and know full well that different people manifest differences of ability. Those differences, however, are the result of development, and I could never imagine attributing them to inborn qualities. If one considers Kamala being raised by wolves, one realizes just how wretchedly a human being can evolve on the basis of nurturing alone.

I know the great power of our life-forces. Due to that awe of the life-force, I can no longer think such thoughts as, "This child is no good." Instead, floating

sorrowfully to the surface of my heart is the question, "How could this child have become such a human being? Who turned her into such a person?"

I am rid of such irresponsible thoughts as, "It can't be helped, she was born that way." That I have come to revere the power of the life-force signals a huge faith in, and respect for, humans, and is also a celebration of my life-force. With every child I teach, I promise to myself, "I won't rest until I've nurtured a splendid person."

I am constantly brought to realize the fact that my heart, marked by a strong faith, an awe of the life-force, and a trust in people, somehow conveys itself to children and youths, and leads to the seed of large change and growth. Of course, this takes time, but my resolve to believe in human beings never wavers. I always feel, "I know they can become fine people, and I'm not going to be satisfied unless I nurture them to be so." ♦

December, 1969

From Talent Education, No. 117

(English translation by Lili Iriye Selden)

NEW TEACHER DEVELOPMENT FUND ESTABLISHED

Dr. and Mrs. Shinichi Suzuki, in conjunction with the International Suzuki Association, has just established the Shinichi Suzuki Teacher Development Fund to help teachers in need of funding to study the Suzuki Method. The first priority will be those teachers in areas of the world who are establishing new programs and those young teachers needing assistance in getting started.

The fund will be dispersed by ISA at the request of representatives from each of the regional organizations. Representing ESA, Henry Turner; SAA, William Starr; ANSTE, Harold Brissenden and TERI, Dr. Masaaki Honda.

Contributions to this fund are most welcome. Checks should be made payable to: **International Suzuki Association; Shinichi Suzuki Teachers Development Fund**. All donations are tax-deductible and should be sent the **ISA/USA Office, PO Box 2236, Bothell, WA 98041, USA**.

Message from the Chairman of the Board Life-Force Lives Without Form in Sound

Toshio Takahashi



When I was nineteen years old, I was so moved by the sound of Marcel Moyse's flute coming from speakers in the bustling streets of Tokyo that I began to teach myself the flute. But there was a time when I flirted with another

kind of playing. At that time, a dashing young master had arrived on the scene from Europe, playing a golden flute. His sound was very different from Moyse's deep, truth-seeking tone color. His sound was lighthearted and easy, very different tone color. And thinking to myself that there was something pleasant about this kind of sound, too, I began to imitate it.

This was thirty years ago, but I remember the precious moment when I was forced to return definitively to Moyse, and away from the sound of the young flutist to which I had devoted myself. Until then, I had been acknowledged as the flutist with the clearest, most beautiful tone color in Tokyo. But from about that time, I sometimes felt lost when it came to musical expression. Seeking the advice of a teacher who understood music, I asked for help from Dr. Suzuki of Matsumoto. Dr. Suzuki listened to me play time and time again, but he never expressed his approval.

Once, I decided to have him listen to a flute recording that I had with me. Dr. Suzuki's response was curious. He said, "The bamboo flute is better, don't you think?" Nothing was acceptable to his ear. One by one, he rejected every recording I played of esteemed masters.

Finally, at a loss, I played a doughnut-shaped 45 LP that I had from my student days. It was a recording of Moyse playing the *Hungarian Pastoral Fantasy*. A few seconds after Moyse began to play, Dr. Suzuki said, "Mr. Takahashi, this, this is the

sound!" In that instant, my ear recognized that those few moments of sound, brimming with life-force, were so much more valuable than thirty minutes of a concerto performed with sound lacking in life-force. It is thanks to Dr. Suzuki that I rediscovered the wonder of Moyse in that moment and rededicated myself to studying him.

Moyse was a flutist of unparalleled rarity. Strangely, his tone color had a Japanese flavor. One can feel his high notes ring with the mystical reverberation of the breathy wind instruments of the Nô theater, and in his low notes the shakuhachi's masterly expression of *wabi* and *sabi* [medieval Japanese aesthetic terms that designate withered and desolate quietude]. For this reason, when he plays Japanese songs, his performance is far and away more Japanese than any Japanese performer's. The color of Moyse Tone, with its mystical reverberations and complex spirituality, bursts with Moyse's love and passion.

Suzuki Flute Tonalization is founded on Moyse Tone. I have been obsessed for over thirty years with this sound, and am convinced that it has been worth the time. A sound that carries so much life force in so small a moment of time, taken into the hearts of the audience, will connect with a perception that remains forever, of "eternity in a moment." This is the priceless lesson I received from Dr. Suzuki and for which I offer my heartfelt gratitude and admiration. ♦

(English translation by Christopher Ahn)

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

—Shinichi Suzuki

Memorial Minute for Clifford A. Cook Emeritus Professor of Stringed Instruments and Music Education

Herbert Henke (O.C. '53)
Professor of Eurhythmics

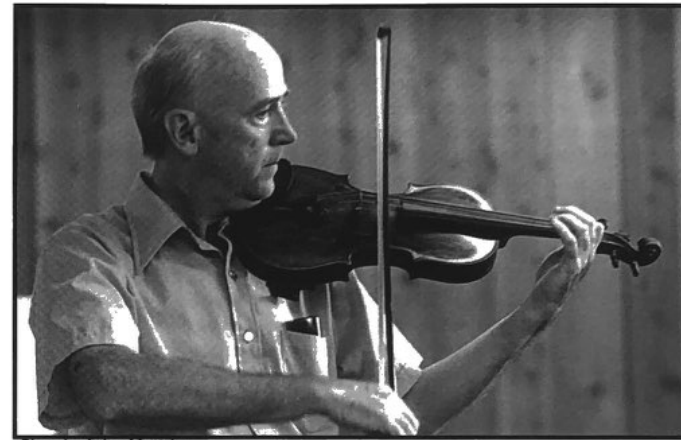


Photo by Arthur Montzka

Clifford Cook was the first person outside of Japan to learn of Dr. Suzuki's work and to tell the world of this great teacher. He pioneered the Suzuki Method in the United States. All Suzuki teachers around the world are indebted to his foresight.

—Editor's note—

Clifford Cook, Emeritus Professor of Stringed Instruments and Music Education, died on February 20, 1997. In 1994 he and his wife, Estella, moved from their retirement home in Clearwater, Florida, to Westlake, Ohio, in order to be near their daughter, Marilou, their three grandchildren and six great-grandchildren. Professor Cook took early retirement from Oberlin College in 1969 after 21 years of teaching in the Conservatory. A native of Crestline, Ohio, he came to Oberlin as a student in 1926 and stayed on to earn three degrees: in 1930 the Bachelor of Arts, the Bachelor of School Music in 1932, and in 1933, the Bachelor of Music in violin. During his student years he was elected to both Phi Beta Kappa and Pi Kappa Lambda.

Following his Oberlin study, Professor Cook earned the Master of Music degree from the Chicago Musical College in 1938. His educational background also includes summer study at the Cleveland Institute of Music, Columbia University, and the Juilliard School of Music. Before returning to Oberlin in 1948 Professor Cook taught for one year at Southwestern University in Georgetown, Texas, and for 12 years at Judson College in Marion, Alabama. He was also a visiting

faculty member at Ohio State University in the summer of 1957.

As a student and as a colleague I remember Clifford Cook's warm, gentle demeanor and delightful witticisms. Arthur Montzka (O.C. '57) recalls Professor Cook's ready willingness to meet with students, to share experiences, and "his quiet, friendly manner and the twinkle in his eye when he came forth with his offbeat humor." One of Clifford Cook's major contributions to Oberlin's musical life was the Oberlin College Community String Festival which he founded and directed. There were seven between 1955 and 1966. These festivals brought town and gown together in a

beautiful way. Finney Chapel stage was filled with as many as 175 string players ranging in age from 8 to 60. Professor Cook selected compositions containing parts suited for everyone from the most elementary beginner to the most advanced player.

The concept of the String Festival was typical of Clifford Cook's imaginative thinking. And when his straight-faced sense of humor was added, the combination was very special to all who knew him. Right up to the end of his 87 years it was impossible to anticipate what pun or whimsical quip Clifford would utter. Was he being serious or not? One never knew at first reaction—unless it was part of the illustrated lectures he loved to give. I recall one on Warner Concert Hall stage where he had a large chart picturing a human ear. Somehow the ear canals were related to the canals of Venice as Clifford gave an absurd-but-hilarious talk on ear-training. Another example was the song-title travelogue with slides from his European trips. Oberlin City Club members remember the shot of Clifford and his wife doing a two-step on a pier with the caption, "Dancing in the Dock." Probably the most memorable slide, however, showed a Whitehall guard mounted on his horse. The view was from the rear, and the caption was, "London Derriere."

During his professional career Clifford Cook was active in many states and in Japan as a clinician for

(continued on page 9)

The Road to Recovery

The Story of Stephanie Kitts: Recovery From a Traffic Accident

Masaaki Honda

Director of the Board, TERI

On October 8, 1994 a Suzuki Children's Concert was held in Fort Lauderdale, Florida. This city, one hundred kilometers north of Miami, faces the Pacific. It is popular for sea bathing in summer, and in the winter, as an escape from the cold. It has also become a port of departure for cruise ships commissioned for service in the Caribbean Sea.

The concert was held at the Presbyterian Church, a beautiful building with twenty-three hundred seats and a tall spire soaring into the sky. Each year the church sponsors performances by famous musicians, and the Suzuki Children had already been invited six times, at intervals of every three years. This time, again, there was virtually a full house.

After the first half of the concert, during intermission, a blonde-haired woman approached me during intermission. "Doctor Honda, do you remember me? I'm Mrs. Kitts from Gainesville." I did remember. Twenty years ago Professor Kitts had been the organizer when we performed at Florida State University. "I learned today that there was a Suzuki Children's Concert and drove over three hundred miles to get here. We just made it. When the concert is over, would you be so kind as to meet my daughter, Stephanie?" "Of course, I would be delighted," I responded, then returned backstage to prepare for the second half of the concert.

It is common for people often to come up to me to talk after our concerts. But it is unusual for someone to take the trouble during intermission to make an appointment to do so. I suddenly remembered Stephanie from twenty years ago. She was three years old then, and skillfully played the violin for us.

A totally unexpected accident

When the concert was over and I went out into the audience, I saw the figure of Mrs. Kitts standing in the aisle. As I approached, I could see a woman about twenty years of age sitting in a wheelchair. She whispered in halting English, "Doctor Honda, I'm Stephanie. I'm so pleased to meet you." As I stood there, taken aback by her unexpected appearance, Mrs. Kitts began to speak.

"Last January, Stephanie was in a terrible traffic accident. She was riding in a friend's car, when they were hit head-on. She lost consciousness from the impact, was taken to the emergency room and, for three months, remained unconscious in a vegetable

state. We were advised by the doctor in charge that she should be placed in an institution because there was no chance of recovery. But we felt that, if she were institutionalized, that would be the end of things, so we brought her home. Shortly afterwards, we called Dr. Glenn Doman (of the Institutes for the Achievement of Human Potential). Under his guidance, I started by playing, on the violin, all the pieces that Stephanie had studied, beginning with Twinkle Twinkle Little Star. I also asked her friends to come and sing, play games, and liven things up. Little by little, she began to show some response, and today she was finally able to come here."

Stephanie, who was listening at her side, said, "I can even walk a little." Rising from her chair, she took two, then three steps forward, balancing herself carefully. Deeply moved, I took her hand and helped her sit back down in her wheelchair. "Impressive! Please keep up your hard work!" I said. As we parted, Mrs. Kitts gave me a video tape, which she had brought with her, and a written record of Stephanie's progress. When I returned home, I watched the tape and read Mrs. Kitt's notes. Because of Stephanie's injuries were unimaginably terrible, it was truly a miracle that she was not instantly killed in the accident. *A person is the child of her environment*

Stephanie had begun the violin at eighteen months, under the tutelage of her mother, and progressed wonderfully. Later, she taught as a Suzuki instructor and played in the first violin section of the Gainesville Chamber Orchestra. But, in a single instant, her life was completely changed.

Luckily, at the time of the accident, an emergency request was immediately radioed in by a school bus right behind the car. Also, an unknown eyewitness stopped and performed CPR on the unconscious Stephanie. When the paramedics arrived, the woman disappeared without even giving her name.

Because Stephanie was caught in the jammed front wheel and was convulsing severely, the paramedics thought that they would have to amputate her leg in order to rescue her. But, as they were about to proceed, the front wheel miraculously loosened, and they were able to pull her body away from the car. Her convulsions were controlled in the ambulance with the administration of oxygen.

According to the results of the examination performed at the hospital, Stephanie suffered from

violent whiplash, a lack of oxygen to the brain, brain trauma, and a bruise to the brain stem. The diagnosis was that absolutely nothing could be done. That night, when Mrs. Kitts received the critical pronouncement from the surgeon, she felt from the bottom of her heart that Stephanie would not die. To help sustain Stephanie's life spirit, stayed at her daughter's side that night. Fortunately, Stephanie made it through the night, but afterwards fell into a deep coma.

"Even if she regains consciousness, her brain will probably only recover about two percent of its normal function," the doctor said, and advised that she be institutionalized. Convinced that institutionalization would keep Stephanie in a vegetable state, Mrs. Kitts brought her home. Committing herself to Dr. Suzuki's words that, "A person is the child of her environment," she did everything in her power to create an environment that would return Stephanie from the path of death back to this world.

I can walk by myself now

At the annual American Suzuki Teachers Conference held in Chicago, I heard Mrs. Kitt's voice when I entered the lecture hall to greet people on May 24, 1996. When I looked back, Stephanie was standing by herself, smiling brightly. As I registered my surprise, she said, "I can walk by myself now," and tried five or six quite solid steps. I was stunned and moved when she added, "I'm playing the violin, too." During my lecture, I talked about her accident and her subsequent progress, and the audience was greatly touched.

Now, as I write this, I have tried to think about the source of Stephanie's miraculous recovery. Even though fortune was on her side, most important were the selfless efforts of a number of people. Beginning from the moment of the accident—the emergency message relayed by the school bus, her resuscitation by the unknown woman, the skill of the brain surgeon in charge—she had the physical and spiritual support of many friends and unknown people. But in the final analysis, the fundamental source of her recovery was the love and conviction of her parents.

My specialty for the past twenty years has been in pediatric neurology. When I see the recovery of brain-injured children with conditions such as cerebral palsy, autism, and epilepsy—conditions viewed by modern medicine as untreatable—I feel yet again the truth in the title of Dr. Glenn Doman's famous work, *Parents Are the Best Doctors*. [the original English title is *What To Do About Your Brain-Injured Children*]. Dr. Doman always has parents present when he examines their child, describes the child's condition in great detail, and explains his training methods. Afterwards, the

family continues the training exercises daily and thoroughly until the next examination, clearly facilitating the road to healing.

Stephanie's case is truly a wonderful example of Dr. Doman's method. ♦

*From Talent Education, No. 117
(English translation by Christopher Ahn)*

Clifford Cook (from page 7)

stringed instrument workshops. He often adjudicated for orchestral, solo and ensemble festivals and competitions. He was guest conductor for many regional school orchestras including the North Carolina All-State Orchestra. He wrote three books on string teaching as well as numerous articles and reviews for professional journals and instrumental music magazines. His irrepressible humor is evident again in the title of his composition, "Suite 16 for String Orchestra." He was an active member of the Music Educators National Conference and of the American String Teachers Association. The latter organization gave him a distinguished-service award as did the Suzuki Association of the Americas. In 1961, he was named "String Teacher of the Year" by the Ohio String Teachers Association.

In 1958 a Japanese student in the School of Theology who had played violin in one of the Oberlin Festivals showed Professor Cook a sound film of a Japanese String Festival. In the film were 1200 children playing violin amazingly well, and this may have been the first American look at the Suzuki method. Clifford immediately saw its potential and led the way in introducing American string teachers to the approach. He began a close collaboration with Mr. Suzuki and, in 1963, enjoyed a glorious six-week tour of Japan where he was honored by the Japanese for his work on behalf of the Talent Education Program. He arranged for a succession of Suzuki-trained Japanese teachers to be in residence at Oberlin where they taught many of our children for a number of years. Clifford, himself, became a wonderful Suzuki teacher of young children and he presented countless concerts and workshops throughout the United States. Perhaps the best summary of Clifford Cook's many contributions to his profession is that which Doris Preucil, a leading American Suzuki teacher, recently sent to Mrs. Cook: "Clifford's openness to new ideas and his pioneering work on behalf of the Suzuki method brought unimagined ability and happiness to thousands of American families. He was so supportive of the young student, and his writings have inspired many teachers and parents." Clifford Cook's life was one that truly made a positive difference in this world.

Respectfully submitted ♦

AROUND THE WORLD

The First Concert Report from the Suzuki Memorial House

Yuko Mori

Violin Instructor, Matsumoto Branch

The house in which Dr. and Mrs. Shinichi Suzuki lived for nearly 50 years at Asahi-machi in Matsumoto city has become the Suzuki Memorial House. There the celebration ceremony of the First Suzuki Memorial House Concert was held on the 12th of May just a month following its dedication.



Concert at the Suzuki Memorial House

This place was the base from which Dr. Suzuki practiced his educational philosophy that "Every child shall be raised up". It was the house where a great many people had memorable experiences, so the concert was one of the ideas born to keep actively alive the Suzuki history for a long time.

Unexpectedly, I was asked to perform a concert program with 14 students from my class whose ages ranged from 4 to 10 years old. Since this was the first concert for the public, there were over 80 people crowded into the hall, consisting of the excited audience and the TV and news paper staff of six different media companies. When the sound of Bach's Concerto filled the hall, the heartfelt experience overwhelmed me and my being was filled with the memories of many scenes from days of research and study of teaching methods taught me by Dr. Suzuki some 40 years ago. One issue for me were the words ringing in my ears, "Play not; trust your bow to play", and other such worthy admonitions.

This day was celebrated with the attendance of Mrs. Suzuki and we rejoiced together for this opportunity.

Mr. Mochizuki, who is the new director of the Suzuki House was also the first person to introduce the Suzuki Method into United States of America. In

spite of his busy duties while working at the Japanese Embassy, he spent a great deal of time and effort to support successful Ten Children's Concert Tour. Now he has become the director of this Suzuki House which is a very significant and meaningful accomplishment.

This Suzuki Memorial House Concert will be held every second Sunday of each month from 2 p.m. for one hour, so we welcome you to join us and enjoy the programs. ♦

From *Talent Education*, Vol. 117

(English translation by Koji Hayashi)

The First Suzuki Memorial House Concert

Group

Concerto for Violin in A minor, 3rd mvt. Vivaldi
Minuet in G Beethoven
Gavotte Gossec

Violin Solo

Sicilienne and Rigaudon Kreisler
Haruka Ohikata, 9 years old
Song of India Rimsky-Korsakov
Nao Kono, 10 years old

Group

Concerto for Two Violins, 1st mvt. Bach

The 4th South Brazilian Suzuki Workshop

Barbara Barber

During my term on the Board of Directors of the SAA, we often discussed the needs of Latin American countries who are a part of our organization: the need for teacher training in the various countries; the need for instruments, books, recordings and supplies at affordable prices; the need for the translation of materials into both Spanish and Portuguese; the desperate need for their teachers to feel connected to the Suzuki Association of the Americas. South America is a place I have always wanted to visit. It is a huge continent looming down there—far south and much farther east than many North Americans realize. Brazil alone is larger than the contiguous United States.

I had become acquainted with Simone Savytsky at several international conferences. Tanya Carey and I talked several times about going to Brazil together. Somehow the timing and finances had never worked

AROUND THE WORLD

out for both of us to make the trip. When I received my summer issue of *ASJ*, I read, with interest, Tanya's report from her workshop in Curitiba, Brazil, in January, 1996. At the end of her article was an invitation to teach at a workshop in Jaraguá do Sul in October, 1996. I contacted Liara Roseli Krobot ("Rosie") and in less than six weeks, I found myself flying to San Paulo, then on to the city of Joinville. I was greeted by Ricardo Feldens and his wife who drove me further south to the city of Jaraguá do Sul where the IV Encontro Sul Brasileiro Suzuki, the 4th South Brazilian Suzuki Workshop, was held. Appropriately, the motto of the workshop was "Educação é Amor," or, "Nurtured By Love."



Simone Savytsky,
Barbara Barber,
Ricardo Feldens,
Liara Roseli
Krobot

The teachers asked me to conduct Violin 1A Teacher Training. Teaching the foundation unit with the aid of translators was quite a challenge, since large portions of it are verbal. With the help of Ricardo and Simone, this was possible. I didn't know what to expect among the teachers in the course. Much to my delight, most of the teachers already had a thorough understanding of the Suzuki approach. Many had been teaching for a number of years and their programs are well established. My Teacher Training class of sixteen teachers consisted of three groups. First were the experienced teachers. Most of them had studied Suzuki pedagogy with John Kendall and Carol Smith, who had previously visited Brazil, and with Simone, who lives and teaches in Curitiba. I learned that these trainers had wisely opted not to allow the teachers to register their units of study when the method was still so new in Brazil. I was teaching the first unit that the teachers are registering with the SAA. Several of these teachers have even been to Japan to observe Dr. Suzuki's teaching. The next group were the "second generation" teachers—the students of the first group who are now completing their high school and college educations and are opening studios of their own. Finally, there were four others who audited the course:

Ricardo, a businessman who teaches cello and bass and has become very involved in the Suzuki movement in South Brazil; Rosie, a Flautist who directs the Suzuki Program at Colégio Evangélico Jaraguá, a private Lutheran school where the workshop was held; and two women, teachers and administrators from a school in another city, who had traveled many hours to spend several days learning about the Suzuki method so that they might start a program at their school.

After three intense days of pedagogy sessions the student workshop began. Children and their parents came from all over the South of Brazil. Most were housed with host families in Jaraguá do Sul. The workshop participants included impressive numbers of six different instruments: 120 violins, 25 cellos, 15 violas, and 15 flutes (and recorders). Ricardo is especially proud of his one bass student, who received much assistance in transporting her instrument, since she was on crutches with a broken foot! I played a recital on the opening Saturday morning of the workshop. The church adjacent to the school was full of the smiling faces of these beautiful Brazilian families. What a warm reception I received! The applause was wildly enthusiastic and my accompanist, Vania D'Aquino Pinho, and I were showered with flowers and compliments at the end of the concert.

Each day of the three-day workshop, I taught a large tonalization class, several smaller master classes and completed the Teacher Training class. I also had the opportunity to observe the teaching of several of the Brazilian teachers who had been in my Teacher Training class. Even though I understood very little of what they said, I could tell that these folks have captured the essence of the Suzuki spirit in their devotion towards children and enthusiasm for teaching in a positive way.



Barbara Barber with Pre-Twinkle class

The quality of the playing among both the teachers and their students is very high. Parents, too, seem to recognize their role in the learning process, and it is obvious that music has become a significant activity in

AROUND THE WORLD

the lives of these families. I was most impressed by the practice of teaching everything in *solfeggio*. Entire classes of even young children were singing their pieces using this system. I also enjoyed hearing them play some of their own Brazilian folk music. During breaks, the children played games in the school yard while the parents and teachers visited and exchanged ideas. Two teenage girls were reading Bach's *Brandenburg Concerto No. 4*, playing only the recorder parts. Since they had never played it with the violin part, I joined them for an impromptu performance of this Baroque masterpiece.

October is a festive time of the year in this part of Brazil. The first day of the workshop coincided with "Children's Day," when all children receive gifts and money from parents and grandparents. The children were all in a very spirited mood! Since there are many German immigrants in this area, every town was hosting an Oktoberfest. The city of Jaraguá do Sul has named its fall festival "Schützenfest" of "Shooting Festival." Weber's *Hunters' Chorus* from *Der Freischütz* was a must for the next day! Some of the children at the workshop were dressed in German costumes. My hosts took me to Jaraguá's huge Schützenfest one evening and we enjoyed German food, drink, music and folk dancing. We also spent one afternoon driving to the beautiful cities of Blumenau (the most German of all cities outside Germany) and Camburiú (Brazil's "Little Rio").

The children were friendly, always eager to try out their English and learn more about the United States. They also helped me learn some Portuguese words and basic phrases. Starting a group of three five and six-year-old Pre-Twinklers was for me a delightful opportunity. On the day of my departure, the workshop organizers and students gave me the surprise of my life. I was teaching my last master class (running over as usual) and noticed that Simone and Ricardo seemed most anxious for me to finish. When I finally did bring things to an end and opened the door into the hallway, I encountered more than 100 violinists who burst into *the Twinkle Variations*. The people of Brazil are so exuberant and enthusiastic about everything they do. I couldn't imagine how the teachers had managed to keep all of those children quiet for what must have been ten or fifteen minutes. What a memorable send-off!

The teachers have asked me to return in another year to continue the Teacher Training units. They are earnest about learning more about teaching and putting new ideas into practice. When I returned to Texas, several folks asked if I had visited the beaches of Rio de Janeiro. Well, I did not go to the tourist places in Brazil. I gained so much more from my visit. I spent time with the people, in their homes, with their

children, and seeing their countryside and beautiful cities. I spent six days in a small town where Suzuki's ideals are bringing the joy of music into the lives of many. Music truly is the universal communicator! ♦

Barbara Barber is Assistant Professor of Violin and Director of the Suzuki Pedagogy Program at Texas Christian University in Fort Worth where she also directs the TCU Suzuki Institute, Advanced String Camp and Metroplex String Festival. Internationally known as a concert violinist, recording artist, clinician, publisher, editor and author, she has concertized and given clinics at conferences, institutes and workshops throughout the United States and in Canada, Mexico Italy, Australia, Korea, Ireland, Finland and Brazil. Barbara is a Registered Teacher Trainer for the Suzuki Association of the Americas and has served on its board of directors. Her series of books, cassettes and CD's entitled *Solo For Young Violinists*, and book, *Scales For Advanced Violinists*, are distributed by Warner Brothers Publications and she has published a number of articles in *American Suzuki Journal* and *American String Teacher*. She is a member of the Dallas Chamber Orchestra.

From *American Suzuki Journal*, Vol. 25, No. 2

Suzuki Concert in Aid of the Bosnian Support Group

5 May 1996 at the Liberal Jewish Synagogue
St. John's Wood

Peter Brandenburger
Bosnian Support Group

Felicity Lipman's considerable achievement was to arrange a concert that was a feat of organisation and of high quality, with four regional groups, three quartets and a dozen soloists in a programme that was refreshingly diverse - compositions from three centuries and eight countries - all played with a natural sense of their individuality.

The audience was immensely appreciative - many conversant with the Suzuki Method, but many others hearing it, with delight, for the first time.

A movement from Mozart's K170 quartet was played with beautifully subtle phrasing and balance. Felicity Lipman's pupils, Rebecca Matthews (11), Robert Parker (12) and Jessica Chandler (11) had learned to display every nuance of the composer's work, which musicians know is not as easy to interpret as it sounds.

At the other extreme, we heard 17-year-old violinist Robert Griffiths play Bloch's "Nigun" from the Baal Shem Suite. It was a truly stirring performance - impassioned yet consistent, in contrast to the more

AROUND THE WORLD

Fourth International Flute Workshop in London

The Course Director
and Teacher Trainer's Report

Sarah Murray

Fun, exhausting, uplifting and rewarding; that's how I'd describe the fourth International Suzuki Flute Workshop in London. Although I've organised flute workshops elsewhere, this was the first in London and I was a little apprehensive before it began. There was no need to be: I had wonderful support from my teaching team: Marja-Leena Mäkilä from Finland and David Gerry from Canada, our generous hosts, the Merrifield Family at Oak Lodge School, and the British Suzuki Institute team, Birte Kelly, Alison Apley and Sarah Nettleton. All their support was essential for the presentation and the smooth running of the course.



Member of Sue Thomas' Group
at the Bosnian Support Group Concert

These two items were perhaps peaks in a programme which demonstrated that playing musical instruments is fun, but needing some concentration and self-discipline. There was absolutely no suspicion of hot-housing infant prodigies or trying to produce virtuosi. The performers were children who had been shown the path to musical enjoyment, which they communicated.

The final proof of this was the number of very young children who rushed up to the platform with their violins to join in exuberant Play-Together at the end.

Throughout all this, the purpose of the concert was not forgotten - to raise money for the multi-faith Bosnian Support Group, which supports a refugee camp in Slovenia and is helping to resettle those who can return home. Many cannot do so, because their homes have been destroyed or are in Serb-designated territory. During the interval, the novelist Lynne Reid-Banks, a founder member of the group, talked about her recent visit to Bosnia, and the afternoon ended with a poignant reading by 15-year-old Simeon Hartwig of a poem by a young refugee yearning for her homeland.

An incredible £2,000 was raised, and our grateful thanks for this go to the teachers, Felicity Lipman, Sue Thomas, Sharron Beamer, Kasia Borowiak, Carey Beth Hochett and Jennifer Wragg, and all the children (and their parents) who took part. ♦

From *Ability Development*, Vol. 8, No. 2, Autumn 1996



Children, teacher trainees, teacher trainers (flutes and violins)
at Oak Lodge

The two flute courses, with participants from Belgium, Finland, Holland and the UK, went by too swiftly. The six-day and three-day courses offered master-classes, group lessons, tone class, ensemble and composition, Alexander Technique and various musical games. Parents were invited to join in these activities as well as the social events.

The teacher trainees participated in all activities as part of their ESA level training. Two of them, Anna Brett (UK) and Anke van der Bijl (Holland) passed their level 1+2 examinations during the course.

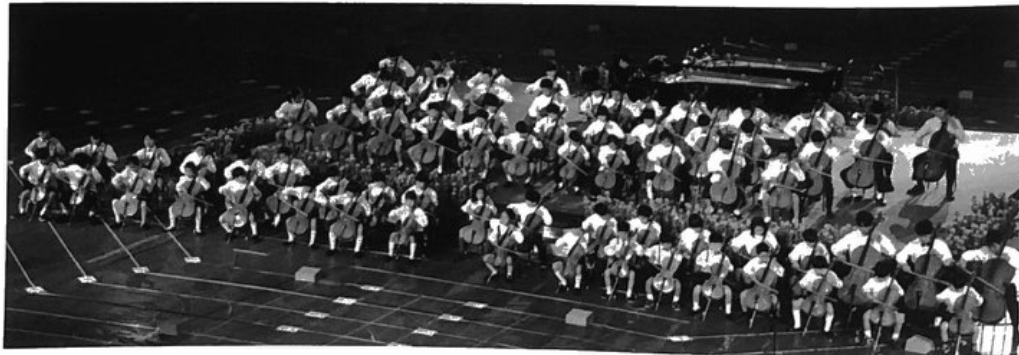
We enjoyed Sven Sjögren's discussion group and philosophy talks. It was rewarding for both flute and

(Continued on page 16)

The 43rd Annual Grand Concert and Graduation Ceremony

The 43rd Annual Grand Concert and Graduation Ceremony was held on March 27, 1997 at the Nippon Budokan in Tokyo.

(right) A young student receives a graduation certificate from Mrs. Waltraud Suzuki, vice president of the TERI.
(middle-right) Mrs. Suzuki listens to the performance as she sits among the children.
(middle-left) Two pianists play Mozart's Turkish March together.
(bottom) Cello students perform Haydn's Concerto in C, 1st mvt., Webster's Scherzo etc.



The Opening Ceremony of the International Academy of the Suzuki Method



The opening ceremony for International Academy of the Suzuki Method was held at the Kaikan Hall in the TERI on April 3, 1997.
—see related information on page 19.—

(top-right) A student orchestra conducted by Mr. Koji Toyoda performs the 1st mvt. of Tchaikovsky's Serenade for Strings.
(top-left) Mr. Mitsumasa Denda, the newly appointed principal of the IASM, greets new students at the opening ceremony.



The 43rd Grand Concert

(right) Flute students perform Bach's Sicilienne.
(bottom) About 3000 young violinists from all over Japan participated.



AROUND THE WORLD

Flute Work Shop (Continued from page 13)

violin participants to work and socialize together. Differences in language or instrument were no barrier.

At the barbecue everyone joined in the playing: flute solos, duets, violin solos and traditional Scottish and Swedish fiddle music filled the South London air. The younger Merrifields joined in, with solos from Nick, Carla and Tom. The treasure hunt was very popular and eagerly pursued. A thrilling highlight of the week was the Jack the Ripper tour of the East End, led by Anna Brett's partner, Thomas. Our foreign visitors were especially impressed.

It is always a great pleasure to watch children enjoying their music-making and literally growing in confidence. Sharing ideas, thoughts and experiences with the teachers is also very rewarding and an enriching experience for us all. We cannot wait for next year.

I have ideas for next year's course already, but what would you, the flute teachers, children and parents, like form the next summer course? Would you like a longer course? Do you want to stay in London? or would you like a summer camp in the country? Do you want something special to be included in the curriculum? Please let me know through the *Ability Development* magazine.

Thank you everyone for making the flute course so much fun and such a great success. We hope to see you all next year. ♦

From *Ability Development*, Vol. 8, No. 2, Autumn 1996

Early Instruction Not a New Idea

Clara Wieck Schumann, wife of Robert Schumann, was one of the outstanding pianists of the nineteenth century. It is interesting to note the way in which she was taught parallels the "Suzuki Method."

—"a few days after her fifth birthday, she (Clara) was in training.

Wieck began to work with her alone in the spring of 1825. She did not learn to read music during her first year of instruction (though she learned to write notes). Small pieces, written expressly for her, encouraged her to concentrate on position, musical phrasing, and a singing tone, and provided a familiarity with the keyboard which accounted for the facility and ease she kept to the end of her life. At the age of seven she was at the piano for three hours a day - one hour for a lesson and two hours for practice."

from *Clara Schumann, the Artist and the Woman*, Nancy B. Reich; Cornell University Press, Ithaca, N.Y. 1985

A Positive Learning Experience**The Regional Piano Teacher Training Course in Scotland**

Lavinia Gordon

"The Suzuki Method has inspired enthusiastic responses from music teachers all over the world; it has also stirred much controversy. Talking with the man behind the method takes one away from doctrine; one encounters the spirit form which the method was born and which should, ideally, inform its propagation". But ... "The truth is that any method, regardless of its merit, can be no better than the teacher who practices it".

This is what we read in David Blum's article and interview with Dr. Suzuki, published in the STRAD in 1990. Those of us from the recently formed branch of the British Suzuki Institute in Scotland who will probably never meet Shinichi Suzuki realize on the one hand what we have missed and on the other the size of the task we have taken on. But we also realize the extent of the skill and commitment of our teacher trainers who have got us this far, and with what enjoyment and enthusiasm we move into the second half of our first year! Because of the fascinating unfolding of the method that we are learning and the very good combination of theory and practice, it is impossible to believe that we have only been involved in the training for six months. If only all teaching could be learned in such an intelligent fashion: it set me thinking about Suzuki schools; the heightened awareness of sound makes me think of how we could be taught to look in the same way as Suzuki teaches us to listen: would we then be able to imitate the drawing process? For me it would be a miracle indeed.

Our learning began in the delightful atmosphere of Oak Lodge School in Clapham. Total immersion was tiring but extremely effective. Learning a skill after having finished conventional education, and with the quantity of experience that some of us had, is in itself an interesting process. We were not necessarily taking in or accepting everything, but we were not frightened to ask, and our teachers treated us all with such respect, patience and understanding, and gave so much of their time, that I should like hereto thank Esther Lund Madsen, Caroline Goweres and Eunice Morley for everything they gave us. The other students whom we met were also a source of much help and also, without exception, encouragement. It was fascinating to meet such a cosmopolitan

AROUND THE WORLD

Lessons from Vienna

Kyoko and David Fuller

Last summer, eighteen violin students of the *Dolce String Ensemble* from the American Suzuki Talent Education Center at the University of Wisconsin-Stevens Point spent eleven wonderful days touring and performing in Austria and Germany and competing in the 25th International Youth and Music Festival in Vienna. Along with the students, their director, Kyoko Fuller, and their piano accompanist, Michael Porrey, came over thirty parents, relatives and friends to cheer, to assist and to share in a musical experience of a lifetime. Because a trip like this requires a lot of planning, I would like to share some of what we learned for those contemplating a similar tour.



The group waits in front of the hotel for the bus to the competition.

gathering, and remarkable to hear of the domestic arrangements that had been made to make attendance at the course possible.

Looking back over the notes that I took, the overall impression is of the child-centred education that I once learned about when training to teach at Homerton College, Cambridge.

Esther played the first Twinkle variation: "What happened?" "Can you help me?" - "Now you must play" - "Are you satisfied? Can it be better?" (Nod, Nod). Everything achieved through imitation and positive reinforcement, the child was totally attentive, very responsive, and the improvement was immense; all this in front of an audience of some fifty or more students. It was remarkable. But it was also remarkable when we were able to watch the trainee teachers teaching, dealing not only with the child but with the presence of the parent, the child's regular teacher and all of us, and it was still a positive experience for all.

And so from Clapham, London to Cowper's Close, St. Andrews, two day-long sessions with Anne Turner and a four day course with Kevin Smith and Anne later, we are getting to know some pupils and their parents and our teacher trainer is getting to know us. They told us in London how lucky we were, and they were right. The size of our group, four and now five, gives us time for discussion, sometimes very detailed. After our last discussion session, we would have needed to turn to anatomy or orthopedics, if we wanted to learn any more about the workings of the thumb.

Observing the regular lessons of children in their usual studio setting is of great benefit, but the most memorable moment of all during the last four-day course was probably when the three-year old son of one of our group sat confidently at the grand piano with Anne, ready for his very first piano lesson and said, "My piano is much nicer than yours" and then proceeded to work his way happily through what it would take many children 4-5 lessons - or even many months - to achieve. The lesson was conducted with such skill, seriousness and, at the same time, sense of humor. We left on a high. Thank you, Anne and Kevin; we look forward to September. ♦

From *Ability Development*, Vol. 8, No. 2, Autumn 1996

- CORRECTION -

In the article "The Hundred Year Friendship Treaty between Brazil and Japan" (Fall 1996 issue of the *International Suzuki Journal*), Mr. Takeshi Kobayashi was misidentified as Mr. Kenji Kobayashi.

AROUND THE WORLD

More than the sights, there was the very real sense of culture that the Viennese today, as much as ever, treasure so dearly. The Mozart concerts and operas performed daily in original costumes, on original instruments, and in

authentic styles are not academic exercises, but joyful and heartfelt expressions of their devotion to their rich musical heritage. The city is constantly alive with a variety of musical listening opportunities.

Performance opportunities for the tour group were outstanding. Besides competing in the festival with groups from around the world, they played in various settings in smaller villages and towns. One very special performance was in an Austrian village celebrating its annual wine tasting festival. The setting was in an exquisitely preserved baroque church with incredible acoustics.

When I think of all that we got to see and hear and do on our action-packed tour, I am so glad that we persevered to reach our big goal!

Second, to succeed with a trip like this, requires a dedicated involvement from parents. If someone were to calculate the amount of time that parents spent in total planning and fund raising for this trip, I am sure they could have all gotten part-time jobs at minimum wage, paid the expenses and come out ahead; yet their sacrifice of time and energy meant so much more than the money. In all, our talented and persevering parents were able to raise more than \$40,000 in a little over twelve months, which enabled each student, the director and the accompanist, to travel with all expenses paid.

It was a goal that we could scarcely hope to meet when we started. There were leaf-raking projects; candy, soda, brat, and hamburger sales; silent auctions; raffle tickets; business donations; donations from relatives; country club brunches; benefit performances and routine performances and more performances. If there was anything they didn't try, I don't know what it was! All in all, it was great fun. When time finally came for the trip, the students and their parents knew each other like best friends. And they had all earned this trip with the sweat of their hard work!

Third, students grow musically when inspired by a major goal. The students were all advanced students (Book six and above), ages thirteen to eighteen. It would have been impossible to unify a group with such a wide range of age and ability had it not been for the excitement that this trip generated. A few of the younger students who had recently joined the group had to learn more than sixty minutes of performance repertoire by memory. They were inspired by the dedication and excellence of the older students. For their part, the older students would have been drifting

away to other musical activities had not the compelling prospect of travel to Vienna arisen.

What was so incredible to see was the dedication of this group of students to perform consistently, time and time again, at the highest levels of their abilities under the difficult conditions of travel in foreign countries. They were truly acting as mature professionals every time they hit the stage.



Local concert by the Dolce String Ensemble

Fourth, wherever you may go, you find that audiences love beautiful music. Before leaving for Vienna, we were cautioned that the conservative Austrians would not respond well to Suzuki-style ensemble performance. On the contrary, our audiences everywhere applauded us warmly and frequently with standing ovations. Familiar with the classical repertoire, the Austrian and German people really enjoyed music played skillfully and were impressed that the group played all the music by memory. In one German church, the audience left unsolicited gifts amounting to almost seven hundred dollars.

At the festival in Vienna, the *Dolce String Ensemble* received an honor prize, which was the highest recognition a group in our class could be awarded, and we were extended a warm invitation to return again next year.

The competition in Vienna and our travels in Austria and Germany were memorable experiences for all who came. We were touched by the kindness and fine appreciation shown to us on many occasions. It was truly an encouragement for all the students to keep making beautiful music! We hope that other Suzuki groups will be inspired by our experience to take similar trips in the near future. ♦

Kyoko Fuller has been a Suzuki violin instructor and faculty member of ASTEC, University of Wisconsin-Stevens Point since 1984. She received her musical training at the Talent Education Institute in Matsumoto, Japan, under the teaching of Dr. Shinichi Suzuki. She and her husband David Fuller are the parents of four children.

From *American Suzuki Journal*, Vol. 25, No. 2

ANNOUNCEMENT

THE INTERNATIONAL ACADEMY OF THE SUZUKI METHOD

The Music School of Talent Education Enters a New Era

* * *

History of the School

The Talent Education Music School was established on April 1, 1974. Dr. Shinichi Suzuki, the President and Director of the Talent Education Research Institute, worked as the Director and developed the teacher training program for 20 years. There are more than 180 students that have graduated from the school, and most of these graduates are members of the Talent Education Research Institute, teaching all over Japan. In the past 20 years, more than 200 students from North America, Europe, Asia and Australia have come to study the Suzuki Method. Many foreign students who have graduated from the

Talent Education Music School have gone on to become leaders of the Suzuki Method in their own countries. The Suzuki Method is presently active in about 32 countries.

The Talent Education Music School received new accreditation as The International Academy of the Suzuki Method starting April 1, 1997, and it will enrich its present program with additional teaching faculty. Future graduates of the International Academy of the Suzuki Method will receive "Diploma in Professional Music Studies" (Senmonshi) accreditation.

Ability Must Be Fostered

Shinichi Suzuki

Honorary President

Children learn to speak fluently by exposure to the mother tongue that is spoken by their parents. When I noticed the teaching method of the mother tongue, I developed the Suzuki Method and have since taught by it for the past half century.

"Every child can be educated, everything depends on how a child is raised". "Ability is not inborn". My teaching is strongly based upon these points. The International Academy of the Suzuki Method is a teacher training institute where early childhood education through music is taught with the realization that every child can develop outstanding ability through the proper teaching method.

I ask all students to pledge the following when I

present them their graduation certificates:

We realize the unlimited possibilities to early education. We also realize that every child can be educated. Our purpose is to develop this ability, and present this fact to the world. We are delighted to be teachers of the Suzuki Method and fully comprehend the responsibilities we have as teachers. We will continue to study teaching in the future with much reflection, and through this continuing study, we will be better able to concentrate energies toward better teaching. We solemnly affirm that we will keep this promise as a Suzuki Method teacher, and always do our utmost for our common purpose of educating the children of the world.

(Continued on next page)

ANNOUNCEMENT

Faculty

Honorary President: Dr. Shinichi Suzuki
Acting President: Prof. Koji Toyoda
Violin Department: Prof. Koji Toyoda*
Hiroko Masaoka
Hiroko S. Yamada
Yuriko Watanabe

Cello Department: Mineo Hayashi*

Piano Department: Seizo Azuma*

Flute Department: Toshio Takahashi*

Piano Secondary Class: Sakiko Ishikawa

Music Theory: Yoshio Maruyama

Solfege, Music History: Yoshio Maruyama

Music Expression: Toshio Takahashi

Suzuki Method 1 (Teaching Method): Selected TERI Teachers

Suzuki Method 2 (Suzuki Philosophy): Selected TERI Teachers

Suzuki Method 3 (Academic Approach): University Professors

Foreign Language (English): Rhonda Shimano

*Department Head

1. Number of Students to be Admitted

A total of 40 students in the following programs will be admitted to the freshman class of the International Academy of the Suzuki Method.

I. Performance Program II. Teacher Training Program

Violin	Violin
Cello	Cello
Piano	Piano
Flute	Flute

2. Program Length

At least two years of study will be required for each program.

3. Curriculum and required hours for each program

Performance Program

Number of School Days: 240, Weeks: 40, Hours: 860 per year

Subject	Hours per week	Hours per year
Private Lesson: Major Instrument	2	80
Group Lesson	3	120
Secondary Instrument: Piano or other Instrument	1	40
Ensemble 1: Chamber Music	1	40
Ensemble 2: Orchestra/Chorus	2	80
Performance/ Observation (Master Class)	2	80
Music Expression	2	80
Music Theory 1: Harmony	1	40
Music Theory 2: Counterpoint	1	40
Music Theory 3: Music Analysis	1	40
Music Theory 4: Composition	1	40
Music History	1	40
Teaching Observation	2.5	100
English	1	40
Total	21.5	860

Teacher Training Program

Number of School Days: 240, Weeks: 40, Hours: 920 per year

Subject	Hours per week	Hours per year
Private Lesson: Major Instrument	1.5	60
Group Lesson	3	120
Secondary Instrument: Piano or other Instrument	1	40
Ensemble 1: Chamber Music	1	40
Ensemble 2: Orchestra/Chorus	2	80
Performance/Observation	2	80
Intern Teaching: Observation	2	80
Music Expression	2	80
Music Theory: Musical Grammar Solfege	3	120
Music History	1	40
Suzuki Method: Suzuki Philosophy	2	80
Other Academic Studies	0.5	20
English	1	40
Total	23	920

4. Requirements

The following three requirements apply to all applicants:

I. Applicant must have graduated from high school or the equivalent. This requirement is also true for foreign students.

II. Applicant must have graduated from the Suzuki Method post-graduate level or the equivalent as follows:

Violin Mendelssohn: Concerto in e minor

Cello Saint-Saëns: Concerto in a minor, op. 57

Piano Beethoven: Sonata No. 23 in f minor, Op. 57 "Appassionata"

Flute Hisatada Otake: Concerto for Flute, Op. 30b

III. Applicant must have a recommendation from a teacher and must be accepted by the president of the IASM.

5. Student Selection Method

Student selection by an audition organized by the IASM, an interview, transcripts from schools and recommendation forms.

6. Application Acceptance Dates

Application will be accepted from February thru March 7.

7. Required Materials

1. Application form (1)
2. Teacher recommendation (1)
3. Most recent school transcript (1)
4. Resume (1)
5. Health Statement (1)
6. 4" x 3" photo (2)

Application Fee: ¥20,000.00

Remit check or money order to:

Asahi Bank, Matsumoto Branch

Savings Account: #907034

The fee must be paid prior to the audition in March.

ANNOUNCEMENT

8. Mailing Address for the Required Materials

The International Academy of the Suzuki Method
c/o Talent Education Research Institute
3-10-3 Fukashi, Matsumoto, Nagano 390, Japan

9. Audition Repertoire

Violin Mendelssohn: Concerto in e minor, 1st mvt.

One short work (within five minutes)

Cello Boccherini: Concerto in B-flat Major

One short work (within five minutes)

Piano Beethoven: Sonata No. 23 in f minor, Op. 57

"Appassionata"

One short work (within five minutes)

Flute Mozart: Concerto No. 1, 2nd & 3rd mvts.

One short work (within five minutes)

10. Audition Date

Audition will held in the middle of March.

FACULTY BIOGRAPHIES

Koji Toyoda, violin

Koji Toyoda was born in Hamamatsu, Japan. He began his violin studies with Shinichi Suzuki at the age of four, and continued his studies at the Conservatoire National Supérieur in Paris. He later studied with Georges Enesco and Arthur Grumiaux. He received the Bach medal of Harriet Cohen Music Awards in London, and also received premiums at international competitions in Paris, Geneva and Brussels. Mr. Toyoda was the first concertmaster of the Rheinischem Kammerorchester in Cologne and the Radio-Symphonie-Orchestra in Berlin. From 1979, he has been a professor at the Hochschule der Künste in Berlin. He has also been the music director of the Kusatsu International Summer Music Academy and Festival and the Gunma Symphony Orchestra. He has given numerous concerts and has made many recordings in Japan, Europe, and America.

Mineo Hayashi, cello

Mineo Hayashi is currently a professor at the Lausanne School of Music in Switzerland. Mineo Hayashi began his cello studies under Yoshio Sato, Pablo Casals' first Japanese student and founder of the Suzuki Cello School. He later studied under Hideo Saito at the Toho School of Music and continued his studies at the Geneva Conservatoire in Dusseldorf. He has performed extensively in Europe, Asia and the United States, and the New York Times highly praised his performance at Carnegie Hall in 1976. He has also performed in the concerts celebrating the one-hundredth anniversary of Casals' birth, which took place in the suburbs of Barcelona. Mr. Hayashi has soloed

with major orchestras in Japan including the Japan Philharmonic Symphony Orchestra, The Tokyo Philharmonic Orchestra and the Sapporo Symphony Orchestra. Recently, he formed the Tokyo String Trio and has been devoting his time to chamber

Seizo Azuma, piano

Seizo Azuma was born in Okayama, Japan and began studying the piano at age five. He later entered the high school of the Tokyo College of Music and graduated from the Conservatoire National Supérieur de Musique de Paris with the first prize. Mr. Azuma has made several appearances with major Japanese orchestras including the Japan Philharmonic Symphony Orchestra and the Kanagawa Philharmonic Orchestra. He has also won first prizes at many competitions including both the 15th International Piano Competition "E. Pozzoli" and the 7th International Piano Competition "Viotti-Valsesia" in Italy. As a recitalist and chamber musician, he continues to perform very actively and his concerts are recorded for broadcasting in Europe, North America, China and Japan. Mr. Azuma has studied with H. Kataoka, M. Nojima, the late A. Iguchi, K. Nakajima, J. Rouvier and G. Mounier.

Toshio Takahashi, flute

Toshio Takahashi taught himself how to play the flute after he was moved when listening to one of Marcel Moyse's recordings. He began performing all over Japan a year later, both as a member of the Ensemble Sonore and as a soloist. He then studied musical expression with Shinichi Suzuki and later left Japan for the United States to study the flute and music intensively under the influences of Marcel Moyse, Pablo Casals and others. After returning to Japan, Mr. Takahashi founded the Suzuki Flute School at Dr. Suzuki's request and since then, the Suzuki Flute School has developed remarkably, especially in the United States. Presently, Mr. Takahashi is recognized as one of the world's greatest authorities of the flute, and he has been invited as a special guest to the National Flute Association Convention and the European Flute Convention. Mr. Takahashi is a conductor, the chairman of the ISA and the principal instructor at the IASM. Some of the works he has published include *Suzuki Method: Suzuki Flute School* (in 11 volumes, ed.), *Dialogues with Moyse*, and *Mystical Music Interpretation* (subtitled "How to find your best repertoire")

The Future of the Earth and Our Children Hoping to Find Bonds Between You and UNICEF

Katsutoshi Okatome
Volunteer, UNICEF

Introduction of Mr. Okatome by Shigemitsu Yukawa, Board Member

Over the years Dr. Shinichi Suzuki has been encouraging us to build perseverance through music.

Here I would like to introduce you to one individual, Mr. Katsutoshi Okatome and his life. He is a very important senior person in my profession who retired from Japan Air Line's as international pilot and, furthermore, he is the only board member of UNICEF from Japan. He is working diligently for the happiness of children who are living in the Southern Hemisphere countries which do not have enough resources. He works not only for them, but through his endeavors he is working also for the children of whole world. I can say he is a person of persons. While he was piloting on the international air line, he had been observing the bad conditions of atmospheric air daily to the extent that his concerns led him to publish a book appealing to the public on behalf of environmental issues of the earth. These were his energetic endeavors of life — to have good will toward humankind and enhance environmental conditions. Last year at the time we invited him to our Suzuki Method Grand Concert, we discussed our children's future with him enthusiastically as he passionately shared with us his own conviction of the importance of his mission.

I am introducing to you here his article which was sent to me.

While reading his article, if you get a sense of his eternally gentle and sensitive life style, I will most happy.

Living life means to sense something and then, moved by it, to experience greater levels of appreciation, this is the sense and process of loving. This is what Dr. Suzuki often said about consideration, tenderness, and having a heart of thankfulness.

Mr. Okatome's is a message of "Making a better world in the 21st century, by first investing ourselves enthusiastically for the sake of our children who will be the foundation of that century. Contribution to the world begins with children". We need to take his significant proposal seriously.

"It would be wonderful if we had a national policy of protecting and truly raising all of our children — it was with this sense of hope that I began my first step toward the talent education movement." I discovered this remark in the last part of the book, *Nurtured by Love*, written by Dr. Suzuki.

We wonder what kind of hopes the creatures have had since the birth of their lives at the beginning of time on this earth and over the millions and millions of years they have lived and survived and been extinguished repeatedly.

Naturally, when considering including creatures other than human beings, we see one person's life as a crystallization of repeated hopes built up on a very precious existence. It seems to me this phenomenon results from a basic feature of love that is nourished on the corporate effort and the progressive development of all living things.

Dr. Suzuki has also written that during the nine years of compulsory education, if a student learns only one thing, which is to know the joy of being kind to others then that would be sufficient.

Being a parent myself, more than anything else, I wanted to teach my children that they can be truly happy only when they contribute something to others, and that I have learned from my own experiences. Yet, most us, in reality, spend our busy days in the survival struggle while our present school systems are involved in *teaching, rearing* and *loving*, our children. Perhaps, we planted the seeds of *love*, hoping our children would grow more than what we their parents did. "We might also have given too much nourishment to our children, perhaps more than what they needed or was good for them."

Dr. Suzuki mentioned in his book also that regardless of whether it may be a nightingale or a human child of tone-deaf parents, the offspring will become tone-deaf if that is their environment, and the influence provided by their parents. If some one told me this, it seems to make good common sense. Yet, when I understood this matter on a personal level, I realized that I needed to carry the cross on my own back.

Right now, I realize that the nourishment I gave to my children was too much when such an abundant amount was not necessary. Eventually perhaps that nourishment will dilute appropriately and bear fruit,

so that after my death, or following in my grandchildren's time, the intended nourishment will flourish in the heart of my descendants, That is what I decided to keep hoping. But, at least regarding the physical body, my children have grown very healthy compared to many of the world's children.

Due to my work situation, I had many opportunities to experience the great difference between wealthy and poor in the southern hemisphere countries. Especially, I have given myself the task of studying environmental conditions of the children of those countries.

I was a pilot until two years ago and in the world I was able to observe, except for a very few rich people, great numbers of infants, were dying. Even when their lives were spared, because of their malnutrition at very important stages of infancy, there are many children whose brains have not developed fully or who have become blinded and physically deformed.

I know that if children are sent to fields to work on farms at the ages of 4-5 it is a much better situation than those children who are not able to receive elementary education but rather are forced to become thieves by their own parents. At the age of 12-13 years there are those who are drafted as soldiers to fight wars and kill people. There are many such children in this present day world. If it is true that children will grow and be greatly influenced by their environment, what a dangerous world we are in now. This is a completely opposite world that which Dr. Suzuki has dreamed of.

Yes, it is a fact that there is a shortage of adequate amounts of food to feed every one in these countries of the Southern Hemisphere, but the causes of high death rates in those countries are due mostly to the devastation of simple illnesses and the lack of vaccines and antibiotics. Diseases such as measles, diphtheria, tetanus and diarrhea afflict many and because they are under nourished, they do not have body resistance to escape the suffering and unnecessary early death. These are daily events that you don't even see in the news, but the number of those deaths are 13,000,000 children a year. Try to compare that with other causes of death such as traffic accidents. To add to this, there are millions and millions of children who survive but become victims of, brain, eye, bone and other physical and emotional damage.

The most important fact is that we need to pay attention to this high rate of infant death in countries whose populations are increasing. The present world population is 5,800,000,000 and in a couple of decades we will have over 10,000,000,000. It is imperative that we work on the task of reducing infant death rates

and preventing the incidence of emotionally and physically handicapped births among children.

In order to stabilize a healthy population in the world, as a step toward our human living discipline, we can participate in developing healthy children. Their physical and emotional development is a necessary priority as we work with basic health maintenance and educational activities among all the other needs.

In order to eliminate simple illnesses, those basic health maintenance resources, such as vaccines, vitamins, and antibiotics etc.. require are only \$10 per child per year. For children, there is no second chance to grow up. Supporting them later when those children have already grown-up is too late and too expensive. This is the reason the "supporting children must be the top priority".

What can we do specifically for this need. Fortunately there is, in our community an organization called UNICEF (United Nations International Children's Emergency Fund) in the United Nations which supports children and their mothers. The purpose of UNICEF is to support mother and infants as is shown on the symbol of the organization, which is a mother holding an infant.

When we give whole hearted support to UNICEF, that means we are doing more than temporary relief work on the part of some small group of people. Rather, through working hard to reduce population growth and the suffering of children, we are directly contributing to keeping the world a safe place through environmental life enhancement and promotion of world peace.

Our earth's future is depending on our children's healthy development of body and soul. This has been Dr. Suzuki's dream and as well as the purpose of UNICEF. I hope sincerely that your Talent Education Research Institute and UNICEF can deeply bond for working toward common goals.

Lastly, in our daily life we are surrounded by materials and products which come from the Southern Hemisphere. When we move materials and food they naturally gather where money exists. I am happy if you understand in your heart that this is a core issue of the problem between the Southern and the Northern hemispheres.

Surrounded by verdant life, where every creature has health and things are beautifully balanced and harmonized in the earth's natural cycles— this is the vision of earth I hope will continue to inspire generations to come. ♦

From *Talent Education*, No. 117

(English translation by Koji Hayashi)

Mother's Note The Road Leading to Graduation Day of the Research Course

Ikuyo Ando

Gifu-Kakumuhara Branch, Hasegawa Class

It had been slow going along the road toward graduation day of the research class course, yet it was an indescribable great joy when Miho finished playing the third movement of Violin Concerto No. 4 of Mozart, and I lifted the button of the cassette tape recorder.

Three days prior, Kana, our younger daughter, had finished recording her graduation tape, yet this time when Miho our older daughter finished her recording, I experienced relief along with the joy. The feelings I had as their mother was different and special on behalf of each of our two daughters as I related to them and their tasks. I would like to express my great appreciation to Ms. Toshiko Hasegawa, the other teachers, and mothers of the class members who gave instruction and support to my daughters throughout the course. Thank you very much.

My Recollections from the Past Nine Years

As I recall, when I first went to Ms. Hasegawa's class, I was wondering, "What is the Suzuki Method". This beginning thought just came back to me now as though I was riding on a merry-go-round. My children and I decided that Tuesday would be the violin day. Following dinner preparation for my family from morning until about 1p.m., every Tuesday I began getting ready to go to my daughters violin lessons. At 2p.m., I picked up my children from kindergarten, and before Ms. Hasegawa arrived at the studio, I fed them and two other kindergartners snacks along with the other mothers. After the snacks the children took their violin lessons. Our daughter Miho went to her violin lesson directly from her school by bus. When she arrived, she ate the lunch which she carried with her, and even during that lunch break time she received various helpful instructions from her teacher, Ms. Hasegawa.

Often we stayed for six or seven hours watching other friends' take their lessons. This observation of other children's lessons was a great help for my daughters. Our children grew in their appreciation of music while giving attention to the advanced students' lessons. An especially rewarding experience for our children was meeting with Kanako and Mayuko Sago who were two sisters like themselves in the class then.

My young daughter, Kana, would watch their lessons eagerly, and even if I told her that it was time to go home, she would not move and reply, "after Kanako's lesson is over". At home, Kana would happily listen and play Kanako and Mayuko's assignment pieces. Of course, she could not play the pieces and would ask me, "Are these the right notes here?", but I could only reply, "I'm sorry, I can't tell if I don't have the music." I let her play whatever she wanted to as long as she promised that she would practice her own assignment piece later.

When my daughters were still in elementary school, both of them would practice in different rooms at the same time, so I traveled from one room to the other as they practiced. While one was playing along with her review tape, I would get together with the other to study her assignment piece. Sometimes, they even reviewed together (I designed and made review tapes so that they could cover all of the pieces that they had learned over a period of a week. Ms. Hasegawa gave me this idea). I did my best to believe and follow what Ms. Hasegawa said for the nine years my daughters studied with her.

Fostering the Ear

During the lesson Ms. Hasegawa said, "That is the tone! That is a wonderful tone! That's it; That is the sound of the hand! Yet I had trouble understanding what she meant. So I asked questions which did not make sense to her. Her comment was only "That's about right". After returning to my home I listened to our daughter's lesson tape and realized that what Ms. Hasegawa was talking about was true. After that I relied heavily on the tape's tone as the world of sound, the standard, by which our daughters were to measure their progress. Before my children heard the sound of the tones, I listened very carefully to the tapes and concentrated on developing my ears to be able to distinguish between good tones and not so good ones.

I know there were many people who left Suzuki Method because of the complaint that "The Suzuki Method students can not read music". The only answer I can give is that I feel very sorry for those people who really do not understand the depth behind Suzuki Method education. With a little help anyone can read the music. I believe there are many other important matters aside from learning to read

music. For instance, to nurture hearing ears, heart etc.....

Soon after our children joined the class, Mr. Takao Goto (A present Board Member) said to us, " You will be able to hear from the record the very position a performer is playing". Vaguely I heard it as though I was having a dream. As I watched my children grow through the years, I feel that they did well in spite of the hardships, yet they were not special. I believe when you are in the midst of talent education, things that might commonly be considered tremendous accomplishments in ordinary life, are not thought of



Miho (left) and Kana

as special within the Suzuki philosophy of education. Those were daily occurring events. I was excited about this kind of naturally occurring, fulfilling experiences.

My original wishes for my children when I encouraged them to learn to play the violin were that growing up with the violin might enhance their life by providing exciting opportunities such as possibly joining an orchestra, playing with a quartet or maybe making interesting friends etc... Yet the learning and growing became a lesson that I never expected at the beginning of this journey.

At the time of Miho's third year in junior high, when she was preparing a graduation piece for the post advance level, I was wondering what is going to happen to her. I knew Miho was anxious about it too. But around the time of the September class concert, Miho had gained confidence and even when examination day came, she did not skip her violin lesson. I remember she told me in the car on the way to the exam that she would take a nap for awhile, and she asked me to wake her up later when we got to our destination. She slept about an hour. Ms. Hasegawa remarked to her that in such a time of anxiety it is common to feel sleepy. Still now, I remember clearly Miho's response was, "Yes, indeed". That was all she said, On the contrary when Kana, who was at that time enrolled as a third year student

in junior high school, finished her graduation from the post advance level, she was more confident. (I was aware that too much confidence might give opposite results.) I knew, however, when she said she would study that she was determined to accomplish her set goal. I am expecting that she will also nurture her heart and mind in the same way she committed herself to music lessons.

Happy Days

Finally, the reason why Dr. Shinichi Suzuki established "the post advance level" made sense to me. I feel certainly that our two children worked hard to get to this present place. I know how happy they were when they finished their recording of graduation tapes. And I want to say, "Thank you", from the bottom of my heart to my children who gave me such joy and happiness. I also am appreciative of my husband and his support during these years. He did not know much about the music. During music practice time at home which was between 7 p.m. and 9 p.m., I did not pay much attention whether he was taking a nap or not after dinner, but when I heard one day he was humming melodies of Bach and Mozart, I was so pleased. and he sent us three to the Summer School and the Grand Concert

without complaint... We are a happy family.

Thanks to Ms. Hasegawa, still now, we are having a number of great experiences and receiving many kinds of valuable lessons from Dr. Suzuki and Mr. Shoichi Yamamura which continues to make us happy and for which we are rewarded. I wish for my children that this graduation experience of the Post Advanced Level will be as a start, when they aspire to their higher goals, putting out great effort, without straying, aiming for the mountain top goals of the Suzuki Method. ♦

From Talent Education, Vol. 117

(English translation by Koji Hayashi)

The earlier period

The better environment

The better teaching method

The more training

The superior instruction

-Five Mottos of the Suzuki Method-

The Second ISA International Piano Meeting

The second piano meeting was held in succession with the first meeting that took place last March in Tokyo.

Date: November 15, 1996 1:00-5:00 p.m.

Place: Azabu International Cultural Hall in Tokyo; B Conference Room

Participants:

Michi Hirata North (SAA)

Ayako Aoki (TERI)

Keiko Sato (TERI)

Shigeru Komatsuda

(Talent Education Piano Research Group)

Toshio Takahashi (chairman, ISA)

Keiko Sato attended in place of Shizuko Suzuki, who was absent due to health problems.

Topics discussed

1. the necessity of repertoire changes in the textbooks
 - a) a pertinent work between the Partita and the Appassionata
 - b) a pertinent work to take the place of the Coronation
2. the timing and method of teaching how to read music
3. the establishment of playing and teaching methods equivalent to the international level
4. the vision of the Suzuki Piano School's future

First, Mrs. Michi H. North gave a report on the valuation and present state of the Suzuki Piano School overseas, and she pointed out that there were many questions concerning tonalization.

On Topic 1

Because Dr. Suzuki only determined the general sequence of the pieces in the textbooks after the graduate level, the determining of the repertoire needed in-between for technical and musical development are entrusted to the experience and skill of the teachers. The Tempest, Schubert's Impromptu and Chopin's Mazurka were given as suggestions for works to study prior to the Appassionata.

Substituting the Coronation with another work would be difficult because the Coronation is the piece that students work for. Another possibility would be to study the Haydn Concerto and the Mozart Concerto, K. 595 beforehand.

On Topic 2

It is probably a good idea to progress both listening (to understand the piece better) and reading at the same time because it is difficult to create an image of the piece if students cannot read music. It should be left up to the teachers' judgment in the end, but it is possible to start teaching how to read music from Book Two by using supplementary textbooks.

On Topics 3 & 4

The quality of a teacher can be determined by his/her students because students who have unnatural playing technique will only be able to reach Book Five. A video that gives instructions on natural technique and teaching methods is necessary. Mrs. Shizuko Suzuki and Mrs. Ayako Aoki's "The Proper Teaching Method of the Piano in the Suzuki Method" needs to be released in English. A piano concert similar to the Ten Children Concert, but one also involving students from abroad, should be held both inside and outside of the country. The Suzuki Piano School tonalization should be a natural one that anyone in the world would accept. Everyone at the meeting agreed that teaching this kind of tonalization would lead to the proper development of the Suzuki Piano School abroad.

After all of the topics were finished being discussed, the meeting adjourned with the promise that the third meeting would be held in the near future with representatives from Europe and Australia. ♦

*Where love is deep,
much will be accomplished.
—Shinichi Suzuki*

Donation of Used Instruments to Argentina

The ISA has been asking members to donate their used instruments as part of a yearly project in cooperation with TERI. These instruments were collected at the Grand Concert in March last year, and a total of almost 30 instruments were gathered together. Repairs were done on as many instruments as possible, and in an effort to have third world countries use these instruments to spread and develop the Suzuki Method in their countries, nine instruments were donated to Ambassador Sanchis Muñoz of the Argentine Embassy on November 11. They were donated with a request for them to be delivered to the Argentine Suzuki Association. Donations of instruments are also being planned to Brazil and Mexico.

The following letter was received from the Ambassador of Argentina. The ISA is grateful for everyone's continued support in spreading the Suzuki Method to countries throughout the world.

* * * * *

*The Ambassador of the
Argentine Republic*

Tokyo, December 17, 1996

Dear Mr. Toshio Takahashi:

Thank you very much your kind visit to our Embassy on November 27th, 1996 together with Mr. Yoshihiko Terada of the International Suzuki Association, and for the great honor of having arranged the company of H. I. H. Prince Takamado on that occasion, in which you presented the donation of nine violins from the Association you chair to the children of the Province of Córdoba, in Argentina.

We appreciate the objectives of the Suzuki Method on promoting a better understanding and improvement of the World's culture and peace through music. Your contribution to the Music Department of the School of Arts of the University of Córdoba (Argentina) will surely help to the accomplishment of those goals.

With this regard, we have contacted the Coordinators of the Suzuki Method in Córdoba, Argentina (it took quite some time) and -through them- tried to get a written confirmation from the recipients about their disposition for receiving the donated goods. As everything now seems to be clear, we are making the necessary arrangements with the



(Top) Mr. Takahashi is presenting the violins to Ambassador Sanchis Muñoz of the Argentine. (Bottom) Mrs. Muñoz is looking at small violins.

Argentine Foreign Ministry in order to send these instruments attached to the Diplomatic Pouch.

On behalf of the Music Department of the School of Arts of the University of Córdoba and of the Argentine Government, I would like to take this opportunity to express our gratitude for the generous support of H.I.H. Prince Takamado and the International Suzuki Association, for selecting the children of Argentina as recipients of this important donation. We sincerely hope that this kind of cooperation will continue in the future.

Very truly yours,

José R. Sanchis Muñoz, Ambassador

SPECIAL MEMBERSHIP

BENEFACTOR-Life Member (\$1,000 and above)**JAPAN**

Dr. & Mrs. Shinichi Suzuki
Toshio Takahashi
Hiroko Masaoka

AUSTRALIA

Mr. & Mrs. Harold Brissenden
Mr. & Mrs. Yasuki Nakamura

BELGIUM

Jeanne Janssens

CANADA

Dorothy Jones

CHILE

Tilly Roberts

DENMARK

Mr. & Mrs. Tove Detrekoy

SWITZERLAND

Lola Tavor

USA

Margery Aber
Mrs. Darlene Anderson
Dr. Tanya Carey
Jacquelyn Corina
Dr. Evelyn Hermann
Mihoko Hirata
Yasuko Joichi
Doris Koppelman
Mary Alice Lausell
Norma J. Malloch
Betty Barlow Mc Dermott
Dr. & Mrs. Murray North
Tomoko Satoko Robert
Virginia Schneider
Norma Jean Seaton
Marjorie W. Smith
Summy Birchard Inc.
Suzuki Assn of N. California
Barbara Wampner

PATRON

(\$500-\$999)

AUSTRALIA

Jasmine Brunner
Lois Shephard

ENGLAND

Felicity Lipman

SINGAPORE

Peck Leng Kwan

USA

Eleanor B. Allen
Gilda Barston

Dr. Milton Goldberg
Karen Grenawalt
Dr. Walter Haderer
Nobuaki & Kazue Hatano
Carol Hughes
June S. Itami
Anastasia Jempelis
Mr. & Mrs. Masayoshi Kataoka
John Kendall
Mr. & Mrs. William Preucil
Suzuki Music Assn of California,
Los Angeles Branch

DONOR (\$100-\$499)**ARGENTINA**

Prof. Odina R. de Medina

AUSTRALIA

Daphne Arnold
Beverlyey Balnaves
Itsuko Bara
Robyn Barrs
Sr. Mary Brtholomea
Grace Berthelsen
Reinette Black
Sylvia Blatt
Lucy Blomfield
Judy Bobroff
Erina Booker
Erica Booker-McPhillips
Julia Breen
Jane Buesnel
Maureen Bugden
Mary Byrne
Mary Casey
Sung Kyung Choi
Joyce Churchill
David Clark
Pam Clifford
Jan Cooper
Ann Coward
Rita Creagan
John Dabron
Gemma M. D'Aubbonnett
Patricia Davies
Janice Donaldson
Sr. Jean Dunkin
Ruth Fleming
Iris Ford
Leila forde
Amanda Gibson
Sr. Judith Glaister
Winnie Gollner
Haruo Goto
Jenny Goto
Lesley Gray-Thompson
Elizabeth Green

Kay Griffiths
Betty Gubbay
Colleen Harris
Barbara Hayward
Jill Heffernan
Mary Hook
Janita Hughes
Moira Hutchinson
Marjorie Hystek
Sandra Jacka
Philippa Jackson
Margaret Jaques
Sr. Dorothy Kearins
Gai Kerr
Kaye Kew
Rosilyn Kinnersley
Fay Lang
Janice Lappan
Ali Lavis
Minh Le
Nola MacFarlane
Margaret MacNamara
Donna (Maree) Madigan
Sue Martinu
Lynne McLeod
Ann Mercer
Judith Mitchell
Takao Mizushima
Kate Mooney
Margaret Moore
Patricia Moran
Michelle Newman
Margaret Nicol
Dorothea O'Hearn
David Osborne
Prue Page
Nehama Patkin
Shirley Plowright
Christine Pollard
Michael Pon
Jessie Robb
Barbara Robinson
Antonia Schmid
Clare Seligman
Maria Sew Hoy
Dr. Mary Lou K. Sheil
Susan Spooner
Daniel Sun
Cherie Tan
Azalea Thomas
Sheila Thomson
Beverley Tierney
Maria Tolfree
Lucette Tolhurst
Astrid van Der Vlies
Jill Viner
Colin Watts
Hans Weiler

SPECIAL MEMBERSHIP

Ann White
Margaret Wilkie
Ludmilla Yaroshevich
Agnes Yeap
Anita Zielonka

CANADA

Phyllis Antognini
Vicki Blechta
Pandora Bryce
Paula Calzonetti
Sally Gross
Daphne Hughes
Gail Lange
Elizabeth Neufeld
Cynthia Nidd
Rosalind O'Keefe
Linda Rowlands
Merlin Thompson

DENMARK

Anders Gron

ENGLAND

Carey Beth Hockett
Birte Kelly
Enid Wood

FINLAND

Paivi K. Kukkamaki

FRANCE

Christophe Bossuat

INDONESIA

Jani Kusuma

ISRAEL

Susan Moinester
Moshe Neumann

JAPAN

All Japanese Teachers

THE NETHERLANDS

Susan M. Johnson
Johannes Lievaart

NEW ZEALAND

Mariys Raewyn Donaldson

PERU

R. Espenshade Centurion
Celia de Schroth

PHILIPPINES

Carmencita G. Arambulo

SCOTLAND

Anne Turner
Henry Turner

SWEDEN

Ingela Ohldin

SWITZERLAND

Hanna Straus

USA

Gail A. Acosta
Ellie Albers
Marilyn Andersen
Bruce W. Anderson
Tomio Anderson
Elizabeth Armour
Geri Arnold
Carolyn K. Ayers
Barbara Balatero
Barbara G. Barber
Sr. Helen Anne Barry
Paule Barsalou
Rodanne Bartlett
Joanne Bath
Christine Beckstrom
Louise Behrend
Diana J. Benti
Willem Bertsch
Carorie L. Bigler
Sr. Patricia Binko C.S.J.
Caroline Blondet-Fraser
Bruce Boiney
Carol Bolland
Judy Weigert Bossuat
Anne Bowman
Erika Boyd
Barbara Bredemeier
Cleo Ann Brimhall
Suzanne Brimhall
Betty Brown
Dr. Theodore Brunson
Buben Family
Anne Hunter Bugg
Jan Burchman
Jennifer J. Burton
Inez Candiello
Suzanne Lapham Carpenter
Linda Case
Kathleen Chance
Aileen Zen Chun
Dr. & Mrs. Nelson T. Cleary
Ronda Cole
Ramona Coppage
Cheryl L. Cornell
Annette Costanzi
Danette Coughlan
Dr. Jeffrey R. Cox
Mary Beth Cullitan
Joan E. Cutnell
Linda Cykert
Sr. Patricia D'Ercole
Carol Dallinger
Beverly De La Bretonne
Jean Dexter
Dr. Neal Donner
Satoko Duffy
Emily S. Dunn

Timothy Durbin
Louis Durran
Bette Dyer
Elaine Edwards
M. Beth Eigengeer
Terri Lynn Einfeldt
Pamela Eldridge
Gloria Elliott
Rebecca S. Ensworth
Judith Evenson
Faith Farr
Beverly Tucher Fest
Kathleen Fitzgerald
Robert Franley
Phylis P. Freeman
Pamela Frish-Benigni
Keiko Y. Furness
Furusawa Family
Susan Garber
Virginia Gazewood
Michele Higa George
Ecaterina Gerson
Amy Gesmer-Packman
Trudy s. Gildea
Nora Grafton
Grant Family
Audrey M. Gray
Greenman Family
Susan Grilli
Mr. & Mrs. Donald Grosz
Sondra Harnes
Doris Leland Harrel
Kathy Hartman
Christina M. Hayakawa
Rudy Hazucha
Alouette Hedges
Estelle Herman
Lucy Herndon
Helen J. Higa
Norma Dean Hilpi
Martha Holvik
Yuko Honda
Cheri Hutchison-Dierl
Linda Jackson
Patricia M. Jackson
Dr. Gail N. Johansen
Dianne Johnson-Arrington
Hideo Kamimoto
Sheila Keats
Frieda B. Keck
Barbara Keene
Deborah Kemper
Susan R. Kempter
Heidi Kennel
John C. Klein
Marilyn Klein
Ann M. Klicko

(Continued on next page)

SPECIAL MEMBERSHIP

DONOR/USA (continued)

Mary Kneeland
 Alice Keith Knowles
 Shirley Jamison Koch
 Jane F. Kohnke
 Margaret Koschki
 Joan Krzywicki
 Linda M. Kummernuss
 Chang Sue Kwan
 Dr. Ray Landers
 Laura Larson
 Nila Ledesma
 Julian Leviton
 Alice Joy Lewis
 Allen Lieb Jr.
 Donna Lim
 Judith Litherland
 Jacob Litoff
 Jeanne Luedke
 Eric Madsen
 Mama Makau
 Manheim Family
 Rose Martin
 Dee Martz
 Jacqueline Maurer
 James Maurer
 Barbara F. McClymonds
 McElroy Family
 Lacy McLarry
 Joseph Mc Spadden
 Mary Ann Mears
 Kimberly Meier-Silms
 Hilda Meltzer
 Carolyn Meyer
 Sarah Bishop Minton
 Deborah Moench
 Arthur Montzka
 Richard Mooney
 Ronald Moore
 Jeanne Moreau
 Sara Ritchie Morgan
 Doris Morioka
 Christine L. Morris
 Carolyn S. Moyer
 Margaret Myers
 Linda Nakagawa
 Mary Cay Neal
 Mr. & Mrs. Roger Nichols
 Katherine Nye
 Marilyn O'Boyle
 Rose S. Okada
 Roxanne Oliver
 Lynn Oliverius
 Nancy H. Osteraas
 Jean W. Parks
 Carolyn Pasley
 Nancy Pederson
 Marianne Murry Perkins

Linda Peterson
 Margaret A. Peterson
 Patti Phears
 Helen Phoon
 Francoise Pierredon
 Gretel Von Pischke
 Barbara Poebls
 Susan Polleys
 Gay Pool
 Mary Craig Powell
 Dawn Price
 Hiroko Primrose
 Carol Puchalski
 Carol B. Purdy
 Frances S. Reedy
 Dorothy Regis
 Pamela Reit
 Dorothy Risebig
 Betty A. Ritter
 Hava Rogot
 Melvina H. Romanelli
 Gwen Runyon
 Sadis Family
 Sarah Neham Salz
 Stevie Sandven
 Mary Ann Saylor
 Nora A. Schmied
 Barbara Schneiderman
 Ann Schoelles
 Joy T. Schuetze
 Cynthia E. Scott
 Constance Sellards
 James Selway
 Betsey Moss Sesler
 Janis K. Shah
 Barbara J. Shepherd
 Margaret Shimizu
 Stacey Shuck
 Carla Slotterback
 Carol Smith
 Stanley A. Smith
 Gretchen Smith
 Barbara Solowan
 Spence Family
 Dr. Joan S. Spicknall
 Kathleen M. Spring
 Eleanor Stanlis
 Mr. & Mrs. William J. Starr
 Sr. Michele Stauffer
 Evelyn J. Stevenson
 Linda Stieg
 Ramona Stirling
 Betty Stockwell
 Elizabeth Stuen-Walker
 Celia Sucgang
 Aljean Svendsgaard
 Dr. S. Daniel Swaim
 Mary Ann Swallum

Jeanne Switzer
 Marilyn G. Taggart
 Deborah Tandoc
 Carol Tarr
 Cheryl Terry
 Gwendoline Thornblade
 Laurel S. Thurman
 Craig Timmerman
 Mary E. Tomme
 Ken Trautman
 Kerry Travers
 Merle Valdez
 Donald N. Valentine
 Patricia G. Vas Dias
 Sue Vasquez
 Mary Kay Waddington
 Irene Wade
 Kaye M. Wagner
 Carol Waldvogel-Kahl
 Dorothy Walker
 Suzanne Fox Walker
 Robert Wallish
 Alyce Ward
 Louise Wear
 Melanie Webster-Splitter
 Deborah Wegener
 Lucille Welhouse
 Nettie R. West
 Charlene Wilson
 Anita Wright
 Judith Yafet
 Nancy S. Yamagata
 Linda Yenoki
 M. Sue Yunker
 Valerie Zdan-Knowles

COUNTRY MEMBERSHIP

Asociación Suzuki De La, Republica
 Argentina
 Asociación Suzuki de Chile
 Suzuki Education Institute
 of Ireland
 Asociacion Suzuki del Peru
 Korean Talent Development
 Institute
 Philippine Suzuki Association
 Taiwan Suzuki Association

SCHOOL MEMBERSHIP

USA
 Cleveland Institute of Music,
 Cleveland
 Preucil School of Music, Iowa City

CANADA
 Children's Talent Education Center,
 London

SUZUKI NAME AND TRADEMARK

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

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

If anyone prepares such a work and wants it to be considered for publication as part of the SUZUKI METHOD™ of instruction, the work must be submitted to Summy-Birchard. ISA will approve or disapprove of the content of the material and Summy-Birchard has the right to decide whether or not to publish the work. If Summy-Birchard elects not to publish the work, then the work cannot be published without further approval from ISA.

Any creative work which does not include musical notations of Dr. Suzuki or the sequencing of music as developed by Dr. Suzuki does not require approval from Summy-

Birchard. However, if the work includes in its title the names or marks SUZUKI® or Dr. Shinichi Suzuki, then approval for such use still must be obtained from ISA. If the use is approved then the inside title page of the work must include an acknowledgment that the names and mark SUZUKI® or SUZUKI METHOD™, etc., are the property of Dr. Shinichi Suzuki and the ISA and is used with their permission.

If the proposed material does not use any of Dr. Suzuki's music or sequencing and does not use or refer to SUZUKI® or SUZUKI METHOD™, no approvals are required.

Occasionally, ISA has received requests from individuals or organizations to use Dr. Suzuki's name or the mark SUZUKI METHOD™ in connection with certain products, for example, handbags, caps, T-shirts, and the like. If these products include musical notation created by Dr. Suzuki, approval for its use must be obtained from Summy-Birchard because of Summy-Birchard's exclusive rights to the copyrights in the music. If the products do not contain musical notation, approval for use of Dr. Suzuki's name must be obtained from ISA or from the Regional Suzuki Association (ESA, SAA, or ANCESTEA) if the product is being sold in connection with the Regional Association or events it has planned and arranged. Those Associations have Agreements with the ISA and have been granted the right to issue sub-licenses to use Dr. Suzuki's name, image and trademarks on such products.

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

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 INTERNATIONAL SUZUKI ASSOCIATION®

The International Suzuki Association was founded in 1983 as a non-profit organization in Dallas, Texas in order to serve as a coalition of Suzuki Associations throughout the world. In June, 1988, the headquarters moved to Matsumoto. The ISA has been designated by Dr. Suzuki as the sole authorized organization which can grant rights to the use of his name, trademarks and service marks on his name for music products or organizations associated with Dr. Suzuki or his "Suzuki Method."

Under these circumstances, all Suzuki Associations are legally required to join the ISA with appropriate agreements concerning the use of the name Suzuki.

The ISA should be comprised of member associations pursuing goals and assuming obligations consistent with its organizational regulations. Consequently, every individual member of ISA must be a member of such an association and each association a member of the ISA. The primary purpose of the International Suzuki Association shall be to serve as an information and coordination center serving the various organizations within each country and region through such country's or region's "Representative" concerning the "Suzuki Method"™ for the purpose of formulating and maintaining high standards of educational instruction under the "Suzuki Method"™.

The ISA strives to encourage, promote, enlarge, and coordinate the Suzuki Method throughout the world. In order to achieve its goals, we plan to carry out the following activities.

1. Sponsor the Suzuki world Convention and International conferences.
2. Sponsor the International Suzuki Teachers Conference.
3. Train Suzuki teachers in developing countries.
4. Help every country establish a national Suzuki Association.
5. Translate and publish the *International Suzuki Journal*, the ISA newsletter, a teacher directory, and Suzuki literature.
6. Evaluate and issue international Suzuki teacher certificates.
7. Examine and make final decisions concerning publication of all books and teaching materials related to the Suzuki Method.

In order for ISA to be able to carry out these activities, each member association is asked to pay per capita fees. Member benefits are as follows:

1. Participation in International Conferences and local conferences sponsored or endorsed by ISA.
2. Establishing national associations in their countries with the guidance and support of ISA.
3. Holding local conferences in their countries with endorsed and approved by ISA.
4. Receipt of member certificates, the bulletin, the *International Suzuki Journal*, etc., and, where experience is appropriate, the international Suzuki instructor accreditations.
5. Can visit and study at Talent Education Institute in Matsumoto, Japan, subject to approved Suzuki teacher's recommendation.

INTERNATIONAL SUZUKI ASSOCIATION®
MEMBERSHIP APPLICATION

Name (Please print) _____

Address _____ City _____ State _____ Zip _____

Country _____ Phone _____

Types of Membership
Sustaining: \$ 12-\$99
(Minimum payment)
Suzuki teacher :\$17
Suzuki parent & Other: \$ 12
Donor: \$ 100-\$499
Patron: \$ 500-\$499
Benefactor: \$1000 and above

I am a _____ Suzuki teacher (Instrument _____)
_____ Suzuki parent _____ Other (_____)

Please make your check or money order (in U.S. dollars) payable to
ISA®, U.S.A Office, P.O. Box 2236, Bothell, WA 98041-2236, U.S.A.

*For outside the U.S.A., if you would like to receive
the *International Suzuki Journal*® by Air mail, please add \$6.
*All membership fees must be paid in USA currency only.

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

Enclosed is _____ Check _____ Money Order

TOTAL AMOUNT: \$ _____ in U.S. dollar

Supporting the Suzuki Experience for Over 35 Years!



Photos by Arthur Montzka

The learning process begins at birth and never ends. A child learns to appreciate music through the love, support and patience of parents and teachers. This appreciation, while nurtured over time, can develop into a lifelong love.

At SHAR, we support the efforts of those involved in bringing music into the lives of others. Our large selection of Early Development™ materials enhances the learning experience and the interaction between child, parent, teacher, and the wonderful moment where the music becomes a part of one's life.




Order these and other Suzuki materials via e-mail:
sharnet@sharmusic.com



SHAR PRODUCTS COMPANY
P.O. Box 1411 • Ann Arbor, MI 48106
Phone: (313) 665-3978 • Fax: (313) 665-0829



Now on sale...



Suzuki Method™ Materials
(Summy Birchard Publications)
Books • CDs Cassettes
Now 25% OFF
(List Price)

The following books can aid teachers and parents with developing a child's appreciation of music.

They're Rarely Too Young...and Never Too Old "To Twinkle"
by Kay Stone.

Focusing on teaching insights into the world of beginning Suzuki violin, this book gives an overview for parents and teachers on where to begin, followed by the specific learning steps necessary, and how to combine these tasks with each individual, as every child develops differently. (218 pages) \$15.95

Between Parent and Teacher: A Teacher's Guide to Parent Education, by Susan Kempter.

A "how-to" book for Suzuki teachers and parents to organize and present a course that helps educate parents on developing their child's skills and talents. Includes a complete set of lectures and activities, and a sample Parent Handbook which may be photocopied. (88 pages) \$14.95

Stories of Composers for Young Musicians, by Catherine Kendall.

An excellent children's book that makes learning about various composers easy and fun. Biographies of 31 composers including Bach, Handel, Paganini, as well as Suzuki, Weber and more. Large print for easy reading, plus illustrations. (208 pages) \$13.75

More Stories of Composers for Young Musicians, by Catherine Kendall.

This sequel includes stories of 38 composers, including Beethoven, Chopin, and Tchaikovsky. Large print makes this easy-to-read, plus it contains composer portraits, and a calendar of birthdays. (347 pages) \$16.25

Suzuki Images

An 18-year photo history of the student-teacher-parent Suzuki experience captured by Arthur Montzka, official photographer for Suzuki conferences and international institutes, and writer Craig Timmerman. A must for teachers and parents - this book will be treasured by all. (64 pages) \$14.95

Journey Down the Kreisler Highway, by Craig Timmerman.

A very personal reflection on how the teachings of Suzuki affected the author's life. In his own teaching methods, where he taught the Suzuki method for 10 years, he relates these insights through letters and essays to his students and their families. (105 pages) \$8.95

The Latest Publications...

The Music Alphabet Scale Book for Violin, by Elizabeth Sutton.

First Position Scales and Arpeggios in Major and Minor Keys with a Student Practice Section. Beginning violin scale book that presents scales and scale theory in a fun and easy to master way. Also useful for advanced students who know scales aurally but not theoretically; adult beginners; and parents with a limited knowledge of theory. (80 pages, sheet music) \$9.95

Playing the String Game, by Phyllis Young.

Creative teaching games based on years of successful string teaching experiences. Containing 165 specific devices, it can be used with any method for teaching string students at various age levels. (102 pages, paperback) \$14.95

