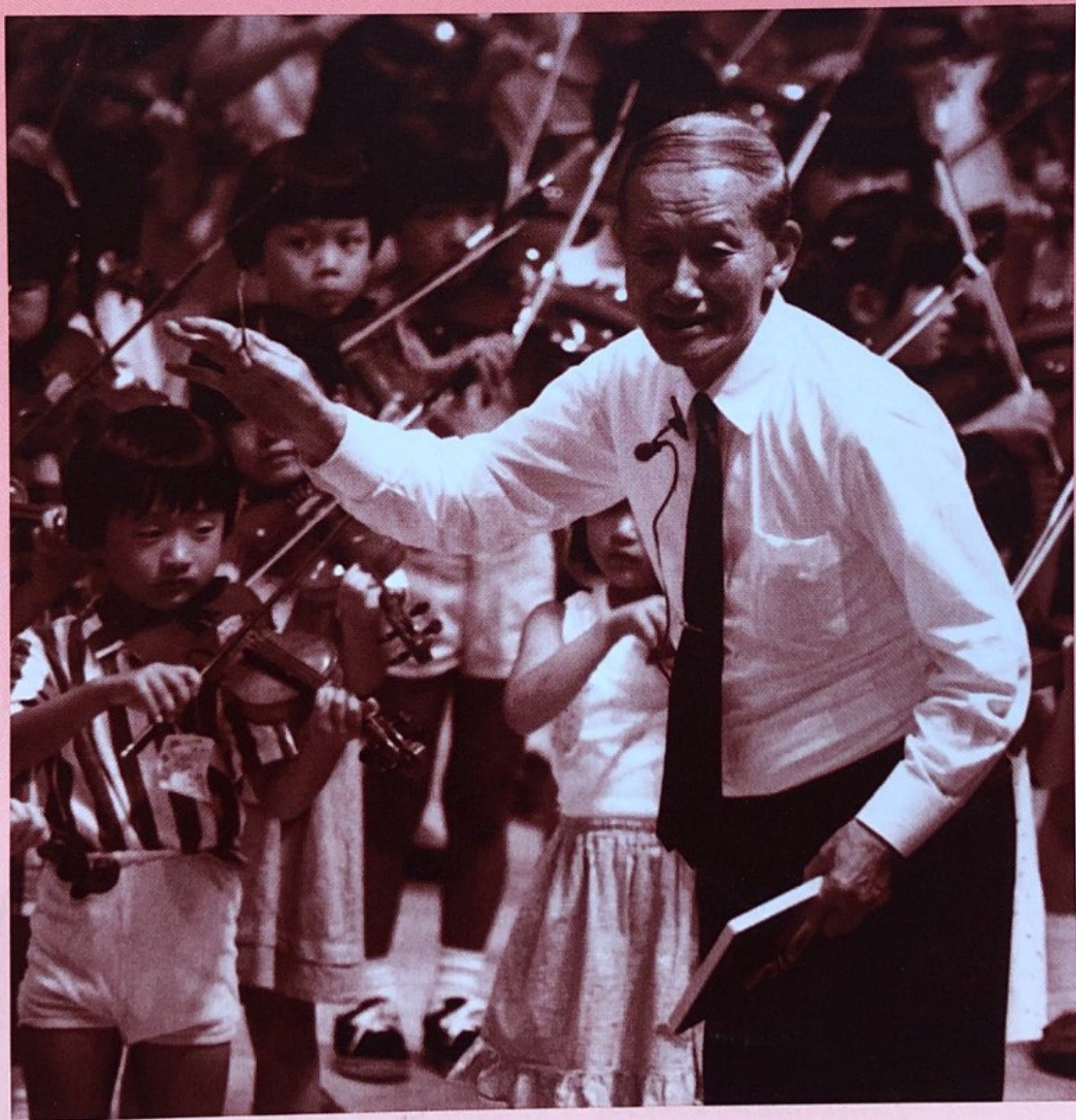


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Fall, 1998

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The Official Publication of
the International Suzuki Association
Mrs. Waltraud Suzuki, Honorary President

FEATURES

- In Memoriam: SHINICHI SUZUKI
- 4 Opening Words Masashi Ariga
 - 5 Words of Condolence Gorô Yoshimura
 - 6 Word of Condolence Masaaki Honda
 - 7 Word of Condolence William Starr
 - 8 Word of Condolence Kôji Toyoda
 - 9 In Gratitude Hiroko Yamada
 - 12 The Other Dr. Suzuki Shigeki Tanaka
- 10 Memorial Address: Kenkô Aoki Masaaki Honda
- 24 How Talent Education was Introduced Overseas Part III Masaaki Honda
- 27 Outline for Educational Study Evelyn Hermann
- 28 Supported by Deep Love Rie Miyajima
- 29 Fortunate Meetings Hiroshi Tanioku

AROUND THE WORLD

- 14 Suzuki Method Grand Concert Kazuhiko Osaka
- 16 Celebrating Dr. Suzuki's 100 Year Anniversary in Paris Christophe Bossuat
- 18 News from Switzerland Reflections on Working with a Down's Syndrome Child Daphna Even Tavor
- 19 Challenge to Adventure! LaDonna Smith
- 21 from Singapore A Debut of Young Violin Aspirants Suzuki Method Center
- The Suzuki Method Inculcates Interest & Love Diana Yeo
- 22 from Argentina Clave de Sol, A Suzuki Primary School in Tucumán Caroline Fraser

FROM ISA

- 2 Board Members
- 11 Message Toshio Takahashi
- 13 The 13th Suzuki Method World Convention
- 30 The ISA, Suzuki Name & Trademark
- 31 Special Memberships
- 32 Treasurer's Report
- Shinichi Suzuki Development Fund Report
- Membership Application

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In Memoriam: Dr. Shinichi Suzuki

Talent Education Research Institute Funeral
March 17, 1998

Dr. Shinichi Suzuki passed away on January 26th, at age ninety-nine. The Talent Education Research Association solemnly held funeral services for him at the Matsumoto Culture Center at one o'clock on March 17th.

The funeral host was Mrs. Waltraud Suzuki, and the chair of the memorial service committee was the mayor of Matsumoto, Mr. Masashi Ariga.

Approximately two thousand people, including instructors and students from all over Japan, as well as representatives of Talent Education from around the world, attended this public ceremony, to make their final farewells to Dr. Suzuki in the form of a memorial concert and bequeathing of flowers.

Dr. Suzuki's body was then laid to rest in the Honorary Sacred Plot of the Matsumoto City Nakayama Cemetery.

In this issue of *Talent Education*, we are featuring eulogies by five speakers at the ceremony. We have also included photographs from Dr. Suzuki's younger days onward so that we may reminisce about the man he was.

Opening Words

Matsumoto Mayor Masashi Ariga
Chair of Ceremony Committee

Dr. Shinichi Suzuki, loved worldwide as the founder of the Suzuki Method, completed his foreordained life at the age of ninety-nine. Amidst our grief, he was called forth to heaven at 6:00 a.m. on January 26, 1998.

As the mayor of Matsumoto, the city favored with Dr. Suzuki's presence as an esteemed resident, I express first my gratitude to the many attendees from around the country and the world. My words addressed to the deceased today represent the deep sense of mourning I share with everyone here.

Dr. Suzuki, you created Talent Education in Matsumoto in 1946. Japan was devastated by defeat in the war, people were suffering from a lack of food, clothing, and housing, and the citizenry was experiencing utter confusion. In that turmoil, the limitless potential you demonstrated in children, through your Talent Education movement, gave confidence and hope to people seeking revitalization. The melodies played by the children literally acted

as lanterns of peace, spreading throughout the country and the world.

"Man is the child of his environment." "Every child can grow, the method is what matters." These principles that Dr. Suzuki discovered and put into practice may be viewed as profound educational truths. Today, the Suzuki Method counts among its pupils 30,000 in Japan and 300,000 in thirty-four countries around the world.

Through Talent Education, Dr. Suzuki aspired not merely to teaching how to play the violin and piano, or to nurture concert performers. Rather, he used music in the service of love and peace.

Dr. Suzuki was thus an international artist, educator, and philosopher. Yet he never relocated his activities to Tokyo, and instead continued his life's work from Matsumoto.

Today, the city of Matsumoto is known as a musical center that hosts the Saitō Kinen (Commemorative) Festival, directed by world-class conductor Seiji Ozawa. However, it is generally acknowledged that without Dr. Suzuki, our city would never have become what it is.

It is particularly noteworthy that Dr. Suzuki's Talent Education movement relied, not upon the resources of our nation, but on the leadership of Dr. Suzuki and members of the populace who were attracted to his ideas.

Dr. Suzuki's work was appreciated more highly abroad than in Japan, and he was awarded prizes ranging from Belgium's Ysaÿe Award, West Germany's Special Merit Medal, First Class, and France's Pedagogical Merit Award, to honorary doctorates from nine foreign universities, including Rochester University in New York.

In recognition of Dr. Suzuki's achievements, the city of Matsumoto bestowed on him the title of "Esteemed Resident" in 1979, then in 1996 sponsored the conversion of his former home into the "Shinichi Suzuki Commemorative Museum" in order that his tremendous legacy should be widely known.

In our hope that this museum would capture a sense of Dr. Suzuki's daily life for the past forty years, we preserved as much as possible in its original state, and have put on display his beloved instruments and musical scores.

Dr. and Mrs. Suzuki both attended the museum's opening ceremony. I recall nostalgically how Dr. Suzuki smiled with delight at Mrs. Suzuki and called out to people in English, "Thank you, thank you!"

This past February 8th, people were moved anew when the Suzuki Method Olympic Commemoration Concert was held to celebrate the opening of the Games in Nagano city. Of the foreign visitors to Matsumoto during the Games, quite a large number came to the Suzuki Commemorative Museum to remember Dr. Suzuki.



Dr. Suzuki, shortly before he went overseas



Dr. Suzuki's parents, younger brother, and younger sister



In Berlin during his study abroad (left)



At home in Nagoya with Mrs. Suzuki, soon after their marriage

How I wish he could have been with us for that performance, or if possible for his hundredth birthday concert, scheduled for next March. How I wish he was still among us with his kindly gaze, watching after the development of children. It is truly a shame that it could not be so.

But Dr. Suzuki's footsteps have been passed on in the form of the Museum, as with Mozart's Birthhouse in Salzburg. The philosophy behind his movement has been absorbed and further developed by his many direct pupils. Dr. Suzuki's soul shall thus live on within the formless and eternal life-force of music.

A private funeral service was held for Dr. Suzuki at the Matsumoto Catholic Church on January 28th. As Mozart's *Divertimento* was performed, Mrs. Suzuki gently placed a tiny violin in his casket. The strength of his love, which overcame the obstacles created by national borders, brought forth tears from those of us in attendance.

Nakayama Cemetery, designated as sacred ground since 1968 by the city of Matsumoto, is on a hill overlooking the city and boasts a beauty unmatched in the rest of the prefecture.

The city of Matsumoto is honored to lay Dr. Suzuki to rest in the Honorary Sacred Plot so that he may keep watch over the

growth of the Suzuki Method and of the musical city of Matsumoto.

On his headstone is engraved, in English, "Where love is deep, much can be accomplished." These words on Dr. Suzuki's grave, which is the very first in this special plot, will serve to transmit unchanged his message of love to the many people who will come to pay their respects.

Dr. Suzuki, thank you for giving selflessly of yourself for so many years. Reflecting on your tremendous achievements, I join with everyone gathered at this funeral to vow to you our commitment to transmit your lofty ideals, and to build a peaceful and hope-filled twenty-first century through musical activity. Let these words serve as my farewell.

Words of Condolence

Nagano Prefectural Governor
Gorō Yoshimura

I express my heartfelt sorrow to the soul of the late President of the Talent Education Research Institute, Dr. Suzuki, before all of those assembled today to mourn his passing.

On January 26th, just before the centennial sports and cultural festival of the Nagano Winter Olympics, I heard of your sudden passing. It was a terrible shock to me, and steeped in profound sadness, I felt a great loneliness.

A life span of ninety-nine years. It is said that all living beings must perish, but it is impossible not to lament such a tremendous loss. I can only imagine how Mrs. Suzuki and the rest of your family must feel, and offer my deepest sympathies to them all.

If I may reflect on your life, you returned to Japan in 1928, after a period of study in Germany. You dedicated yourself to performing as a violinist, then in 1931 founded the Imperial Music School, and in 1946 the Matsumoto Music School. You also formed the National Association of Friends for Children's Education, which later became Talent Education.

With your exceptional judgement and perceptiveness, you noted how children around the world learn to speak their languages with ease, no matter how complex those languages may be. Realizing that the pedagogical factors relevant in language-learning were a quality environment, adept stimulus of motivation and desire, and repeated practice, you introduced the Mother Tongue Method to music-based childhood education.

"Talent is not inborn," and "Every child can grow, it's the method that counts." These are the basic tenets of Talent Education, and the fruit of their practical application was displayed to dazzling effect at the first Grand National Concert



Founding the Suzuki Quartet with his brothers



At a fishing pond



At the Imperial Music School in Tokyo



A lesson in the early days of the movement

in 1955, not to be dimmed to this day.

Constituted of ten children from Talent Education, the overseas concert tour across the United States in 1965 created a great stir in the American music education world. This tour was the impetus for spreading the Suzuki Method's fame around the world.

Currently, there are approximately 30,000 students in Talent Education in Japan, and several hundred thousand in over a dozen countries [sic] abroad. Along with superlative musicians, this method has fostered human beings with impressive skills and sensibilities.

As human education that exceeds the bounds of music pedagogy, the Suzuki Method has been garnering attention and is utilized in many countries. It has served a valuable function in the arena of international friendship and exchange as well.

Your accomplishments, as can be seen, are too many to enumerate. As a result of these achievements, and in recognition of your years of effort, in 1970 you were awarded by our nation the Order of the Sacred Treasure, Gold Rays with a Neck Ribbon. Additionally, you have been conferred with innumerable culture awards, including the Shinano Mainichi Culture Award and the World Organization for Human Potential's Spectrum Award. Further demonstrating the

incredible appeal of Talent Education is the fact that you have also received honorary citizenship in cities around the globe and honorary doctorates from universities the world over.

In 1991, the prefectural people's dream of hosting the 1994 Winter Olympics was granted during an International Olympic Committee (IOC) meeting in Birmingham, England. A performance there by children learning by the Suzuki Method deeply affected the committee members from various nations, and contributed immeasurably to our bid to sponsor the event.

At the Nagano Winter Olympics, which were evaluated highly by the IOC's Chairman Samaranch, the Commemorative Concert performed by Suzuki children greatly heightened excitement among the Game's spectators.

You lived your entire life with fierce determination, noting the ability that allows humans to acquire language skills and believing in the potential of all children. I am sure that your life story will be repeated through the ages, not only in the domain of music education, but throughout the world.

Life and death are mandated by heaven, and therefore out of human control. However, when I consider your character and your achievements, I find it truly regrettable that I cannot rely on

your rich experience and elevated knowledge in this time when nature and culture are together creating a Nagano Prefecture of balanced beauty.

In the hopes of contributing to the happiness of the world's children, you committed your noble life to Talent Education and to the essence of human education meant for the nurturing of beautiful minds. I can only take heart in the belief that Mrs. Suzuki and the many wonderful instructors you trained will take on your work for posterity.

Please, therefore, rest in peace.

Remembering you as you were in life, I pray for the repose of your soul and bid you farewell. ♦

Words of Condolence

Masaaki Honda

Acting President, TERI

I solemnly proffer my farewells to Dr. Shinichi Suzuki. Not long after the end of WWII, Dr. Suzuki found himself gazing at the stars lighting up the sky over the banks of the Kiso River, and comparing them to the children of the world, pondered what could be done for their happiness. Soon, he had created the Talent Education Research Institute in Matsumoto with friends of like mind. Using the violin, he disseminated his motto of "Every child grows, it's



The entrance to the Matsumoto Music Academy



On the second floor of the Music Academy



In Hokkaido on a lecture and concert tour with his students

the method that matters."

At the same time, I was recovering from illness at my parents' home in Sanage, Aichi. I heard a radio performance by some children, followed by Dr. Suzuki's description of his Mother Tongue educational method. Stunned to hear that talent was not inborn, but developed according to one's environment, I headed straight for Matsumoto to spend a day talking at length with Dr. Suzuki. Thinking that his movement could offer hope not only to Japan, which had lost all sense of purpose following defeat in the war, but to the rest of the world, I promised to assist him in introducing his ideas abroad.

In March 1964, I accompanied Dr. Suzuki, Mrs. Suzuki, and ten children for a month-long concert and lecture tour in the United States. The response, enthusiastically phrased as "the impact of Suzuki," led to the situation today—over 300,000 children in thirty-four countries learning the fundamentals of humanity through the Suzuki Method.

It is often said that a person's greatness can be judged only once his or her coffin is shrouded. In Dr. Suzuki's case, his prodigious success in his work for humankind was recognized by many people even in his lifetime. This was due not only to the esteem in which they held his thought and methodology, but also to the love

he bestowed, much like the sun, on all his fellow human beings.

The Bible says, "Truly, truly I say to you, unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit [John 12:24]." It is now up to us to determine how to transmit the tremendous legacy Dr. Suzuki left us. In paying my respect to the deceased, I vow to join my efforts with everyone to develop the work that Dr. Suzuki single-handedly carried on. ♦

Words of Condolence

William Starr

ISA Trustee, Board of Directors

I'm honored to speak with you today as a representative of the Suzuki world outside of Japan, and it is an *enormous world*. One hundred halls the size of the Budokan in Tokyo could not contain the hundreds of thousands of children and adults whose lives have been blessed by the wonderful life of Shinichi Suzuki, and who mourn his passing.

In the name of these thousands, I would like to express to you, Mrs. Suzuki, our deepest sympathy for your great loss, and ours, but also our gratitude to you for your untiring support of Suzuki-sensei's ideals throughout his life. Without your nurturing support, including your translation of "Nurtured by Love", I do not

believe the Suzuki philosophy would have achieved its spectacular acceptance throughout the world.

We gaijin should also give thanks today to the many Japanese teachers and parents who recognized the greatness of Suzuki-sensei's vision, and became living examples of his philosophy. We are indeed fortunate that the seed of his vision fell on good soil, and was fruitful.

There is something very powerful that binds all of us together today. It is that we are all beneficiaries of Suzuki-sensei's love, inspiration, and guidance.

We have been inspired by Suzuki-sensei to inspire others.

We teachers have been given the opportunity to assist parents in developing the extraordinary abilities and the noble characters of their children.

We parents have been given the opportunity for our children to experience the world's finest musical education . . . a musical education of the whole child . . . body, mind, and spirit.

We all have become members of a world-wide family, a Suzuki family dedicated to the improvement of mankind through the unique care of its children.

We all have been blessed with many new friends in this great work.



Painting a mountain on traditional Japanese canvas



An open-reel tape recorder



Departing for the first overseas concert tour (1964)

We all have been thrilled by fine performances of great music given by our children.

We teachers have been able to make an honorable living in a profession we truly love.

Imagine, at this very moment, your life without these blessings. Imagine that Suzuki-sensei had never lived, that he'd never had his great dream, that he had never shared his dream. But he did live, he did have his great dream, and he did pour his life's energy into sharing this dream with each of us. We have been his beneficiaries during his life time, and we remain his beneficiaries. We have been given a legacy . . . his dream. He has entrusted us to carry on his passionate love of children and his unshakable belief in their extraordinary abilities.

As beneficiaries we must honor this legacy. We must honor the very essence of Suzuki-sensei's philosophy, even in the face of criticism from without and differences from within.

We should celebrate Suzuki-sensei's magnificent life by following his example in inspiring children, in believing in their exceptional abilities, in teaching with skill and compassion, and in endeavoring to be an exemplary model of a noble human being.

Let us rejoice in receiving from him this precious bequest to carry on his dream. Let us resolve to

walk together into the future in unity of mind and spirit. With this resolution we praise his work, we thank him for enriching our lives, we honor his name, and we fill his spirit with happiness – yes, Suzuki's spirit, which is here with us today, we fill his spirit with happiness as he rejoices in our commitment to the continuation of his life's work "for the happiness of all children". ♦

Words of Condolence

Kôji Toyoda

Assistant Principal, International Academy of the Suzuki Method

Speaking for Dr. Shinichi Suzuki's disciples, I express our sincere condolences. It is only months ago that we celebrated his ninety-ninth birthday. On that occasion, we were blessed with the opportunity to listen to an old recording of Dr. Suzuki's playing. I was deeply, deeply moved.

This quartet performance was recorded soon after Dr. Suzuki's return from Germany in 1929. Not only by the standards of that era, but even today, it is a superlative performance whose artistry cannot be ignored. One might say that the essence of Dr. Suzuki as performer has been captured in its true form. The wonderful phrasing that communicates to its listeners, the breathing, and the intonation-

-and representative of all that, clear tone so elegant, powerful, and vivid. That Tone. It is no exaggeration to state that Tone was the very heart of Dr. Suzuki's musical philosophy. His obsession and research of tone date back to the day he first heard Mischa Elman's recording of "Ave Maria." Along with the phrase, "Deceive not thyself," that he found in Tolstoy's diary, these formed the pillars of Sensei's being for the rest of his life.

On his seventy-seventh birthday, we unworthy disciples celebrated by serenading him. At the end, Sensei himself performed the Nagoya Lullaby. Mr. Toshiya Eto, listening intently, sighed as he observed, "After all is said and done, Sensei's tone is still the best." I could not but agree.

Tone is what echoes without end throughout the outer space of the universe. Those of us who received the benefit of his direct teaching have all lived in relentless pursuit of this tone. We must surely continue in search of tone, and transmit it to future generations.

Sensei! Thank you so very much. And please live on in our tone, inferior though it may be, as a priceless mirror. Tone--"Without form, it lives." ♦

From *Talent Education*, No. 124
(English translation by Lili Selden)

IN GRATITUDE

Reflecting Back on the Funeral

Hiroko Yamada

Trustee, Board of Directors

March 17th, 1998. The moment I stepped into the Prefectural Culture Hall in Matsumoto, the scene before my eyes startled and moved me immensely. There, in front of me, was the festive altar built out of everyone's desire to send off my uncle, Shinichi Suzuki, to heaven. It was, most appropriately, a spectacular violin made of 10,000 carnations, with his smiling face adorning the wall behind it.



Author addressing the mourners in her role as Suzuki family representative

Under the loving gaze of the many people who gathered from all over the world, and enveloped by the music of his beloved Bach and Mozart, Uncle started his journey for the eternal realm. His life, during which he loved all people and wished always for the happiness of children and for world peace, can be summed up in the single character, Ai, or Love. In turn, Uncle received an abundance of love from everyone. This is a precious gift, worth more than anything else. What a fortunate man he was!

I will never forget what happened when we moved from the Culture Hall to our car. With "Twinkle, Twinkle, Little Star" playing behind us, I was walking beside Uncle under the "Suzuki Tone" arch created for the occasion. Suddenly, I noticed that I could still hear the music from close by even though I was now outside. I turned slightly, and there behind me were all the children and instructors, continuing to play as they walked with us! I recognized once again the fantastic powers of music, and how such a splendid sight as this could never be surpassed. Gazing through misty eyes at the hills of the Japanese Alps glowing in the sunset, I murmured, "This is just perfect, Uncle, don't you think?"

We were humbled and grateful to receive words of sympathy and flowers from the Empress, the Crown Prince, Crown Princess Misako, Princess Nori-miya, Prince Takamado-no-miya, and Princess

Hisako. The imperial family had graciously allowed Uncle to interact with them as his own, natural self--unpretentious and warm-hearted.

I was greatly heartened when the Empress made time for us in her busy schedule to join us at the Grand National Concert on March 27th. On that occasion, she stopped in front of the photographs decorating the entrance to the Budokan Arena, and asking when each of the pictures was taken, looked over them one by one. As she left, she kindly told me, "I truly miss Dr. Suzuki's voice. It's wonderful that you've been able to continue on in his stead." When she left with encouragement to everyone to work together into the future, I was deeply touched by her tenderly regal demeanor.



The memorial concert before the deceased, held on March 17th at the Prefectural Matsumoto Culture Hall

The Suzuki Method, having spread throughout the world today, represents the wonderful philosophy and pedagogy that Shinichi Suzuki has entrusted to us. Let us respond to his sincere desires and disseminate this movement even farther, for the happiness of the children of the world.

"Where love is deep, much can be accomplished." Of Uncle's sayings, these are the words that most vividly come to mind. I also hear him asking, "Hiroko, are you keeping up with your studies?"

From here on, I hope to be of strength to Aunt Waltraud, and to work with everyone to carry on the Suzuki Method so that its heart may be passed on to the next generation.

In closing, I would like to express my appreciation to the people who helped Shinichi Suzuki in his lifetime, and also to everyone involved in sending him off in such incomparably wonderful form. Thank you. ♦

From *Talent Education*, No. 124
(English translation by Lili Selden)

KENKÔ AOKI, founder of the Suzuki Piano Research Group, died at the age of 97



Kenkô Aoki (1901 - 1998)

Kenkô Aoki, a member of the board of Director of the Talent Education Research Institute, died on August 31 at the age of 97 due to complications from pneumonia. He was the founder of the record magazine DISC and was also a major contributor to the Japanese record industry before and after the war.

In 1966, following his retirement from DISC, he became an important figure of the Talent Education movement under Dr. Shinichi Suzuki. He founded the magazine, *Talent Education*, formed the Suzuki Piano Research Group and helped to develop the Suzuki Method Piano School. He worked at his desk alongside Dr. Suzuki's in the office at the TERI. It almost seems as if he followed Dr. Suzuki, who died earlier this year, to the next world. We are deeply saddened by his passing.

* * *

MEMORIAL ADDRESS

Masaaki Honda
Acting President, TERI

There is a famous proverb, "The living will one day die, and those who meet will one day part". But after all, the passing of a close person only brings us sorrow.

From the earliest days of the Talent Education movement, Mr. Kenkô Aoki was the right hand man to Dr. Shinichi Suzuki and played an active part in the development of the association. It is not an overstatement to say that a large part of the success of today's association is due to Mr. Aoki's efforts. He especially dedicated an enormous amount of his time and energy toward establishing the Piano Research Group. His teaching of "ability in not inborn; it can be developed through a fine environment", not only helped the growth of the association but left an impressive mark in the field of education in our country.

Mr. Aoki was a very righteous person, and never agreed in bending the truth to cover dishonesty. Thus, on many occasions, he was the one who rescued the association during moments of crises. Last year we lost Mr. Ibuka, this year Dr. Suzuki, and now with Mr. Aoki's passing I feel numb with emptiness. Please watch over us to ensure that the association, as well as the educational system

throughout Japan, will continue to develop properly in the future.

We are very sad to have to bid farewell to Mr. Aoki. Our only consolation is that he achieved such wonderful accomplishments during his full life, died painlessly, and is now in eternal sleep. Please rest in peace. ♦

From *Talent Education*, No. 125

(English translation by Chizu Kataoka)

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 under-developed countries.

When applying please include your educational background and teaching experience.

Message from the Chairman of the Board

Toshio Takahashi



Ever since Dr. Shinichi Suzuki passed away, the Suzuki world must have a perplexed feeling of loneliness similar to a solar system that has lost its sun. However, because Dr. Suzuki shined warm rays continuously for a long period of time, the big planet orbiting around the sun was warmed sufficiently and

continues to orbit as if the sun were still at its center. This big planet is the SAA, the ESA, the ANCSTEA and the TERI. I feel that the ISA has the duty and responsibility to create something that will take the place of this living sun before the warmth of it is lost. All human beings must eventually die. However, similar to the way in which the teachings of Christ and Buddha were faithfully written out by their students and handed down to future generations as great religions, the important enterprise we must fulfill is to hand down Dr. Suzuki's teaching as scientific literature. Similar to the philosophies of Pascal and Plato, Dr. Suzuki's literary works are mankind's great legacy, which the ISA is planning to organize scientifically as philosophical literature as soon as possible in cooperation with the Talent Education Research Institute. In doing so, it will be possible for each planet to continue orbiting correctly. It is easily possible for people to misunderstand that the Method books are all there is of the Suzuki Method, so I would like to edit the important sections of "The Shinichi Suzuki Collection" and publish the English versions of literature other than the Method books such as "The Philosophy of Bowing", "The Method of Musical Expression" and "My Bowing" as soon as possible. If this enterprise can be accomplished in the

ISA CHAIRMAN RESIGNS

Dear Mr. Toshio Takahashi:

It is with regret that the Board of Directors accepts your resignation as of October 31, 1998. We greatly appreciate the years of service you have given to further the Suzuki movement.

As a life member, we look forward to your continued support in maintaining the high standards as set by Dr. Shinichi Suzuki.

As interim chairman will be appointed to serve until the March meeting.

Sincerely,

Sign

Evelyn Hermann
Secretary/Treasurer for ISA Board of Directors

near future, the Suzuki Method will be able to progress with more certainty into the world as the true educational method of the 21st century. Dr. Suzuki had apparently been thinking that the Suzuki Method would only exist during his generation, but since we understand the great value of it at a much higher level than Dr. Suzuki imagined, we must obtain the cooperation of as many global-minded people as possible and aim to create a high standard for a new Suzuki Method that will be accepted in the next century.

It is being said that the world is in an era of destruction and revival. There are many unfortunate events happening around the world that no one ever dreamed would happen, and these events are truly showing aspects of the end of a century. The morality and logic of the past are becoming rejected in many spheres. However, if we continue our efforts, the Suzuki Method will outlive this era and remain as a shining light in philosophy for eternity. ♦

(English translation by Noriko Kataoka)

THE OTHER DR. SUZUKI

Shigeki Tanaka

President, Shirayuri Kindergarten

Dr. Shinichi Suzuki has been recognized for his great contribution to music. But surprisingly, his basic principles of education, which are the foundation of his philosophy, have been overlooked.

Today much progress has been made in the research of the human brain and scientists have finally realized the importance of the environment. But when Dr. Suzuki started to advocate Talent Education many years ago with 'Man is the Son of His Environment', the public's reaction was extremely cool. In the field of education, experts couldn't believe that a music teacher had brought up such nonsense.

At that time people assumed that ability was inborn. One's amount of knowledge could be expanded through hard work, but there was a limit. An individual's IQ didn't change noticeably during a lifetime. So even each person's choice of occupation was limited according to his or her IQ level.

Furthermore, it was said that the development of children's ability depended on "readiness". Children should never be forced to learn because by a certain age, they will have learned naturally. If anything, starting too early will hinder their development.

It was at this time of history that Dr. Suzuki first presented his ideas in a public lecture. Following a demonstration by the children, he said: 'ability is not inborn; it is developed through the environment. It is never too early to start. I have proven these theories successfully through music education.'

The children today performed for you the Bach a minor Concerto, a piece which is studied in college. These children are by no means geniuses. According to the method of Talent Education, every child can develop the ability to play a piece of this level effortlessly. I discovered this method by researching the process by which children memorize and speak their mother tongue, so I also call it the Mother Tongue Method.'

After the performance, some people said, "it's not possible that these tiny children can understand and play works by Bach... it must be a hoax."

But it turns out that the children's ability was not at a low level---Pablo Casals, the world renown cellist, was moved to tears by their performance. And their level of playing was said to have surprised college students at conservatories in America.

Meanwhile, many of the world's leaders in other fields were moved by Dr. Suzuki's ideas. Mr. Masaru Ibuka, chairman of Sony Enterprises, was among those

who greatly contributed to spread the popularity of the Suzuki Method. He believed that in order to save the future of Japan, children must be given the proper education from an early age. Immediately he took an active part by building a center for child development.



Mrs. Waltraud Suzuki laying flowers at Dr. Suzuki's grave

Mr. Yakunori Hiratsuka, the head of the National Education Research Center, was one of the people responsible for the nation's research in education. Wanting to incorporate the ideas of Dr. Suzuki into the national education system, he set up a scientific study of Talent Education and established a research group of professionals.

Overseas, Dr. Suzuki is viewed not simply as a musician, but also as an educator and psychologist. More universities throughout America have established special departments on their campuses devoted to the research of his ideas. Bernard Reach once mentioned that when speaking to Dr. Suzuki, he gets a strong religious feeling. Thus, there are many people who believe Dr. Suzuki is a philosopher and religious leader as well. Some think that his motto, "Every child grows, it depends on how you raise them" saved the children of the world. This is the reason why he was nominated for the Nobel Peace Prize on many occasions.

Dr. Suzuki spoke in the following manner during his lecture in America, as the audience sat in amazement: bewildered at how children, especially Asians, could perform so beautifully.

"Our main purpose is not to raise professional musicians. We want to raise model citizens, fine human beings. If children listen to music of the highest quality from a young age and can perform on their own, they will have developed sensitivity and patience. They will grow to be people with beautiful hearts." He continued

"Not necessarily only in the field of art, but the goal for any type of education should be first to develop the human being, and second the skill. Even the education in the Japanese schools today, the most necessary is

continues on page 30

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.

Welcome to all "Suzuki Families"

The 13th Suzuki Method World Convention will be held in the Spring of 1999. It will be a splendid opportunity for Suzuki Children to have an international experience. It will be also a pleasant time and significant opportunity for teachers to meet and study with other teachers from various countries. The students returning to Matsumoto will come hoping to meet their old friends and to see how they have grown. There are no boundaries in music. It is a great way to unite with others internationally. I am sure you will have a wonderful experience playing and studying together. I hope that many "Suzuki Families" will participate in the Conference.

Waltraud Suzuki, Vice-President, TERI

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 from Tokyo to Matsumoto
Welcome party at Matsumoto Castle
- 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 • Gala Concert
- Faculty & Teacher Recital • Folk Concert
- Ensemble & Orchestra 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

FACULTY

Specialy Appointed Faculty

Violin Koji Toyoda (Japan)
Kenji Kobayashi (Japan)
David Cerone (U.S.A.)
Brian Lewis (U.S.A.)
Cello Mineo Hayashi (Japan)
Piano Seizo Azuma (Japan)
Flute Robert Aitken (Canada)
Keynote lecture Glenn Dorman (U.S.A.)

Pedagogy Faculty

violin William Starr (U.S.A.)
Bela Detreköy (Denmark)
Louise Behrend (U.S.A.)
Cello Tanya Carey (U.S.A.)
Flute Toshio Takahashi (Japan)
Piano Michi North (U.S.A.)
Viola William Preucil (U.S.A.)
Bass Daniel Swaim (U.S.A.)

Faculty Invited from Foreign Countries

VIOLIN
Louise Behrend (U.S.A.)
Barbara Barber (U.S.A.)
Mark Bjork (U.S.A.)
Jacquelyn Corina (U.S.A.)
Pat D'Ecole (U.S.A.)
Michele Higa George (U.S.A.)
Yuko Honda (U.S.A.)
Mihoko Hirata (U.S.A.)
Anastasia Jempelis (U.S.A.)
Eiko Kataoka (U.S.A.)
Joseph Kaminsky (U.S.A.)
Paul Landefeld (U.S.A.)
Alice Joy Lewis (U.S.A.)
Allen Lieb (U.S.A.)
Cathy Lee (U.S.A.)
Doris Preucil (U.S.A.)
William Starr (U.S.A.)
Craig Timmerman (U.S.A.)
James Maurer (U.S.A.)
Christophe Bossuat (France)
Bela Detreköy (Denmark)
Tove Detreköy (Denmark)

Sven Sjogren (Sweden)
Felicity Lipman (U.K.)
Jeanne Janssens (Belgium)
Harold Brissenden (Australia)
Yasuki Nakamura (Australia)
Lan-ku Chen (Taiwan)
Kyung Ik Hwang (Korea)
VIOLA
William Preucil (U.S.A.)
Elizabeth Stuen-Walker (U.S.A.)
Eva Nilson (Sweden)
CELLO
Richard Aron (U.S.A.)
Tanya Carey (U.S.A.)
Masayoshi Kataoka (U.S.A.)
Barbara Wampner (U.S.A.)
Haukur Hannesson (Sweden)
Anders Gron (Denmark)
Antonio Mosca (Italy)
Takao Mizushima (Australia)
BASS
Daniel Swaim (U.S.A.)
PIANO
Shella Keats (U.S.A.)

Michi North (U.S.A.)
Mary Craig Powell (U.S.A.)
Constance Starr (U.S.A.)
Anne Turner (U.K.)
Loia Tavor (Switzerland)
Nada Brissenden (Australia)
Nehama Patkin (Australia)
FLUTE
Pandora Bryce (Canada)
David Gerry (Canada)
Becki Paluzzi (U.S.A.)
Sarah Murray (U.K.)
HARP
Mary Kay Waddington (U.S.A.)
RECORDER
Katherine White (U.S.A.)
VOICE
Paivi Kukkamaki (Finland)
GUITAR
Frank Longay (U.S.A.)
EARLY EDUCATION
Dorothy Jones (Canada)
Susan Grilli (U.S.A.)

APPLICATION INFORMATION

Application are available from your teacher and/ or the Talent Education Research Institute
3-10-3 Fukashi, Matsumoto, Nagano 390, Japan Phone: +81-263-32-7171 Fax: +81-263-32-7451
Home page: <http://user.cnet.ne.jp/isa/nc/>

AROUND THE WORLD

Suzuki Method Grand National Concert

"With Appreciation"

44th Grand National Concert and
46th Graduation Ceremony in Japan

Kazuhiko Osaka

Chair of the Grand Concert Executive Committee

Three times this winter in the Kantô area, and in other districts as well, there were record-breaking snowfalls. This is the first time in my memory that I can recall this happening. On the day of the Grand Concert, it began pouring rain in the morning. I was worried that this would decrease the number of participants, but there were more than the year before. Two months have passed since then, and I am wondering how all the members of TERI are doing.

Three months had gone by since the Steering Committee had begun its activities when the unimaginable happened on January 26th. Dr. Suzuki, the president of our organization, passed away. In the midst of our grief and panic, we asked ourselves how to fulfill the mission of Dr. Suzuki, now in Heaven, as we began our preparations.

Each member of Talent Education must have had her or his own thoughts and feelings about Dr. Suzuki. Among both teachers and members, views ranged from, "We should turn the concert into his funeral ceremony," to "The concert should be no different than usual." Believing that Dr. Suzuki in Heaven would want to see the children playing joyfully, we decided despite our desolation that the concert should go on as usual. Through everyone's cooperation, we are thankful that we had a wonderful concert, which I report on here.

The Guests

From the Imperial Household, following upon last year's attendance by the Crown Prince and Crown Princess, Her Imperial Highness Michiko graced us with her presence again this year, even though she had just come two years before. We were touched at Her Highness's dismay at Dr. Suzuki's passing. Concerned that Mrs. Suzuki's strength was failing, Empress Michiko offered her solace.

Feeling the pain of the students and members, Her Highness attended our concert despite having a prior engagement. When she departed, she looked one by one at the pictures of Dr. Suzuki hanging in the entrance of the hall. Leaving us with the words, "I do hope that all the practitioners of the Suzuki Method will carry on," she exited. I would like to join

everyone in expressing thanks to the Empress for the depth of her feeling.

Prince Takamado and his household also attended. His daughters, the three Princesses, all performed on both cello and violin, with the Empress and the Takamado family smiling down at them.

We invited Mr. Machimura, the Minister of Education, but he was unable to be present. In his place the Assistant Director of Cultural Affairs attended. By inviting officials from the various government agencies, we would like to elicit their interest and deepen their understanding of the Suzuki Method.

This year again, a number of Suzuki Method alumni came to listen to the concert. However, of the thirty-eight, only four people, including Prof. Mineo Nakajima--Talent Education Board Member and President of Tokyo Foreign Language University--played along with the students. In addition to the Vivaldi Concerto that we have the alumni play each year, we had added the Bach Double and Humoresque this time. Perhaps some of them were overwhelmed by the addition of two pieces to perform. Next year the concert falls on a Saturday, so we expect more alumni to participate.

A Splendid Concert

With heavy rains starting in the morning, and winds around noon strong enough to knock over our signboards, we were fortunate not to have any injuries. But the weather did make us stop to think about strategies for dealing with emergencies. For this year, the eligibility requirements were loosened to include students learning "Perpetual Motion" and "Allegro." We also allowed "Twinkle, Twinkle, Little Star" to be played from the audience. Thus, even tiny children brought their violins to the Arena to perform. Despite the terrible weather, there were more students than last year and I could feel everyone's enthusiasm.

In addition to the pieces familiar from past years, this year's program included repertoire from outside the Method Books, "Upsidedown Canon" and "Taking a Walk" from the animation film *Totoro*.

Both of the selections were very enjoyable for the children, especially "Taking A Walk." They apparently liked it so much that, even if they were in no mood to practice other pieces, they happily practiced this one. Because we decided instead that a recording of Dr. Suzuki's compositions would be played as the children left the hall at the end, "Taking A Walk" was canceled. But we will certainly play it another time.

The wonderful concert, which began with "Haru no Umi," overflowed with youthful enthusiasm. It was a nicely unified performance all the way to the

AROUND THE WORLD

finale, "Twinkle, Twinkle Little Star." This included the cellos, flutes, and pianos playing in unison.

For the ensemble performance, the flutists were featured in the "Minuette" and "Polonaise" from the Telemann Suite. The flute part is rather demanding but the simpler string parts allowed the string section to play with a fluid musicality. The advanced ensemble group played the Tchaikovsky String Serenade for the second year. This time, the phrasing in their lively rendition was even more in sync than the year before.

The invited guests, including the Empress and participants from abroad were all touched; quite a few people offered words of praise. I was also happy to hear from many students that logistics went very smoothly, allowing them to perform to their satisfaction.

In all this, an unfortunate occurrence was that the Rameau Gavotte ended midway. The students must have collectively felt that the end had arrived. But because it just seemed to come to a natural halt, people who don't know the piece probably didn't even notice. Also, during the Bach Double, one part made an early entrance. This was due to errors on the part of the instructors, and we regret the confusion it caused for students. Seasoned older students were probably fine, but we owe especial apologies to the first and second violinists in the Bach Double.

Out into the World

The Suzuki Method flourishes across the sea, with approximately 300,000 people learning in over thirty countries. This year, Ms. Terri Henningson from Atlanta, U.S.A., joined us with twenty-nine students and their parents for a total of forty-nine people. One of the girls was asked to present flowers to Mrs. Suzuki during the finale (Hiroko Yamada accepted the flowers on her aunt's behalf, since Mrs. Suzuki stayed seated). Also, there were students and teachers from abroad who had remained in Japan since Dr. Suzuki's funeral on March 17th. Next year, due to the International Suzuki Teachers Conference, many students and teachers from abroad are expected to participate. I think that we will be able to demonstrate even more effectively than this year how much the Suzuki Method has spread through the world.

This year again, we received instruments for donation--six at the Arena and four at the International Suzuki Association office. We acknowledge the generosity of members who helped us obtain these ten instruments.

This activity has gone on for three years, and thanks to the efforts of Mr. Toshio Takahashi of the International Suzuki Association and Mr. Yoshihiko Terada of the Commemoration Committee, our record

has been improving gradually. Let me report on our accomplishments and outline our plans for the future:

In November 1996, we contributed ten instruments to an Argentinian university through the Japanese Embassy.



A grand ensemble filling the entire floor

In March 1997, we donated ten instruments to the Mexican President and First Lady through our Embassy.

In April 1998, we are scheduled to donate several instruments, delivered by visiting instructors, to the Suzuki Association in Ecuador.

In May 1998, we plan to donate ten instruments, delivered by instructors and students visiting Bangkok, to a Thai university.

In June 1998, depending on conditions of acceptance, we hope to contribute instruments to Brazil, or, once again to Argentina.

On a personal note, an alumnus of my studio who is in Nicaragua as a member of the Overseas Youth Corp recently wrote to say, "I am masquerading as a violinist here. There is a youth orchestra, but they don't have enough instruments to go around."

Due to the current economic situation, we are not certain how soon we can respond, but please let us know any time you hear of such circumstances. We are always happy to accept instruments for donation. Please contact us at the International Suzuki Association if you have any on hand.

With Appreciation

The sub-theme of this year's Grand Concert was "With Appreciation." This appreciation is manifold. First, it represents the gratitude of the children playing to thank Dr. Suzuki for all he has given us. Then there is our gratitude to the large number of people who helped us organize the concert. Finally, from all of us to Dr. Suzuki, appreciation for leading us into the wonderful world of the Suzuki Method. I

AROUND THE WORLD

think that this focus had much to do with the children's brilliant performance this year.

Thanks are due to all who helped. We received advice from the Steering Committee not only on the day of the concert, but throughout the preparatory stages. We are also indebted to the instructors for their cooperation in planning meetings and regional rehearsals; to the secretary of the Kantô District Chapter Leaders Group for her conscientiousness about the safety of students and treatment of guests; and to the approximately 120 committee members who worked on the day of the concert.

We collected 18,484 yen in the Great Hanshin Earthquake collection boxes we had at each registration table. We thank you to all who contributed. The amount was sent to earthquake victims via the Japanese Red Cross. Also, a portion of the ticket sales for the reserved seats was donated to various Community Centers through the auspices of the Tokyo Goodwill Bank.

Due to the circumstances, we did not solicit key chain designs this year, but we received twice as many ideas as usual for the concert theme. From among those, we selected Kodaira city resident Sueko Suzuki's "Resonant heart, radiant heart--forever." As thanks, we sent Ms. Suzuki a CD specially recommended by the Committee. Normally, we would have announced this in the Winter issue of Talent Education, and we apologize for the delay.

In closing, I express my repeated thanks to everyone who helped make this concert a success. As for the many points that could be improved, I would be grateful for advice and comments that might make next year's concert even better. Please contact me with your impressions regarding the selections on the program, the program pamphlet, the progression of events on the day of the concert, or any other matters. Address all correspondence to the Grand National Concert Steering Committee, care of the Tokyo Office.

Next year's Grand Concert is the forty-fifth one, and will be held on Saturday, March 27th. The concert will serve as the opening ceremony for the International Suzuki Teachers Conference, taking place in Japan for the first time in ten years. We therefore anticipate even greater numbers of foreign visitors, instructors, and students. So that our pupils, studying Suzuki Method in the land of its origin, may provide a superb performance for the world, let us encourage them to invite each other to participate in greater numbers than ever before, and to practice hard for the day.

I look forward to seeing everyone at the concert next year. ♦

From Talent Education, No. 124
(English translation by Christopher Ahn)

Celebrating Dr. Suzuki's 100th Year Anniversary in Paris

the 10th of May 1998

Christophe Bossuat

At the initiative of the French Suzuki Federation, about 1200 children and over 100 teachers from 18 countries all over the world, came to celebrate in the Palais des Congrès de Paris Dr. Shinichi Suzuki's work and dedication to children education through music. In the same time we were celebrating also the 20th Anniversary of the French Federation. The concert attended by a cheerful crowd of 3300 persons was a very big success and also a magical moment for the players and the listeners.

The former Suzuki students orchestra conducted by Guillaume Connesson started the concert with a very convincing performance of the 1st movement from the Tchaikovsky Serenade. Then for the first time a group of over 100 guitarists played together coming from England, Finland, Italy, Norway and France. Their program was very nice to listen to, people enjoyed especially the slow movement of the D Major Concerto by Vivaldi accompanied by the orchestra.

Came after 57 pianists all from France in a very special repertoire on 4 grand pianos. New pieces by Lgvignac, Dvorak, Mendelssohn and others written for 4, 6 and 8 hands were played by 4 players up to 16 players together. It was a very good challenge for our pianists, a lot of time spent on how to play together and a very good collaboration work among the French piano teachers.

It was after cello time, with a group of 138 from all over Europe and Canada. We heard first Villa Lobos's 5th Bachianas Brasileiras 1st and 2nd movements, played by the most advanced students. The soloist was soprano Sophie Dechaume. The double concerto for two cellos by Vivaldi was performed with over 50 students with the orchestra. Then came the most enjoyable pieces of the Suzuki repertoire each one led by a different teacher until the appropriate French Folk Song finishing the concert.

The second part of the concert started with the reading of a message from Yehudi Menuhin to support this concert by Mr. Marcel Landowski, he read the words finishing with his own saying "after watching this concert there is no need to prove more to the ministry of education to do something for children musical education". Marcel Landowski is one of the most prominent living French composer today, he was

AROUND THE WORLD

director of music in France under the government of Charles de Gaulle, he is now Chancelier de L'Institut de France and coordinator of the 5 French academies, he was a very good support for this concert. This was for sure a very good introduction for our 675 violinists who came from all over Europe but also Japan, United States and Canada. The violin program started with the very attractive piece, Czardas by Monti played by over 120 students and led by our very experienced Danish colleague Bela Detrcokoy. All pieces came out well, but one the highlight of the violin program from the listeners point of view was the Bach Double led by our Canadian colleagues, Dragan Djerkić and Eric Madsen, it was played with such a convincing energy and sincerity that the crowd gave stunning applause for the piece. Dr. Suzuki would have enjoyed certainly the energy of this group of 400 children playing one of his favorite piece.



Nearly a thousand children gathered in Paris to celebrate Dr. Suzuki's 100th birthday

Following the violin program came the creation of a piece composed especially for this event by Guillaume Connesson, he was the conductor of the orchestra during the whole concert, he conducted his piece himself with a tremendous energy power. Mr. Connesson is one of the most brilliant young French composer of his generation, and a nominee for the French "Victoires de la Musique" in 1994.

This piece was written for two orchestras playing like in a dialogue in a dancing first movement. The second movement was written with a beautiful choir part with a text drawn from a poem by Paul Edward. In the choir sang all the pianists, some parents, teachers, and some cellists and guitarists.

The preparation and rehearsal of the piece was extremely complex especially setting up an orchestra of 500 children plus a choir of 80. But each country understood the challenge, took it and did the home work. This wonderful collaboration between 19 different countries made this performance possible. The whole concert finished with a standing ovation

with people cheering, convinced they had been attending a magical moment with music.

Many people need to be thanked for the preparation and the organization of this concert. First of all we would like to express our appreciation to Mr. Toshio Takahashi and the ISA for their moral and financial support right from the start. Also Mr. Hankur Hannesson and the ESA for the same kind of help.

We would like to express our gratitude to our professional consultant Mrs. Dorothee Bonhomme, Micro Edition des Arts et des Sciences, who gave a lot in this project, its organization and its presentation. We really want to remember also the amazing work of the Institute Suzuki of Paris led by Karen Kimmitt with all the teachers and the parents and the secretary Sophia Alvarez. From hosting all our foreigner colleagues, to preparing all the dossier for each child, to preparing the tickets for the concert until moving the chairs and the music stands (250) backstage during the event. Many, many thank you to all these very helpful people and their dedication.

Very important people gave their support and some of them attended the concert. The Ambassador of Japan in France, Mr. Matsuura gave the patronage of the Japanese Embassy for the event. The presidents of honor were: Mrs. Waltraud Suzuki, Yehudi Menuhin, Marc Gentilini (Red Cross president), Mrs. Marthe Mercadier (French actress who presented the concert), Marcel Landowski (Chancelier de L'Institut de France), Mr. Jean Tiberi (Mayor of Paris). Also some well known musicians were in our honorary committee: Olivier Charlier, Patrice Fontanarosa, Gerard Poulet, Jacques Taddei and Etienne Vatelot (violin maker).

We want finally to thank all our colleagues in France, the teachers, the students and the parents for all the preparation and efforts. I salute all my foreigner colleagues for answering our call to participate, the collaboration work was immerse and made each of us grow a bit more as a person.

I have special thoughts for my colleagues Philippe François and Arden Lambert in Lyon who gave countless hours of work into this project. And all this would have been impossible without the 15 years of work and dedication given by Judy Weigert-Bossuat honorary life member of our federation. From its creation she helped to give to our structure a strong enough body to be able today to host an important event such as this one in Paris. Thank you Judy!

Dr. Suzuki and Mrs. Suzuki, this was the tribute to your wonderful love to all of us teachers, students, parents. Thank you for inspiring us, showing us beautiful directions of life. We are able to go on and we do "walk together". Vivre c'est aimer, Truly! ♦

AROUND THE WORLD

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 Vandoeuves 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

* * * * *

Reflections on Working with a Down's Syndrome Child

Jürg was six years old when I first met him. A lovely, energetic, gentle child, Jürg was not like other children. He was born with a genetic disorder known as Down's Syndrome.

When I first asked his mother if she was ready to start her son on the Suzuki piano program, she replied, "Piano? Jürg does not even know how to speak correctly, he can't count and can only concentrate for a few minutes, and you are asking if he would like to learn to play the piano?" I replied, "I hope we can improve *all* of his faculties by working with him on the piano. Ute, Jürg's mother, was a dynamic and enthusiastic person. She was willing to try and accepted the idea of spending lots of time helping Jürg every day with his piano exercises.

Children with Down's Syndrome are known for their capacity to imitate. They can learn to read and write and to perform practical tasks, but it is very rare that a Down's Syndrome child can perform even

simple arithmetical calculations. They cannot understand abstract ideas, but it is possible to improve their speech and motor skills and perhaps even the other faculties. If, as supposed, the disorder is found in the part of the brain which stores information (the sensory section) or in the part which controls actions (motor skills), it is then necessary to give these areas stronger, more frequent and longer periods of stimulation.

Handicapped children look for occasions where they can express and test themselves. They also experience great joy when they have overcome a difficulty and succeed in some area. Everyone likes to do what he is good at and avoid doing the things at which they are not good. When we do something well, people say, "Well done!", therefore we say, "I'm good at that, would you like to see me do it again?" It must be remembered that success leads to reward and reward provides motivation". Motivation encourages the child to repeat the action, and thus he learns to do things. Each step, however small, merits praise, appreciation and respect.

Our first lesson was devoted to learning to bow. The child centers himself, looks the teacher in the eye and the two bow to each other. It is an expression of mutual respect between teacher and pupil. During this important, concentrated moment, an European or American child who has never learned to bow before may feel ill at ease the first time. Jürg did not understand at all. He found it difficult to look me in the eye, partly because of his squint, but also because he was not used to focusing his attention. It was hard for him to stay standing erect and calm. We worked a long time on his bow. Today Jürg is happy to bow at the beginning and at the end of each lesson, and he does it very well.

From literature written about children with mental handicaps or genetic disorders, I have learned that working with the extremities of the body can help improve brain functions. It has also been discovered that hand-eye coordination can help improve speech and expression. The work on the first variation, when each finger learns separately to play a rhythm, improved Jürg's speech and his ability to count on his fingers. First he learned to count his own fingers but made mistakes when he tried to count mine or his mother's. Now he counts correctly.

Learning the notes gave Jürg and opportunity to call each note by its name and after many repetitions he learned to pronounce letters he could not say before. Jürg's speech therapist also remarked that he had made great improvements since he started piano lessons.

In conclusion, after one year of work, Jürg knows how to play the first variation and parts of other pieces

AROUND THE WORLD

with the right hand. The next step will be devoted to the coordination of his two hands. When we started, Jürg could only concentrate for five minutes at a time; now he can concentrate for twenty minutes. This work took a lot of effort, perseverance and patience but the results convince me that it is a worthy exercise. ♦

Challenge to Adventure!

Reflections after a tour to Japan

LaDonna Smith

a Suzuki violin and viola teacher
in Birmingham, Alabama, U.S.A.

*'... To have a zest for living, a life with challenge ...
How fortunate it is that we have challenging lives,
in which we are walking together holding hands.'*

- Dr. Shinichi Suzuki -

I have noticed that my Suzuki group's Japan Tour brought an acute sense of purpose into the studio over the past few months. Both students and parents alike began to take assignments more seriously with more attention to detail, commitment, and responsibility. That is, student practicing became more focused and regular. Challenging assignments were accomplished, and even fewer group lessons were missed. Parents began to meet regularly and communicate, contributing time and skills, and got to really know each other. Why was this? It was because of the tangible possibility of an adventure that we would all share. Like going to Antarctica, it became important that we stick together in our goals for survival. But in this case, it was for accomplishment, for success, for the journey. Adventure breeds excitement.

Motivation was high because we were all going to represent our country in the Japan National Concert. Even the students not going to Japan sensed the importance of the trip for everyone; and they, too, worked hard for the success of the whole group. As we prepared for the fund-raising concerts, a stronger group integrity evolved. Everybody's commitment made it possible for the 'Hitachi International Friendship Concert' to be one of our best ever! I was so proud to take such a dedicated group of young people to a foreign country and give of our very best! Even though every one of us could not go to Japan and be there physically, the key to our success was the commitment of all. The sense of commitment extended beyond the physical presence of the privileged participants. We all acknowledged that we were but

a part of the whole of our organization! And it is that strength that secures our future!

In the process of achieving great heights, sometimes we find ourselves in the depths of uncertainty. There are times that we feel we don't have the energy to work, or just plain don't have the faith, or enthusiasm. When this happens, it is best to look at a larger picture than just the one with your nose on it. Step back and see where you started, acknowledge that which you have already accomplished, and make sure that you and your child know what is possible, what can be expected in the future. Just by observing some of the achievements of the Japanese children, several of my students were motivated to learn pieces at a much more accelerated rate. Just by listening to the beauty of great music, several of my students have developed an ear for actually hearing themselves critically, listening for nuance, tone, vibrato, perfect pitch, expression of line. Is not music about expression and enjoyment? But learning to play the violin is work. It requires development of a very specific palette of techniques, and nobody said that it would be easy.

My mother always said, "Anything worth doing is worth doing well." I always remember that, even to this day. It has motivated me many times in my life. Every child wants to be a good human being. We innately want to accomplish and to succeed. The standard for excellence exists within us. It is already there. It is the desire. The important thing is to be exposed to excellence, to variety, to diversity, to beauty and harmony, to the plate of possibilities. Only then can one really access the potential.

We do this by listening and observing. Really being in the moment in which we live means focusing our attention on what we are doing NOW. Not what we have done, not what we will do in the future, but being attentive to the present. Practicing is not about mindless repetition. It is about how a small adjustment can make a huge difference, how a musical line may be expressed quietly or with firm conviction, how skill in bowing creates power or gentleness, how vibrato creates flavor and color. And how something as defined as an angle or position can create that vibrato. It is a little akin to being a scientist. It is akin to being an artist as well, like noticing a small flower and really enjoying it - its color, its size, shape, and smell, its position in the woods - being with it, like prayer or meditation, just being with the spirit of it. That is the practice.

It is not about right and wrong, correct ways and incorrect ways; but rather more about process, the life skills of observing, listening, and responding. We learn to communicate through the common language (music) using the tools (our mind) and the instrument

AROUND THE WORLD

(the violin). It is a lucky life that has the opportunity to learn to master an instrument like the violin. It has a special history, a repertoire, a culture. The violin sings. It has a soul. Learning to play the violin is a privilege, not a right or a requirement. Be aware of this. It changes everything. To develop a strong mind and a thankful heart is to develop a fine human being.



Birmingham Suzuki Violinists, just after the Grand Concert

In the process, a parent's skill of observation and response may at times reveal signs that there is a lack of attention or focus on the child's part. This, too, will pass. Parents who always push their own agenda will ultimately push the child's need for independence and sense of control to a point of rebellion. Before this point, back off! Relax. Take a breath and let the child know it's OK. The gift of music is an emotional expression. Sometimes our emotions ask us to be quiet and listen, not to do! At that time substitute a listening period. We do not listen enough! In doing so, you give the child the opportunity for inner listening as well as listening to a specific musical selection. The child's inner voice will have time to reflect and finally say for itself, "Now it's time to practice my violin." Practice also teaches patience, and patience is the key to great discipline.

Motivation comes to us when our heart is happy. Practicing should be framed as a time when you can build your skills. Enjoy that which you have accomplished, and build by giving some attention each day to the next assignment. Brick by brick a house is built. It is true with building skills for life, and true for learning to play a musical instrument. Part of the discipline is letting the child know that there is a time for everything: a time to sow and a time to reap, a time for every purpose under heaven. Developing the whole child is about developing a positive philosophy of life. Right attitude is key. A strong intellectual and spiritual base in our lives makes the heart happy. Under these conditions, the

mind is ready to soak in like a sponge everything in its path. And this is the ultimate state of awareness for which we live. So it's really the moment that we live in, and in that we must seize our opportunities for happiness. Whether we are working, playing, or practicing a form such as the violin: in whatever we do, we should take it up with our whole mind and heart. In this way, we become who we really are. The adventure is being in the moment. Now is the time to look, see, taste, smell, feel, be.

Through this approach, we watch our children flower. It is the parent's and teacher's responsibility to water and feed the garden of our children as they grow. But each child will grow when he is ready. Give the child your best example of full attention. Understand what is being asked for. Absorb the technical pre-preparations, and assist by re-inforcing the teacher's exact requests. Learn to be satisfied when a step is achieved.

Let children know you are really proud of them. But most of all, surround them with your love and acceptance.

Further, you must recognize the importance of a strong Suzuki group relationship! The collective success of the group enhances individual accomplishment. Individual commitment strengthens the group. Friendships become stronger during the Japan tour, both among the students and parents. Strong character is built through good relationships. Social connections are important to success. Learning to work together, adding diversity to the mixture, brings the richness and depth that makes for greatness. Let us celebrate what we have, and each contribute our skills and talents to continue the upward path of our children, our community, and our organization through positive interaction. Every child and every parent is important to the present and future of the Suzuki Method. You are a link in the upward spiral of a continual rendezvous of successful education, musical expression, and personal growth. I beseech every parent, new and old, to be fully involved in your Suzuki program. Half-hearted commitment weakens. When it comes to group endeavors, our children's success depends on consistency, perseverance, and commitment. JUST BE THERE! The benefits are enormous. We have already seen what we can do. Do now that will determine our future success. This is our moment. The future is infinite! ♦

From *Ability Development*, Vol. 10, No. 2 Autumn 1998

AROUND THE WORLD

News from Singapore

Suzuki Strings of Youth A Debut of Young Violin Aspirants

A strings ensemble, named "Suzuki Strings of Youth" was formed in July 1997 under Singapore's Suzuki Music Centre (SMC). This ensemble comprises SMC students aged 7 to 18. The basic entry requirement of these students would be the ability to at least play selected songs from Suzuki Violin Volume 4. Enrollment into the ensemble was confirmed through auditions. Those who are in the higher level are grouped into the senior section and those at the minimum level (level 4) are grouped into the junior level. Each group is trained separately. Practices are scheduled every Saturday evenings for one and half hours. Occasionally, they played together for a fuller strings sound.



The Suzuki Strings of Youth's first in-house performance with 13 violinists, 2 violists and 2 cellists

The Suzuki Strings of Youth was formed with the following main objectives:

a) To Provide students with the opportunity to perform both collectively in a group with other instruments, and in in-house and public concerts. b) To cultivate the sharing of ideas among students.

The ensemble gave its first in-house performance approximately six months after its formation, showcasing its maiden performance on December 20, 1997 at the Suzuki Graduation Concert. The violinists (mainly from the senior section) played with the other two instruments of the strings family - the viola and cello. Together, they performed Pachelbel's Cannon for Strings, arranged by H. Ades. The other piece was Vivaldi's Concerto Grosso, Op. 3, No. 10 in B minor. These two pieces were performed before an audience of 450, mostly Suzuki parents of Suzuki Music Centre.

Although the ensemble is made up of 20 members only, it hopes to expand to a full chamber orchestra.

its mission now - to gain more exposure in performing in public, to play as many strings pieces as possible and to continually upgrade its standards.

* * * * *

The Suzuki Method Inculcates Interest and Love for Music in Young Children

Diana Yeo

Suzuki parent of SMC

When my daughter Sydney was three years old, she could read short news articles. She was always asking lots of questions and after a while, it became a little tedious to find answers to all her questions.

Around March 1995, we were in Ho Chi Minh City in Vietnam. She had just bought a plastic toy violin. At the entrance lobby to the hotel, she took off a shoe. Then she started to play her violin. American tourists were so charmed by her that they put some coins into her shoe! Upon our return to Singapore, we enrolled her for violin classes in the SMC.

She began with group classes and a paper violin. Her teacher, Mrs. Lauw, was friendly. Within weeks, she got her first Suzuki violin and she practiced diligently the basic theme for "Twinkle".

Meanwhile, she attended concerts and especially enjoyed the Vanessa Mae Red Hot World Tour! I remembered right after this concert, she would often take up her violin to play even though I was not practicing with her.

After her teacher transferred her to an individual class, which is for half an hour per week, her progress was much faster. Group classes on every last Sunday of the month was something she looked forward to. The idea of performing in front of friends often helped her to be more serious in her practices. Workshops were an opportunity for her to watch how everyone, including herself, had progressed. I believe the motivation that comes from performing and watching good performances helps her greatly in maintaining her love for this instrument.

Though at times, it was difficult to stick to a regular practice schedule, her teacher often reminded us of its importance, providing us with practice charts and weekly objectives. Sydney practiced between one to two hours a day, sometimes on her own, mostly with my supervision.

One day, while I was preparing lunch, she invited her friend home to listen to her play "Bourree" by Handel. I was really surprised since I had not heard her practice it before. She played it well and then

AROUND THE WORLD

admitted that she had been listening to the song on the CD, singing the notes from the textbook and practicing parts of the song. This was what her teacher had been emphasizing – sight-reading, listening and daily practice! This discipline had led her to a taste of success. ♦

From Argentina

Clave de Sol, A Suzuki Primary School in Tucumán

Caroline Fraser

In May, 1998, I had the good fortune of traveling to Tucumán, in the north of Argentina, to give a course on the Suzuki philosophy. I had been invited by Mrs. Ana María Wilde de García, whom I had met on several occasions during Suzuki pedagogy courses in Córdoba, Argentina, and Santiago, Chile. Ana María is the director of a primary school named "Colegio Clave de Sol" (Treble Clef School).

Dr. Suzuki's dream is being realized---

At Colegio Clave de Sol, Dr. Suzuki's dream is being realized! The Suzuki philosophy is being implemented throughout the school in all subject areas. There are 100 students attending classes from kindergarten through the 5th grade. All of the teachers, and many of the parents, having already experienced the Suzuki philosophy through Ana María's example and leadership, participated in the Suzuki pedagogy course. I was very impressed by the integration of parents, classroom teachers, administrators, and instrumental music teachers. This gave the Suzuki philosophy course quite a distinctive quality. The children in the school are being educated in the Suzuki style; they are alert and full of spirit and confidence. Music is a natural part of their daily life. They are surrounded by adults who understand and live the Suzuki philosophy.

The philosophy of the school focuses on the development of the whole child through music. The school, which began in 1992 with a preschool, and in 1993 added 1st grade, presently has 100 students. Sixty study musical instruments (piano, violin and flute) with the Suzuki approach. In 1999, cello and guitar will be added.

The children of Clave de Sol share many experiences at school with their parents in addition to their study of instrumental music. These include such subjects as Spanish language, mathematics,

science, technology, English, theater, folklore dance, recorder, and chorus.

How was the Suzuki Method incorporated in the school?

In 1991, Ana María heard for the first time a group of Suzuki children from Córdoba, Argentina. She was immediately impressed by their professional performance, discipline and presence. Ana María then made contact with Fernando Piñero (violin teacher and ex-Suzuki student) from the Suzuki organization in Córdoba. He traveled every month to Tucumán to work with teachers, students, and parents of Clave de Sol.

In 1994, Clave de Sol incorporated the Suzuki Method systematically in all areas of education and, since 1996, the Secretary of Education has recognized this as a pilot program. Since 1995, teachers from the school have attended the Suzuki pedagogy courses offered in Santiago, Chile and in Córdoba.



All participants in Suzuki courses in Tucumán

Suzuki pedagogy courses in Tucumán

In May 1998, for the first time in Tucumán, Ana María coordinated the Suzuki teacher training courses, with the support of her husband and the teachers and parents of Clave de Sol. The Suzuki Association of Tucumán, the School of Fine Arts of the National University of Tucumán, along with Colegio Clave de Sol, offered Suzuki pedagogy courses 1A (philosophy) and 1B (violin and piano). I taught 1A philosophy and 1B piano, and Marilyn O'Boyle was the violin teacher trainer. Teachers from all over Argentina attended these courses: Buenos Aires, Santa Fé, Rosario, Córdoba, Salta, Jujuy, Santiago del Estero, and Tucumán were represented. There was a total of eighty five participants. Many of the children who participated in the Master Classes were students from Clave de Sol.

The objective of the 1A course was to educate all the adults who work with the children so that they all understand the same principles and values of the Suzuki philosophy. After the course, some mothers

AROUND THE WORLD

started to apply the philosophy at home with their children, not only in instrumental practice, but also when reading and in their study of English. The classroom teachers began to put the Suzuki tapes on during class and during recreation.

One participant wrote:

"We have often thought that it is the children and young people who must change their attitude, without realizing that these changes depend completely on their surrounding environment. We forget that as adults we have a great responsibility to guide the children towards their destiny."

"We should ask ourselves what we are doing to change our own attitude so that we may be able to change others. With this philosophy, we see how a child can fulfill his potential when the teacher is patient, loving, and feels passionate about what she is doing. We also realize what results can be obtained when the learning process has no time limit."

"Reflecting on the phrase 'there is no child who cannot be educated' completely changes our way of thinking and being."

—Liliana Peña, violin teacher, Salta

Another participant wrote:

"As parents we always want to do what is best for our children, but we frequently make mistakes. These mistakes are sometimes the product of our own insecurities, and at other times are behavioral patterns from our own upbringing which we tend to repeat, convinced that this is the way to get the best results."

"Now I am a grandmother, and God has given me the possibility of raising one of grandchildren, Miguelito, alongside my daughter. With the Suzuki Method I have been given the opportunity to bring him up in a different way, a better way."

"In a system where it is much easier to scold rather than encourage, where new things appear rash, and where competitiveness prevails, we have the tendency to forget such concepts as self esteem, patience, and solidarity. Above all, we are not aware that talent exists in everyone, not as something inherited, but as a potential waiting to be developed."

"It is not easy to change patterns of authoritative behavior learned over many years, especially in situations where we are hurried or tired, and we want the children to automatically do what we want. On a daily basis, life offers us many opportunities to apply the Suzuki philosophy. I have seen that in the street, at work, or at home, the best and perhaps only way of treating people is with love, encouragement and respect."

—Hilda Lazarte de Galvón

A Concert in Honor of Dr. Suzuki

These courses ended with a moving concert in honor of Dr. Suzuki. Children from Colegio Clave de Sol performed, along with students who had traveled from Córdoba especially for this event. With a smiling image of Dr. Suzuki projected on a screen in the background, the children performed on violin, flute and piano. Five year of Miguelito played Mary Had a Little Lamb, and charmed the audience with his radiance. ♦

Caroline Fraser, SAA Piano Teacher Trainer, Latin American Liaison, is currently on the Music faculty at Holy Names College, Oakland, CA. Caroline travels extensively in South America giving teacher training workshops and developing Suzuki programs.

THE 1ST LATIN AMERICAN SUZUKI TEACHER'S CONFERENCE

Co-coordinator: Roberta Centurion
Date: 16th and 17th of January, 1999
Place: Lima, Peru

FACULTY

Pat D'Ercole, president of SAA
Tanya Carey, ex president of SAA
Roberta Centurion, ex president, Suzuki Association of Peru
Caroline Fraser, Dir., Suzuki Program, Holy Names College, CA
Dee Martz, Director, American Suzuki Inst., Stevens Point, WI
Marilyn O'Boyle, Director, MacPhail School of Fine Arts, MN

TOPICS INCLUDE:

Planning a Suzuki festival
Developing a teacher training program
Communication and organizational skills

THIS RETREAT PROVIDES OPPORTUNITIES TO:

- Create a network between the Suzuki programs of Latin America
- Work together to promote the Suzuki Method in Latin America
- Share ideas, problems and solutions
- Meet your colleagues and form lasting friendships

The Conference will take place immediately following the 14th Suzuki Festival held in Lima, Peru.

All teachers are invited to attend. Participants should be members of their local Suzuki organization, if one exists. Teachers interested in receiving Suzuki pedagogy training can take courses during the Festival.

Registration & Accommodation: \$70

For more information, please contact:

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How Talent Education was Introduced Overseas

Part III

—Continued from the Spring issue, 1998—

Masaaki Honda

Prof. Kendall's Home Territory

On Day Four, we headed to St. Louis at 2:00 p.m. on Delta Flight 767. Prof. Kendall was at the airport to meet us. Expressing our joy at the realization of our mutual dream, we exchanged a firm handshake. Outside, the clouds were low and snowflakes glittered as they danced in the air. By the time we reached Southern Illinois University, it was snowing hard. In the lobby, the university president and other professors chatted amiably. They had a good understanding of Talent Education, and even though it was our first meeting the conversation flowed freely.

At dinner we were able to discuss upcoming logistics with Prof. Kendall, so we felt much more at ease. Later, we were taken to our various host homes for the night. Ryugo and I stayed at the home of a doctor in Alton. Ryugo must have been very tired, for his nose began to bleed and wouldn't stop.

Early the next morning I got a call from Yasuko's host. She said that Yasuko had come down with a fever the night before and asked if I could come to take care of her. Rubbing my tired eyes, I left the house. The snow had piled up, and the cold cut through my body. I gave Yasuko an injection to lower her fever, and some medicine. After telling her to rest the whole afternoon, I went back to my host family. It seemed that I also had caught a cold, for I felt chilled.

That day at 10:00 a.m., after a mini-concert at West St. Louis College, we were taken to the Arboretum. We wanted to hurry back to our host families to rest, but we had to follow the schedule. The evening concert took place in an old church in Alton. Yasuko's fever had not dropped. Advising her to rest, I headed for the church. In the deep snow, a large crowd had filled the church. In this spiritual atmosphere, we were able to give a beautiful performance.

Boston and New York

Early the next morning, we left for the airport in the bitter cold and boarded the 9:15 flight to New York. I will never forget Prof. Kendall waving endlessly at the gate. In a letter I received later, he wrote that, as we disappeared into the plane, he felt a great loneliness and wanted to catch the next flight and follow us.

Mr. Mochizuki met us at the airport in New York, and we talked at length in the lounge while we waited for our Boston flight. The plane was ultimately an hour late because of the snow, and we arrived in Boston at 3:00 in the afternoon. In the middle of this blizzard, the president of New England Conservatory and a large group of staff came to meet us. I was honored when the president took my suitcase and carried it to the car. This kind of gesture is unimaginable in Japan.

When we entered the school, the audience had already crowded in, eagerly awaiting the delayed concert. We'd gotten somewhat used to this sort of situation. We quickly finished tuning, and performed the concert without incident. As an example of how deep an impression the children's performance made, two teachers from that school afterward came to study in Matsumoto.

My host was Prof. Kennedy. Because his name was the same as the slain President's I've always remembered it. Actually, when we planned the tour, I had sent documents to President Kennedy and expressed a desire to have him hear the children play. His press secretary replied that if our schedules worked out, he would be pleased to listen to them. Because of his tragic death in Dallas that year, we were not able to play for him. Dozens of years later, this dream of playing for the President came true when a group of Japanese and American children performed for President Carter.

The next morning, March 11, we left at 9:00 a.m. on TWA Flight 155 for New York. Mr. Mochizuki met us at the airport and we went to the United Nations by bus. As we crossed the Hudson River, we could see the Manhattan skyscrapers in the distance. All of us were overwhelmed by the realization of how far we had come. On entering the U.N. building our luggage was inspected. Since this was still before the age of hijackings, it felt eerie to me, but the children happily showed their violins. We were given a tour of the building and served lunch in a waiting room.

At 1:30 in the afternoon, we began a performance in the great hall as the representatives from each country took their seats. The audience was at first a little noisy but quieted down. Eventually, the room was filled with sighs of surprise. When the performance was over Dr. Suzuki presented his theory of Talent Education. He concluded by saying that we were putting our effort into this for the sake of children's happiness in Japan, and he asked that everyone there do the same for the children of the world. As I translated these words I watched the audience and could see that the eyes of many were glistening with tears.

That evening Mr. Mochizuki invited us for a Japanese dinner. Although it hadn't even been a week

since we left Japan, everyone was exhilarated, our spirits completely recovered.

The next day was the day of the problematic Julliard concert. When we arrived by bus, a crowd of teachers greeted us in the lobby. It was exactly noon, so Dr. Suzuki, Mrs. Suzuki, and I had lunch with Professors Galamian, DeLay, and several others, and discussed various aspects of Talent Education. The concert was a great success, and even the students from Japan who at first listened with trepidation joined the other students to give us a standing ovation.

We performed once again that night, at the West Chestnut Country Hall in Scarsdale. The next day, on the 13th, we left early in the morning on a bus to Trenton, New Jersey. I remembered reading when I was young that the Battle of Trenton took place here during the American Revolution, on Dec. 26, 1776. As soon as we arrived we gave two mini-concerts at a local high school. In the afternoon we gave two more mini-concerts at another high school. That evening the mayor sponsored a reception. I was so tired and sleepy, I was barely able to stay on my feet.

Philadelphia Performance

On the morning of the 14th we went from Trenton to Philadelphia by train. This was the children's first train ride on the trip, and they were thrilled. That night we stayed in the center of town at the Hamilton Hotel and took some rest. The largest event of this tour, the MENC Concert (Music Educators National Conference) in the Seattle Hotel, began at 10:30. Surrounding the stage that had been set up in the grand hall, people filled even the stairs and the second floor to overflowing. As the audience watched the children, who had ascended the stage under the intense gaze of the crowd and had played one piece after another so wonderfully, everyone listened keenly, holding their breath.

Yukari had barely finished playing when a man came on stage, took her instrument, and admonished her to play in such-and-such a way. Professor Kendall, sitting near me, explained that this was a famous performer who must have been so moved he couldn't help himself from offering advice. Because the concert was such a great success, the result was that Talent Education became known throughout the United States. Professor Klotman of Indiana University expressed this as the "impact of Suzuki."

After lunch we changed halls and performed at the American String Teachers Association Conference. Just as in the morning session, the audience responded with great emotion.

We were headed for Oberlin that evening, so we drove to the halls with our carry-on luggage in the taxis. As soon as the performance ended we rushed to the airport. An acquaintance, Stanley Ralph, along with his classmates from the University of

Pennsylvania, helped us greatly by taking the larger luggage to the airport and checking it for us. I wanted to express my gratitude by paying him, but he refused to take anything.

From Oberlin to Detroit

Oberlin was beautiful, like a city in the middle of a tree-filled park. It was a town without industry, only the university having been built in its center. So it was truly serene. The night we arrived, the cold I had been unable to shake got better and I took a bath, then drank beer with my host, Professor Peacock. However, this was apparently not a good idea; by early morning I had lost my voice. This tour having been made possible through the efforts of Oberlin College, I had wanted to express our gratitude at the performance hall. But I was able only to croak out, "Thank you."

On the 17th we were sent off from Cleveland Airport on our way to Detroit by Professor and Mrs. Cook. When we landed, a cold wind blew from the Canadian border, causing me to shiver. From the airport we went immediately to Wayne State University and performed in the hall that afternoon. Within the surprisingly small crowd, I could easily pick out a number of Catholic sisters. The next day we went in our hosts' cars to visit the Henry Ford Museum and Greenfield Village. The museum housed many historical exhibits such as the chair President Lincoln was sitting in when he was assassinated, but the children were not too interested in these.

When we went into the museum gift shop, we were met by a smile from an elegant, silver-haired woman. I immediately realized that this was Mrs. Norman Lyle. "Everyone, please buy something that you like. It's my present to you." The children's eyes grew bright and they each chose something they liked from among the various shelves. In Japan I had received a letter from Mrs. Lyle, so I knew in advance that this was going to happen.

Mrs. Lyle's son had been a friend of Professor Kendall's. He was killed in action in the South Pacific during World War II. He had loved music and had believed that it was music that would bring understanding and friendship to the world. In a quiet voice, Mrs. Lyle said to me that if her son were alive it would have made him very happy to see the children. Mrs. Lyle had come today expressly to give the children presents.

Bound for our next destination of Wichita, we headed for the airport on a school bus. As we got onto the highway, the driver looked uncertain so I asked him if he knew the way. He replied that he didn't. Shocked, I asked the student riding with us. He didn't know either. Soon, I saw a road sign that said "airport" on it, but we had already passed the exit. The driver mumbled that we couldn't turn around for

another three miles. After this detour, we finally arrived at the airport with only ten minutes to spare.

From Wichita to Honolulu

Wichita, Kansas is known for the manufacture of the small Cessna aircraft. It is also a center of culture.

Our trip had entered its second half. We missed Japanese food and everyone had become a little homesick. Before the start of our trip, the children had been asked what foods they liked. Because people knew that they liked chicken, potatoes, and spinach, wherever we went we were served chicken, potatoes, and spinach. We were totally sick of it by now. Once when one host asked the children what they would like to eat, they said, "ramen [Japanese noodles]." Thinking that they had said "Run Man," the host had gone out and bought a running doll. The story became a source of amusement when we heard about it later.

When we performed at Wichita University, the audience was so packed that extra seats were brought onto the stage.

We arrived in Tucson, Arizona just as the sun was setting. When we looked outside from the restaurant window, the sunset had turned the sky a bright red. The feeling that I had finally arrived in the Southwest overwhelmed me. After returning home, Dr. Suzuki painted the Tucson sunset on a shikishi [paper canvas, about 25 square cm]. He seems to have shared the same feeling. The next day, in the afternoon, we performed at the University of Arizona. Here, too, extra seats had to be put on the stage.

Our Los Angeles concert took place at San Fernando State University. The road from the airport was lined on both sides with orange trees, with many ripened oranges on the ground. This performance was attended by husband and wife piano and violin teachers, Mr. and Mrs. Mills. They later opened a studio in Pasadena, and their organization eventually spread throughout southern California. The next day, Mr. Ross Beckstead took us to Disneyland. This was our first pleasure outing of the trip. It was a wonderful day for the children and adults like.

On the 23rd, we were invited to the California String Teachers Association Conference in San Mateo, a suburb of San Francisco, where we gave our last demonstration on the mainland in a high school gymnasium. The children performed on a platform set in the middle, but still the audience could not see them. Dr. Suzuki placed chairs on the stage and had the children stand on them while they played. This

unnerved the audience, but the children were unfazed. The applause and cheering were thunderous.

After the concert was over, we asked our hosts to take us into the city of San Francisco. I saw the house where I had lived when I was young and the Kinmon Gakuen School I had attended. It hadn't changed one



Giving their last demonstration on the mainland in a high school gymnasium in San Mateo, CA.

bit. I was filled with nostalgia.

The next day we arrived in Honolulu, our last stop. There was a reception at the Japanese consulate. When we received fragrant leis around our necks we felt like we'd come to paradise.

The concert took place in the high school auditorium. First the Honolulu Youth Symphony Orchestra performed. We played in the second half. During the intermission when we went out into the garden, the breeze was warm and the stars twinkled. Evening in the tropics was truly beautiful.

The End

At 6:46 p.m. on March 26th, we arrived at Haneda on board Pan American Flight #1. In the space of twenty-six days, we had performed over twenty times and returned home safely. This was no small accomplishment at that time, when travel to America was infrequent. In this way we sowed the seeds of Talent Education in the fertile soil of America. ♦

(English translation by Christopher Ahn)

Sound breathes life—
Without form it lives.

----Shinichi Suzuki

OUTLINE FOR EDUCATIONAL STUDY

Using the Suzuki Philosophy

Evelyn Hermann

I. Most detrimental to basic learning is over-teaching.

Too much instruction is worse than none.

Four simple instructions for teachers and parents are;

1. Too much verbal instruction causes the student to try too hard, and it creates tension.
2. Images are better than words. Remember the old Chinese proverb: "A picture is worth a thousand words."
3. Showing is better than telling.
4. Consciously trying often produces negative results. Try to develop an intuitive sense, rather than trying to get the student to think consciously of each detail.

Great music and art are said to arise from the quiet depths of the unconscious of intuition.

II. Develop an inner assurance. We must develop an inner assurance. We must know that the action will be there. Many times a small child is afraid to try at first for fear of failure. He does not have that inner assurance. First we must believe and not try to dissect to find the answers. Analysis comes after you learn it.

I once had an adult student who always wanted to know the why before he would try something new. He never took any instruction with child-like faith. Therefore, his progress was very slow.

Dr. Suzuki often has a student repeat, "I can play the violin very well." Immediately you can hear the self-assurance in the tone.

III. Unlearn Judgment. See things as they are, not always as good or bad. Judgment takes away spontaneity. Also the child feels that he is personally judged as good or bad.

Three basic skills for improvement are:

1. Let go of judgment. Just see it as it is.
2. Program images - teacher performance, student performances, concerts, use of the tape recorder.
3. Let it happen.

IV. Breaking old habits.

Do not fight old habits, instead form new ones. With child-like disregard for imagined difficulties, just start a new approach.

V. Make changes step by step

1. Observation - non-judgmental. Not good or bad, just how.

2. Program the mind like a computer with facts, then ask yourself to change.
3. Let it happen.

VI. Concentration

1. All that is needed for concentration is an object on which to focus.
2. Watch, do not think
3. The concentrated mind does not allow distractions. However, it is not hard staring. It is rather total engrossment in the here and now.

The four points of concentration are:

1. Awareness - the first indication of a thing or process.
2. Attention - beginning to focus.
3. Concentration.
4. One point concentration.

VII. The learning process involves the following:

1. Listen, then try to reproduce.
2. Sensitivity training - focus your attention, for example, on the bow hand. Become sensitive to feeling relaxed.
3. Sharpen your senses and then expand your awareness through them. Listen feel and breath with the music.

VIII. Summary

A. The *Teacher's role* is to bring to fruition the ability of the student to apply these processes so that he can discover for himself how to learn, and through learning to find greater joy in life.

B. The *Mother's and the Teachers Role together* are:

1. Keep instructions simple and natural.
2. Give the child nudging encouragement. Do not push.
3. Let imprinting take place. (Through teacher performance and example, and through the use of recordings).
4. Let the child think he is discovering and he will grow faster.
I have asked Dr. Suzuki questions and received one-word answers. With the one-word as a hint, I would try to fathom what he meant. Sometimes it would take 6 months before I fully understood. Then I would feel so smart because I had figured it out by myself. Of course he could have fully explained it at the beginning, but then he would have spoiled my chance to explore and discover. Furthermore, he would have slowed my growth. Later I began to understand his one-word answers so much faster.
5. Let go, and allow the child to learn. So often mothers are over anxious and do not let their child do things for themselves. This takes away the child's self-assurance, and makes him unwilling to try new things. It slows his progress. ♦

Supported By Deep Love

Rie Miyajima

Violin Instructor, Tokai District, Japan

"Rie, weren't you the one who pleaded through tears?" "You want to quit? So tell your teacher." These are the catching phrases I would hear from my mother when I became lazy about practicing.

During my nursery school years, I often passed by the home of a beautiful, long-haired girl who used to practice the violin. I know many people who started the violin because they fell in love with the warm sound. But in my case, I admired the beautiful girl and wanted to be just like her. So one day after returning home I announced, "I want to learn the violin". Every week, on the same day and hour, I would walk by her house so I could see the girl playing her violin.



Author with Dr. Suzuki at the tea party after the graduation concert. (1982)

At first, my mother didn't pay much attention to my interest in the violin (she was planning for me to learn the piano), until, she said, finally I even cried because I wanted to play so much. But to this day it's hard for me to believe this story. So supposedly I began the violin with this strong determination --- but in later years, how often I left for my lesson thinking, "today I have to tell my teacher I'm going to quit!" Somehow, though, I never was able to say those words.

My teacher, the late Mr. Miyazawa, taught at his Ikebukuro studio, which was a one-and-a-half-hour commute each way on the train. I was always happy to go to the Fujiya snack shop with my mother and younger sister, and eat the Pekko-chan sundae on our way home from each lesson. When I was in about the sixth grade, my mother wasn't well and couldn't come with me to my lessons, and my sister also stopped going. So I ended up having to take the hour-and-a-half train ride on my own.

Now I had more happy times to look forward to.... My father would pick me up after his work. And since he loved to drink coffee, on our way home from my lesson, he would take me to a coffee shop (in those days, children weren't allowed there as often) and buy me some ice cream. I remember my heart pounding as I sat in a shop with grown-ups drinking coffee.

During my high school years, I hardly practiced because I was so busy with my after-school curriculum. It was now Mr. Miyazawa who treated me after my lessons. Whenever I called to say "I'm skipping my lesson because I haven't practiced" he would always answer, "Come by and I will treat you to dinner." I was shameless enough to go out on many occasions and eat to my stomach's content.

But even then I brought my violin, and I would play pieces that I had learned earlier, such as the first movement of Handel's Sonata No. 4 or Vivaldi's Concerto in g minor, second movement. I would play without having practiced these two pieces, but even now I can still remember these lessons; the sound of my teacher's violin, and how he would walk around, expressing the melodies with his body.

When I entered high school, Mr. Miyazawa gave me a gift of the book "Nurtured by Love" by Dr. Suzuki and reading this helped me decide to go to Matsumoto to study at the Suzuki Institute.

In Matsumoto I lived in a building called "Koikegakki" which was the music school's dormitory at the time. My new life began, with five other students who were from different parts of Japan and the mice in the walls. There were several rooms where we could practice whenever we wanted to. As I heard my elder classmates practice until the late hours, I remember thinking with dismay, "Oh dear, where have I come to?"

Dr. Suzuki's lessons continued endlessly on only the first note of each piece. No matter how hard I tried I couldn't make the right sound, and this made me feel miserable. From these lessons I learned the difficulty of playing one stroke of beautiful sound. On the other hand, the day before my graduation recital, as I tend to be nervous and small-willed, Dr. Suzuki saw me and said, "If you make a mistake, just stick out your tongue and smile."

Once again I looked forward to delicious sweets. Every few days Dr. Suzuki would give us money and say, "Go and buy some snacks". So we would return with shopping bags full of cookies and candy, and all of us would eat together at the fun snack time.

On occasion, Dr. Suzuki would treat me to lunch in a restaurant that is much too fancy for a student. And once, when no one was around in the Kaikan building, Dr. Suzuki stopped to pick up some litter in the hallway. Suddenly he realized I was there, and said

continues on page 30

Fortunate Meetings

Hiroshi Tanioku

Flute Instructor, Tohoku District, Japan

The first time I visited Mr. Toshio Takahashi's home for a lesson was in the fall exactly 20 years ago, and the following year, I was introduced to Dr. Shinichi Suzuki at the Talent Education Institute. I truly feel that those two meetings were extremely fortunate ones for me, as I look back upon them now from my hometown in Sapporo.

I had the dream of becoming a junior high or high school fine arts teacher from the time I was in junior high because the image that I had of an arts teacher was someone who was never in the teachers' office, and instead, was always in the arts room by himself, giving advice to students with problems.

Thus, I entered a local educational university and majored in the fine arts. However, because I was still young and reckless at the time, I decided that I wanted to study the fine arts as my sole major and dropped out of the university after one year. I then went to Tokyo at age 19 where I entered the Fine Arts Vocational School in Nishi-Nippori. At about the same time, I began attending a big flute school that was being run by the Tokyo Recorder Ensemble in Otsuka as a hobby and started receiving lessons formally with a teacher.

One day at that class, a book lying on a table titled *Conversations with Moyse* caught the corner of my eye. Because the recommendation on the cover read, "A flute-lover's bible," I thought, "I have to read it if it's the bible," and so I bought the book and started reading it. The book became so interesting, however, that I became totally absorbed in it and in the latter half of the book, there was a detailed description on the practice method of producing good tone in the chapter titled, "The truth behind Moyse's bowing."

From then on, the time I spent practicing with this book open on my music stand became longer than the time I spent on oil paintings and sketching, and half a year later, my life consisted only of playing the flute and not of going to the Fine Arts School. Eventually, I felt that I had reached the limits of what I could learn on my own and I made the reckless decision of moving to Matsumoto where the author of this book was living (it was written in the book) and learn directly from him. That author was Mr. Toshio Takahashi.

I found out only after I moved to Matsumoto that Mr. Takahashi was a former student of Dr. Shinichi Suzuki, the founder of the famous Suzuki Violin

(Method), and that Matsumoto was its headquarters. As the theme song for the Matsumoto Bon-Bon (summer festival) sounded throughout the city, I was astounded by the children's high-level performances that I heard at the Summer School concerts.

At my first lesson with Mr. Takahashi, a junior high school student named Takeaki Miyamae was there by chance, and the moment he started playing, I wanted to pack up my bags and go back to Hokkaido because his playing was so overwhelmingly good. I completely lost all of my motivation to play, but thinking better of it, I decided to have Mr. Takahashi listen to me even if it was only to my tone. After I finished playing, Mr. Takahashi said, "From the way you are playing right now, you will only get worse the more you practice so listen more to Mr. Moyse's recordings."

Lessons continued under these conditions for about a year when one day, Mr. Takahashi suggested that I make a goal of becoming a student at the Talent Education Conservatory. In this way, my extremely fortunate meeting with Dr. Suzuki in person came about.

I studied at the Conservatory for four years and during that time, I luckily had the wonderful experience of substituting for Ms. Reiko Shimizu in Nishi-Nagano and Komoro.



Author giving lesson to one of his student in Tokyo.

After I graduated, I had twelve marvelous years running four studios in Tokyo with the help of Ms. Wakana Miyaji. With Mr. Takahashi's introduction, I was also able to take lessons from Mr. Masao Yoshida for four years while teaching.

With the cooperation of the head office, I was able to establish a studio in my hometown Sapporo last year, and after entrusting my students in Tokyo to Ms. Natori and Ms. Nakata, I returned home to Sapporo.

In cooperation with Ms. Ryoko Yoneyama who is currently teaching the violin in Sapporo, I would like to do my best to further the Talent Education movement in Hokkaido. ♦

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(English translation by Noriko Kataoka)*

