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Dr. Shinichi Suzuki, President

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Cover Photo: Mrs. Waltraud Suzuki is giving a speech at the Shinichi Suzuki's 99th Birthday Celebration Party.

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## A ORIENTATION TOWARD HAPPINESS

Shinichi Suzuki



When one considers all human ability as talent, it is important to recognize the value of the talent to register happiness and well-being.<sup>1</sup>

Aspiring to a state of happiness is a human quality that results from one's heart and sensibility. The appreciation of beauty is also an ability of the heart and sensibility. Feeling delight and sadness, or registering more noble sentiments, is something we cannot do without ability. The ability to perceive beauty, too, varies according to the person, and is one of the talents human beings can cultivate.

Likewise, I believe that the ability to appreciate one's well-being can evolve to the point that one takes joy in even the small concerns that defy other people's sense of what constitutes good fortune. The same holds true for unhappiness. People in whom a talent for unhappiness has been nurtured tend to regard as highly unfortunate even those circumstances that others wouldn't consider to be so dismaying. One might say that their ability to feel dissatisfaction has been fostered.

Many factors are at the root of happiness. Among those, one might wish parents to

plant a sense of appreciation within their children from a tender age onward. Only where parents respond with joy to the smallest phenomenon will they be able to transmit that sensibility to their children. I think that when parents constantly complain, there is nothing in their sensibility to nurture in their child an orientation toward happiness.

The world is full of instances of mothers and fathers who say that although their lives have been unhappy, they want to prevent at least their children's lives from being unhappy. When I hear such stories, my feeling is that such parents are asking the impossible. If people don't realize that their inability to sense happiness makes them vulnerable to misfortune, how can they possibly nurture in their children a sensibility toward happiness? I have come to the conclusion that for people who consider their lives unfortunate, it is impossible to dream of instilling a sense of happiness in their children.

For parents to make a child happy, they must first come to understand, through their own experience, "What exactly is happiness?" and to express that through their own beings. Otherwise, a sensibility toward happiness simply cannot be developed in a child. What this means, from the perspective of Talent Education, is that it is imperative that parents who wish to foster all kinds of wonderful human abilities in their children must first be happy themselves.

November, 1953

From *Talent Education* No. 120  
(English translation by Lili Iriye Selden)

<sup>1</sup> The Japanese word Dr. Suzuki uses here, *kōun*, means both 'happiness' and 'blessedness.'

## Message to the Suzuki families

October 17, 1997

*Thanks all of you worldwide who remembered me on my 99th birthday. I was overwhelmed by all those nice cards, letters and photos. It is a wonderful feeling being surrounded by love and friendship. My heartfelt thanks and love to the Suzuki Family everywhere.*

Shinichi Suzuki

### SPEECH

at Dr. Shinichi Suzuki's 99th Birthday  
Celebration Party

Evelyn Hermann

Speech given on behalf of the foreign Suzuki teachers at the Celebration Party for Dr. Shinichi Suzuki, Buena Vista Hotel, Matsumoto, Japan, October 1, 1997.

It is a great privilege for those of us from foreign countries to join you on this auspicious occasion. We add our congratulations on your longevity. It is unbelievable that one man with one little violin could have affected so many thousands of people in one lifetime.

Mr. Mochizuki and Dr. Honda, the western world is indebted to you for your help in bringing to our attention the work of Suzuki. We are also most grateful to Mrs. Suzuki for her untiring and almost impossible task of translating "Nurtured by Love" from one foreign language to another foreign language. With that publication people in other countries could begin to understand what The Suzuki Method was all about.

We all have unforgettable memories of our first encounter with Dr. Suzuki's students. Mine was in the old Tokyo Gymnasium in 1963 when 500 children performed for the ISME Conference. They played, on instruments smaller than I had ever seen before, music that was heard in conservatories around the world. After the Bach Double, I remember Dmitri Kabalevsky, with tears in his eyes, jumping to his feet. His "bravos" could be heard ringing above all the applause.

Dr. Suzuki has given the world much more than violin pedagogy. Probably his greatest gift has been teaching us how to share. Before, violin teachers coveted their teaching ideas and told them to no one. Dr. Suzuki taught the teachers to help each other so that everyone could grow musically, including the teacher.

Later we discovered that the learning experience goes through the family from the small child to the grandparents and from the family to the teacher. In that circle only love

abides an integral part of world peace. At this time there is a Suzuki violin class in a corner of Israel that is made up of Jewish and Arabian children who make beautiful music together without conflict.



Evelyn Hermann with Toshio Takahashi, translating

Suzuki has probably touched more lives directly and indirectly than any individual today. We have some 40 countries represented in the ISA, but we know there are Suzuki families in other countries, as well.

At a SAA Conference in San Francisco I talked with Josef Gingold, one of America's revered violin pedagogues and he stated: "Suzuki has done more for the art of violin playing than any other person in this century." Wow! what a tribute.

In "Nurtured by Love" we read that Dr. Suzuki told Koji Toyoda of the importance of being in the company of a great person, and how much one can glean from this experience. I sit in the presence of Suzuki-sensei whenever possible.

Accolades will come from renowned persons around the world, but the greatest reward will always be from the small child's awe as he pulls the bow across the string for the first time. What joy you have given to the world's children! We are all deeply grateful. *Dōmo Arigato, Suzuki-sensei!*

(related photos on page 18)

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CELEBRATION ALBUM

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Message from the Chairman of the Board  
Wish for Beautiful Tone, Beautiful Heart

Toshio Takahashi



The final goal of the Suzuki Method is to create wonderful human beings through music and contribute to world peace. This, however, is not a very easy task. Luther has said that,

"Music softens, gentles and moralizes public feeling," and Aristotle has also stated that, "Music develops soundness in personality, which is essential for improving the human character." Both are emphasizing the value of music's existence as a science.

On the other hand, in the music journal that he published himself, Robert Schumann stated that, "Musicians are generally arrogant and full of jealousy and many of them are unreasonable." Homeini from Iran even says that, "Music is a drug that confuses public feeling," and denies music. These two favorable and unfavorable ideas may seem as if they are exact opposites of each other, but in actuality, both of them point to the truth. In short, the former are the advantages of studying music and the latter are the disadvantages. Classical music is the science most suited to train the right brain and through this, human beings can attain intuition, creativity and delicate sensitivity. However, if only music is studied from a young age and other academics that train the left brain, intellectual studies such as linguistics, mathematics, science, etc., are neglected, the balance with the right brain will become uneven and the person will come to possess a very unpleasant character such as the one Schumann mentioned. If this occurs, Homeini's words are actually not much of an exaggeration and there is the danger that an overly emotional person will develop whose reasoning powers as a human are lost to the effect of drugs. The people whom we call great men, for

example Einstein and Schweitzer, were scientists or doctors, but at the same time, they were musicians. The development between their right and left brains was well balanced. Dr. Suzuki was affected significantly by Einstein and deeply influenced by him, but I think the idea for Dr. Suzuki's motto, "Wish for beautiful tone, beautiful heart," comes from his many personal experiences with Einstein. Because we strive for character education by the Suzuki Method, I think a music education that considers the balance with this intellectual learning is necessary.

The scale was originally invented by the mathematician, Pythagoras, and Bach's music is pictorial while Beethoven's music is literary. The study of music is, if we think carefully, a comprehensive science closely related to all types of intellectual education. If we come to realize this, I think more meaning will come to studies at school. Now, when we consider whether or not we have become the kind of person that Dr. Suzuki aimed for as Suzuki teachers that aim for beautiful tone, beautiful heart, we would like to believe that we have in no way become the "arrogant and full of jealousy and absurd person" that Schumann is talking about. If this is not the case, we will not be able to guide our children toward attaining a beautiful heart.

All of the maestros I have met that produce a beautiful tone: Marcel Moyse, Pablo Casals, William Primrose, Rudolf Serkin, were all people that had free, calm and noble hearts. People who stand at the summit can only look down, so they may naturally become more humble. This probably means that people who seem great have not quite reached the summit yet. In the end, I think it is impossible to become a person with a beautiful heart unless we aim for the utmost beautiful tone.

In that sense, our duty to pursue tonalization is our most important and difficult life-work. People have always said, "Easier said than done," but then again, they have also said, "Where there is a will, there is a way." As we move towards the 21st century, everything depends on the strength of our will. ♦

English translation by Noriko Kataoka

## How Talent Education was Introduced Overseas

### Honda Masaaki

#### My First Encounter with Dr. Suzuki

My first real conversation with Suzuki Sensei took place on April 29, 1950. It was in Matsumoto City, at his residence in Ohyanagi. Among the various things we discussed, I expressed my desire to help spread Talent Education throughout the world, as I believed that it had the power to give many people hope.

In 1953, we received a request from Mr. Mochizuki Kenji, who was studying abroad at Oberlin College. He wanted us to send a tape so that he could introduce Talent Education in America. We quickly sent a tape of the Bach Double Concerto and various other pieces. We eventually received a reply that people in America did not believe that so many hundreds of children were playing the Double Concerto. So that they would understand, he needed a film, and requested that it be sent immediately.

#### The First Grand National Concert and the Making of the Film

The first Grand National Concert took place on March 30, 1955, in the Tokyo Municipal Gymnasium. Five hundred children were to play the Bach Double, and it was essential that we capture it on film. Because it seemed to be the easiest way to have a broader spectrum of people understand Talent Education, we had already been toying with the idea of producing a film. We wanted a film that depicted a child's progress from entering a studio to starting Book One and moving through the ten volumes.

Because the first graduation ceremony had been held at the Kyoritsu Auditorium, and the second at Aoyama University, we already knew what to expect. Our problem was finances. The economic situation of our Association was becoming extremely precarious, and our budget for making this film was next to nothing.

I wrote to several groups in America, requesting support, but not one of the replies was in the affirmative. About this time, I learned that the director of the Rockefeller Foundation had come to Japan and I went to the Imperial Hotel to make a request. As expected, I was not successful. I also read in a newspaper article that Mr. Johnson, the president of the American Film Society, was in Japan. I went to request a meeting but didn't get a chance to talk with him. Instead, I met his receptionist, Ms. Ohgimi. Once, when I was visiting the Japanese embassy in Caracas, the capitol of Venezuela, I had

met a First Secretary with same name. When I asked her, it turned out that she was his wife. But when it came to business, despite my desperate attempt to explain the necessity of making the film, she was not responsive.



Members of the First Suzuki Ten Children's Concert Tour at Detroit

I then decided to ask at Japanese film studios. I asked Mr. Tokugawa Yoshichika, the honorary president of Daiei Film Studios to accompany me to the head office to plead with Mr. Soga, the senior managing director. I was refused summarily with the explanation that movies for children didn't sell.

I realized that I couldn't depend on someone else's pockets and that we would have to make the film ourselves. I visited the main office of the Shinriken Film Studios, at the time in Tsukiji. We decided just to shoot the central scene of the Bach Double, and do the rest at a later date. But even that, I discovered, would cost 200,000 yen. At that time, 200,000 yen was a great deal of money. I was taken aback by the figure and immediately telephoned Dr. Suzuki to discuss the matter. His response was, "Let's do it." This was a momentous decision.

The filming took place on schedule, but we were told that printing would cost an additional 100,000 yen, and that we could not negotiate a payment plan. After all our effort, we had no choice but to put the master into storage for awhile. Sometime after that, we received an express mail request from Mr. Mochizuki to send us the film in time for the Ohio String Teachers conference, to be held at Oberlin College on May 11, 1958. After thinking through various possibilities, I discussed the situation with

my friend, Mr. Endô Shirô, the president of Chûo Machine Works.

I breathed a sigh of relief when the answer immediately came back, "I'll lend you the money."

#### Film Presentation at Oberlin: Kendall and Cook Visit Japan

On May 11, 1958, the Ohio String Teachers Conference was held at Oberlin College. Professor Cook took this opportunity to show our film. Mr. John Kendall, then a professor at Muskingum College, was enthralled by the film and determined that he must come to Japan to observe the real thing. He received support from two or three different foundations, and on May 24th, 1959, he arrived in Japan.

On his visit, which lasted over a month, Professor Kendall visited not only our headquarters in Matsumoto, but each of our branches. He meticulously researched the Talent Education method, philosophy, and organization. After returning home, his findings were published in detail in a professional journal, creating a sensation across the United States. Two years later, on March 28, 1962, Professor Kendall visited Japan again.

Professor Clifford Cook visited the next year, arriving on March 21, 1963. This was his first visit to Japan, and I went to Haneda Airport to greet him. He was scheduled to arrive at 10:00 p.m., but his flight was delayed and it was not until 4:00 a.m. that he came through the gate. Professor Cook and his wife visited several of our branches over a period of two weeks to carry out his research. The night before they returned home, Dr. Suzuki and I had a farewell party for them at the Hotel Okura. Professor Cook told us that, in America, there was tremendous interest in Talent Education. And he strongly urged us to bring some children to the States to perform on tour.

He promised that he, Professor Kendall, and Mr. Klotman (president of the American String Teachers' Association), would handle the arrangements, and asked us to make preparations in Japan as well. He added that Oberlin College would extend the first invitation. Two weeks after Professor Cook left, a letter arrived from him. It said that, since the Music Education National Conference was going to be held in March 1964, he wished to plan the tour schedule around the conference. In addition, the letter said that Mr. Zimmerman, the president of the Association, would be in Japan over the summer, and would we please meet him. When Mr. Zimmerman arrived in Japan, I met him at his hotel, asked him to invite us to the conference next year, and arranged for some children to perform for him at the Meitoku Kindergarten in Shiba. Mr. Zimmerman displayed great understanding and promised to do whatever he could to invite us.

#### Overseas Travel Preparations

Several days later, I spoke with Dr. Suzuki about this in Matsumoto.

"It will be difficult to get the capital for this," Dr. Suzuki said quietly, puffing on his cigarette as usual. "As you know, Dr. Honda, our association has no extra money right now. And even if we do homestays, travel expenses will still be enormous."

Even if we took only ten children, with the exchange rate at 360 yen to the dollar, it would be quite a sum I believed, however, that if we were to let go of this opportunity until a future time, it would be even more difficult then. I proposed that we choose the children from among those who could pay their own ways.

Eventually, we received a letter from Professor Cook that said that Professor Kendall was putting together our schedule. He informed us that it was likely that we would depart around the beginning of March, stop in several places, and then, as the highlight of the tour, perform on March 15 at Philadelphia at the Music Education National Conference (MENC). He also mentioned that, even if travel and other expenses were to pose a problem, they would not be able to provide any support from the American side. At about the same time, we received a formal invitation from Mr. Lawler, the MENC chairperson. He reiterated that they could not help us with any of our expenses.

These two documents shocked me greatly. I was pleased at the scale of the tour, which was beyond what we had imagined. But the financial support was virtually nothing and I couldn't imagine how we were going to overcome this obstacle. Standing there in stunned silence with my arms folded, however, wasn't going to help. I received an introduction from a patient of mine, Mr. Takashima Kikujirô, the former president of Oji Paper Manufacturing, and entered Tokyo's world of finance. The reception was dishearteningly cold.

"You say you're going to introduce music to America? Well, if it were Japanese music, perhaps; but classical music comes from over there. And besides, this schedule is too hard on children. We cannot support this."

I received this answer wherever I went, and my spirits sagged. Through Mr. Takashima, the three companies of Oji Paper Manufacturing offered a contribution, but the amount we received was far smaller than what we had hoped. However, through Mr. Takashima's introduction, the Yomiuri Newspaper published a sizeable article on January 30 that was titled, "Talent Education Children Traveling to the United States."

As 1964 began, Tokyo was planning for the Olympic Games and the country was in a bright mood. At the end of January, the children we had selected

gathered with their parents in our Tokyo office. We explained what had happened and asked them each to take responsibility for their own travel expenses.

### The Ministry of Education's Opposition to the Children Traveling Abroad

Around this time, I discussed the tour with the head of a branch office of Nittsû Airlines. He was a member of the Fujisawa Rotary Club, with which I was affiliated. I was immediately visited by three people from the Yokohama branch of Nittsû Airlines, Mr. Nabata (the head of the office) and two others, Mr. Saitô (the section chief), and Ms. Katô Takako. When I explained the unique nature of this trip, they promised the full cooperation of their company, and I decided to leave everything to them. Just around that time, Professor Kendall wrote to inform us that the itinerary was pretty much in order. The first stop we had planned was in Anchorage, but an earthquake had made this impossible. Instead, our first performance would be in Seattle. Nittsû made our flight arrangements based on this itinerary, and we established that we would depart from Haneda Airport on May 5, at 9:50 p.m., aboard Northwest Flight #8.

One morning after examining a patient, I was taking a break when I received a telephone call from Ms. Katô at Nittsû. Her voice deflated, she said, "We have a problem. Today, when I went to the Foreign Ministry, they said they could not issue the passports since the Ministry of Education would not permit the children to be away from school for a whole month."

I felt faint. Despite effort after effort that we had made up to this point, this was a problem to which I'd never given a thought. I put down the receiver and thought for awhile about how we ought to respond. Clearly, things would not improve if we did nothing. With the intention of taking whatever action we could, I first called Mr. Fujiyama Yasuichirô, the former Minister of Foreign Affairs, and asked him to persuade the Ministry of Education. Dr. Suzuki had met with Mr. Fujiyama and discussed the tour with him, so he comprehended the matter well. Hanging up the phone, I dashed over to Fujisawa Station and took the train to the Ministry of Education. First, I met with the head of the Elementary Education Office to seek a more favorable response. While we were talking, I recalled that Mr. Nakajima Toshinori was the head of the Social Education Department and went to his office. Before Mr. Nakajima came to the Ministry, he had been the head of the Social Education Department in Aichi Prefecture. Because he knew Talent Education from his days there, the conversation went smoothly.

Several days later, I received a call from Ms. Katô, informing us that the passports had been issued. We

were all to go to the Foreign Ministry on February 27. Words cannot express my relief. About that time, the flu was going around, and my wife had come down with it. It seems like when one bad thing happens, another follows. My second daughter, Mayako, developed appendicitis needed surgery. On the morning of the 27th, I was present for the operation. After confirming that everything had gone well, I headed straight for the Foreign Ministry. When I came into the entryway, the other members of the tour were already there waiting for me. The youngest girl was six-year-old Kasuya Hitomi. The next youngest were seven-year-old Fujisawa Isako and Fukuda Keiko. Hata Asako and Tamura Chiharu were eight. Ohtani Yasuko was nine. Tate Yukari and Kaneko Fumiyo were both fourteen. The boys were nine-year-old Kawana Hirofumi and twelve-year-old Hayano Ryûgo. The teachers included Dr. and Mrs. Suzuki, Mr. Hirose Hachirô, and the piano accompanist, Mrs. Suzuki Shizuko. Three mothers also accompanied us, bringing the number to a total of eighteen. We submitted our passports at the American Embassy and had our paperwork processed on the spot. Our preparation was complete. All that was left was to await our departure. ♦

- To be continued in the Spring issue, 1998 -

(English translation by Lili Iriye Selden)

### What is Art?

by Evelyn Hermann

I was told by Marianne Klingler that the main reason her father took Shinichi Suzuki as a student was because he stated that his reason for studying the violin was to discover, "What is art?"

In the recently translated biography of Fanny Mendelssohn we find a very succinct answer to this question that Abraham Mendelssohn instilled in his famous prodigy children.

"Fanny and Felix were brought up with the idea that art has a very strong moral and religious foundation and that one's (the performer's) first duty is to communicate this."<sup>1</sup>

<sup>1</sup>Fanny Mendelssohn; Tillard, Françoise: English translation by Camille Naish, Publ. Amadeus Press, Portland, Oregon, 1996

## AROUND THE WORLD

### A Wonderful Meeting of People and History The Suzuki Method on Tour in China

Mizuno Akio

Director, the Tokyo Office of theTERI

Itinerary March 30-April 4  
Locations Tianjing, three nights, Beijing, two nights  
Events March 31, afternoon:  
"City of Tianjing Experimental Primary School Welcome Concert"  
March 31, evening:  
"City of Tianjing Government Reception"  
April 1, evening:  
"China-Japan Concert"  
(Tianjing Conservatory Auditorium)

#### Participants

Group Leader:  
Mizuno Akio (Director of the Tokyo Office)  
Supervisors:  
Bai Lan (Violin Instructor, Kantô District)  
Fujitani Miho (Violin Instructor, Kantô District)  
Natori Yuka (Violin Instructor, Kantô District)  
Nozawa Keiko (Piano Instructor, Kôshin District)  
Students (ages 6-17)  
Violin 18  
Flute 2

\* \* \*

Mr. Bai Lan is a native of Hongmin, a city in Yunnan Province in China, who came to Japan at age seventeen in order to study abroad. He first trained in Tokyo with Mr. Murakami Yutaka, then spent two years in Matsumoto under the tutelage of Dr. Suzuki. He is now a violin instructor in the Kantô district.

The many details of this tour were arranged with care so that the commingling of Chinese and Japanese people would resonate in all of our hearts for a long time to come. It was a brief trip lasting only six days, but we were struck again and again by the historical importance of this meeting.

We arrived at Beijing Airport at 2:00 p.m. on March 30. From there, it was a two-hour, non-stop bus ride straight through the vast plains to Tianjing.

#### A Visit to the City of Tianjing's Experimental Primary School

In this metropolis, with a population of ten million that is second in size only to Beijing's, we went to the city's top school on March 31 and were welcomed eagerly with a concert. An opening address was delivered by a boy perhaps in the fifth grade, whose voice had a beautifully resonant quality.

The stage overflowed with goodwill, and the movement of the performers' fingers over the *guzheng* (classical, twelve-string instrument), xylophone, and electronic keyboards was impressive. A Haydn concerto performed by one of the violinists was simply marvelous, and it was not surprising to hear that he had won first prize at a national competition for elementary school students. The closing piece was the Bach Double, performed with an enviable fullness by a string orchestra of forty to fifty students from the school.



At the reception, center-right: Zheng Zhaoru  
center-left: Lu Huansheng, right: Author

After the concert ended, there was an exchange of gifts. The smiles of those Chinese and Japanese children still linger in my memory. Chen Wenzhang, the schoolmaster, and Sun Shuyon, the assistant schoolmaster, also had commemorative gifts for Dr. and Mrs. Suzuki and for us.

#### The Reception

That same night, a reception sponsored by the city of Tianjing was held at the grand Li Shundong Hotel. We were there at the invitation of Zheng Zhaoru and Lu Huansheng, the vice chairmen of the People's Consultatory Conference, and of Wang Hung, the assistant director of the Tianjing Education Department.

Unexpectedly, the first topic of conversation was the Shostakovich on our concert program for the following evening's performance. Put at ease by Vice Chairman Zheng's interest, conversation began to flow freely and the discussion turned to the topic of Dr. Suzuki. Asked his age, we responded that he was ninety-eight, whereupon a certain respectfulness suffused everyone's expressions and their words became more deferential.

Surrounded by a spectacular feast, our young students began their performance, which was followed by a lively photo session. I thank Mr. Iijima Masakatsu from Yamaha in Tianjing, as well as Mr.

## AROUND THE WORLD

Kawaguchi Shūkō and Mr. Kinoshita Ken of the Tianjing Jiecheng Advertising Company for providing the fancy color programs for the performance.



A Friendship Concert at Tianjing

### A Friendship Concert

On the evening of April 1, we performed in the auditorium of the Tianjing Conservatory. The performers consisted of twenty children selected from among the top students at the Experimental Primary School and the Japanese Suzuki Group. It was a chilly spring day, but the auditorium was sold out, and an excitement permeated the hall.

The program opened gloriously with the Japanese Suzuki Group's favorite piece, the first movement of Vivaldi's Violin Concerto in E minor. The singing quality of even the younger children's bow strokes was lovely. Presumably because the instrument is still a rare sight and paints a pretty picture, the TV cameras zoomed in on the flute duet performed next by students from Ms. Natori's studio. The violin games directed by Ms. Fujitani Miho at the end also seem to have garnered considerable interest from members of the audience.

The performances by the Chinese students, whether on the violin, the *erhu* (two-stringed dulcimer), the *guzheng*, or the xylophone were all dazzling. We appreciated anew the superior achievements nurtured at the Experimental School.

After the intermission came the Bach Double, conducted by Assistant Professor Chen Yaochang. Accompanied by the Chinese students playing the orchestra parts, the Japanese students played the first and second solo parts. I turned to the seats next to me to tell Vice Chairmen Zheng and Lu, "Wouldn't it be nice if international relations among adults could be negotiated like this Bach Double?" They concurred enthusiastically.

When the concert ended, the children all gathered together, almost as if language was no obstacle, and

exchanged names, addresses, and souvenirs until the hall became dark.

### The Hotels and Sightseeing

The night before we departed Narita Airport on a Japan Airlines morning flight, we had stayed at the Hotel Nikkū Narita. We then spent three nights in Tianjing and two nights in Beijing at the Sheraton and the Tianlun Wang Zhao Fandian, respectively. Both of these were five-star hotels, and everyone in the tour group was treated extremely well.

Our trips to the former palace in Beijing, to Tiananmen Square, and to the Great Wall were unforgettable. I stood in the center of the spacious Tiananmen Square, staring up at the photo of Chairman Mao Zedong floating high above us. Next to me, piano teacher Nozawa Keiko was lost in a game of "rock, paper, scissors" with four or five of the students.

I didn't last longer than twenty minutes of walking on the Great Wall at Bada Peak. I was stunned to learn the mind-boggling fact that even a jet plane takes eight hours to fly its length of six thousand kilometers.

### A Word of Thanks

I would like to express my deepest thanks to Mr. Ji Huang, an assistant to Chairman Chu, the economic trade representative for Tianjing Residents of Japan. His daughter, Ji Tianhui (age six), is a student in Mr. Bai Lan's class at the Ochanomizu Center. Mr. Ji handled the details of every aspect of our trip, from our departure from Narita to the hotels, buses, and destinations in Tianjing and Beijing. It is thanks to him that our tour was enjoyable and safe.

Ms. Fujitani's mother is a native of Tianjing and joined us on our trip. We are grateful for her meticulous attention to a variety of matters.

Finally, I would like to extend thanks to Mr. Bai Lan, who did a splendid job as supervisor, and to his mother, Ms. Liao Sha, who quietly and discreetly looked after us the entire time. ♦

From Talent Education No. 120  
(English translation by Lili Iriye Selden)

*Where love is deep,  
much will be accomplished.*

—Shinichi Suzuki

## AROUND THE WORLD

## British Suzuki Institute Annual Report 1997

### Organization

The British Suzuki Institute is an un-incorporated association, founded in 1978, which became a registered charity in 1980. The present constitution also dates from 1980.

The Board of Trustees, also known as the Executive Committee, consists mainly of Suzuki teachers, parents or former teachers and parents no longer actively involved with their children's musical education. The Executive Committee is responsible for governance and policy making. Because a thorough understanding of Suzuki's philosophy and of teaching and teacher training matters is central to much of the work, the School Committee, a standing committee of teachers and teacher trainers from various parts of the country, has an important advisory role. The Chairman of the School Committee is also an elected member of the Executive Committee. The School Committee advises the Executive Committee on policies relating to teacher training and also implements policy in the regular organization of teacher training courses, within the framework laid down by the constitution and the policies of the Institute. The directors of each of the central teacher training courses (for violin, piano, cello and flute) are ex-officio members of the School Committee.

The day-to-day affairs and the management of the various activities are undertaken by the BSI's office, directed by the General Secretary/ Administrator. The staff of three are all part time and the Executive Committee is, as ever, very grateful for their dedication and hard work. Volunteers, most of them members of the committees, play an important role in individual projects. For events which take place a long way from the south east, the Institute is usually able to call on teacher members in the area concerned, and those in turn can usually rely on volunteer parents.

Sub-committees are set up from time to time to report to the Executive Committee (or the School Committee) on particular matters or to carry out specific projects.

There are various categories of membership. Graduate and accredited teachers are full members of the BSI, as are a number of parents. Most families opt for either group or associate membership. Membership is also open to anyone with a general interest in education or music, but in practice most members are either Suzuki teachers or parents.

### Progress during the year

#### Long term teacher training and other courses

Teacher trainees attend courses over six weekends and two weeks per year, beginning in April and finishing with examinations, usually in February or March. The courses over five levels, corresponding to the Suzuki repertoire and teachers may take examinations in one or two levels per year. Most remain in training for a minimum of two years. After completion of two years and at least two levels, they become accredited teachers, and after five levels they obtain the Diploma of the European Suzuki Association and become graduate teachers. Admission to the course is by audition, but the majority already have a music diploma, degree or similar qualifications.

The training offers a great deal of personal attention for the individual participant, allowing each to progress at his or her own pace. Trainees are shown how to play and demonstrate to young children and their parents and teach them how to work at home. Supervised teaching practice is important, and teachers are encouraged to take on pupils towards the end of their first year of training and are given support and advice for the establishment of their own teaching practice. BSI teacher training has for some years provided the only available course which deals with the practicalities of teaching an instrument. This format is now widely used in "professional development" courses run by other organizations.

At the end of the 1996-7 academic year; 10 candidates took violin exams, two of them Mysie Ferguson and Karen Hodgson completing their ESA Diploma; 14 candidates took piano exams, 12 candidates took cello exams, of whom many were from other European countries; Penny Heath was the only UK teacher to complete her level 5 exam and take the ESA Diploma. Two flute teachers took exams at the flute workshop in July 1996. The courses are all continuing with similar numbers of participants. The regional piano course in Scotland run by Anne Turner is going well: four candidates are preparing for exams in September 1997 and there is further interest in both piano and other instruments in Scotland.

#### Teacher training recruitment

Recruitment for future courses remains a high priority. The Open Days held in June each year have been successful in attracting new trainees, as are demonstrations around the country.

In January 1997, the BSI again ran weekend introductory courses for violin, piano and flute which were also credit bearing courses for the Trinity

## AROUND THE WORLD

College London Diploma and Certificate in Music Education. The courses worked very well and some of the participants are now part of the long term course. More, similar courses are being held during the summer of 1997 and again in January 1998.

## Events

Our main event in the past year was the National Children's Concert at Symphony Hall, Birmingham on 24 November 1996. Over 300 children took part as soloists or in ensembles, large or small groups, including flutist's for the first time and at the end they were joined by over 100 young violinists who had been part of the audience. Also at the end the winners of the BSI's raffle to raise funds for teacher training were drawn.

Other events included a splendid series of one day workshops with Sven Sjogren, a very popular teacher from Sweden during the July summer violin teacher training course, and a small workshop for flute students attached to the summer flute course. The Thames Suzuki group organized a one day series of piano concerts in London in co-operation with the BSI. A similar day will be held again in November 1997, and the Granta Suzuki Society in Cambridge organized the third national Suzuki Piano concert at the University Concert Hall on 11th of May, 1997, also with the BSI.

Across the country, groups and teachers affiliated to the BSI hold regular workshops open to all Suzuki students.

## Last year's Annual General Meeting

The Annual General Meeting was held at Oak Lodge School on Saturday, October 12, 1996. Edward Datnow resigned as Chairman. In his speech he looked back over the achievements of the BSI and welcome Jeremy Marriage as his successor as Chairman. At the end of the AGM a presentation, which included honorary life membership, was made to him on behalf of all the members present. Alison Apley paid tribute to Edward Datnow's hard work as a committee member since the establishment of the Institute, to his dedication and generosity. Prior to the business part of the meeting Jillian Leddra and Amanda Martin gave a lively presentation on Early Childhood Education, following their visit to Canada to study at the Children's Talent Education Centre in London, Ontario.

## Plans for the Future

The British Suzuki Institute will pursue its commitment to provide trained Suzuki teachers for all areas of the UK, and to maintain the high quality of teaching. The Institute will continue to further the educational ideas of Dr. Suzuki through

publications and by providing information direct to the public and through newspapers, journals, radio etc. wherever possible. As a service to members and other interested people the BSI will maintain and expand its list of music and literature available for sale.

The Executive Committee and the School Committee will consider ways of expanding the teacher training program. A decision has been taken to establish regional courses within the next two years. The project is currently the subject of a Charities Lottery Board application. If it is successful, the Regional Teacher Training Program will go ahead very quickly. If it is not, the project will still go ahead, but may take longer to establish. Finding alternative funding will then be a major priority.

The BSI's first Annual Teachers' conference will be held at Newton Park near Bath on 6-7 September 1997. It is hoped that this will become an annual event which will help to maintain a high standard of teaching within the UK and to promote interest in teacher training in the future.

The BSI, through the School Committee, will continue to organize demonstrations of the Suzuki Method to teachers and musicians, and will look at other ways of making the educational principles of Suzuki more widely known among musicians and educationalists. The BSI will work with other music education organizations to improve the provision and the standard of music education in this country. In the longer term, the BSI wishes to add more instruments to those already being taught and would like to introduce general Suzuki pre-school education following the models of kindergartens already established in the USA and Canada.

Co-operation with the European and International Suzuki Association will remain important. ♦

*From Ability Development, Autumn 1997*

## Children and Orchestra

"It had always been Dr. Ma's\* belief that music, like any language was best learned by children at a very young age. 'Music,' he said, 'changes the way of life of the child and orchestra playing improves him. Children learn to think better when they make music together; they no longer play mere notes, they make music.'"

*From: My Son, Yo-Yo, by Marina Ma as told to John A. Rollo, Publ. The Chinese University Press, Hong Kong, 2nd Ed., 1996.*

\*Father of Yo-Yo Ma, Dr. Hsiao-Tsün Ma founded and directed The Children's Orchestra in New York, and later in Paris and in Taiwan.

## AROUND THE WORLD

## News from Switzerland

Institut Suzuki en Suisse and  
Schweizerische Suzuki Vereinigung

To celebrate the 53rd Session of the United Nations Commission on Human Rights, the United Nations High Commissioner on Human Rights and the Ambassador to the Permanent Mission of Italy to the United Nations, invited the Suzuki Orchestra of Turin to perform in the U.N. Assembly Hall in Geneva on April 7, 1997. The Orchestra, under the direction of Lee and Antonio Mosca, played for an audience of 1,000 persons. Representing Geneva were three very young students from the piano class of Lola Tavor.

The response from the audience was very positive and we hope that the publicity generated from this occasion will reinforce the Suzuki program in Switzerland.

The students from the Geneva classes of Liana Mosca (violin), Irène Schlegel-Howald (violin), Ruben Rivera (cello), and Lora Taver (piano) presented together an Easter Concert. It was the first concert presented in Geneva by the students of all three disciplines.

Four students of the Geneva piano class took part in the annual concert of the "Association des Artistes Musiciens de Genève" in June. Others participating were students of the piano, cello, harp, guitar, flute and song.

The First Swiss Suzuki National Workshop for Violin, Cello and Piano is being planned for May 15-17, 1998, in Gwatt Zentrum am Thunersee (near Bern).

For information, please contact Mrs. Sandrine Schär-Chiffelle, Le Sentier 11, CH-2534 Orvin, Switzerland.

June 2, 1997 ♦

## Report on Visit to Thailand

February 9-13, 1997

## Harold Brissenden

Director of Teacher Training, Australia  
Chairperson, ANCSA

Following expressions of interest by Dr. Sugree Charoensook, Director, Graduate School, Mahidol University, Bangkok and subsequent correspondence between us relative to his desire to establish the Suzuki Method in Thailand, I visited Bangkok during the period stated above.

Dr. Charoensook is a music educator and musician of considerable reputation with a wide understanding of music education in both Western and non-Western countries. He studied and lived for several years in the United States of America (Colorado). As well as his academic positions he is an advisor to the government of Thailand on the development of Music Education utilising both Western and traditional approaches. He is also a performer, well known for his leadership of the Bangkok Saxophone Quartet.

Mahidol University is a government university with several campuses in the Bangkok area offering a wide range of Graduate and post-Graduate programs. In addition to being Director of the Graduate School, Dr. Charoensook is also Dean of the School of Music Education. I met several of his staff and addressed a class of graduate students, practising music teachers in Thai schools, giving them an outline of the Suzuki Method. There was genuine interest in the possibility of establishing Suzuki teaching in Thailand. Many questions were asked and one teacher asked me to send her a set of the cello teaching repertoire. It is of interest that she is a member of the Bangkok Symphony Orchestra.

Dr. Charoensook took me to visit two of the university's projects designed to bring music to young children. Both of these schools are located in busy, major shopping complexes, most of the teaching taking place after school hours and at week-ends. On these visits we were accompanied by one of the violin teachers attached to the staff who is most interested in being involved in any future developments. These schools offer teaching for a wide range of instruments - strings, woodwind, brass, percussion, keyboard, Thai instruments and theory of music. The larger of the two schools is at the Seri Center, approximately 30 kilometers from Bangkok, but close to one of the university campuses. It provides tuition for 850 Students. The smaller school is close to the center of Bangkok at the Central Plaza Shopping Center where 200 students are enrolled. There are obvious advantages in having teaching studios located in shopping centers for the convenience of parking and the opportunities for combining family shopping outings with music lessons.

Dr. Charoensook understands that observation of teaching is essential as a foundation to establishing a Suzuki program. He is prepared to visit Sydney with a violin teacher, and perhaps a flute teacher, between 11th-18th May to observe the work being done by some of our teachers. Looking further ahead, he has suggested a visit by myself and possibly a Japanese teacher during the first two weeks of October. This would take the form of a workshop



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involving children for one week and teachers for two weeks.

I believe that the climate is favorable to establishing the Suzuki Method in Thailand. It is a progressive society which places great value on education and the importance of good cultural influencers on young people. Dr. Charoensook, I am sure, is well equipped to play a leadership role in bringing Talent Education to his country and is deserving of support and encouragement. ♦

### The Meaning of Graduation

Julia Breen

Julia Breen is the Director of Flute Teacher Training and is an Advanced Accredited Suzuki Piano teacher. Julia speaks from the experience of both a Suzuki teacher and a parent of three very successful Suzuki students.

The Suzuki philosophy emphasizes the elements of praise and encouragement in the child's development. Therefore in the Suzuki system there are no tests and exams. Children progress at their own rate and are praised by parents and teachers for their own personal achievements.

Suzuki Graduation is another way in which students may achieve recognition for their progress, on a more official level. A designated graduation piece is no different from any other piece in the repertoire, in that the student, having reached this piece in sequence and learnt it, then continues to polish it to a higher level of accuracy, musical expression and beautiful tone, while going on to learn the next pieces in the repertoire. At a certain point, by which time the student may have progressed many pieces beyond, a really confident and musical performance of the piece will be achieved, and the student is then ready to graduate on the next appropriate occasion. This is a process which should not be hurried – students, parents and teachers need to feel proud of a task well done and a real progress in the performance of that particular piece.

So what does Graduation mean for the student? First of all, it is a very special recognition of the progress made by the student, since beginning learning in the case of level 1, or between one level and another. The pieces selected for each level show an obvious development in skills compared with the previous level, which the child can really appreciate. Day-to-day progress will probably not be noticeable to children, and parents and teachers may not always remember to point out progress made from

one term to another, or from year to year. Graduation becomes a well-marked milestone of achievement for the student. The encouraging report received after Graduation also helps in this feeling of achievement. Graduation can also be a motivating goal to work towards – both in looking ahead to future important pieces to learn, and in providing a performance goal for careful polishing of piece over a period of time.

And for the parent? In the same way as for the student, reaching a Graduation level is a clear marker of the child's progress. For the parent working closely with their child every day, it can be difficult to step back and be aware of small but accumulating progress made in tone, technique and musicality, and Graduation also helps to clarify this. Preparing for Graduation might also provide that extra bit of motivation for thorough practice at home with a concrete goal to work toward, while at the same time waiting for the teacher's judgment as to when the piece is ready for Graduation. The presentation of the certificate on Graduation Concert day is certainly a proud moment for all parents, a time at which all the hard work put in seems particularly worthwhile, and a time at which parents' efforts are also being celebrated. The concert itself is also a very special event. In the string and flute Graduation Concert, the sight and sound of those massed groups of children performing confidently together never fails to stir the emotions. For string and flute students, this is an occasion when many non-graduating students also participate in the group performances (the larger the group, the more exciting the sound!), enabling them to feel part of the total process and motivating them to work toward their own next Graduation. Hearing and seeing the more advanced pieces being performed in the concerts are a central feature of the Suzuki philosophy of encouraging and motivating children. Older, more advanced students seen in such events often become much – admired role models for the younger students.

As for the teacher: once again, it is a definite marker of progress. There is certainly for the teacher the feeling of a task well done when a student progresses in skills enough to achieve a beautiful Graduation performance. No matter whether the students has moved through the repertoire quickly or more slowly, the teacher will feel equal pride in the achievement of every individual student. Preparing the Graduation provides a certain focus in lessons and in encouraging revision. Particularly at the first level, teachers may sometimes not even mention that a certain piece is a Graduation piece until after it has been well learnt and polished – this can then be presented as a happy surprise to student and parent: "Now that you can play this piece so beautifully, you

## AROUND THE WORLD

are going to be able to present it for Graduation". However, this preparation will have remained a focus in the teacher's mind for some time. In other cases, a Graduation level can provide a valuable long term goal for a student needing a particular motivation.

Graduation also helps teachers identify certain features of technical development and musical expression which need to be developed in the student over a period of time. Of course, this development is going on all the time. With each piece of the repertoire Graduation levels do mark certain stages more clearly. There is also for teachers a strong feeling of responsibility in not hurrying the preparation process, but working carefully with the student and just waiting for that a moment when the piece is quite ready for performances. It also requires skill in assessing individual student's capabilities, speeding of learning and polishing, length of time that a piece needs to be "lived with", and so on. Each student will be different. It may sometimes be tempting to enter a student for graduation, hoping that the piece will be ready by the actual date of Graduation, but this is not always the best course. Better to wait, while encouraging the student to look to the future with the goal of achieving a really excellent performance. Even at advanced levels, it is

normal that students should be working well beyond the graduation piece before actually graduating.

The culmination of Graduation is, of course, that really wonderful occasion of the presentation of certificates at a special ceremony following a concert in which all the graduating students have performed. This is a true celebration of progress and achievement, and it should be an event that is made an important priority in the busy lives of today's families. For children, the personal presentation of the beautiful certificate (a print of a pen-and-ink painting by Dr. Suzuki himself of the mountains around his home in Matsumoto, Japan) is a most memorable event and one to be treasured in their future lives. For students, parents and teachers it is very proud and significant moment (just see all those cameras flashing video cameras running!). My three grown-up children, who all achieved many Suzuki Graduation levels remember the concerts as the most exciting events in their yearly calendar. The certificate presentations are among the most important events in their lives, and a valuable reward and recognition of all those hours of practice. ♦

From Newsletter of STEAA (Vic) Inc., Volume 17, Number 2

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## Dr. Shinichi Suzuki's 99th Birthday Celebration Party



On October 1, 1997, the Birthday Celebration Party for Dr. Shinichi Suzuki, sponsored by the Talent Education Research Institute, was held at the Buena Vista Hotel in Matsumoto, Japan. Dr. Suzuki was not present at the party because of his health, but over 500 people gathered to celebrate his 99th birthday. (top) Mrs. Waltraud Suzuki receive a bouquet of flowers from children. (middle-right) Dr. Masaaki Honda gives a welcoming speech. (middle-left) Mr. Koji Toyoda directs the Teacher's Orchestra performing "Waltz" by Dr. Suzuki (bottom) A choir formed by teachers of the Suzuki Piano Research Group sing "Hallelujah" from Handel's "Messiah"



## The 48th Annual Summer School at Matsumoto, Japan

The 48th Annual Summer School was held from July 25 through August 2, 1997 at five different places in Matsumoto. About 1,250 students got together from all over Japan.

(top) Participants gather in front of Civic Hall, the main auditorium for the Summer School. At left is the Talent Education Hall. (middle-right) Children and mothers practice a diligently outside of "Agata-no-Mori" Culture Hall. (middle-left) Ms. Wakana Miyaji gives a lesson for the flute class. (bottom-right) The final concert (bottom-left) Guest faculty, Mr. Seizo Azuma, works with a student at the Piano Summer School.



## The Suzuki Piano Teacher's Research Group in Japan

It was about 30 years ago that activities were initiated by Dr. Shinichi Suzuki to supplement the Suzuki Piano Method. This took the form of special concerts, Dr. Suzuki's own writings and lectures as well as other related events so as to introduce piano graduates of the various music schools and colleges in Japan to his piano method and philosophy. These activities sprang from the desire of Dr. Suzuki to expand the scope of the Suzuki Piano Method and Mr. Kenko Aoki was appointed as the Director of this project. As a result of these activities, the Suzuki Piano Method found an increasing number of advocates, resulting in the official formation of the Suzuki Piano Teacher's Research Group in 1970.

Upon admission to this organization, piano teachers receive additional training in the elements of the Suzuki philosophy and piano pedagogical techniques from senior teachers in the field, thus achieving the rank as Assistant-Instructor. Assistant-Instructors who exhibit high competency, dedication and enthusiasm in their work are then promoted to become Certified Piano Instructors. As such, they are then authorized to provide instruction to Suzuki pupils.

Today in Japan, the membership of the Suzuki Piano Teacher's Research Group has grown to over 600 Assistant-Instructors and some 400 Certified Piano Instructors. The total number of piano pupils now exceed 12,000 members and the number continues to grow at a rapid pace.

Every year the Suzuki Piano Teacher's Research Group sponsors and conducts a variety of events which are calculated to enhance further both the student's and teacher's musical experiences and development. These enrichment programs include public concerts, workshops and special Master Classes taught by artist piano teachers. As a result of this very active program, a large number of outstanding piano students in Japan continue their study in Japanese music schools as well as internationally in the United States and Europe. A number of these students have won important international competition such as the Moscow Young Peoples International Chopin Competition, the Geneva International Concours and the Munich International Piano Competition. In addition to these pupils, there are also many others

who have grown in musical stature, bearing out the truth of Dr. Shinichi Suzuki's claim that every child's talent can be nurtured and developed.

Today, the Suzuki Piano Teacher's Group in Japan



Michi Hirata North with Dr. and Mrs. Shinichi Suzuki during the 1994 Annual Suzuki Teachers' Conference in Hamamatsu, Japan. She has been invited as the special guest piano instructor every year since 1994.

is assuming a critical role in the continued development of the Piano Program for Suzuki Talent Education.

\* \* \*

### Some Fine Examples of the Suzuki Piano Research Group

#### Etsuko Hirose

Born in 1979, Etsuko Hirose started piano lessons with Yoko Hoshi at the age of three and performed Mozart's Piano Concerto K. 537, "Coronation" at the age of six. She has been a member of the Suzuki Ten Children's Tour several times. At age 15, she entered the Ecole Normale de Musique de Paris, and is currently studying at the Conservatoire Nationale Supérieur de Musique, Paris.

Miss Hirose has won awards at various piano competitions such as first prize in the 44th All-Japan Student's Music Competition at Nagoya organized by the Mainichi Press, winner at the Moscow Young People's International Chopin Competition, third prize at the 46th Viotti International Concours, special prize at the 52nd Geneva International Music Concours and third prize in the piano division in the 46th Munich International Music Competition.

#### Tamayo Ikeda

Tamayo Ikeda began piano lessons at a very early age with her mother, an instructor of the Piano Research Group. After graduating from a university

*continues on page 29*

## The Power of Music

### Evelyn Hermann

In the goals of the International Suzuki Association Dr. Shinichi Suzuki set as the final aim:

"An age without armies. Our world is one."

During the 1930s Cyril Scott, the father of modern British music, advocated the power of



music and was laughed out of the musical scene. Yet today we are beginning to understand what Scott meant.

Scott intuitively realized that the age was the result of the music, not the reverse that music was the result of the age. David Tame, a contemporary British music historian, has in his writings, shown how music has influenced man throughout the ages.\*

In his research Tame found that "for four and a half millennia the music and its civilization [of China] was maintained. During the final dynasty, the Ch'ing Dynasty which ruled from 1644-1912, the music fell into decline and so did the civilization. The Ch'ing monarchs were intrigued by western music and imported western orchestras to perform at the royal court. In the middle 1880s the traditional Chinese music was replaced by the noisier, popular, and imitative western music. It so cheapened the tonal arts that it became impossible to return to the finer idealistic music of the cosmos. In 1912 the dynasty collapsed."<sup>1</sup>

The Western world is now coming close to that same state. Its music is undermining the people to such an extent that governments are no longer truthful or caring.

In 1926 under the leadership of Leo Kestenberg, Germany had developed the finest public school music program the world has ever known. The first thing that Hitler did was to take the music out of the schools. He relegated music to the youth movement and was able to control an entire nation of young people through music.

Lenin acknowledged that 'every artist takes it as his right to create freely, according to his ideal whether it is good or not' yet then continued:

"But of course we are communists. We must not drop our hands in our laps and allow the chaos to ferment as it chooses. We must try consciously to guide this development and mould and determine the results."<sup>2</sup> Trotsky too felt the need "to destroy any tendency in art...which threatens the revolution."<sup>3</sup>

At the turn of the century the source of entertainment for families and friends was to get together and perform ensemble and solo music in their homes. Without television and radio, the mind was on personal performance. This was especially true in Germany and they had the music of great composers to set the mood.

The great composers of Germany, like the musicians of China, all received their inspiration from the cosmos. Brahms said: "No atheist has ever been or ever will be a great composer....Their works are purely cerebral."<sup>4</sup>

Beethoven once stated: "I know that God is nearer to me than to others of my craft. I consort with Him without fear."<sup>5</sup>

To the above quote Brahms confirmed: "To realize that we are one with the creator, as Beethoven did, is a wonderful and awe-inspiring experience. Very few human beings ever come into that realization and that is why there are so few great composers or creative geniuses any line of human endeavor. I always contemplate all this before commencing to compose. This is the first step."....I immediately feel vibrations that thrill my whole being. These are the Spirit illuminating the soul-power within, and in this exalted state, I see clearly what is obscure in my ordinary moods; then I feel capable of drawing inspiration from above, as Beethoven did. ....I have to be in a semi-trance condition to get such results - a condition when the conscious mind is in temporary abeyance and the subconscious is in control, for it is the subconscious mind, which is a part of Omnipotence, that the inspiration comes. ....That is the way Mozart composed."<sup>6</sup>

Suzuki was greatly impressed by what he saw happening when he went to Germany to study. He saw first-hand what the music did for the people of Germany in the early part of the century. (Recall he was there when the music was at its highest peak). Suzuki wanted to bring this feeling of exaltation to the people of Japan. When assembling his Suzuki Method books, he included, whether as a conscious

move or not, only the music of composers who were cosmically inspired. His success soon became clear. As the great European concert artists who came to Japan heard the Suzuki children perform, they were eloquent in their praise.

Scott believed that Bach produced thinkers. As we know most scientists of the 20th century came from Germany. By the same token Handel influenced the people of Britain. Even though he was a German, Handel's music, which was further inspired by the work of Vivaldi had a different impact on the British. His music was so ornate and so complete that it did not allow for further creative change. Therefore, Handel's music produced the Victorian Era of perfection.

Einstein, under whose guardianship Suzuki lived for eight years, said that he discovered the theory of relativity through musical perception. Einstein enjoyed his violin as a form of escapism from his laboratory. Yet there was a connection between his life's work and his music.

It is interesting to note that great symphony conductors live long and energetic lives, while rock musicians have a much shorter lifespan. One important difference, is that rock music has the strong beat when the heart is at rest, thus continually working against the body rhythm.

"Music can definitely change metabolism, affect muscular energy, raise or lower blood pressure, and influence digestion. It may be able to do all these things more successfully and pleasantly than any other stimulants that produce those changes in our bodies."<sup>7</sup> Many maladies have been caused by our contemporary secular music.

One of the first thing a new audience notices when hearing the Suzuki children perform is their facial expression. When even the smallest child performs we see that he is lifted out of his normal lifestyle. The longer he studies the more removed he is from the mundance.

Like Suzuki, if we all strive to bring true art to the younger generation through their musical studies, we will certainly promote a feeling of altruistic love throughout the world. At the International Suzuki Conference held in Munich in 1979 we saw this for the first time. Children from around the world who could not communicate with each other through words, performed from the heart and everyone understood.

Suzuki teachers have a greater opportunity than most. We can truly lift the thinking of mankind. Suzuki has great insight when working with children. Some important thoughts which he shares with us:

1. We must all share our ideas and glean the best from each. (Previously, a teacher coveted his teaching ideas and shared with no one).

2. We must constantly strive to improve our teaching and our own performance.

3. As we teach, we must think as a child thinks so that they will enjoy the lessons, but we must constantly work to elevate the child's thinking ability.

4. We must work with the parents so that they too will grow along with the child.

5. All lessons must be on a level that opens new vistas to child and parent and allows the teacher, child and parent to grow musically and spiritually.

A Suzuki teacher's challenge is not to just give a music lesson, but to enlighten the whole family with the great spiritual experiences that music can bring. If we can do this then we will come much closer to Casals famous words after he listened to the Suzuki students perform:

"Perhaps music will save the world."

To call yourself a true Suzuki teacher you must do all in your power to help other teachers around the world so they will understand this mission. That is why the regional and the international associations are of such great importance. This is the only way that we can continue the work of Suzuki-sensei. Should the time come when these organizations weaken, the Suzuki Method will weaken. Not only will the work of Suzuki lose its importance, but so will the work of each individual teacher. As Suzuki said: "Our world is one." All teachers must work together.

We are privileged to be doing important work in the world. Our teaching can bring about healthier minds and bodies and inspire peace. It can help future generations to improve their way of life. Together we can bring a greater understanding of the world's cultures. We must help each other. That is the legacy which Suzuki-sensei has given to all of his teachers. It is our mission to work together for the good of the children, not only for the present, but for future generations.

\* Scott, Cyril: Music, Its Secret Influence Throughout the Ages; Publ. Weiser, New York, N.Y. paperback, 1981.

<sup>1</sup> Tame, David: The Secret Power of Music; Publ. Destiny Books, Rochester, Vermont, 1984, pp 66

<sup>2</sup> Ibid. p 163

<sup>3</sup> Ibid. p 163

<sup>4</sup> Abell, Arthur: Talks With Great Composers; Publ. Citadel Press, New York, N.Y. 1955 p 21

<sup>5</sup> Ibid. p 4

<sup>6</sup> Ibid. pp 5,6

<sup>7</sup> Tame, David: The Secret Power of Music p 138

## Three Years Together —Approaching Nursery School Graduation—

Sakaguchi Kazuko

Talent Education Institute Nursery School

Though it is March, and still cold, the sun shines brightly on us. Even in the wind and the smell of the earth, I can feel a hint of the coming spring. Every year at this time, as I organize the children's art works, memories of the events of the last three years come to mind.



A young student is accepting a graduation certificate from acting principal Shigeaki Tanaka at the graduation ceremony on March 16.

Three years earlier, these children arrived with their bright yellow schoolbags merrily slung over their shoulders. A little anxiously, they jumped into their first experience with adapting to a group.

Hesitating at the unfamiliar school routine, they watched as the children one and two years ahead of them played happily with friends. Gradually, as they learned to do the same and took the initiative to learn on their own, they built their self-esteem and showed me how they grew day by day, each in his or her own way.

I felt once again the remarkable nature of mixed-age day care when they became the oldest children, and were able to gently teach the younger children the rules and joys of school life.

Mixed-age day care creates bonds between the children that are as strong as the bonds between siblings. And when the oldest children graduate, though the younger students are excited to be progressing to the next grade, they are sad to lose their seniors. Some children give the graduating children letters and pictures they have drawn, while others cry and tell me how sad they feel.

In February, to mark their graduation, there is an exhibit of the works and activities the children have created or practiced over the past three years. They choose and display together the *haiku* and painting they like best from among the things they've made.

A play is performed in English. In front of a large audience, the children enthusiastically jump over the vaulting blocks that they've learned to use in their third and final year. They write calligraphy using huge, fat brushes. Though they are a little nervous, their eyes sparkle as they demonstrate what they've studied. When I see their faces so full of confidence and satisfaction after they've displayed their work, I'm really amazed at how much they've gleaned in the months and days over the last three years.

The years spent with the children pass by before I know it, and on March 16, we held another graduation ceremony. Seeing how much they had matured, I felt both pride and sadness as they accepted their graduation certificates with aplomb from acting principal Shigeaki Tanaka. As a final remembrance, after receiving their certificates, they went back on stage and shook hands with each of the remaining students, exchanging farewells of, "Do your best in elementary school!" and "I'll come back to visit." This is the kind of thing that can only happen in a small nursery school.

The place where the graduation ceremony is held (the main hall at the Talent Education Institute) is adorned with hanging scrolls of the students' calligraphy and the pictures they have drawn during their final year. I observed them recalling with their friends how much fun they had on each project, or happily relating stories to their families.

I tried to think back and take stock as I looked at an album given to me after this past graduation ceremony. It was stuffed with mementos of the children. Far from needing me to teach them, the children took an interest in many things, discovering the pleasure of learning and absorbing the rules of getting along with others. In establishing trusting relationships with their friends, they were able to build a strong group identity, and thus to face a variety of challenges. Once again, I realized the importance of these early years in a child's life.

It is a great pleasure to think of how we come through this most important time together, through the laughter and tears. I am very moved when families of the graduating children come up to me and say, "I'm very happy that my child was enrolled in this school." And, when the children say to me, "Sensei, school was fun," I'm so glad to be a nursery school teacher.

*continues on page 29*

## RIVERS

### Joseph McSpadden

Joseph McSpadden, beloved colleague, teacher and friend, died Friday, April 25, 1997, at his home in Little Rock, Arkansas. He was a devoted teacher of children and adults, and served the SAA in many ways over the years. SAA members will remember Joe especially for the unique perspective on life and music that he conveyed so eloquently in his many contributions to the *American Suzuki Journal*.

Rivers can be obstacles or opportunities. To me, the Mississippi will always be *the river*. I was born and raised in St. Louis, one of the great river cities, so can claim to have Mississippi mud in my veins. I regularly play in another of the great river cities with the Memphis Symphony Orchestra. Every time I cross the Hernando DeSoto bridge on I-40, I probably endanger traffic by frequently glancing over the railing at the magnificent "Father of Waters." Whenever possible, after checking out of my hotel at noon on Sundays, I drive to a lovely park a short way north of the bridge and sit for an hour or so before the 2:30 concert, just admiring and respecting the power and diversity of "Old Man River." It is both humbling and inspiring. No river ever fired man's imagination more than the Mississippi.

Rivers mean different things to different people. Boatmen see them as opportunities for commerce. Landlubbers see them as obstacles to progress. For some, rivers remain arteries of opportunity, for other sources of food, and for many delightful watery playgrounds. Whatever our perceptions, rivers are an integral part of human history.

Modern engineers have pretty much removed the physical barriers to crossing rivers by building bridges and tunnels that become ever longer and more ingenious as technology advances. The first bridge to span the Mississippi, and for many years the only one, was designed over 120 years ago by an engineering genius named James Buchanan Eads, and built at St. Louis under his supervision. Aside from being a marvel of technology for its time, it is also an artistic masterpiece in stone and steel. Often compared favorably to the Eiffel Tower, built around the same time, it was far more difficult to complete, and many lives were lost in its construction. "Old Man River" is very temperamental and doesn't like being crossed!

Regrettably, now it is difficult to appreciate the artistry of the Eads' Bridge because some 40 years ago the city fathers decided another traffic artery into the city was needed and authorized construction of a

cheaper, more "modern" steel cantilever bridge a few hundred feet downstream. By placing his convenient contraption so close to Eads' Bridge, the aesthetic delight one used to get from viewing the old masterpiece from either upstream or downstream was destroyed. Today it takes a lot of memory, imagination or myopia to perceive the beauty of this splendid structure. Too bad.

Land travelers have always preferred trails as channels of commerce and communication, and rivers have been considered dangerous or, at the very least, inconvenient interruptions. In ancient times there were three ways to cross a river: swim, paddle, or find a ford—a place where the river was shallow enough to wade across. On large rivers it was hard to find fords except in the rare and unpredictable seasons of drought. So when a reasonably reliable ford was found, the surrounding landmarks were carefully noted, the information relayed to others on the trail, and eventually passed from generation to generation.

When the Europeans arrived with their horses and heavy laden wagons they depended more on fords than the lightly-equipped and resourceful natives. The French were the first, and by and large the only, of the occupying power to realize that their explorations would be much easier and less risky if they tried to learn from the accumulated wisdom of the people who had lived in this country for thousands of years. Their motives may not have been pure, but at least they had good sense.

Since prehistoric times there has been a trail running southwest from the early Mound-building communities near St. Louis to the pre-Columbian civilizations of Mexico. The only major water barrier on this trail was a stream arising in the Rocky Mountains, debouching through a spectacular gorge to water the Great Plains, and then rolling between the beautiful Ozark and Ouachita Mountains to finally wend its stately way home after a 1450 mile journey to the Father of Waters. Ancient trail blazers found a ford across this river just downstream from the point where it left the Ouachitas and entered the broad Mississippi Valley. A short way upstream from the ford, on the left bank, was a huge bluff, a prominent rock outcropping now called The Palisades. At the precise location of the ford, on the right bank, was a smaller, though still noticeable outcropping, which the French later called La Petite Roche. In 1803, when the United States "bought" the river and the surrounding 885,000 square miles in a somewhat shady deal called the Louisiana Purchase, the site became known as Little Rock. The river and the state eventually mapped out by surveyors around its lower 400 miles were named Arkansas for the native tribes who lived here first. The trail is now called U.S. 67, and is part of the manor corridor for vehicular and

rail traffic between St. Louis and Dallas. Memphis to Dallas traffic also fords the river here over five bridges, three of the interstates, and three railroad bridges.

Rivers can be not only physical opportunities or obstacles, but also psychological ones. Many believe that some of the beautiful Negro spirituals such as Deep River and Swing Low, Sweet Chariot were actually coded messages circulated among the slave network when an escape to freedom across the Ohio River was planned. They were songs of hope and opportunity.

Now it is easy to cross a river in any major population center, but to many the words "crossing the river" still conjure up genetic memories of barriers that are difficult or impossible to cross. In *The Dawn of Darwinian Medicine*, Dr. Randolph Nesse and biologist George Williams claim that we are trying to function today with 3-million-year-old genes. It is interesting to me that with five highway bridges now spanning the river between Little Rock and North Little Rock, some parents are still extremely reluctant to drive their children ten, fifteen, or twenty minutes to lessons if they have to cross the river." This phenomenon is not peculiar to our town. Many teachers across America have told me of similar situations.

By contrast, there are those parents who will do anything for their children to have a good education. I've had a number of students whose parents regularly drive them from towns 30, 50, or even 90 miles away for their lessons. Some of them even make extra trips for group lessons or so that their child can play in the Youth Orchestra. As I think back, all but two have had to cross the river to get to my studio.

There is an amazing family I met several years ago at the Suzuki Association of Utah's summer institute. They have no rivers to cross, but other obstacles just as daunting. I don't remember their names, but I'll never forget their inspiration. In the course of my lessons with the older two of the three children that week a fascinating story unfolded.

These folks live on a ranch in a tiny community of 300 people in east central Nevada. The nearest city (pop. 4882) is some 45 miles away. The closest Suzuki teacher is in Las Vegas, 200 miles to the South, and the next nearest teacher is in Salt Lake City almost 400 miles to the northeast. They do not drive to either place for lessons, though they'd probably try if their responsibilities on the ranch and at a small store they operate didn't make that impossible. Instead, they have worked out an ingenious plan for their children to have a Suzuki experience.

Every year the whole family—father, mother, grandmother, one son and two daughters—goes to the Utah institute. They go armed to the teeth with notebooks, tape recorders, camcorders, anything to

keep track of what they have seen and learned that week. None of the adults is a musician, but each is a home teacher to one of the children. They all totally immerse themselves in Suzuki on this one week—lessons, lectures, concerts, anything—and then drive home to their lonely, but no doubt lovely outpost and work as a family as best they can on what they've learned. The next year they return to the institute for feedback and more instruction.

When I first heard the children play I didn't know of their unusual circumstances. They were obviously nice kids, well educated and conscientious. Both played the first Seitz Concerto quite well and with good posture. An occasional mistake in memorization, however, and a tone that needed energizing hinted first off that they had not been listening enough to their tapes. When I asked about this the mother interrupted and said, "May I explain something?" Of course I said "Yes," but was thinking, "Oh boy, here come all the old excuses!" When she finished briefly explaining the circumstances I have tried to faithfully report above, I was dumbfounded and impressed. For them especially, I stressed, more listening would make the job much easier. Asking if they were willing to do an experiment this week, I advised them to start listening to the tapes every night in their dorm room. They did, and by the end of the week virtually every mistake had been corrected, and the kids were playing with twice as much tone. Mom and Dad assured me that they had learned a good lesson about listening.

Nevada has very few rivers, and none of major proportions. It has other obstacles. But the only difference between an obstacle and an opportunity is an attitude. ♦

From *American Suzuki Journal* Spring 1997

## IN MEMORIAM



Joseph McSpadden was born in Missouri in 1937. He graduated from the Kansas City Conservatory of Music and received his Master of Music degree from the University of Missouri in Kansas City. Joe later studied violin with Max Strub in Detmold, Germany, and served as assistant

concertmaster of the Detmold Landestheater from 1959 to 1964. He then returned to the states and taught violin and music theory at the University of Minnesota in Minneapolis.

From 1967 to 1974, Joe taught at the University of Arkansas in Fayetteville. After learning about Suzuki's work, he dedicated himself to teaching

young children rather than college students and founded the Suzuki Institute for Musical Training in Little Rock. For the past twenty-three years, Joe has taught hundreds of teachers, children and parents, both in his own program and at workshops and institutes across the country. Many of his students have continued their musical studies at the most prestigious schools and conservatories. His devotion to the education of children and teachers led Joe to active service in the SAA as well. He contributed extensively to the *ASJ* and served as a member of the SAA Board and the audio-visual committee. In 1993 he spearheaded the effort to secure a Nobel Peace Prize nomination for Dr. Suzuki.

In addition to his other activities, Joe composed and arranged a number of chamber music works for young players and played in the Memphis Symphony Orchestra and the Arkansas Symphony as well as other orchestras in Arkansas.

Clifford Cook, the first American to see the famous film of Suzuki's students, died February 20, 1997, in Westlake, Ohio. From the time he learned of Suzuki's work in 1957, he was a true Suzuki pioneer—experimenting with Suzuki teaching himself, spreading the word about the method, and bringing Japanese Suzuki teachers to this country.



Clifford visited Matsumoto during his sabbatical in 1962-63 and was convinced of the efficacy of Suzuki's Talent Education system. He began a Suzuki violin program at Oberlin in the fall of 1963. With John Kendall and others, Clifford arranged the 1964 tour of Suzuki and his students, during which their performance at the ASTA convention garnered so much attention. While teaching in his own Oberlin program, he also did workshops and gave concerts in many places throughout the U.S. After his retirement from Oberlin he wrote *Suzuki Education in Action*, published by Exposition Press in 1970. He also wrote numerous articles as well as another book, *Essays of a String Teacher*, which was published in 1973 and includes extensive sections on Suzuki. Some of his articles were translated into Japanese and published by the Talent Education magazine in Japan.

Art and Marilyn Montzka, who studied with him at Oberlin College, have many fond memories of Clifford, "He was a wonderful founding father of the Suzuki movement in this country," remembers Art. "Though he has not been actively involved for some time, he will be sorely missed by those who knew him." Clifford received distinguished service awards from ASTA and SAA and was named string teacher of

the year by the Ohio String Teachers Association in 1961. He was one of the founding members of the SAA and served on the Board of Directors from 1972 through 1975. He also served as an editorial advisor for the *ASJ* for many years.



Sister M. Therese Cecile Murphy S.N.J.M. (nee Margaret Murphy) passed away in San Jose, California, on January 29, 1997, at the age of 90. She was one of the first Suzuki violin teachers in Northern California, and was an original member of the SAA. With Elizabeth Mills she edited

*The Suzuki Concept: An Introduction to a Successful Method for Early Music Education*, which was published by Diablo Press in 1973.

In the late 1960's and early 70's, Sr. M. Therese organized summer workshops at Holy Names College and the first summer institute in that area. She also traveled to Matsumoto in 1972 to study with Dr. Suzuki, and later established Suzuki programs at Holy Names College, the Ramona Convent in Alhambra, and the Convent of the Holy Names in Los Gatos.

In addition to her Suzuki work, Sr. M. Therese studied conducting with Pierre Monteux, conductor of the San Francisco Symphony. Monteux often observed her work with the orchestra at Holy Names College and thought highly of her talent and ability. Her students of all ages were inspired by her energy and enthusiasm.

Reginald Fink, former publisher of *Suzuki World* magazine and president of Ability Development Associates, died November 3, 1996. Professor of trombone at the Ohio University School of Music, he had also served on the faculties of Oklahoma City University, West Virginia University and Ithaca College. He was known for his educational publications for trombone, bass trombone and tuba and since 1968 had operated the music publishing house, Accura Music, Inc.

He was introduced to the Suzuki Method through his former wife, Lorraine Fink, who had been involved with Suzuki since 1966. They produced *Suzuki World* from 1982 to 1987 and also operated Ability Development Associates, which supplied Suzuki-related materials and published the Senzay Edition books including *Nurtured by Love*, *Ability Development from Age Zero*, *Shinichi Suzuki: The Man and His Philosophy*, and *Suzuki Piano: More than Music*.

*From American Suzuki Journal, Spring 1997*

## A Mother's Note Give It A Try

### Sanjōba Satomi

Piano Research Association, Mori Class

"On Suzuki Day, in November," said the teacher, "there will be a Four-Piano Concert. It's going to include Naoki's Graduation Concert piece, *Minuet III*."

"I want to play," Naoki said immediately.

"What!?" I responded. "This is four pianos together. It's like the time when your sister practiced with four other people and played the *Gigue*."

"I know," he said. I was speechless with surprise and joy.

Naoki, my son, is now six years and three months old. He began studying the piano with Ms. Mori Kazuko the month of his third birthday. My daughter, Haruna, has just turned nine. She started with Ms. Mori soon after her fourth birthday.

### Encountering the Suzuki Method

I became acquainted with the Suzuki Method about the time that I got married. Dr. Suzuki appeared on a television show. My husband, who at the time was reading Dr. Suzuki's book, tried to explain it to me. I'm embarrassed to say that I watched without comprehension.

Even today I clearly remember him handing out sweets during the lesson. The lesson seemed strict, but the children were given sweets as a reward for doing well. Dr. Suzuki gently praised them, then shared the sweets with them. I remember that the mothers, too, received rewards if they had practiced and could play some simple pieces well.

I thought that letting children learn like this would be fun, and that when I had children, it would be nice to belong to such a studio. What gave me the greatest encouragement was Dr. Suzuki's comment that, "Even if the parents have no prior experience with music, their children will learn very well."

### Haruna's lessons

The moment finally came when I was introduced to Ms. Mori Kazuko through the Talent Education headquarters in Matsumoto. I had chosen piano lessons for my daughter without consulting her, and I felt a little uneasy about whether she would come to like the piano.

We didn't yet have a piano at home, just a toy keyboard (it seemed too small even for a four-year-old child's fingers) on which Haruna began practicing "Twinkle" Variation A. At the lesson, she played with her teacher on a gigantic piano, then came home to play on her tiny piano. Perhaps this was fortunate because it made playing on the big piano a fun experience.

We had begun our parent-child lessons. I could read musical notations within the staff lines, but was completely at a loss when lines were added above and below the staff. However, Ms. Mori never once asked how much I knew about music. Whenever she taught Haruna something, no matter how insignificant a point, she always glanced over at me afterwards to make sure that I had understood, too. Because of this, I also learned a lot. This was an atmosphere where I could ask questions without embarrassment.



at the Graduation Concert with Ms. Mori. front row from right: Haruna and Naoki

One of the things we were taught was to greet the piano, as if to say, "I'll practice diligently, so please produce a good sound for me." Though it is an obvious thing, it really opened my eyes. Haruna has naturally come to say things like, "let's have a good practice," and, "Thank you very much, Piano." It was Haruna playing the piano, practicing every day, and performing at concerts, but because I had hoped for the opportunity to grow with her, this studio was as fulfilling for me.

### Concerts and Graduation Recordings

One month after the lessons had begun, our long-awaited piano arrived at home. Because practicing wasn't onerous for Haruna, we had fun every day. Everything went smoothly at her first concert, and we were quite relieved. Soon after, Haruna was invited to participate in a Raffle Concert. There was less than a month to prepare, and in practicing intensely for the first concert, she had forgotten earlier pieces or let them lie neglected and unpolished. I was sure that it would be impossible to be ready in time. But Ms. Mori said, "Let's give it a try!" The best we could do at home was to get Haruna to the point where she could play through the pieces. Finally, thanks to her teacher's guidance, Haruna managed to work herself up to participating successfully.

The next challenge was the Suzuki Day Four-Piano Concert. I was again hesitant but Ms. Mori said, "Let's give it a try." This time, my nervousness about inconveniencing others began to affect Haruna, who became listless and finicky. But when Ms. Mori said, "You've practiced thoroughly, so you'll be fine," I was able to relax in my interactions with Haruna. When it

was over, I was once again glad that we had participated.

Then came the graduation recording for Level One, First Stage. Haruna started Bach's Minuet II in October. Before I could protest that it was impossible, Ms. Mori insisted that we give it a try. Nervous about making the recording, I worried day after day, "Oh, no, we weren't able to record anything today, either." When Haruna received a pass from her teacher, my four-year-old looked proud and tall to me. It was less than a year since Haruna had begun studying the piano, but already she was having this kind of positive experience. And all because of her teacher's insistence on giving things a try. At the age of four, Haruna taught me that if one worked hard and put effort into meeting a goal, one could succeed.

In March 1996, at the Kansai Region Piano Graduation Ceremony, Haruna was given the chance to play the Gigue. I felt so encouraged. She now listens to the tape, reads the score, and strives to be able to play a little further each day. She works hard to learn new pieces by herself. I am a little, no, very lonely, but am trying to feel happy about this change.

#### The dream of a sister-brother duet

Naoki picked up the piano quite naturally, since his sister was practicing everyday. He dutifully took his lessons and practiced diligently every day. The only problem was that he hated being in front of people. He wasn't even able to greet the teacher by himself, but would tag along behind his sister and bow wordlessly.

I had not predicted that I, too, would end up on the stage at his first performance. Naoki was too nervous to go up by himself, so he and I went up together and sat in front of the piano. Once he began playing, he did a wonderful job. From then on, group lessons became his opportunity to gain confidence onstage. He couldn't even say his name. He just stood there rigidly, in tears, and inconvenienced all his friends in the studio.

If he only stopped crying, Naoki could perform just fine, and his teacher did everything she could to give him confidence. She would have him perform in front of everyone, then praise his strengths and tell everyone how hard he practiced every day. Gradually, his confidence increased. At his second concert, she chose for him a piece a little ahead of his level, as a way of helping him to take on a new challenge.

During his third concert, my dream of having my children play a duet came true. Three years after he began lessons, he was finally going to participate in a Raffle Concert. In front of a large crowd, he announced their names and the name of the piece, and performed successfully. It was his participation in the Four-Piano Concert, however, that seemed to bring together the various strands of his development. When he practiced with the other three children, he not only

showed no sign of tenseness, but actually seemed to be enjoying himself. My child, who formerly had been unable to leave my side, went up to the large piano with his friends and performed with confidence. This gave him the momentum he needed to record his graduation tape shortly after that.

#### Don't rush, don't rest, don't give up

Through the children, I have learned the value of the Suzuki Method's motto, "Don't rush, don't rest, don't give up." This isn't just about the piano, but applies to anything. It's a way to draw out the greatest powers in children. From the very beginning, Haruna had no difficulty practicing for long periods of time, so I had her play over and over. I had plenty of time on my hands, and was therefore relaxed about it. Naoki, however, had a shorter attention span. And my ability to focus was limited when I had the two of them to keep track of, making sure that they practiced the parts that the teacher had singled out, and getting them to practice over and over again. But even his shorter practice sessions several times a day add up, and Naoki's pace in learning new pieces is increasing. Our family motto has become, "Practice every day, no matter what."

For me, just starting out on this path, it has been truly inspiring to read the wonderful records of the mothers who have done this longer than I. When it comes to my own self, I am so passive, but with Ms. Mori's guidance and the support of her words, "Just give it a try," we have been able to persevere. I hope to lean on her strength from here on as well; not rushing, not resting, not giving up, taking one step at a time.

To all the people I have met and will meet through this process, I express my gratitude.

#### Mori Kazuko

Instructor, Piano Research Association

In my studio, I have each family keep track of the length of their daily practice sessions on a monthly chart where they use a scale that ranges from a double circle down to a circle, triangle, and X. Haruna and Naoki consistently come in with double circles, a reflection of their studiousness. When they've practiced thoroughly, I am best able to provide a cheerful, one-point lesson. They adapt very easily to new instructions, which naturally makes them, as well as their mother, happy. My pleasant task is merely to encourage them to keep on practicing as they've done, so our lessons are quite enjoyable.

I am truly thankful for my good fortune in being able to participate in Dr. Suzuki's approach of "nurturing through praise."

From Talent Education No. 120  
(English translation by Christopher Ahn)

## Suzuki Piano Research Group

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in Japan, she entered the Conservatoire Nationale Supérieur de Musique, Paris. She later went on to marry in France, where she currently holds a teaching position at the Montpellier Institute of Music.

#### Masaya Tanaka

Born in 1979, Masaya Tanaka began piano lessons with his mother Yasue Tanaka, an instructor of the Piano Research Group. At age 16, he entered the Moscow National Academy of Music, and this year at age 17, he was a winner at the Ivra International Concours and is scheduled to perform at the winner's concert in Catania, Sicily in November. He will also be giving a concert at Carnegie Hall, New York in March, 1998.

#### Masayo Sato

Declared by doctors at 18 months as only having two months left to live because of a brain tumor, Masayo Sato nonetheless miraculously escaped death. However, the after effects of the illness deprived her of her sight and also caused other impairments.

At the age of five, she began taking piano lessons under Miyo Kuriyama, an instructor of the Piano Research Group. During her second year in junior high school in 1988, she was placed first at the Helen Keller Piano Competition held in Tokyo for her performance of Bach's "Italian" Concerto.

In 1992, she mastered Beethoven's "Appassionata" Sonata. Currently, Miss Sato is studying public welfare, moxibustion (a kind of Chinese Treatment) and computers as she continues her 16th year of piano studies. ♦

## Three Years Together

continued from page 23

Because the children are few in number and the family and school work hand in hand, we are able to provide a truly warm, familial atmosphere. The children develop the beautiful and straightforward spirits that Dr. Suzuki wishes for them. I hope that these children continue to develop in elementary school with their confidence intact.

When April comes, new students will once again enter nursery school. I would like to treasure their vitality and hope that I can share, at their eye-level, their appreciation of the coming three year stretch that seems so long and yet is so short. ♦

From Talent Education No. 120  
(English translation by Christopher Ahn)

## TREASURER'S REPORT FOR THE INTERNATIONAL SUZUKI ASSOCIATION

(Fiscal Year, August 1, 1996 thru July 31, 1997)

Fiscal Year 1996-1997			
Cash on hand (checking account) 8/1/97:		\$27,704.79	
<b>INCOME</b>			
Memberships	\$33,820.05		
Gifts	1,890.30		
Total	\$35,710.35		+ \$35,710.35
<b>EXPENSES</b>			
Secretarial Services	\$2,758.38		
Office Supplies	1,921.75		
Postage	1,572.65		
Telephone	854.05		
Printing	4,157.34		
Legal Fees	150.00		
Officer's Salary	12,365.48		
Taxes:			
withholding	2,968.25		
FICA (Soc. Sec.)	2,925.42		
Washington Employment	28.37		
Washington Dept. of Labor	26.57		
Bank charges	177.29		
Rent	1,200.00		
Total Expenses	\$31,105.55		- \$31,105.55
Balance on Hand: 7/31/97			+ \$32,309.59
Saving Account Balance			6,521.31
Total funds on hand: 7/31/97			+ \$38,830.90

The bank which we had been using, First Interstate Bank, was taken over by Wells Fargo Bank in April. It was a hostile takeover and their charges were so overwhelming, that we changed to Frontier Bank as of June 30. (We had to wait for checks to clear before we could close the account with Wells Fargo).

ISA also has a fund entitled:

<b>Shinichi Suzuki Teacher Development Fund</b>	
CD	\$50,000.00
Interest	721.89
Saving Account	547.62
Total:	\$51,269.57

Submitted by: Evelyn Hermann, Sec./Treas.

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**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.
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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.

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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.

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