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Mrs. Waltraud Suzuki, Honorary President

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An Analysis of Musical Ability

Shinichi Suzuki

An analysis and consideration of what constitutes musical ability is crucial for determining developmental goals in music pedagogy. The following is my categorization of the abilities that I believe to be the most central components of musical talent (I should qualify this analysis as an educationally-oriented one).

Fundamentals of Musical Ability

1. Musical Sensitivity
 - musical sensibility, nuance,
 - aesthetic appreciation of expressive sound
 - responsiveness to pitch contour and expressive intonation
2. Well-Rounded Humanity—Spiritual and Psychological Development
 - capacity to respond spiritually
 - ability to express the character of a composition
3. Musical Technique
 - performance process—tone production
 - development of physical abilities—coordination
 - superior practice habits—ability to nurture ability
 - superior posture
 - development of accurate perception of pitch
 - ability to read musical notation.
4. Musical Expression
 - knowledge and capacity to express musical ideas
 - ability to express tempo and rhythm musically (*rubato*)
 - capacity to interpret and clarify compositional structure
5. Memory
 - development of ability to memorize

These are the qualities that come to mind for me. If we were to divide the categories further, all kinds of other issues would surface, but this general scheme seems to cover the main aspects of musical ability. Fostering each of these areas leads to a sparkling musicality.

Until recently, people commonly believed that musical sensibility was an innate talent. Today,

we know that musical perception and sensitivity are not inborn. Rather, they can be fostered in anyone; the degree of receptivity is dependent on the conditions a person encounters after birth. It thus can be said that at the core of music education is the question of musical sensibility and how it can be developed. That is why I started my list with the aural category as the single most important and basic aspect of musical talent education.

I have already written on how to nurture musical sensitivity from infancy onward. One initial method of cultivating ability, I propose, takes place through giving a child the opportunity to hear the same piece—a superior composition performed by an excellent musician—over and over again.

This method should be the first stage not only for infants but people of any age studying music. Even for fostering musical ability in a fifteen-year-old, this seems the obvious way to begin.

As this approach is broadened to encompass two pieces, then three, you will find the child's ability increasing. This developmental process is analogous to that of an infant whose abilities are honed through repeating "Mm, mm" thousands upon thousands of times, and who then increases his or her vocabulary one word at a time.

In order to nurture musical sensitivity, the practice of listening to superior music for the purpose of improving one's sensibilities is, from the perspective of musical ability development, a training method that should never be abandoned.

There is no point at which one can say, "There's no more need for this." To always seek fine music and superior performances—this eventually will replace one's urge to study and will instead become a lifelong search for personal joy.

Ability Relating to Tonal Beauty

People develop a variety of levels of ability to critique beautiful sound, or, to rephrase, to respond to sound quality and tone color. In people who have truly developed a refined sensitivity to beautiful tone, the ability to differentiate between superior and inferior tone is



1898 - 1998

DR. SHINICHI SUZUKI DIED AT THE AGE OF 99

Dr. Shinichi Suzuki, world renowned violin pedagogue died at his home in Matsumoto, Japan, at 6:00 A.M. on January 26, 1998, at the age of 99.

Many thousands of children in at least 40 countries around the world have studied violin, viola, cello bass, flute, piano, harp, guitar, or recorder using his method.

After the Berlin wall fell programs were immediately started in Hungary and Poland.

Dr. Suzuki was one of the giants in early child development in this century.

IN MEMORIAM

Koji Toyoda

Acting President, International Academy of the Suzuki Method
Professor, Hochschule der Künste in Berlin

Suzuki Sensei passed away on January 26th.

The moment that we have all been fearing had arrived. Viewing his face in the coffin, I thought, "I'm so glad. Sensei truly was able to accomplish his heaven-sent mission." His mind had been so brimful of his precious ideas and cherished memories, and yet I suddenly realized that his true

work had not actually yet begun. I believe that, as with other great historical figures, it is in the proper transmission, research, and implementation of Sensei's grand legacy that even greater benefits await humankind.

Those of us whom Sensei has left behind, who love and respect him, must now firmly embrace that responsibility to do whatever we can in our respective fields and within the scope of our abilities.

Sensei regrettably has departed on his journey with his final dreams of a "national policy of child-rearing" alive only in his mind. Is this not the very project that our generation must carry on and bring to fruition? This is a

human undertaking that supersedes organizational, institutional, and ideological categories.

Suzuki Sensei's pedagogical philosophy assuredly will live on forever, but what is even more vital is to apply his ideas—with each and every child, and in whatever form is most meaningful and adaptable. Commitment is not enough. There must also be wisdom.

"Sensei! You now have more freedom to continue your work."

February 4, 1998

from *Talent Education* No. 123

(English translation by Lili Iriye Selden)

extremely well developed. They have a sophisticated ability to appreciate beauty. I have learned through personal experience just how easily such receptivity can be lost. I record that experience here as something to consider.

I arrived in Berlin in the winter of 1920 (when I was twenty-three years old). For the next four years, until 1924, I attended wonderful concerts

almost four or five days a week. In particular, I rarely missed performances by the Klingler Quartet, the Quartet established by my teacher, Professor Klingler. Before I realized it, my ears were nurtured, from leading such a life, to take beautiful sound for granted.

(Continued on next page)

(Continued from previous page)

However, I returned to Japan in 1924 for a year's stay. In Tokyo, I heard the Japan Symphony Orchestra (Nikkei). The first time I listened to them, I found their tone color so unappealing as to be irritating. The difference in beauty, when compared with the sound that I had become accustomed to in Berlin, was too great.

However, during my time in Tokyo, I heard the Nikkyo perform several more times. Gradually, my displeasure waned, and I became quite used to their sound. As proof of that, I actually found their tone color quite beautiful.

A year passed. In 1925, I returned to Germany via the Siberian Railroad. The night after arriving in Berlin, my teacher's Klingler Quartet was performing one of its season concerts, so I immediately headed out to hear them play. The moment they started the Beethoven quartet on the program, I was stunned by the warm richness of their sound. What a shock!

I could not believe it. In the brief period of a year, my ears had completely forgotten that marvelous sound. I have never been so surprised as in that moment when I realized how much my own aural sense had diminished. I was brought to recognize the adaptability of our perception of beauty, and how our ears can acclimate themselves to any kind of sound.

Since then, I have devoted myself to researching the beauty, elegance, warmth and other qualities of tone itself. My goal is both to strive bit by bit to make my own tone as refined and beautiful, and to train my ears constantly to seek ever finer sound.

Some performers, unaware of their terrible tone quality, are quite satisfied with their playing. Similarly, some listeners have not fostered a sensibility toward truly beautiful sound, and therefore register any kind of sound as beautiful. One could say with equal conviction that such people are fortunate, or that they are unfortunate. One could also say that they are almost insensible to the beauty of sound.

Having had the experience I related above, I now believe that the ability to respond to beauty, refinement, soulfulness, and warmth in tone is a musical ability that must be explored and fostered. Never forgetting that the development of such an ability is vital to the cultivation of musical ability, I provide my students with the finest sound in the best recordings possible (in Japan, we rarely have other opportunities to hear great performances.)

Today, we have access to excellent tape recorders. What a fantastic convenience it is to have the means to constantly compare one's own tone with that of a top performer! It will revolutionize us as surely as the transition from the gas lamp to the light bulb.

It is clear that music pedagogy will make great strides if we take advantage of this technological advance. The signs are unmistakable. Soon, it will be commonsense for people to think, "Music education cannot exist apart from the use of such a wonderful device." Differences in degrees of adherence to this approach will most certainly be the cause of striking disparity in the ability and sensitivity of children.

The state of music education currently is in an age of great change. People sleeping away in the same beliefs of fifty and sixty years ago have already been left in the past. We must all work together to create tomorrow's world. Yesterday is not today; today we must walk toward tomorrow. ♦

January, 1955

from *Talent Education*, No. 122

(English translation by Lili Iriye Selden)

SHINICHI SUZUKI TEACHERS DEVELOPMENT FUND GRANTS

Requests for grants from the Shinichi Suzuki Teachers Development Fund should be made to your regional association.

These requests will be forwarded to the International Suzuki Association committee for approval. The ISA committee members are Harold Brissenden, ANCSTEA; Harry Turner, ESA; William Starr, SAA.

The committee's priorities include long term teacher development for Early Childhood Education and the development of programs in new or underdeveloped countries.

When applying please include your educational background and teaching experience.

Message from the Chairman of the Board

Toshio Takahashi



On January 26, 1998, Dr. Shinichi Suzuki, whom I deeply respect, quietly ended his 99 years of life as if he were going into a deep slumber. When I received the news and rushed over to his home, I found Mrs. Waltraud

Suzuki next to his dead body, weeping and trembling from sorrow. I was full of disbelief as I looked at Dr. Suzuki's serene face, which looked as if he were sleeping peacefully, and there was still warmth left in his body when I touched it gently. I had been preparing myself for this moment, but when I saw the reality with my own eyes, I felt an immeasurable emptiness spreading in my heart. This emptiness that came with the disappearance of an existing symbol of love was an indescribable feeling of loneliness. It is as though all the work we have done until now had been carried out on Buddha's hand. Since that hand no longer exists, how we should work from now on is the big question of the future.

Today, the Suzuki Method has expanded worldwide to a size bigger than anything Dr. Suzuki had ever expected. It will not be easy to pass on and maintain Dr. Suzuki's teachings in their true form, now, after his death. The job of preserving the Suzuki Method in this kind of situation was given to the International Suzuki Association by Dr. Suzuki. By his designation in May 1990, the Association became the only association to be given the right to control all "Suzuki" - related trademarks and service marks everywhere in the world. It is now necessary for the ISA to become even more powerful and influential than before to maintain the Suzuki Method standard and protect the Suzuki name from outsiders who are only interested in the name. The ISA must also fulfill the task of checking publications to make sure they are preserving the essence of the Suzuki philosophy and teaching method.

Now, why is an international association, the ISA, necessary when there are associations in every

country? For one, if there were someone moving inside a country or to another country, it would be essential for them to be able to study the true form of the Suzuki Method wherever they went. For this to be possible, it would be necessary to train highly educated teachers at a level that is standard worldwide. America, Europe, Australia, and Japan each operate by a big association, but the ISA plays a vital role for them all in their development, in exchanging news, and in training teachers at a standard level. The ISA also has the responsibility to pass on Dr. Suzuki's philosophy and teaching method correctly and guide countries in which the Suzuki Method has just begun. Dr. Suzuki always strove to bring the whole world together as one Suzuki family. It is our moral and legal duty as Suzuki teachers and members to aid and cooperate with the ISA, which has become crucial as a Suzuki standard in place of Dr. Suzuki.

Einstein always stated that he "discovered the 'theory of relativity' through his musical senses," but places for the development of such great people in today's society rarely exist. This is more the reason why Dr. Suzuki wanted to raise children worldwide superbly by the Mother Tongue method. By studying and understanding Dr. Suzuki's teachings in even more depth, it will be possible to raise children worldwide more superbly than ever. Our biggest obligation to Dr. Suzuki is to continue working to achieve his life-long dream of causing "a worldwide revolution in education to raise every child superbly."

May Dr. Suzuki's soul rest in peace. ♦

(English translation by Noriko Kataoka)

*Strings are mindless
They only sing forth the heart
Of those who let them ring.*
—Shinichi Suzuki

SHINICHI SUZUKI

A Biographical Sketch

Everyn Herman



Shinichi Suzuki, born on October 17, 1898, in Nagoya, Japan, was the son of a family that for generations had been samurai of great standing. During the feudal period of Japanese history, the samurai were the elite of the military who were specifically chosen to guard to Mikado's palace. But soon after

the young Emperor Meiji came to the throne in 1868, the feudal system was abolished and the samurai became the gentry of Japan.

Many of the samurai found it difficult to support their families. Among those experiencing financial problems was Masakichi Suzuki, Shinichi's father. He, like other samurai, turned to making samisens, a Japanese three stringed musical instrument.

With the closing of the Japanese ports to foreign vessels in the 17th Century, all western musical instruments had been forbidden in the nation. When the ports re-opened in 1853, a few western instrument found their way back to Japan, but these were not displayed in public. Masakichi happened to see a violin at the home of a college professor and received permission to take it home over night. Before returning it, he drew blueprints of the instrument, and the following year, 1888, Masakichi sold his first violin. Twenty-two years later the Suzuki Violin factory was turning out 65,800 instruments a year. It was the largest violin factory in the world.

Masakichi married Ryo Fujie, the daughter of another samurai family. Her father was independently wealthy and she was well educated in the traditional cultural subjects of Japan. There were twelve children in the Suzuki family.

As the factory was next door to their home, the Suzuki children literally grew up in it and often used discarded violins as toys. Shinichi had little understanding of the beautiful music that a violin could produce until the day when he first heard a recording of Misha Elman. That awakened a desire in him to learn to play the instrument. His father would

not allow him to study the violin, for one of his station in life did not become a performer. Masakichi felt that if his son wanted music, he could hire someone to play for him. Thus Shinichi became a self-taught violinist.

Educated in the elementary and secondary schools of Japan, Shinichi later attended a commercial school so that he could help in his father's business. After working at the factory a short time, Shinichi became ill and went to Okitsu for three months to recuperate. There he met the Yanagida family from Hokkaido. Since Shinichi had a great love for children, the two Yanagida children soon became his friends. Mr. Yanagida had been a schoolmate of the Marquis Yoshichika Tokugawa. The Marquis was planning a month long biological expedition to the Island of Chishima. Mr. Yanagida arranged for Shinichi to become a member of this expedition. Also with the group was a Miss Nobuko Kôda, a renowned pianist who had joined in honor of her brother, the first Japanese to set foot on the Northern Chishima Island.

Shinichi had his violin with him and he and Miss Kôda played daily. It was Miss Kôda and Marquis Tokugawa who encouraged the young Suzuki to study the instrument. Though Suzuki's father was strongly opposed to the idea, when the Marquis asked the senior Suzuki if Shinichi could go to Tokyo with him and study the violin, the father could not refuse.

Later the Marquis arranged to take Suzuki to Germany, where he became a pupil of Karl Klingler for eight years. During that time Albert Einstein became his guardian. It was Einstein who taught Suzuki the importance of musical training in aiding all learning. Einstein had been only 16 years of age when he formulated the theory of relativity. He later stated "My new discovery is the result of musical perception."

Einstein's musicianship was well known. His circle of friends were all prominent in their fields, but they all shared a love of music, and all were extremely modest and kind. Here Suzuki learned that it is nobler to be the one who gives in, rather than the one who forces others to yield, and that harmony can be achieved only in this manner.

While in Germany Suzuki was constantly aware of his own difficulty in speaking the German language, as opposed to the ease with which the German children conversed. Later, while practicing with the Suzuki family string quartet, he had the realization that everyone can learn to speak the "mother tongue" with out exception. So therefore, this must be the best method by which to learn.

When he returned to Japan it became his aim to develop the greatest possible ability and sensitivity in young Japanese children, so they might grow to be fine young adults who could enjoy music together as

he had witnessed in Germany. After his discovery of the "mother-tongue" method he believed this was the ideal way to begin this work. He wanted to produce noble human beings with a high ability in whatever field they might choose.

After his return to Japan he told his father that he had met a German girl that he wanted to marry. In 1928 he returned to Europe to wed Waltraud Prange and they planned to live in Switzerland. But circumstance changed their plans. His mother's illness caused them to return in Japan in 1929. The depression years kept them there permanently.

The depression was followed by World War II. Waltraud was eventually detained Hakone with other German citizens, while Shinichi went to Kiso-Fukushima to secure wood for his father's factory which was now engaged in making pontoons for airplanes. During this time Suzuki frequently went without food so that his sister's children might eat. He became very ill and almost died. For many years he suffered from digestive problems created by poor nutrition during the war.



Dr. Suzuki in his 70s

Following the war, Suzuki was asked to join a group of teachers who wanted to start a music school in Matsumoto. He said he would if he were allowed to teach small children using the new method which he was developing. He wanted to bring some beauty into the lives of the small children who had suffered from the war through no fault of their own. He wanted to give these children a reason for living. Suzuki began with one violin which he took from house to house.

Money was scarce and Waltraud found a job with the Red Cross in Yokohama. For nearly ten years they saw each other only on weekends.

As his students progress, word of his work spread, first in Japan and later throughout the world. As his students went to famous music schools in Europe and America, the world became curious about the work of this Japanese teacher. In 1963 the music educators of the world were astounded when the International

Society for Music Education held its conference in Tokyo, and Suzuki produced 500 children performing the Vivaldi A minor Violin Concerto and the Bach Concerto for Two Violins.

Since the 1950's there have been annual Talent Education¹ Concerts in Tokyo each spring and during the 1970s and 1980s groups of American and Canadian children took part in these festivals. When the Empress of Japan attended the Talent Education Concert in the Budôkan in the 1970s she was asked what impressed the most. Her reply:

"To see American and Japanese children

playing together, without even a rehearsal."

Always the children come first in Suzuki's thinking. When he prepared to work with them, he frequently stopped outside the door for a moment:

"I must think as a child so that I can better communicate with them."

When asked if he thought his method would spread around the world as it did, he replied:

"Now we must work together to find new ways to educate the children. This is our most important task. We must make fine, noble human beings."

Since the 1980s the Suzuki Method has spread around the world to children with all sorts of backgrounds. Thousands are studying violin and other instruments in such places as the Middle East, New Guinea, countries of South America and Southeast Asia.

Until recently Suzuki went to the Kaikan² each day to teach and to write about his ideas for improving education.

In the fall of 1995 the city of Matsumoto purchased the Suzuki home for a museum which was opened in April 1996. At that time Dr. and Mrs. Suzuki moved into a new house which she had designed. For the first time in their 67 years of marriage, they have some of the luxuries in their home that most Americans take for granted. After a life of service to the children of the world, Suzuki spent his days listening to tapes of children from around the world, playing from his ten books and beyond. Mrs. Suzuki still keeps up with his work through her membership on the Board of Directors of the Talent Education Institute in Matsumoto and as a member of the International Suzuki Association Board.

Suzuki's life has been dedicated to bringing "happiness to the children of the world" and Mrs. Suzuki has dedicated her life to assisting him.

THE 13th SUZUKI METHOD WORLD CONVENTION

March 26 - April 3, 1999

The 13th Suzuki Method World Convention will take place in the scenic beauty of Matsumoto, Japan where the Talent Education Research Institute originated. It will be the last world convention in the 20th century.

SCHEDULE

- Friday, March 26: Registration for foreign participants at Hotel Okura, Tokyo
- Saturday, March 27: Opening & Grand Concert at Nippon Budokan, Tokyo
- Sunday, March 28: Travel to Matsumoto from Tokyo
Welcome party for participants in Matsumoto
- Monday, March 29 - Friday, April 2: The 13th World Convention in Matsumoto
- Saturday, April 3: Farewell Concert & Closing Ceremony

PROGRAM

Activities will include

- Master classes and Group lessons in violin, cello, flute and piano
- Introductory classes in viola, harp, guitar, bass, recorder, and voice
- Ensemble and Orchestra classes
- Symposium on early Childhood Education
- Teacher Training Courses
- Lecture and demonstration on Japanese traditional music

Special events will include

- Students' Recital
- Special Guest Recital
- Faculty & Teacher Recital
- Folk Concert
- Ensemble & Orchestra Concert
- Gala Concert
- Farewell Concert

Registration Fees

Teacher:	¥25,000.
Student:	¥20,000.
Participating Sibling:	¥15,000./each
Accompanying Person:	¥ 5,000./each
Qualification for Registration:	Only ISA members can participate
Observer:	¥15,000.*

*ISA membership fee included

Registration forms, convention packages and further information are available from:

Talent Education Research Institute
3-10-3 Fukashi, Matsumoto, Nagano 390, Japan
Phone: +81-263-32-7171 Fax: +81-263-32-7451

On January 25 (26th in Japan) I received a telephone call and later a fax confirming that Suzuki-sensei had died in his sleep. On January 29, a family service was held at the Catholic Church in Matsumoto

In 1970 the Emperor has bestowed upon Dr. Suzuki the Order of National Treasure Third Class. Therefore, the city of Matsumoto wanted to have a memorial service for him. Because of the World Olympics the service had to be postponed until March 17. On March 16th a Mass was performed in the Church.

March 17th was a beautiful clear day as we drove to the Matsumoto Ken-Bunka-kaikan, a Newly build Nagano Prefecture Cultural Center in Matsumoto. Some 2,000 people were in attendance, including dignitaries from the City of Matsumoto and Nagano Prefecture.

A "bigger than life" picture of Dr. Suzuki hung from the back stage center and in front a huge violin covered with 10,000 white carnations. The pegs, fingerboard and chin rest were of pink carnations.

The ceremony it self was quite simple. It consisted of music written by Dr. Suzuki and music of composers he loved. There were speeches by the Mayor, the Governor of the Prefecture, Dr. Masaaki Honda, representing TERI; William Starr, representing the ISA; and Koji Toyoda, from the Newly formed Academy of the Suzuki Method.

During the next half hour, while string ensembles performed, everyone in the hall placed a white carnation at the altar. The Foreign Suzuki violin teachers played Schubert's "Ave Marie." The service included Suzuki's "Kodomo-no-Sachi" or "For the Happiness of All Children" and "Waltz" he had composed for Mrs. Suzuki before they were married.

The burial site faces the Utsukushigahara Mountains and is breathe taking. It is the highest point in the cemetery. No one can buried above him.

There was a Catholic graveside service, followed again by the placing of white carnations on the tomb.

One feels as though Suzuki-sensei rests at the foot of God. After reading the book "Graceful Exits, How great beings Die," one is even more convinced that he was a great being.

The late Josef Gingold said of him:

"Suzuki has done more for the art of Violin playing than any other person in this century."

Shunryu Suzuki, the great Zen teacher wrote:

"One dies, one does not die."

Suzuki will live in the hearts of young children for many generations. ♦

¹ Talent Education: the name Suzuki gave the Suzuki Method

² Kaikan: Japanese for building or public hall

Lessons with Dr. Suzuki

Speech for Suzuki Memorial Concert
at Edmonton, Canada on March 7, 1998

Elizabeth Jones Cherwick

When I arrived at the Talent Education Institute (or Kaikan) in Matsumoto, Japan in August 1986, I already had a life time of Suzuki experience behind me. As the first Suzuki student in Ontario I had participated in countless demonstrations and was fluent at a very young age with the "This is the Suzuki Philosophy" speech. I had already given it many times myself as the inaugural teacher in several programs during my high school years. I knew the Suzuki violin and piano repertoire inside out and had already had the opportunity to work with Suzuki himself at several workshops and conferences. Consequently when I made up my mind to go to Japan and study with him (a decision, incidentally, I arrived at while attending the International Suzuki Conference here in Edmonton) my reasoning was simply that I had to spend time with his unique and incredible man while I could. It was probably this interest in Suzuki "the man" that prompted me to not only keep detailed lesson notes about his teaching ideas but also many observations about his moods, jokes, his unique use of language and of course about the cookies and chocolates he served while I was there!

As I re-read my notes in preparation for today I was struck with how many specific events, ideas or thoughts I had forgotten about. I found, however, that the themes or lessons that ran through Suzuki's day to day teaching are, like the music I studied with him, still in my heart. Suzuki, the man, cannot be characterized in one sentence. In fact it is only in experiencing 365 days of his humor, quirks, habits and hugs that I began to understand his humanness. I would like to share just a brief sample of the fun and warmth that made studying with him so special:

Snacks were part of the culture of the Kaikan. Tea parties were held after all concerts and everyday after group class a couple of students would be invited to prepare a large platter of treats taken from a giant box beside Suzuki's desk. One of my biggest honors was the day Dr. Suzuki sent me with 10,000 yen to buy supplies to replenish the box. Knowing of Suzuki's love of chocolate, international guests often arrived with boxes of chocolates. Suzuki would then reward good lessons that day with the first pick from the candy box. Many times he scolded us that our ability to pick up cookies off a plate was much more developed than our ability to handle our bows! Every once in a while he would stack cups of pudding on the

piano during group class and then have a vibrato contest where we were awarded puddings based on the quality of our vibrato that day. One day as we all shared puddings around the table in his studio he remarked: "This is very enjoyable music education".



Dr. Suzuki giving a lesson to Beth Cherwick in Matsumoto, Japan. (1987)

Suzuki's generosity has been well-documented. No guest left the Kaikan without at least one of his autographed paintings (or calligraphy). One day during a lesson he decided I needed a better bow and he gave me one of his to use. When I tried to return it before leaving Japan he wouldn't accept it and told me to use it for my teaching in Canada. He joked about money frequently. Telling us that "time is money" and that his lessons were worth a million yen. He always teased that he wouldn't collect what we owed him unless we fail-ed to improve our tone within ten years. All of his jokes were twice as funny because of the wonderful blend of English, Japanese and German words and phrases he frequently joked; "My English not so good; made in Japan!"

Although this was always his disclaimer, he was very clever at turning a phrase so that it's meaning was much better understood in 'broken English' than in fluent English. The simplicity of his play on words often disguised and made memorable some very profound thoughts. He was often quoted as saying that "tone has living soul". He truly believed that a person's tone could become the reflection of what was in that person's heart. He implored us to "become our tone" or "become our vibrato". He challenged us to "catch" his ideas and our willingness to change was measured by our ability to "let the bow play the violin".

Suzuki himself was always open to new ideas and I want to share with you one of the biggest changes that occurred while I was studying there. After being inspired by a performance of one of the teacher trainees (who were called kenkyu-sei), Suzuki suddenly decided in January of 1987 that the Mendelssohn Violin Concerto was no longer challenging enough to be considered the top piece in

challenging enough to be considered the top piece in the graduation concert. He announced that we were all to learn the Tchaikovsky Violin Concerto. For those of you not familiar with this concerto, the first movement alone is 20 pages long and it has never been regarded as a standard student concerto. Amazingly, because of Suzuki's unwavering faith that we could, 15 of us did learn it and perform it by memory within weeks. Nine a.m. performances of Tchaikovsky (with upside down bow!) became commonplace. By the time summer school rolled around we were joined by 30 young children who decided to learn it as well. At the next graduation concert in Tokyo, some 45 youngsters performed it en masse! His point in all of this was not that major concerti should be performed in large groups, but rather that everyone's ability must continue to grow. He inevitably would smile and comment after we played: "Easy piece, NE (isn't it)?"

It is easy to get caught up in the silliness or even a detailed cultural analysis about Suzuki's style around the school. This was a man was not afraid to give the same five minute lesson on tone production for weeks or even months running to professional musicians who had traveled half way around the world to study with him; or who could very quickly equalize a group of diverse adults by asking them all to perform some ridiculous game or exercise in front of unsuspecting visitors to the school. In hind-sight I have come to realize that there was a wisdom beneath the jokes, cookies and showing off that had a profound effect on many people who were fortunate enough to study with him day after day. Life at the Kaikan was microcosm of the environment he felt all learning individuals should be part of. We were a constantly changing, international group of individuals of all ages and backgrounds practicing and socializing in a very small space. Our instruments along with our personal belongings sat on communal shelves in the school all day long and doors were never locked. If he wasn't in there teaching, Suzuki's own studio was available to us to practice. The daily routine of studying individually as well as in groups never varied. Even more importantly there were the constant impromptu, as well as planned performances that really taught us the true meaning of having music well enough mastered to perform at a moment's notice. The high expectations and hard work were buffered by the jokes, hugs, and treats and supported with patient repetition. Somehow his daily lessons were an acceptable starting point for the newest students and yet a challenge for the students who had already been studying with him for years! In this environment, we were all strongly motivated to find our "Tchaikovsky ability".

In many of the traditional Japanese arts "graduation" from one level is actually seen simply as an invitation to continue your studies. In both

ikebana (traditional flower arrangement) and tea ceremony I received certificates after a year of lessons granting me permission to begin my studies! At the Kaikan our studies included weekly classes in Japanese calligraphy or "shūji". If you were invited to graduate you were expected to produce a special shūji to display on the stage wall during your recital. The message on mine was taken from one of the first tea masters in Japan and I value it even more now than I did then. Perhaps it contains one of the last and most profound lessons Suzuki-sensei had for me because he undoubtedly knew that it would be years before I would begin to truly comprehend it's significance: "From lesson one we may have a glimpse of lesson ten, but only when we arrive at lesson ten will we begin to understand lesson one".

It has occurred to me that writing about Suzuki, the man, is no different now than it would have been during his lifetime. He was one of those rare people who literally was a legend in his own time. His longevity combined with the sheer volume of people he influenced allowed him to be revered and honored during his lifetime. I have found that my sorrow at his passing, although deep because of the personal loss of an important mentor, has been tempered with an optimism and energy gained from the knowledge that his legacy has already been passed on to several generations of children, including my own daughter. I have found that preparation for memorials and working with my students in the weeks following his death has been much more positive than I had anticipated. I finally decided that although it sounds cliché, it has been impossible to discuss or commemorate his death without it automatically becoming a celebration of his life. I think that this attitude is what he would have not only wanted but insisted upon. Suzuki's incredible gift was his clear vision for the future. In his praise of life-long learning he often referred to the cellist Pablo Casals who was still playing at 96. During one private lesson Suzuki lamented the injury to his arm during his seventies that prevented him from holding the violin. He declared that he would begin practicing again at 96 to prepare for his 110 year old recital. Sadly, Suzuki did not achieve this goal but I hope that in 10 years time the recitals that will resound around the world by yet another generation of children who have benefited from his dream will be a fitting substitute.

The piece that some of my students and I will perform today was written by Dr. Suzuki a long time ago. One day in April while I was in Japan we were given this hand written music and told that all kenkyu-sei were to play and sing (in Japanese!) at a special ceremony beside the river in Matsumoto. Although I'm still not sure what the ceremony was

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AROUND THE WORLD

From Japan A Supple, Beautiful Performance

-The Young Children's Ability Concert-

Shozo Matsumoto
Violin Instructor, Kansai District

This year's Young Children's Ability Concert took place on September 15th at the Memorial Main Hall in Nagaoka, Kyoto, while the nation was recovering from the aftermath of hurricane #19. It was the first time that this annual concert was performed in a city other than Matsumoto. Since the decision to hold the event in a different district each year, more people will have the opportunity to participate.

The young performers gathered in the ancient town of Nagaoka. Mr. Minoru Sugiyama, the concert's executive director, gave a speech to welcome the audience. First on the program was a videotaped documentary, shown on a wide screen. This featured lectures and lessons given by Dr. Suzuki, and a historical chronicle of Talent Education. It was a wonderful chance for us to retrace the footsteps of the mother tongue method.

Next, a few of the children played solos. The second half of the program included group performances of pieces such as Vivaldi's Violin Concerto in a minor. Soloists were chosen from the violin, cello, piano and flute classes. Some of them live outside of the Kansai district, and rode the train for hours in order to perform a piece lasting only a few minutes. For these students as well as for the others and members of the audience, this concert was a good experience in building stronger will.

The Nagaoka Hall is well known for its fine acoustics. The sound of two hundred children playing in unison was supple and beautiful, and it was hard to believe that they were using such tiny instruments. The experience of playing in a fine hall, and performing together with other children is an important part of building motivation that is different from everyday practice at home. So this concert not only displays the ability of children, but demonstrates that the environment itself contributes to developing a higher sense. The parents who willingly give their children the opportunity to participate in these experiences are realizing Dr. Suzuki's words, "Man is the Son of His Environment". At instances like these I am probably not alone in remembering "the lesson of Mencius' mother moving three times."*

The families of two of the soloists had newborn babies around the time of this concert. The following is the story of one of those families:

Practice for this performance began in the spring, and meanwhile the baby was growing inside of the mother's womb. Following the summer, the mother could feel the baby move inside of her when the particular solo piece was played. After he was born, whenever his brother played the piece, he suddenly became quiet and listened intently.

The older brother was so happy that he couldn't help but to tell everyone about this.

The printed program for the concert had Dr. Suzuki's words on the cover, and closed with this passage: "Man is the Son of His Environment" and "The Living Soul Should Develop Ability". If everyone can remember these two mottoes, it is possible that every child will develop high ability and potential---. Today's concert is proof of this." Exactly how much was "proved" can be interpreted differently according to each individual. But it is true that backstage at this very concert, the life inside of the mother's womb was developing the ability to understand music through listening to his brother's playing.

A scientific term such as "proof", though, would never be enough to explain the beautiful smile on the brother's face. From another point of view, "ability development" for humankind is simply the happiness of being spoken to, the joy of playing music, and the story of a family's love. The five-year-old boy and the new born baby probably know this the best.

In today's society, the level of every field is reaching higher than ever. Even in music, it is not unusual that a young child has a high level of playing ability. In this world, isn't it important to continue the "Young Children's Ability Concert" to keep the beauty of the Suzuki Method alive?

I hope the people who come to hear these concerts will not only marvel at the "performance ability" of children, but they will be moved to see how children are growing beautiful hearts and how they have developed the ability to express their hearts through music. I am looking forward to this again in the next concert.

I would like to thank everyone in the association for having a wonderful concert. ♦

from Talent Education, No. 122, Fall 1997
(English translation by Chizu Kataoka)

* Mencius' mother paid special attention to the upbringing of her young son. A traditional story tells of her moving her home several times and finally settling near a school, so that the boy should have the right kind of environmental influence.

President's Report

Anne Ap Thomas
President, South Australia

This week, in particular, I have been extremely proud of belonging to the Suzuki Association. I have been attending the recent Eisteddfod competitions and have seen so many children learning by the Suzuki approach, achieving such high standards. From the time the children walked onto the stage and bowed, they exude confidence.

What a wonderful nurturing environment we can offer your children to give them this beginning in their lives. I am sure there are many times a year when you as parents wonder if all the practice and time spent on polishing a piece is worth it. I know the results only come from hours and hours of disciplined practicing and "yes" it is all worth while.

Learning an instrument is not easy and we as teachers need the support of all our parents to help in supporting your children.

Everyone leads such busy lives these days and sometimes daily practice is not adhered to. Please try to find time each day to practice even if it is only a few minutes. Being consistent with practice is more important than the length of time.

Naturally from a teacher's view point we want a certain amount of time each day and I'm not suggesting that you always practice for a short time - not at all. However, on those days when a long practice seems impossible, take just a few minutes in order to maintain the consistency. Building up confidence in the children's ability to come to a lesson knowing they can do what task was set the week before gets the lesson off to a very positive beginning. This ensures a happy, easy lesson and of course snowballs from week to week.

There was such a great sense of excitement among parents, grandparents and students this week at the Eisteddfods that I realized once again the wonderful benefits of being part of this large family.

Try to attend as many of the activities offered by the Association as possible such as workshops and concerts. You will get to know other parents and your children will make new friends.

We have the Pan Pacific Conference from 3rd to 8th January, 1999. We will be calling on you for help so this will give you an opportunity to really become involved and meet other families. Working with your children gives you a wonderful opportunity to help develop them into fine human beings.

The 8th SUZUKI Pan Pacific Conference International

3 - 8 January 1999

Adelaide
South Australia

Conference Details

Venues:

The University of Adelaide
Elder Conservatorium
Convention Centre
Adelaide Town Hall

Brochures, registration forms and further information is available from:

South Australian Conference Secretariat
P.O. Box 378, Mitcham Shopping Centre
Tel: +61 8 8357 8429
Fax: +61 8 8373 4436

Registration deadline: September 30th, 1998

Local branches of the Suzuki Talent Education Association of Australia Inc.

The Conference website:
www.suzuki.panpacific99.conf.on.net

International Suzuki Association
Office of the Chairman of the Board
3-10-15 Fukashi Matsumoto
Nagano 390 Japan
263-33-7710 Fax: 263-36-3566

Conference booking is available through the Conference Secretariat or
E-mail: suzuki.tea@adelaide.on.net

Dr. Suzuki says "Where love is deep much can be accomplished". I think it is important that we all keep reminding ourselves of this and the rearing of our children is the most important thing we will ever do.

One last personal comment I want to make and one that I'm not sure some parents understand, is that we really care deeply about your children. We are a threesome all working together for one common goal, the success of your child. As Suzuki teachers we are so fortunate in being able to spend our lives nurturing young children and helping them achieve high goals.

Our attention to standards and detail is necessary for the children to attain this level of excellence that we are all aiming for. ♦

Editor's Note: Eisteddfod competitions were originated in Wales. They started as competitive choral festivals for choirs, vocal ensembles, and soloists. Later instrumental groups and soloists were added. They have flourished wherever the Welch have migrated.

from Suzuki News for S.T.E.A.A. (South Australia) Inc.

Suzuki Method in the Philippines 1977

Carmencita G. Arambulo
ISA Country Representative, Philippines

The year 1977 was a year of performances and seminars. The Philippine Suzuki Association (PSA) organized a quarterly schedule designed to develop confidence and skill in students and teachers alike, to keep them "on their toes," so to speak.

For the first quarter, an ensemble concert of Suzuki teachers was held on January 30 at Greenhills Music School, known as the headquarters of PSA in Mandaluyong City, Metro Manila. Held on the birthday of ISA country representative Prof. Carmencita Arambulo, this concert is an established yearly tradition at Greenhills Music School and represents an expression of gratitude for the Suzuki training received over the past years. Suzuki students and teachers in piano and violin, whose repertoire consisted of sonatas and chamber music, gave performances in piano duos, multiple piano ensembles, and piano and violin ensemble. The concert was well attended and well-received. As another tradition, Suzuki children performed for the Sisters of St. Paul also in honor of Prof. Arambulo on her birthday.

For the second quarter, a six-week summer violin program for children was organized also at Greenhills Music School. The program was conducted by Suzuki violin teacher Ariel Arambulo.

The third quarter began with a seminar in August on Suzuki philosophy and methodology given by Prof. Arambulo at the Salvador and Pilar Sala Foundation in Cebu City. This was followed by a successful concert given by Jonathan Coo, a Suzuki-trained concert pianist and masteral candidate at Eastman School of Music. The said concert also showcased advanced Suzuki piano students of Prof. Arambulo which helped emphasize the significance of the use of Suzuki methodology and philosophy.

In August through September, the Philippine Suzuki Association sponsored Mr. Coo in a series of concerts held in Metro Manila, Cavite City, and Cebu

City. Master classes for Suzuki piano students were then given by Mr. Coo after each performance. Mr. Coo also played chamber music with his violinist sister, Cecilia, and cellist brother, Victor Michael in Bangkok, Thailand, both of whom are also Suzuki-trained. Victor Michael Coo then gave a solo cello recital in October, which was held in Greenhills Music School.



The last quarter recital on December 1997

In December, Suzuki children gave a performance for the children at Museong Pambata (Children's Museum), which included a presentation of the Nativity, dance numbers, and violin ensembles. The annual Christmas concert was then held at Greenhills Music School featuring Suzuki piano and violin students. Following it, Suzuki children and teachers played the music for the Holy Mass at Santuario de San Jose. They also sang some carols, one of which was composed by Suzuki violin teacher, Ariel Arambulo, entitled "When the Song of the Angels is Stilled." A Christmas party followed.

Aside from these activities, Prof. Arambulo has initiated a musical sharing program by giving free monthly concerts for street children, orphans, day-care centers and public schools. Dubbed "Musikahan ni Tita Chit" (Musical Program of Auntie Chit), these monthly concerts were held at Museong Pambata in Manila. The performers consisted of children trained in Suzuki piano, violin, and cello and pre-school children of Children's Talent Education Center. It also served as a monthly play-in for Suzuki children in the Metro Manila area. Sometimes, Suzuki children from Cebu participate in these programs.

At present, the PSA is in need of accredited Suzuki teacher-trainers in violin, cello, and flute who are willing to come at their own expense. Our teachers are very interested to learn the Suzuki method of teaching but cannot afford to travel abroad to get the needed training due to financial constraints. PSA will provide accommodations, meals, local transportation, a pay trainers' fees. interested parties may reach us by mail at #1 Missouri St., Greenhills East 1502, Mandaluyong City, Metro Manila, Philippines. We can also be reached by Phone (632) 724-0705, 724-2543, 725-5324. Our fax number is (632) 724-0705. ♦

AROUND THE WORLD

News from Singapore

Suzuki Music Centre, Singapore

Every new student begins his music lesson with fresh interest, that like the morning dew. It is this kind of interest that must be sustained through the music-learning years consisting of disciplined practices, performances and assessments. No doubt, it is difficult to experience this as time goes by. But we should not feel less for the instrument we learn and its music. Instead, our feelings and love for music should increase with time.



On December 20, 1997, the 102 graduates performing in front of their families, relatives, friends and teachers at Singapore Polytechnic Auditorium.

Therefore, it is always a joy and pride to see students graduating from one level to another. The parents' hours of attending the music lessons and practicing with the child at home are not wasted. The teacher's guidance and efforts in nurturing the child come to fruition.

The Suzuki Method has been effective in instilling a child's interest in music, and sustaining that as long as the external factors permit. These factors - child's learning environment at home, teacher's dedication, parent's involvement and child's other school/curricular activities, among others play an important part. In Singapore, children are heaped with lots of activities and things to learn. With the limited time they have in a day, setting priorities to the kinds of activities is pertinent. Here, music learning is considered secondary to academic schoolwork, computer, abacus and even speech and drama classes. However, parents who believe in the benefits of music learning, and in particular the Suzuki Method, have not been disappointed with the enriching experience of music seen in their child.

In fact, it is quite a norm for Suzuki children to perform well in schoolwork and other areas of studies. The discipline and enriched aspects of the

child's development rub off onto other areas of studies. Singapore children nowadays are indirectly put amidst the competitive rat-race. But with music learning this natural and enjoyable, the stress often felt in learning is less prevalent in Suzuki children. No doubt, the child strives to do the best but the joy and satisfaction in the process surpass all.

Each year, one feels a warm elation in watching the children perform and receive their graduation certificate. A proud moment indeed for the parent, teacher and child. ♦

News from Canada

Catherine Walker
Country Representative

When Bill Preucil asked me to become the Canadian representative to the ISA, my first question was how much work it would entail. He assured me that I would only have to prepare the occasional report for the *International Suzuki Journal*. Since we live in such a vast country, this has given me the happy opportunity to contact friends in different parts of the country and enlist their help. If, after reading this report, any of you from other areas wish to send me your news, I will pass it along in the next report.

St. John's, Newfoundland: Along with the busy schedule of group lessons, orchestra practices, solo recitals, concerts at seniors residences and play-athons, the Suzuki children in St. John's had the Graduation Concert and party on October 26, at which 30 graduates participated on violin, viola and cello from Book 1 to 7. The local Kiwanis Festival has agreed to offer non-competitive Suzuki adjudication for the first time in February, 1998. The Atlantic Canada Suzuki/Chamber Music Institute will be held during the last week of June, 1998.

Montreal, Quebec: The Suzuki Musique Montreal (teachers and parents associations) sponsored the November 15th Concert of honor Dr. Suzuki and one child from each teacher's studio played a solo. It was a beautiful and varied concert. The local association is also in the beginning stages of creating a provincial association under the umbrella of the SAA. The Montreal Piano Institute will be held during the last week of June and the strings and flute Institute the last week of July.

Suzuki Association of Ontario Ontario has already established its provincial Association under the SAA

AROUND THE WORLD

(SPLA) umbrella and are working very hard to network among their many local schools and associations. They publish a newsletter four times a year with wonderful, helpful articles on many topics. The SAO conference was held in Kingston on November 2, 1997, and members discussed the possibility of more collaboration when it comes to summer institutes and workshops. They also discussed the differences between the Suzuki Method and the Conservatory system, both very prominent in the music education of Ontario.

Alberta Suzuki News: In October, 1997, Suzuki violin and viola students from Calgary, Edmonton, Pullman (WA) and Moscow (ID) met in the beautiful Rocky mountain town of Banff, Alberta. They performed in several locations in Banff including the Taste of Banff Festival which was attended by thousands of people. The weekend was a wonderful way for students and parents from different areas to make music together and socialize. The Alberta Suzuki Institute is held in July on alternate years in Edmonton and Calgary. ♦

1997 Annual Report of
Suzuki Method
Republic of ArgentinaProf. Odina Lestani de Medina
International Representative

The Suzuki Method Association of the Republic of Argentina was created this year when it was possible to achieve this goal at last. Its seat is in Córdoba, the city where the Suzuki Method started to develop 30 years ago. It is situated in the center of the country and from there it irradiates to the other national cultural centers.

Two concerts were organized in August to highlight this achievement, and students and teachers who were invited from all the Suzuki centers of the country participated. Both concerts took place in a comfortable auditorium belonging to the National University of Córdoba. The first concert was on August 22nd, with all the string instruments filling the scenery and finishing, as it is traditional, with *Twinkle, Twinkle...*. All the public was very moved, acclaiming and asking for an encore. The second concert took place the following day in the same Auditorium and it was devoted exclusively to pianists. Both concerts were very well organized and students arrived from very different places to participate in the event.

Why was August the chosen month for these concerts? Because traditionally this month has a great musical activity in Córdoba. The *Musical August* is a music festival: Bands, choirs and orchestras arrive from near places and, along with the local orchestras and soloists perform in theaters



Children performing at the 1997 Final Concert at University of Córdoba and auditoriums, as well as in less conventional places, with a lot of public attending each performance. That is why the Suzuki Method Association of the Republic of Argentina (being A.M.S.R.A. the Spanish acronym) was also present, making itself known and divulging its activity.

In the same month, August, the International Annual Competition, Concorso Annual Internacional, for instrument players (children and youngsters) took place, organized by the San Martin Theater Foundation of Córdoba. The first prize in the children's category was awarded to Ai Takeuchi, violin, who traveled from the United States to participate. She has studied with the Suzuki Method since she was a little girl in Japan, and she is presently a student of Prof. Paul Kantor.

Before these events, in June, the improvement Courses for Teachers of the Suzuki Method were dictated with great success by Caroline Fraser and Marilyn O'Boyle, from the United States, both teacher trainers of the SAA. In this opportunity, the courses were about Philosophy 1 A, Violin 2 and Piano 2. They were organized by the Suzuki Method of the National University of Córdoba and had the support of the A.M.S.R.A. They were very well organized and they will continue year after year. There also were master classes and concerts with the students.

This kind of courses is very beneficial to follow a line of teaching, not only for the teachers with years of experience but also for the those ones who are just beginning, after having been students of the Method. Besides, the students in the master classes can prove they are able to assimilate even the most subtle

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Burial site facing the beautiful Utsukushigahara Mountains



On March 17, some 2,000 people attended the memorial service for Dr. Shinichi Suzuki, including dignitaries from the City of Matsumoto and Nagano Prefecture.

After the memorial service, a Catholic graveside service was held at the burial site facing the beautiful Utsukushigahara Mountains.

—related article, *SHINICHI SUZUKI*, on page 8—

(top-left) Dr. Suzuki's tombstone
(top-right) Catholic graveside service

The Family Funeral at the Catholic Church

The Family Funeral was held on January 29th at the Catholic Church in Matsumoto.



Mrs. Waltraud Suzuki places a small violin in her husband's casket.



Dr. Suzuki's photo set up an altar.

MEMORIAL SERVICE



(top-left) Children perform the 1st mvt. of Bach's Violin Concerto in A minor, conducted by Mr. Koji Toyoda.

(top-right) The entrance hall for the service.

(middle-left) About 50 Suzuki violin teachers from abroad perform "Ave Maria" by Schubert.

(middle-right) Mrs. Suzuki speaks to a large audience.

(bottom-left) Prof. William Starr, representing the ISA, gives a memorial address.

(bottom-right) A string orchestra consisting of Suzuki teachers perform Suzuki's "Waltz" and Tinkle Variations, "For the Happiness of All Children", conducted by Mr. Koji Toyoda.



AROUND THE WORLD

Around the World *continued from page 17*

indication from one day to the other, and all these things create a great enthusiasm in parents, students and teachers.

Argentina has also been benefited with the Piano Scholarship granted by the Holy Names College from Oakland, California, in the Summer Institute. It is the first time that a piano teacher was presented and she was Clara Sierocifiski Mozejko from Córdoba. We are very glad for that and for the scholarships granted to attend the Concert in the Olympic Games in Nagano, Japan (February 1998). A.M.S.R.A. wants to thank the ISA and the SAA for all their information and dedication.

We hope 1998 will be as good and productive as 1997. These are the wishes of all the Suzuki family in Argentina. ♦

1997 SAA Leadership Retreat

Joanne Martin
Retreat Coordinator

The 1997 Leadership Retreat at Estes Park, Colorado, was an incredibly exciting, energized, yet relaxing few days. We had record numbers of participants, too many to accommodate everyone in Aspen Lodge, so that we also had to take over much of the Holiday Inn in the town of Estes Park. Sessions touched on almost all facets of our Suzuki community, including pedagogy, philosophy, communication, and organizational development.

There is not enough space here for me to describe the content of all the sessions, but let me share with you a few of my personal highlights. I will always remember the sight of snow-covered Long's Peak, with its clouds, sunshine, and mists. For me, Aspen Lodge is waking up to see elk grazing on the lawn outside the window, watching a line of horses heading up the hill behind the lodge, and experiencing the incredible silence of the paths in the woods. One of the most memorable moments was when Diane Fassel shared with us a video of photographer Dewitt Jones talking about different perspectives of artistic creativity. Another moment of special significance for me was when the Teacher Development team presented the new Teacher Trainer application procedure. I heard people seated around me saying things like "this is so clear," "this will really work," and expressing their views of how much the organization needs this procedure. I remember Ronda Cole speaking about centering

personal energy in the Tone session, and hearing Steve Ridley express the same idea at the Tai Chi session immediately afterwards. There was tremendous energy late one evening, when groups of people played informal chamber music. Another highlight was Nehama Patkin's witty entertainment at the banquet. Fortunately it is not necessary to choose my favorite; these are just a few examples from a weekend full of great moments. The majority of the instrument sessions were panel discussions, which achieved a wonderful balance between specific and general ideas. We had wise and perceptive pedagogy lectures from John Kendall, Doris Preucil, and William Starr. Susan Kempter's presentation on Myers-Briggs provided insight and perspective to all who attended. I came away from these inspiring sessions feeling yet again how much we in the Suzuki community share a commitment to excellence, compassion, and Dr. Suzuki's ideas.

For me, it is the people who make a Suzuki gathering so special. I am continually amazed at how generous Suzuki folk are with their time and their energy. Approximately 50 people gave presentations or chaired discussions, almost all of whom were Suzuki teachers. Gail Lange and Jacqueline Maurer spent days phoning to arrange pedagogy panels. In addition, many teachers offered to help whenever they were needed. My email file is enormous, with messages from dozens of teachers who responded when I asked for advice. Many thanks to all who helped. ♦

From American Suzuki Journal Summer, 1997

A Brief History of
the Suzuki Method in Brazil

Alberto Valter Feuerharmel
President da ABRAMS

- 1973 The Suzuki Method arrived in Brazil through Sister Maria Wilfried Gasse Mayer. It grew in several different ways.
- 1986 An Association was organized Associação Brasileira dos Professores Suzuki. This organization started by Efraim Llores and José Carlos Lima eventually floundered, leaving only a few Suzuki pieces and some didactic Suzuki points.
- 1992 Flutes and Recorders started an Annual Exchange. Students of Alberto Valter Feuerharmel and friends from four states (27 places) developed meetings with teachers, students and parents. Their wonderful

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experiences have been video taped. Other instruments successfully joined in 1995, at a meeting in Mogi das Cruzes.

- 1996 Associação Brasileira dos Professores Suzuki (ABRAMS) was born during the fifth Annual meeting from this series.

The Association Board is as follows;

President: Alberto Valter Feuerharmel
Vice President: Jeferson Santos Dela Rocca
Secretary: Claudia Regina Dreyer Ribeiro
Treasurer: Lira Umeda

Some results from this organization

1. A research was made and they found 97 teachers applying the "Nurtured By Love" ideas. 21 nucleus and local associations: approximately 1,700 violin, cello, viola, piano, recorder, flute and guitar students.
2. A data system has been working since December 1996.
3. We sent a Newspaper every two months until July 1997.
4. A service of juridical and accounting department to members is available.
5. We try to make an "Open Music Library". We hope to improve this year.
6. We give support to 12 courses and workshops.
7. We provide small instruments for children.
8. We provide the necessities of the Suzuki Method, such as CDs, tapes, music parts, books, support for courses, etc.



A violin group lesson (1977)

The deaths of such precious persons as Sister Wilfried, Dra. Francesca Almeida and Mr. Fumio Ito, all of whom were very strong Suzuki leaders, has been felt. We find that the Suzuki Method's identity is mixed with other systems in too many places.

Small instruments are very hard to find and they are very expensive.

We have had some assistance through the SAA when Barbara Barber did a workshop in October 1996. We hope to receive further assistance through the

ISA and the SAA that will help in our understanding of the Suzuki Method and philosophy.

Our needs are for teacher trainers for a better understanding of the Suzuki Method and Philosophy, small instruments for younger children, financial help to continue our Newspaper, as well as help us to improve our library.

We are spending time, energy and money while giving our best for the Suzuki work. our desire is to keep in contact. ♦

Report of 25 years of
Suzuki Teaching in Denmark

Tove Detreköy,
Country Representative

25 years ago Béla and I went back to Denmark after 5 years in USA. I was full of enthusiasm and excitement about the Suzuki Method. For my inner eye, I saw hundreds of children playing the violin. But I was told that I had been too long time away from home, that no Danish parent would be interested in such an idea. Well, some few families were interested, and today there are hundreds of Danish children happily playing violin, viola, cello and piano.

This last October the Danish Suzuki Institute celebrated these 25 years with a 3 days workshop where former students, now professionals in Danish music life, gave a beautiful concert.

Following the European Suzuki Association rules for teacher training many teachers have passed exams on different levels. On violin 28, cello 8 and piano 18. Almost all of them are teaching in music schools.

It has been a year with celebrations. -The Danish Suzuki Institute was formed in May 1977, so our yearly spring concert in Tivoli Concert Hall was this year very special for us. -At such occasion it is allowed to look back at the results of many years work. No doubt that the Suzuki Method has influenced the life of the many children we have taught through these years. Many grateful parents have told us that, and it has become a special experience for us to go concerts and opera, because we meet our former students everywhere: 5 violinists in the Radio Symphony Orchestra (3 of them are first concert masters), 7 violinists in the Royal Orchestra in the Opera, 2 as first concert masters plus first and second solo players. 3 violinists are playing in Aarhus Symphony Orchestra. All together 30 violin, 5 viola, 3 cello and 2 piano students have become professional musicians. This is due to the very dedicated and

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enthusiastic group of teachers at the Danish Suzuki Institute and I am happy to say that in Denmark today the Suzuki Method is highly respected among musicians, in conservatories and in the Ministry of Culture.

As the last festive event this year, we have just had a one week visit of Ithaca Violin Ensemble. Sanford Reuning and 20 young players gave - together with the Danish Suzuki Institute's chamber orchestra - two excellent concerts in Copenhagen and new friendships were founded.

We can never thank Dr. Suzuki enough for having made all this possible. ♦

The Situation of the Suzuki Method in Hungary

Bela Detreköy

In Hungary all music teaching is taking place in music schools for a minimal teaching fee. The teaching method is traditional, similar to the Russian. Tests and exams open the doors for higher education. The teaching material is strictly prescribed for each year by the authorities. The teachers are competent but feel somewhat stressed by the requirements.

In 1993, the Danish Suzuki Institute got in touch, via USA, with the director and supervisor of music schools in the Third District of Budapest. He was looking for new inspiration in violin teaching. Tove and I were visiting with 3 children who gave a demonstration of the material through the Suzuki books and also pieces above the books. Tove made

The First Shinichi Suzuki Teacher Development Fund Award Given to Tove Detreköy

In December 1997 the committee for the Shinichi Suzuki Teacher Development Fund awarded \$500.00 USD to Tove Detreköy for her work in Budapest, Hungary. Tove and Bela Detreköy had been traveling to Hungary to train teachers in the Suzuki Method since 1994. Tove does the teacher training and Bela, a native Hungarian, is her translator.

The Shinichi Suzuki Teacher Development fund committee consists of Henry Turner (ESA), Harold Brissenden (ANCSTEEA), William Starr (SAA), and Dr. Masaaki Honda (TERI).

Congratulations to the Detreköys for their wonderful contribution.

teaching demonstration with Hungarian children. Many teachers heard this demonstration. The following year (1994) we followed up with three weekend visits and in the summer a week at Lake Balaton where the third district's music schools have a summer camp. We have brought four students with us. Regular teacher training started which continued in 1995 with two visits, in 1996 with one, in 1997 one and again a week at the Lake. On this occasion two Hungarian teachers passed ESA examination on Level 1. Censors were Jeanne Janssens and Marja Olamaa.

The Hungarian project from the beginning has got remarkable attention from Belgium where parents have donated music material and CDs. The school leader and a teacher has been invited two times as observers at the Belgian National Workshop. This cooperation has resulted in the Suzuki Summer Camp at Lake Balaton this year with 80 children from Belgium, Finland, Denmark, England and Germany. A fine concert closed a very inspiring week in beautiful surroundings. The six teachers offered the teaching without payment. There are plans to arrange another camp in 1998. The two Hungarian teachers have already started teaching after the Mother Tongue Method in a little scale. The Music School is still waiting for permission to teach after a method different from the official.

We are very thankful for the attention and support from the International Suzuki Association. From Hungarian side, they can only render very small financial support. The ESA has given two times economic help to cover travel expenses. Tove and I are planning a visit in the New Year.

December, 1997 ♦

Report from Sweden

Ingrid Litborn

The Swedish Suzuki Association in 1998

In Sweden we have at the moment 55 local Suzuki groups. About 1800 families have children who play a Suzuki instrument. We have today 90 examined teachers on the violin (including some viola teachers), 36 on the cello, 30 on the piano and 5 on the flute. We have two examined teachers on the Suzuki guitar and one examined teacher in Suzuki song. Among the members in the Swedish Suzuki Association (SSZ) there is a Norwegian group. Norway does not yet have its own national association. We are glad to have them as members in SSZ until they are ready to form their own national association.

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Teacher Training in Sweden and Estonia

In Sweden we have had a great demand for Suzuki teacher training. For three years the violin teacher training has taken place within the Music University in Piteå. It has proved successful. This year SSZ decided to carry on with the teacher training in Örebro, a town South of Picå. At the teacher training courses in Örebro there are 24 participants on the violin level 1 with Sven Sjögren and four participants on the violin level 4 with Leif Elving as teacher trainer. Marja-Leena Mäkilä from Finland trains a group of ten flute teachers on level 1. Last year at the teacher's summer course we were glad to welcome four participants from our neighbor country Estonia. The contacts with Estonia have resulted in the first teacher training in Tallinn. Our chairman Sven Sjögren is training a group of ten violin teachers there. The first violin examination of level 1 is planned in May 1998.



In the summer of 1977, Swedish Suzuki children performed at the amusement park in Furuvile

Teacher Meetings

During 1997 SSZ organized a weekend meeting open for all examined Suzuki teachers in the country. On the program were discussions about different subjects that the teachers found of current interest. For example, load of work, frequent amount of students, timetable of work, how to handle emotional exhaustion, suitable note-reading material, teaching the importance of listening, Suzuki model in 1998 and future teacher meetings.

The teachers were able to listen to some lectures. The subjects were about emotional exhaustion, the importance of listening, ergonomics, the history behind the different Suzuki associations in the world and Baroque interpretation. The participants listened to exquisite baroque music performed on old instruments.

The next weekend meeting for level examined teachers is planned in Norrköping 31 October - 1

November, 1998. The meeting will finish with the concert, Young Nordic Tone, a concert with advanced students with Suzuki background from Sweden and our Nordic neighbor countries.

Annual National Summer Workshops

In summer 1998, the Sweden Suzuki Association organizes two big student workshops in Jönköping and Ljungskile for about 300 participant children. In Ljungskile we also offer our annual teacher summer workshop for violin, viola, cello and piano. This summer we welcome especially viola teachers. We have engaged the international wellknown American teacher and the author of the Suzuki viola School, William Preucil. At the summer workshops we also have employed guest teacher trainers from Denmark and Finland. At the teacher's course there will be many possibilities to observe group lessons for children, because the workshops are going to be nearly the same time. ♦

News from Switzerland

Daphna Even Tavor

Suzuki Method Piano Teacher and Psychologist

We are preparing with great excitement for our upcoming national workshop which for the first time will include all instrument disciplines taught in Switzerland—violin, cello, and piano. It will be held on the shores of the Thunersee (Lake of Thun) in the picturesque village of Gwatt from May 15 to 17. In the planning are individual and group lessons (for the pianists, group lessons for six), folk music, handicrafts and a course in kinesiology. The gala concert will take place in the neighboring town of Thun with soloists, groups and two-piano concertos. Mrs. Sandrine Schär-Chiffelle was the organizer of this workshop.

One of our Suzuki piano parents, who is also a well-experienced guitar teacher, is to begin her studies of the Suzuki Method for Guitar in Italy. We welcome her enthusiasm and look forward to soon having Suzuki guitar students in Switzerland.

An animated Suzuki End-of-the-Year Concert was presented at the Temple de Vandoeuvres by the violin, cell and piano students of Geneva. It was the highlight of the year.

Lola Tavor-Granetman continues her piano teacher-training in Turin, Italy. Presently, her fourteen students (at all levels) are from Italy, Germany and Switzerland.

January, 1998 ♦

How Talent Education was Introduced Overseas Part II

— Continued from the Fall issue, 1997—

Masaaki Honda

Departure

We departed Haneda Airport at 11:50 p.m. March 5, 1964 on Northwest Airlines Flight 8 bound for Seattle. As the plane leveled off, I sank into my seat with a deep sense of relief. The children had fallen fast asleep without waiting to eat. It was no wonder. The entire day must have been an exhausting one for them. They had come to Tokyo early in the morning from various regions of the country, been filmed for TV by NHK [the Japan Broadcasting Corporation], rushed out to Haneda, and instantly boarded onto the plane.

At takeoff, Keiko had started looking out of sorts. Ignoring the admonition of the flight attendant, I had left my seat to hold an airsickness bag in front of the child's face. Eventually, she felt better and I returned to my own seat, drifting once again into reminiscence. We had surmounted incredible difficulties to get to the States, but I was concerned about whether the Americans would properly understand our movement. I wondered if they might think that we had mercilessly trained these students. But as I fell asleep, I thought to myself, if they hear the children play, and if we explain sufficiently, surely they will understand.

Our First Stop in Seattle

I awoke as the morning light came through the window. By the time I roused the children, the plane was descending and we landed at the Seattle-Tacoma Airport soon after. We went through customs, groggy from lack of sleep. As we left the gate, a tall man approached with a smile and introduced himself as Prof. Sokol from the University of Washington. We divided ourselves up into various host cars and headed toward the city. In just moments the cars entered the huge University of Washington campus and stopped in front of the music building, where we were led to the lounge for a rest. While we were eating fruit and sandwiches, Prof. Sokol entered and said, "The performance begins in ten minutes, so please get ready." In surprise, I choked on my tea. I hadn't dreamt that we would have to perform immediately upon our arrival.

As you would expect of him, Dr. Suzuki was as calm as could be, and with Mr. Hirose, quickly tuned the children's instruments. Once everyone was ready, they lined up with Dr. Suzuki in front and went up onstage.

The hands of the clock indicated that it was 3:00 o'clock on the same day, March 5th.

The hall was tiny but dazzlingly beautiful, and overflowing with people. When the first piece, the Eccles Sonata, began quietly, the crowd fell silent, and I could tell that they were profoundly moved. When the piece ended, everyone stood up and applauded at length. This was the first time I'd experienced something like this, and my heart filled with emotion. My tiredness was completely extinguished. We continued with several short pieces and finished with solos for the younger children.

Then Dr. Suzuki ascended to the stage. "All over the world, children speak their native language at three years of age. This demonstrates that talent is not so much inborn as something that develops in accord with one's environment." I looked out into the audience as I translated. They strained to catch every word, leaning forward intently. I was moved and my words unconsciously grew bolder. When the speech was over, the audience once again stood and gave a huge round of applause.

In the second part were games. When, for example, the children played the Bach Double, they descended from the stage to walk among the audience. With the Vivaldi A minor, they split into two groups. One group at a time played until Dr. Suzuki clapped, at which point the other group took up the melody. The audience was in disbelief at how easily the children were able to enter during the middle of the piece. As the program ended, its success far exceeded our expectations. Exhilarated, we returned to the lounge.

When Prof. Sokol entered, he told us, "Tonight's performance begins at 7:30, so please eat dinner and rest here until then." I had thought we were finished for the day, so once again I was astonished.

This was the first cafeteria the children had ever been to, but they had no appetite. They kept selecting cake and jello. I added healthy food to their plates but when I checked later, they had barely touched it.

We rested again. Hitomi announced that she had a stomach-ache, so I gave her some medicine and placed my hand on her stomach. She soon fell asleep. The face of this little girl wearing a white hat was so small and childlike. I was pained at the thought of how hard this day must have been for the children. Eventually, I also rested in a rocking chair.

Prof. Sokol came in and told me that I had a phone call from New York. I quickly went to his office and took the receiver. It was a representative of the Japanese foreign students at the Julliard School of Music. I surmised that they had heard about our tour and were calling to greet us with words of welcome. Their intentions, however, were completely different.

"We've heard that the Talent Education children are coming to Julliard to perform. All of the Japanese foreign students have discussed the matter and we

would like to request that you cancel this concert." My rage boiled over at these unexpected words, but I tried to remain calm. "I don't understand what you're saying. We are here to introduce Talent Education. It is up to our listeners to decide whether we're good or not; we don't need your instruction. We will continue the performance as planned," I said, and hung up.

Our evening performance was welcomed as enthusiastically as the one in the afternoon. The excitement of the audience communicated itself to the children, who in turn forgot their sleepiness and poured their hearts out in their playing. Around nine o'clock the long, long day ended, and we headed out with our various hosts. Ryugo and I stayed at the beautiful home of the Shober family, who welcomed us warmly. Because Mr. Shober worked for the railroad, I forgot my exhaustion and stayed up late into the night asking about the transportation situation in the United States.



Dr. Suzuki giving a lesson to a young girl at Holy Name Academy

The next morning began at eight. We had a mini-concert at Ingraham High School and a television filming session. Dr. Suzuki and I then went directly to Holy Name Academy. The European-style building, covered in ivy, was very dignified. When we entered the lobby, one of the sisters led us to a hall on the second floor. As we entered, twenty young girls and boys were standing on the stage holding their violins. When they saw us take our seats, on the sister's cue they began to play Twinkle Twinkle Little Star. Because we had never conceived of the possibility that Talent Education might have taken root outside of Japan, we were stunned. Sister Anella, the children's instructor, explained that she had started using Talent Education after hearing about it from Prof. Kendall. Her adventurousness made me appreciate once again the willingness of Americans to take on a challenge.

With barely time for lunch, we took off on the 2:45 Chicago-bound Northwest Airline Flight 8, the same as yesterday's. It had been an incredibly full day.

Chicago

From the sky, Chicago at sunset looked like diamonds scattered all over; it was truly beautiful. I felt overcome with the reality of how far we had come. At the gate we were met by Prof. Reyes and others from Northwestern University. After a simple introduction we divided into cars and headed north on the freeway to the Northshore Hotel on Lake Michigan. I shared a room with Mr. Hirose. But I forgot to turn off the hot water in the bath, and the water overflowed into our room. The two of us mopped it up with bath and hand towels, soaking up and wringing out our towels over and over. It took us thirty minutes and a great deal of energy to clean it all up.

When I finally got into bed my mind was wide-awake and I couldn't sleep. Through the wall I could hear Fumiyo and Yukari's voices as they talked till all hours. I warned them with a tap or two on the wall and they quieted down. I, too, fell into a deep sleep.

When we left the hotel after breakfast, the cold, early March wind from Lake Michigan pierced our skin. Soon it began to snow, the flakes gradually falling faster and harder. But the children had had a good night's rest and their spirits were high again. We divided into the cars of local teachers and headed toward Northwestern University, where the auditorium for the day's events was located.

The day was filled with a workshop at 10:00 a.m. and a concert in the afternoon. It took us awhile to get used to the word "workshop," which we learned consisted of a combination of demonstration and lecture. The audience for Dr. Suzuki's workshop, which consisted mostly of music teachers from the area, listened and took notes feverishly, sitting forward in their chairs so as not to miss a word. The concert began at 3:00 in the same hall. When it was over, we finally were able to return to the hotel and relax.

When I woke up the next morning, the world outside the window was covered in white. After breakfast, Dr. Suzuki, Mrs. Suzuki, and I visited the main office of the International Rotary Club, located in the center of Evanston. From the car, we walked through knee-deep snow to the entry, leaving us totally out of breath.

The Rotary Club is a world-wide organization dedicated to serving society through one's profession. As we talked to the president of the Rotary Club, I wished fervently that Talent Education, too, would spread around the world. ♦

— To be continued in the Fall issue, 1998 —

(English translation by Christopher Ahn)

Errata: The first installment of this article was also translated by C. Ahn.

A Standing Ovation The Shinagawa Suzuki Method String Orchestra on Tour in the Netherlands

Reiji Inada

Instructor, Shinagawa District

The moment the last movement of the Respighi Suite No. 3 ended, we were greeted with a standing ovation from the entire audience in the sold-out hall. We ended up performing four encores. Seeing the tears among elderly members of the audience and observing our young performers, their eyes reddened, trying to hold back tears, I felt sure that our concert tour of the Netherlands was going to be successful. At the same time, I was greatly relieved to find that all of our work to bring the children turned out to have been worth the effort.

Prologue

The year before last, Yukari Moussault, a flutist residing in the Netherlands and the younger sister of Shinagawa District instructor, Mr. Kōichirō Nanami, came to Japan in August with her husband, Mr. Frans Moussault. Mr. Moussault, a clarinetist with the Concertgebouw Orchestra of Amsterdam, is active throughout Europe as an orchestral and chamber musician. Our forty-odd-years-old Shinagawa Community String Orchestra was privileged to perform Karl Stamitz's Clarinet Concerto with him at the Kawaguchi Lilia Concert Hall.

The children and instructors together learned a tremendous amount from the regular rehearsals and sleepover weekends we held in preparation for the evening of the performance. Mr. Moussault, in turn, apparently found it quite refreshing to perform with children. He was also greatly surprised at the high level of ability in students trained in the Suzuki Method. Right before he left Japan, he told us, "I would love to invite the children to the Netherlands in the near future." Our response was immediate; we told him, "We would be most eager to send them over."

The Preparations

On their end, Mr. and Mrs. Moussault worked tirelessly to plan concerts to serve as vehicles to introduce our Shinagawa Suzuki Method String Orchestra. Hoping to offer us the best venues possible, they hit upon the idea of scheduling our most important of several concerts in the smaller auditorium of the Concertgebouw, considered to have the best acoustics in Europe.

However, this hall could only be reserved by professional organizations and performers, music agents, or corporations with social standing.

Fortunately, the husband of Ms. Kazuko Okamoto, a Shinagawa District instructor, was able to intercede on our behalf with Ricoh Europe, Inc., who agreed to sponsor us for the reservation of the hall. Ricoh President Nakamura also was able to procure us the nominal backing of the Japanese Embassy in the Netherlands.

"Nominal backing" may sound like a mere formality, but Japanese embassies cannot operate without the approval of the Japanese Foreign Ministry and the Foreign Minister. We made many trips to the Foreign Ministry, and combined with the efforts of influential members of the Suzuki community, finally were granted approval. The effect was instant and noticeable ease in negotiating all other hurdles. We received performance requests from numerous places, plus an invitation from Suzuki Method of Holland to give a workshop. Each of these proposals was carefully weighed by Mr. and Mrs. Moussault, who narrowed down the choices for us. It took until about a month before our departure to finalize the dates for our four concerts and the exchange workshop with Dutch students.

On our end, we started a year-and-a-half of rehearsals last April in order to ensure the best possible performances. During the summer and both springs, we had sleepover rehearsals, and one or two Sundays each month, we held day-long rehearsals. Rehearsals were rigorous but enjoyable. Older students looked after the younger ones, and good teamwork was established not only among the teachers, but between the students and teachers. By the end, the students had developed to the point that they could enjoy even the longest rehearsals.

On July 21, a month before we left, we put on a commemorative concert at the Shinagawa General Citizen Hall, Curian, with about 900 people in the audience. Soon after that, we had a sleepover to smooth out problems revealed during the performance, and on August 24, thirty-three students and fourteen staff members boarded the plane for the Netherlands.

Finally, the Netherlands

We arrived at Schiphol Airport that evening. On the 25th, we had rehearsals from morning onward at the Swelinck Music Academy, where the noted Mr. Herman Krebbers teaches. Cool in the summer and frigid in winter, Holland does not have air conditioning in its buildings, and furthermore, windows are not always constructed to open and close. It was unusually hot that year, and temperatures rose quite high in the sound-proofed practice rooms. From the excitement of playing for the first time since arriving in the Netherlands, however, the children were highly attentive, and it helped us to get over our jet lag.

[Aug. 26]

Each capital city in the Netherlands has its own clearly distinguished function: politics, trade, or education. The political center of the country is Den Haag, not Amsterdam, and that is where the Japanese Embassy is located. Our first concert on the tour, sponsored by the Japanese Foreign Ministry and the Japanese Embassy, was held at the newly renovated ambassador's residence.

About one hundred guests of Ambassador Ikeda, ranging from Japanese musicians such as a violinist and a bassoonist in the Rotterdam Philharmonic, to various educators such as the principal of the Japanese School, and other prominent Japanese in the area, sat in the audience.

Although they were clearly nervous, I had to acknowledge the high ability of the children, whose performance had improved markedly since that commemorative concert in Tokyo barely a month ago. Ambassador Ikeda was quite moved, and honored us with an invitation to return in the year 2000 to attend the festivities to mark four hundred years of Japanese-Dutch friendship.

After the concert, we had the opportunity to mingle with the guests and the embassy staff while enjoying light refreshments. It was truly a delightful first concert.

[Aug. 27]

Taking an hour-long bus ride from Amsterdam to Haarlem, we stepped into the Saint Baaf Cathedral. The children gasped in amazement. The ceiling was eighty-five meters high, and in the entrance was a twenty-plus-meter-high pipe organ. Those pipes are said to number over three thousand, and among the great artists to have performed on it are Mozart, Handel, and Mendelssohn. Organists the world over apparently aspire and compete to fill the position of organist for Holland's Western Church, a position that allows them free access to the organ at Saint Baaf.

The thousand seats in the church filled up, and our concert began. In halls acknowledged to have the best acoustics in the world, reverberation lasts five to six seconds. In this church, it was ten seconds. The echo that lasted a full ten seconds after each piece was over gave us a glimpse into the world in which Bach and Handel's numerous classics were spawned. And much as the people of those bygone times must have felt, this reverberation touched me as something that surely reaches as all the way to God. Our performance was part of a program with the children's choir that was affiliated with the cathedral. We had the wonderful opportunity to perform a Pergolesi song and "Sakura" with the choir.

[Aug. 28]

For those people who were unable to purchase tickets for the sold-out Concertgebouw performance, another concert had been scheduled for the auditorium at ISA (the Amsterdam International School).



Concert at the smaller auditorium of the Concertgebouw

Because we had the Concertgebouw concert ahead of us a day later, the organizers had thoughtfully set the start time for this performance at 6:00 p.m. This turned out to be a huge mistake, for this was Europe, where people head for concerts only after dinner. Slightly disappointed at the sparse audience, we stood in the wings at opening time. But there was no end to the audience members leisurely strolling into the hall from the parking lot. With periodic decisions to start ten, then fifteen minutes late, and so on, in the end, it was 6:30 before we got onstage. We gave our third performance to a full house. The children seemed finally to have relaxed, and played with a newfound ease.

[Aug. 29]

This was the day of our Concertgebouw performance. The golden harp that is the logo of the Concertgebouw Orchestra glittered on the roof of the concert hall. As we stepped from the greenroom into the hall, we sensed an indescribable tension.

On the walls of this dome-shaped hall were the names of great composers, carved in relief. Sound resonated off of those walls as if in accordance with precise calculations, and melded beautifully for anyone seated in the audience. Time sped along as we rehearsed for two hours, then had dinner, followed by the concert.

What a relief to have completed all the concerts without incident! The children had tears in their eyes, and clearly were touched and fulfilled. The audience, in kind, received us very warmly with a standing ovation and flowing tears. These memories are still quite vivid in my mind.

[Aug. 30]

With all of our concerts behind us, we returned to ISA for a friendship exchange between Japanese and Dutch youth. The children were divided into various classes for workshops, then came together for a group lesson in the auditorium. An improvised orchestra was also formed for a rehearsal and concert. Even though the children could not understand each other's words, they were able to share their feelings through music, and thus we were able to achieve a major aim of the tour—cultural interaction.

[Sept. 1]

Having completed our official itinerary, we spent a day sightseeing in Antwerp in neighboring Belgium. Instructors and students alike were able to enjoy the day fully, steeped in the satisfaction we derived from what we had accomplished together.

We arrived back at Narita Airport on September 2nd, everyone in the best of spirits. One of the mothers welcoming us back commented, "Just one look at my child's face, and I could tell that the trip was fantastic." In that moment, all of the staff members sensed with relief the enormity of the responsibility we had carried out on tour.

I am convinced that one day, through the flowering of the seeds that Dr. Suzuki has planted in Japan and in other countries, music will be the means for the building of a peaceful world. I am grateful for the support and assistance of the many people who made

this tour a fruitful one, and submit this account as a record of our concert tour of the Netherlands.

[Concert Program]

Mozart Divertimento in D Major; Vivaldi Violin Concerto in A minor, Op. 3-6; Bartok Rumanian Dances; Elgar String Serenade in E minor; Respighi Dance and Ancient Air for Lute, and Suite No. 3.

from *Talent Education*, No. 122

(English translation by Lili Iriye Selden)

Lesson with Dr. Suzuki

continued from page 12

commemorating it was a beautiful sunny day and the cherry blossoms were in full bloom. Dr. Suzuki was one of the guests of honor. SHI-NA-NO is the ancient name for Nagano prefecture where Matsumoto is located. The words to the song are based on a traditional type of poem called "Waka or Tanka". I am told that although the direct translation has to do with small stones in the river the overall spirit of the poem is one of eternity.

Shinichi Suzuki, the visionary, will certainly remain with all of us throughout eternity because of his vision of a peaceful world and his faith in the unlimited potential of all children. As we play this simple melody for you today I hope that you will take a moment to reflect on Suzuki-sensei, the sweet, generous man and inspirational teacher. ♦

A Mother's Record Climbing One Mountain at a Time

Harue Ichimura

Nagao Studio, Piano Research Association

Encountering Twinkle

I first encountered the "Twinkle" Variations while living in Hamamatsu, where my husband was transferred by his company. Our daughter Akiko had just turned four. She came home wanting to "learn piano like my friend at preschool," and we joined the studio of Talent Education instructor Kimiko Nakamura. Hamamatsu had numerous piano studios affiliated with the Yamaha and Kawai piano companies [headquartered in the area], and our selection of Ms. Nakamura was purely coincidental, but we really felt like it was meant to be.



Akiko, second grader, at the Nagao Class concert

For me, knowing nothing about Talent Education, the idea of an educational method based on learning from listening to recordings was a complete surprise. My mind had been entrenched in the belief that piano training started with the Bayer etudes, so I was intrigued by this method in which children learned to play even if they couldn't read music.

In the beginning, the longest we could stay focused at the piano was about ten minutes at a time. Unfortunately, we had to part with Ms. Nakamura a mere four months later, due to my husband's next transfer. It never occurred to us that we might one day meet her again at Summer School in Matsumoto.

Shaking Hands with Dr. Suzuki

When we returned to Tokorozawa, Ms. Michiko Hama became our teacher. She explained herself clearly, adapting her instruction to each student's needs. I learned a tremendous amount from her ability to understand and respond to a child, not only in terms of the piano but in other areas of study and daily life.

I vividly remember Akiko's joy when, having joined Ms. Hama and other members of the studio at our first Piano Summer School, she got to shake Dr.

Suzuki's hand. He was very good-natured and unself-conscious with the children, smiling as he told them, "If you shake my hand, that means you're going to practice two hours. If you shake both my hands, it's four hours at the piano, OK?" At Akiko's first lesson at Summer School, Mr. Aikoh from the Kyushu District was her instructor. She must have been quite nervous, for the moment her lesson ended, Akiko fell asleep. I still remember how Mr. Aikoh smiled gently at my child's sleeping face.

Another new experience that made Akiko nervous was when we recorded her graduation tape for First Level, Stage One, sometime after that. She had trouble playing through to the end of her piece without a mistake, and we finally had to borrow the lesson time right after Akiko's to complete the recording. This first graduation tape, achieved only with the aid of other members of the studio, is full of memories.

By this time, Akiko was able to concentrate better, but an hour or so was still the most she could handle, and the better part of our time was spent on review. She didn't particularly like practicing, but it had become a natural part of our lives for her to sit at the piano every evening, after she finished playing with her friends. We had just become used to the Hama studio, when Ms. Hama suddenly moved abroad and we had to say good-bye. After summer vacation during Akiko's final year in preschool, we switched to Ms. Yoko Nagao, whom we had met at Summer School.*

Aspiring to the "Coronation" Concerto

It took over an hour to get to Ms. Nagao's home, so I was a little concerned about the commute, but we were able to continue without interruption, enjoying the turning of the seasons as we changed trains and buses. Ms. Nagao taught each child at his or her age level, carefully guiding everyone through the learning process.

Ms. Nagao put her greatest energies into practicing how to release tension in the arms. Over and over again, she patiently placed Akiko's arm on her own and had her compare the warm tone produced when tension was released, and the tone that resulted when there was stiffness. I could see how, whenever she enthusiastically praised Akiko for a good job memorizing a piece or practicing especially hard, Akiko responded with an even greater desire to work. Akiko completely trusted this teacher, who treated her in slightly grownup ways.

If we drove the car someplace, my husband or Akiko always took along a cassette tape and listened to it as background music. Akiko's favorite piece was Mozart's "Coronation" Concerto. It was her dream and also a tangible goal to learn to play it. Her home practice went most smoothly until the second grade or so. Around the third grade, her ego started to assert

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itself, and on several occasions, we battled emotionally. It was my husband who mediated each time and calmed Akiko down.

We considered quitting a few times, but when the moment came, we felt that she should choose one activity to continue among the variety of lessons she was taking, and it was the piano that won out. With this gain in time, energy, and psychological space, we were able to carry on.

A Valuable Experience

When she was in the fourth grade, Akiko had the opportunity to perform a two-piano Handel's "Harmonious Blacksmith" with a student from the Okuda studio in the "Suzuki Day Commemorative Piano Concert" at the Mori Art Theater in Fuchū City. Later, in her first year in junior high school, she was the soloist for Chopin's "Fantasia Impromptu" on Suzuki Day. She initially hesitated because Ms. Nagao told her the participants were selected in auditions, but she decided to work hard and take on the challenge. She began the repetitive work of playing each hand alone, shifting her focus to passage work, and polishing the parts she fumbled on.

The day of the audition was nerve-wracking for me, since she'd been at seaside camp until the day before, and hadn't touched the piano for four days. Akiko, however, sat reading a comic book in the green room until right before her turn. I knew that she was reading for relaxation in order to compensate for not having been able to practice, but everyone's tone, faintly audible through the door, sounded so lyrical and beautiful. In the train on the way home, Akiko and I were quite subdued.

When we received a telephone call the next day, informing us that she had passed the audition, we were thrilled. The day of the concert, she was able to perform very calmly, and to shape, in her own fashion, each of the points her teacher had worked on with her. We had finally experienced the discipline involved in polishing a single piece over a long stretch of time.

Living with The "Appassionata" Sonata

Akiko's first year in junior high school was a very busy one, and included our first attendance at Summer School in many years. It was my wish to go, and we registered quite early. Before that, however, there was the major hurdle of memorizing the first movement of the "Appassionata" Sonata. I left that to Akiko and her teacher to worry about, and concentrated on my wonderful memories from our last visit to Matsumoto.

Akiko was apprehensive at the thought of taking lessons from the guest instructors, Mr. Kazuhiko Nakajima and Ms. Reiko Kikuchi, during this final year of the Third Stage, Research Level. But once the

lessons started, just as one might imagine from the title of the piece, "Appassionata," Akiko was able to focus on each comment from her instructors, and on her tone. Each time she got through a lesson, she was both relieved and deeply fulfilled. With Summer School and Suzuki Day over, all she had left to practice for was the recording of the "Appassionata" for her Third Stage, Research Level graduation tape.

With the addition of after-school activities and cram school once she started junior high school, there were days Akiko could not practice, but she made sure to make up for it on Saturdays and Sundays, and managed to accomplish what she needed. As a result, she was able to participate in a three-piano performance of the first movement of the "Appassionata" with students of Ms. Kanda and Ms. Hiroko Suzuki at the Kantoh District Graduation Concert. Because I was ill and could not attend a single lesson in preparation for this, I ended up leaving it all in the hands of Akiko's teacher. Even her dress was borrowed from an acquaintance after I failed to find a suitable one at the department store on the way home from the hospital. By the day of the performance, though, I was well enough to go to the concert hall, and was able to listen to their perfectly unified phrasing in the "Appassionata."

Continuity is Power

We've been able to cross each mountain we encountered, thanks to the many helping hands along the way, starting with Akiko's teachers. In the beginning, I wasn't sure that we would be able to continue through to the Third Stage, Research Level, but just as in the adage, "Continuity is power," I'm glad we didn't give up and quit. More than anything else, I think we were able to stick with it because of the enthusiastic efforts of Ms. Nagao, who accommodated my daughter's individual needs so well.

When Ms. Nagao installed a Steinway in her home, the grand piano she'd been using for lessons until then moved into our home in fulfillment of Akiko's greatest wish. She is currently taking a break from lessons, since she is preparing for her high school entrance examinations, but I hope very much that she will pursue the "beautiful spirit" and "beautiful tone" emphasized in Talent Education, and continue with the piano again some day.

In closing, I would like to express my thanks at having the opportunity to look back, amidst the hustle and bustle of everyday life, upon the path that my daughter and I have shared since her childhood. ♦

*The Japanese school year runs from April through March. Children attend preschool for three years before starting primary school.

from Talent Education, No. 122

(English translation by Lili Iriye Selden)

ISA NEWSLETTER

ISA BOARD MEETINGS HELD IN MATSUMOTO

The ISA Board members met in Matsumoto, Japan, on March 18-19, 1998 at the Hotel Buena Vista, a day after Dr. Shinichi Suzuki's Memorial service. This Board Meeting was open to anyone who wished to attend. ISA members from the USA, Australia, Europe and Canada were in attendance.

Minutes of the International Suzuki Association Meeting Wednesday, March 18th 9:00 a.m. Matsumoto, Japan

BOARD MEMBERS PRESENT:

Mrs. Waltraud Suzuki, Vice President
Mr. Toshio Takahashi, Chairman
Dr. Evelyn Hermann, Sec./Treasurer
Dr. Masaaki Honda, life member
Mr. William Starr, life member
Mr. Harold Brissenden, ANCS/ESA
Mr. Haukur Hannesson, ESA
Sr. Patricia D'Ercole, SAA
Mrs. Tove Detrekoy, member at large
Mrs. Dorothy Jones, member at large
Mrs. Doris Preucil, member at large

Absent: Mr. Tamotsu Bizen
Mr. Mitsumasa Denda (TERI)

Sessions were chaired by Toshio Takahashi and William Starr.

(I have taken the privilege of arranging the topics discussed in the order in which they appear on the agenda. Most of the topics were taken out of order and it was difficult to follow the process.)

- The meeting opened with a moment of silence to honor the passing of Dr. Suzuki.
- Letter of condolence to Mrs. Suzuki
This letter also included the Boards' allegiance to Dr. Suzuki's philosophy and method.
(See letter at the end of the minutes.)¹
- Starr asked Mrs. Waltraud Suzuki if she would accept the position of Honorary President. She stated that she would.

Hermann: Nominated Mrs. Suzuki for Honorary President.

Preucil: 2nd the nomination.

Vote: unanimously accepted.

OLD BUSINESS

- A motion to accept the minutes of the last meeting was made by Preucil.
Seconded by Starr.
Dr. Honda made two corrections:
 - Dr. Akira Tago is Chairman of E.D.A.
 - Dr. Mineo Nakajima is President of Tokyo University School of Foreign Studies.

Vote to accept the minutes as corrected: unanimous

- A motion to accept the Treasurer's Report was made by Preucil.
Seconded by Starr.
Vote to accept: unanimous.

- Auxiliary Directors
Doris Preucil suggested that we invite the auxiliary directors to the 1999 Convention. Doris was appointed to be the liaison person to write the formal letter to invite these people. The letter should also explain the Teacher Development fund.

- Takahashi: Since there are only 388 teachers in Japan, this does not create enough money to maintain the Japan ISA Office.

Other problems: Both teachers and parents ask: "What do I get out of it?"
Hannesson: ESA must collect from 13 different countries. Because of the many currencies, if they collect on an individual basis, they find it very difficult to get the dues. It is better to have a group donation from the regional organization.
No conclusion was reached.

NEW BUSINESS

- The new set-up for TERI is as follows:

The original Kaikan, which has recently been refurbished, is now to be a Graduate Music School. These teachers have been chosen by Mr. Koji Toyoda to meet the requirements for an advanced degree in the Suzuki Method. They also are the teacher trainers.

The Smith Building houses the students ages 3 through high school.
(See the diagram at the end of the minutes.)²

- Use of the Suzuki name.

The following statement was approved by the Board, subject to any legal changes that Mr. Razzano might deem necessary.

THE NAMES OF SUZUKI AND SUZUKI METHOD ARE ISA TRADE-MARKS. DR. SUZUKI TRANSFERRED THESE MARKS TO THE ISA TO INSURE THAT HIS NAME IS ASSOCIATED ONLY WITH MATERIALS THAT ARE FAITHFUL TO HIS TEACHING PHILOSOPHY. THE ISA AND ITS REGIONAL ORGANIZATIONS (ANCS/ESA, SAA, AND TERI) FULFILL THIS RESPONSIBILITY THROUGH THEIR EDUCATIONAL PRO-GRAMS AND PUBLICATIONS.

THE ISA AND ITS REGIONAL ASSOCIATIONS RESERVE THE RIGHT TO DENY APPROVAL TO USE THESE TRADE-MARKS ON ANY PUBLICATIONS, PROGRAMS, MATERIAL OR OTHER EFFORTS WHICH MAY LESSEN OR DISRUPT THE EFFECTIVENESS OF THESE EDUCATIONAL PROGRAMS AND

PUBLICATIONS. THE ISA INTENDS TO TAKE THE NECESSARY STEPS TO STOP ANY UNAUTHORIZED USE OF THESE MARKS.

ALL BOOKS, TEACHING AIDS AND INSTRUCTIONAL MATERIALS MUST BE APPROVED BY ISA AND MUST RECEIVE WRITTEN CONSENT FROM THE ISA FOR USE OF THE NAME AND TRADE-MARKS.

Preucil: suggested that a disclaimer be put on all published books. Though the book may not be the ideas of ISA, the author could meet the requirements. A disclaimer would clear ISA from condoning the author's ideas.

- Use of Master teachers
 - Set fees for master teachers - voted down.
 - Should contact all Japanese teachers through TERI, rather than directly.
 - Teachers on International level should be cleared through TERI. Examples of prices: used by TERI Master Teacher: ¥10,000 per hour
30 years experienced: ¥8,000 - ¥10,000 per hour;
below: ¥6,000 - ¥8,000 per hour
Accommodations: paid by host
Elderly teachers: to travel business class

It was suggested that TERI publish a list of Japanese teachers available and give their rank. (This would refer to the year 2000 and after.) The list should be limited to those eligible to teach at conferences, and conventions.

- Instrumental Committees
 - A viola committee is to be formed, chaired by Bill Preucil. Their main objective is to promote viola in all regions.
 - An ISA Harp committee is to be formed, chaired by Mary Kay Waddington.
 - Hannesson suggested Suzuki Organ. It was voted down.
Hannesson later requested a singing committee with Paivi Kukkimaki as chair.
Starr: seconded. Motion was tabled until the next meeting.
 - A bass committee was suggested.
Hannesson: European Asso. disapproves.
Brissenden: stated there was a negative response in Australia.
Takahashi: no approval in Japan.
However, Mr. Ishikawa, Hiroko Yamada's son who is bassist, has

ISA NEWSLETTER

extended and open invitation to bassists on an international level to revise the bass literature and work toward establishing a bass committee. A committee was set a procedure to be ready for the 1999 convention meeting.

- 5. Executive Board was appointed. It is to consist of the Regional Board members from ANCSTEA, ESA, SAA, TERI and Mr. Takahashi, chairman, Dr. Hermann, Sec./Treas. This group will have the power to make decisions in the interim years between the BI-annual meetings.
- 6. Dr. Honda spoke about next years Convention. The 13th Annual Convention:
 - a. March 27th - Opening concert to be held in conjunction with the 45th Suzuki Method Grand Concert at the Budokan - with participants from 34 countries.
 - b. Children representatives from the 3rd world countries to have their way paid by ISA.
 - c. Student country representatives to carry country placards.
 - d. Would like to have satellite connection for opening session.
 - e. Would like to use "Finlandia" as uniting hymn. F. Preucil suggested that we invite the Auxiliary Board members to the 1999 Convention.

- 7.1 Takahashi:
 - a. Suggested a Teacher Training Convention as an important ISA project.
 - b. May not need an ISA convention as a festival anymore.

Tove Drettkoy:
The most important thing needed, especially without Dr. Suzuki, is teacher training. It strengthens the movement.

Takahashi quoting Toyoda:
Bring up the level of teacher training. SAA and Pan Pacific Conferences are now world size.

Hannesson:
a. We must be on top of the organizations. We need good quality committees and quality control of publications.

b. Regional Teacher training most important. The European system is as follows:

1. Five levels of training: exams with 3 examiners from 3 different countries.
2. Cultural differences: we can disagree on how, but never on quality.
3. Development in new areas is needed.
4. 1990 was the last European conference.
5. Invite philosophy to come from Japan, but technique should be a shared responsibility collectively from the world.
6. Move to have teacher training united world wide.

Honda:
*If there be righteousness in the heart,
There will be beauty in the character.
If there is beauty in the character,
There will be harmony in the home.
If there is harmony in the home,
There will be order in the nation.
If there is order in each nation,
There will be peace in the world.*

D'Ercole: Proposal
SAA should draft a proposal for a World Teacher Trainers' Conference. Circulate it through all regional organization. Conference scheduled for 2001.

Starr: seconded. Voted: approved.
D'Ercole: agreed that SAA could have this 2001 conference.

- Meeting stopped for lunch break -

7.2 - resumed after lunch -
Early childhood development

1. Dr. Honda and Dorothy Jones to work together to expand the committee to its full size.
2. The use of music in pre-natal room and delivery room.
 - a. Listening to music.
 - b. Learning how to wait for readiness.
 - c. Could be a part of every Suzuki program in the world.
 - d. Elementary school in London, Ontario now follows Suzuki program on through 1st grade. (one drawback - fees for a private school.)
 - e. Must move forward with a positive attitude.
- f. Need teacher trainers and follow through.
 - i. Need to identify one teacher in each Region to start EDA.
 - ii. Establish funds.
 - iii. Need superb instrumental classes.

- vi. Provide education for parents at institutes instead of baby sitters.
- v. Must be sanctioned by ISA

3. Unique to the Suzuki Method
 - a. Follows natural Development
 - b. Interaction between parents and teacher

4. Needs:
 - Two teachers in the classroom - a teacher trainer and an ECE graduate teacher.

Takahashi:
ECE should become a part of the Teacher education.

- Hannesson:
- A. Definition should be formally adopted.
 - B. Training before they start to school.

(See Suzuki Early Childhood Education by Dorothy Jones at the end of these minutes.) 3

7.3 Preucil asked to have the Shinichi Suzuki Teacher Training Fund usage made clear to everyone. The information for obtaining money from this fund to be printed in the *International Suzuki Journal*.

Hermann: suggested that a portion of the fund be allotted to Early Development teacher training.

Jones: seconded. Motion passed.

Session ended at 3:30 P.M.

Thursday, March 19
The next session started at 9:00 A.M. on the March 19th. Since the session was devoted to publication rights, a problem not known in Japan, (all educational materials are public domain) Mr. Starr chaired the session.

8. Publications
 - A. It was decided to have a moratorium on all "How to" books. (This should be the work of the committees and not individuals who might want to write a book.)
 - B. There are books now being published that have not been approved by ISA.
 - C. Much time was spent on the proper procedure of getting approval for publication. The following statement was made into a motion by Hannesson:
ANYONE WISHING TO PUBLISH MATERIAL INVOLVING THE SUZUKI METHOD IN ANY WRITTEN, AUDIO, VISUAL, ELECTRONIC OR ANY OTHER FORM MUST SUBMIT FIVE COPIES TO THEIR REGIONAL ASSOCIATION (ANCSTEA, ESA, SAA OR TERI) FOR REVIEW AND RECOMMEN-

ISA NEWSLETTER

DATION FOR PERMISSION TO USE THE SUZUKI NAME AND TRADEMARK.

THE REGIONAL ASSOCIATION WILL SEND ITS RECOMMENDATION TO THE ISA WHICH HAS THE FINAL POWER OF APPROVAL OR DISAPPROVAL ANYONE WISHING TO PUBLISH MATERIAL CONTAINING SUZUKI MUSICAL SELECTIONS OR SEQUENCE MUST RECEIVE PERMISSION FROM WARNER BROTHER.

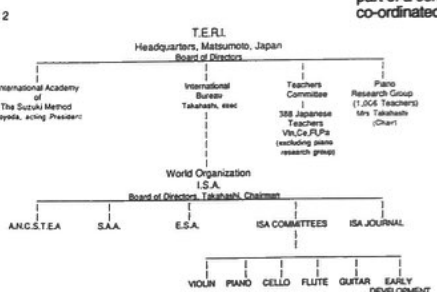
The motion was seconded by D'Ercole. Voted: approved.
D. It was noted that Warner Brothers have the first right to refuse musical materials.

The meeting adjourned at 12:05 P.M.

1 Dear Mrs. Waltraud Suzuki:

The members of the Board Directors of the International Suzuki Association wish to express their deepest sympathy. We all feel the great loss of our beloved teacher and friend. The Board realizes that its awesome responsibility is to protect the Suzuki Name, Method and Philosophy in its purest form, so that future generations may catch the true spirit of his "Living Soul" as their guide.

Signed by all board members present
March 18, 1998, Matsumoto, Japan



Suzuki Early Childhood Education
by Dorothy Jones

Definition
Suzuki Early Childhood Education is the realization of potential through active and reactive participation in the environment which surrounds a child from birth.
It is based of the assumptions:
• every child can learn
• there are no limits to a child's potential
The uniqueness of Suzuki Early Childhood Education is the emphases on the natural development of the child from birth and the rich and stimulating learning partnerships that are developed with parents and teachers.
The goal - to create an environment for children, free from pressure in which they can gain skills, a sense of purpose in life, an understanding of discipline and an appreciation of beauty.

Based on Suzuki concepts Thorough Mastery and Mother Tongue Approach, the Suzuki Early Childhood Educator evaluates every learning activity with the following:

- Every child can learn
- Ability develops early
- Environment nurtures growth
- Children learn from one another
- Success breeds success
- Parental involvement is critical
- Encouragement is essential

Children's Talent Education Centre
General Information for teachers interested in Suzuki Early Childhood Teacher Training

Children's Talent Education Centre (CTEC) is designated by the ISA as a teacher training centre for Suzuki Early Childhood Education (ECE).

Education Requirements for Suzuki ECE training: (One of the following)

- ECE Diploma or Degree
- University Education degree
- Teacher's college diploma PJ emphases
- Training and experience in Suzuki Instrument music education

At CTEC in London, Ont., Canada, we teach all of our Suzuki ECE classes in teams of two. Our teams consist of one well trained experienced Suzuki instrumental teacher (minimum 10 years teaching) and one ECE qualified teacher/assistant.

The Suzuki ECE teacher training courses are part of a comprehensive teacher training program co-ordinated by the SAA. These courses will help the novice teacher get started and will provide an effective professional development activity for the established teacher.

Participants in the short term training (one week: 9 AM - 4 PM daily) may register these courses with the SAA. Short Term training can be set up for any week during the academic year when the trainer is available.

1. Suzuki ECE: Introduction
2. Suzuki ECE: Prenatal and Baby years
3. Suzuki ECE: Preschool years
4. Suzuki ECE: Elementary years

Participants in Long term training (one academic year or two academic years) may register this course with the SAA as "Long term Suzuki ECE". Long term trainees serve as assistants

Participants in Long term training (one academic year or two academic years) may register this course with the SAA as "Long term Suzuki ECE". Long term trainees serve as assistants

Nurtured by Love, Shinichi Suzuki
Ability Development from Age Zero, Shinichi Suzuki
Preschool in the Suzuki Spirit, Susan Grilli
Nurturing Your Child's Natural Literacy, H. Thompson Fillmore & Bill Cole Clift

Teachers with ECE training and/or Suzuki instrumental training are eligible for Suzuki ECE training. Please bring documentation of your training to the first day of the training course.

Contact Dorothy Jones for information about fees and teaching assistantships. 519/679-2832, Fax 679-9659

SUZUKI NAME AND TRADEMARK

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

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

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

Any creative work which does not include musical notations of Dr. Suzuki or the sequencing of music as developed by Dr. Suzuki does not require approval from Summy-Birchard. However, if the work includes in its title the names or marks SUZUKI® or Dr. Shinichi Suzuki, then approval for such use still must be obtained from ISA. If the use is approved then the inside title page of the work must include an acknowledgment that the names and mark SUZUKI® or SUZUKI METHOD™, etc., are the property of Dr. Shinichi Suzuki and the ISA and is used with their permission.

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

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

We hope the above clarifies the situation for you, but if there are any questions please contact: Evelyn Hermann, ISA, P.O. Box 2236, Bethel, WA 98041-2236 U.S.A. or Judi Gowe, Warner Brothers, 15800 NW 48th Ave. Miami, FL 33014 U.S.A.

TREASURER'S REPORT FOR THE INTERNATIONAL SUZUKI ASSOCIATION

(Fiscal Year, August 1, 1997 thru July 31, 1998)

Reporting Period: January 31, 1998
Cash on hand (checking account) 8/1/97: \$32,309.59

INCOME		
Memberships	\$27,423.51	
Gifts	1,823.96	
Total	\$29,247.46	+ \$29,247.46
EXPENSES		
Secretarial Services	\$1,331.17	
Office Supplies	262.32	
Postage	6,742.89	
Telephone	617.75	
Printing	5,643.95	
Legal Fees	150.00	
Officer's Salary	6,188.24	
Taxes:		
withholding	1,233.16	
FICA (Soc. Sec.)	1,460.18	
Washington Employment	27.48	
Washington Dept. of Labor	9.46	
Bank charges	1,357.04	
Rent	600.00	
Total Expenses	\$25,623.64	- \$25,623.64
Balance on Hand: 1/31/1998		+ 35,933.64
Saving Account Balance		+ 6,630.70
Total funds on hand: 1/31/98		+ \$42,564.11

Shinichi Suzuki Teacher Development Fund

Certificate of Deposit	\$50,000.00	
Interest (paid through 1/30/98)	2,213.52	
Total value of CD:	\$52,213.52	+ \$52,213.52
Savings Account*		
Deposits	\$4,304.56	
Interest	9.18	
Total assets	\$4,313.74	+ 4,313.74
Expenses		
Bank Stamp	17.85	
Scholarship Award	515.00	
Total	\$522.85	- 522.85
Savings Acct. Balance 2/28/98		+ \$ 3,780.56
Certificate of Deposit	\$52,213.52	
Saving Acct.	3,780.56	
	\$55,994.08	
Total in the Teacher Develop. Fund		+ \$55,994.08

*During the month of March the Savings account grew to \$13,121.88 with donations of \$1,808.14 from individuals, \$2,000. from ANCSTEA, and \$5,000. from SAA.

Submitted by: Evelyn Hermann, Sec./Treas.

INTERNATIONAL SUZUKI ASSOCIATION®

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

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

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

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

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

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

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