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# INTERNATIONAL SUZUKI JOURNAL



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# International Suzuki Journal®

Vol. 13, No. 1 Spring 2002

The Official Publication of the International Suzuki Association  
Prof. Koji Toyoda, President

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Cover Photo: Shikishi by Dr. Suzuki  
"Man is the son of his environment."

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# TONALIZATION FOR NURTURING A BEAUTIFUL GOOD TONE

Dr. Shinichi Suzuki 1982

A

(A) Play an up bow. Stop at the frog, just below the bridge. Point the middle finger of the bow hand straight out. Check to see if the middle finger is parallel with the strings.

Doing the same with a down bow, stop at the middle of the bow and point middle finger out and check to see if it is parallel with the strings. Give guidance to the flexibility

A

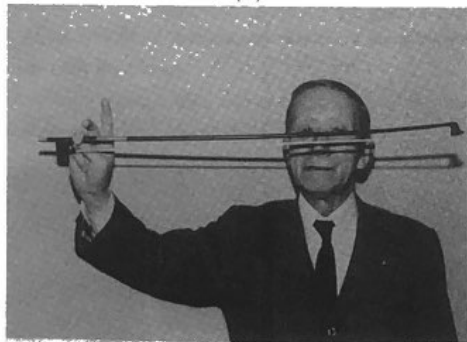


(3) While holding the bow with thumb, index finger and little finger, train the ability in the fingers to move the bow in all directions without letting the tip of the bow sway.

D



D (I)



B

(B) Where should your right shoulder be positioned when bowing?

The bow should be played above the left foot. This is a very important point and position for the right shoulder.

C

(C) Ability to put power in the tip of the bow is very important. A fine tone depends on the bow hold. To attain this ability, teach PANDA (see M)

D

(D) To teach the ability to use a correctly balanced bow on all strings is basic for playing.

Give directions on holding the bow upsidedown. To be able to use a fully balanced bow on the string is very difficult.

Using the next method, give directions for training to produce a good tone with the strength and ability of the fingers.

(1) Train to hold the bow with only the thumb and ring finger. Moving the bow from upright position to the side, make it parallel to the floor, and hold it so that it does not wobble or sway.

(2) Hold the bow with thumb and middle finger and train the finger to have the same ability while doing the same movements as in (1).

(E) Training for no-tone arpeggio.

This is important to teach the correct position of the bow to the string. It also shows the right hand position, and gives a good foundation for bowing.

F

(F) To teach the correct position of the bow and right hand using no-tone arpeggio.

On the G string the bow should be parallel to the floor. To play this way gives training basic to good performance.

G

(G) Teach how to play with the finger movement at the frog of the bow crossing all four strings.

Also, training of how to play a beautiful chord.

F



Direct and help train the ability of the fingers and the arm to play a beautiful chord.

H

(H) The training to make a strong nice sound of harmonics on the D string from p-sf. (Give direction on the finger movements and the down movement of the arm.) Without the tip of the bow swaying, train how to make a big accent on the tone. This is very important. It will become the ability to play with tonal expression. This is the basis for training of the Casals Tonalization.

I

(I) To produce the ability to play a piece while holding the bow with thumb, middle and ring finger and to have power at the tip of the bow with the PANDA movement. (play Chorus). Check to see if the posture of the arm is correct.

I



J



J

(J) Holding the bow with index finger, little finger, and thumb, do PANDA movement and put power in the tip of the bow. Produce the ability to play a piece holding the bow in that way. Check for correct arm position. (using the no-tone arpeggio movement). (play Chorus by Weber)

K

(K) A very important part of education in the Suzuki Method is the use of the Lucky Dip cards in every lesson. Using the cards with the names of the pieces already finished before, one card is picked out. The piece before the one picked out is then played. Every day in the home check to see for this ability and then go into the lessons. For the student at home, play with the accompaniment tape the piece finished before for good training and such study makes ability for musical playing. This is the Suzuki Method. In this way the ability is very well trained, while the next new piece is learned quickly, the pieces that follow are accomplished faster.

This is the same education system as the Mother Tongue.

L

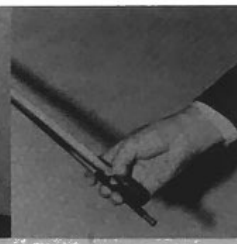
(L) Like the picture, raise the middle finger while holding the bow. Using your fingers, lower the tip of the bow, stop the bow firmly and put such power in the bow so that it does not move around. (This is called the PANDA. A name given for the children.)

This is easy for anyone to do and the tone becomes very big. PANDA gives direction to tone in this way it becomes very effective.

L



M



M

(M) It is important to always check the student's thumb position on the bow.

Like the picture, with the tip of the bent thumb (the right half) make them hold the corner of the frog. Then with the PANDA, the nail of the thumb should touch the bow and hold.

The tip of the thumb should push the frog of the bow. In this way it produces the power of the tip of the bow.

Since the students who are holding the bow stick with only their thumb have small tones, I sometimes check on this way of holding the bow.

## THOUGHTS

Koji Toyoda

Around 1959, I was interviewed by the American periodical, Time Magazine. At the time in the United States, the Suzuki Method was already causing a sensation among musicians. During the interview, I was asked a tough question: "Can one become a professional violinist if trained through the Suzuki Method?"



Koji Toyoda President of TERI and ISA

This was my answer:

"The main purpose of Dr. Suzuki's educational method is not to develop professional musicians. Neither is the main purpose for creating amateur musicians. Dr. Suzuki's goal was to have an educational method that develops the character and heart of human beings through the study of music. In the Suzuki Method, human beings are exposed to music from the most crucial age (infancy). Sensitivity, which is the most important aspect of music, as well as sensibility and character are developed from an early age. In other words, the outline of the road to becoming a professional musician is formed.

The emphasis should not be on whether everyone who studied an instrument became a professional musician, which is impossible. Rather the importance is in how each one of us develops as human beings, and what kind of lives we lead. The study of music from an early age builds a rich foundation in achieving this.

"Music will save the world". These words of Pablo Casals were first materialized by Dr. Suzuki through his ideas of "education from age zero" and "the Mother Tongue Method". Famous violinists or prize winners of piano competitions are not the ones who prove that Casals' words have been realized. But rather it is those who have developed "the heart of music" within themselves. The entire human race can develop this "heart of music", therefore we cannot say that this is present in only professional or amateur musicians.

So the question is, how? How do we go about developing this "heart"?

Perhaps it is time for Suzuki Method instructors to reflect on their important responsibility in carrying out the great inheritance that was left behind by Dr. Suzuki.

*From Talent Education issue #121*

## "EVERYTHING SAME"

Evelyn Hermann



Evelyn Hermann CEO

Recently I heard Earl Woods make the statement "PLAY TO LEARN, NOT LEARN TO PLAY." He said that was how he taught his son, Tiger, to play golf. My immediate reaction was "he used the Suzuki Method." Earl Woods did not take Tiger to the golf course and spend hours going from hole to hole to teach him the game. First he made up a game with chairs and others props and taught his son to play through the various obstacles. Tiger was playing at age 3, again like the Suzuki Method. At that age the golf course would have been overwhelming in its vastness to him. So his father started with a miniature setup which he created. Eventually Tiger was taken to the course where he could try out what he had learned. Up to that time it was just a game for a little boy.

*Earl Woods said later he would often say to Tiger, just see it as the game we played and you can do it. It is how Tiger meets most obstacles on the courses he plays today.*

So it was with Dr. Suzuki. He didn't hand the child the violin and say play this piece. First he found the important components necessary for the composition. He dissected the piece into the individual parts necessary to accomplish the performance. After learning each technique as a game he put the games together. Now the piece was so easy for the child that he could immediately play it. Suzuki didn't start with the piece and when they came to a part the child could not play, stop and figure out a game to overcome the problem. He found all the problems first, and created the games. Afterward, when the game was easy, Suzuki put the game to use in the piece. By the time the child got to the piece, it was a cinch. "Inch by inch, everything is a cinch."

I was reminded that Dr. Suzuki had said to me many years ago, "Everything same." Find a way to learn. Then no matter what you want to learn, just use the same method and you will succeed. That is one of the important lessons of the Suzuki Method.

## IN MEMORIUM

## Dorothy DeLay



Photo by Art Montzka

Dorothy DeLay, Juilliard faculty member since 1948 and teacher of many of the world's foremost violinists, died at her home in Upper Nyack, NY on March 24th at the age of 84. Among her former students are many celebrated performers, including; Itzhak Perlman, Gil Shaham, Midori, Cho Liang Lin, Shlomo Mintz, Sarah Chang, and Nadja Solemo-sonnenberg. Ms. DeLay was also an Advisory Board member of both the Suzuki Association of the Americas, and the Ottawa Suzuki Strings in Kansas.

### Ice Cream and Artistic Expression, A Remembrance of Dorothy DeLay

by Brian Lewis

With the passing of the renowned Juilliard violin pedagogue Dorothy DeLay on March 24th, the world mourns the loss of the preeminent violin teacher of the latter part of the 20th century. But Miss DeLay was so much more than a teacher to me. She was a mentor, advisor, confidant, inspiration, task master when needed, and New York mother to those of us far away from family.

Miss DeLay had the uncanny ability to see exactly what each student needed. When you stood in front of her at your lesson, you were the most important person in her studio. People have often tried to figure out what her "secret" was—how she was able to get consistently great results from her students. When I asked her about this, she replied that it was more important to teach the student than the subject. There was no prescribed method, no one-size-fits-all approach. Miss DeLay always worked hard at helping us find our own artistic voice. I keep thinking about her, and our frequent talks about life and career over a scoop of Ben and Jerry's New York Super Fudge Chunk. Often, after a late night lesson, I would walk Miss DeLay to her car. She would give me a ride home, stopping off for a little dessert on the way. During one of our many conversations over ice cream, Miss DeLay told me, "Sugar plum, all great violinists have certain similarities in their playing: good intonation, a nice sound, and a secure technique. But it is what they find in the music that separates them as artists." She was always giving us food for thought.

## IN MEMORIUM

I remember one particularly lengthy lesson before my Carnegie Hall debut, where she expounded on the talk we had over ice cream. For more than two hours, we explored the many possibilities of approach for the first four lines of the Mendelssohn concerto, from the standpoint of melody, rhythm, harmony, harmonic rhythm, and shape of the line. We experimented with different combinations. And then, we colored the phrase with vibrato, variations of sounding point, speed, and bow weight. "What is your perspective, your idea? What do you believe in? Where is your individual voice?" "The study of technique," she said, "should always be in service to the music." As the hour was late and her class pianist had already left the studio, Miss DeLay moved from her chair to the piano. She sat down to accompany me, saying, with a giggle, "Baby, if you can play this with me, than you can perform this with any mediocre orchestra in the world." As she had me practice listening to the piano part and adjusting to her purposeful tempi changes, I realized, as we played together, that I was not being compared to the many accomplished violinists who had already passed through her studio. Miss DeLay was giving me the freedom to be the best that I could be. As I stood beneath the picture of Kansas that always adorned her wall, I was struck by the fact that we were two Kansans together, making music in New York City at the famed Juilliard School. I was comfortable and at ease, and playing better than I had ever played before. It was as if I were making music with my grandmother. Miss DeLay was empowering me, as she did all of her students. You felt as if you could do anything.

Not a day goes by that I do not think of her in my performances and my teaching. Each of us who had the privilege to know and work with her will always cherish our special memories of time spent with her. The torch has now been passed. And with each note played or taught by her students, Miss DeLay's legacy will live on.



photo by Art Montzka

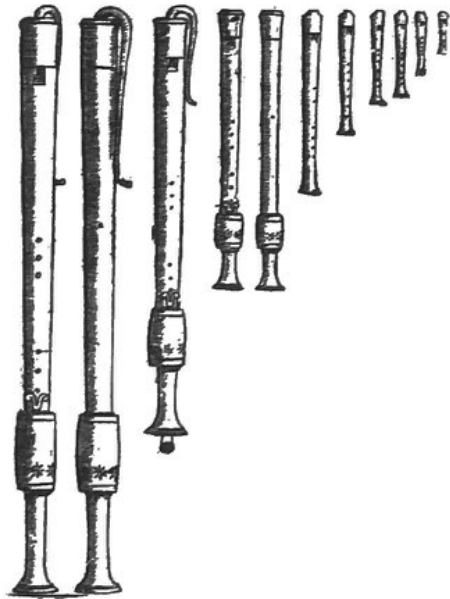
Brian Lewis was a Teaching Fellow for Dorothy DeLay and is Artistic Director of the Starling-DeLay Symposium on Violin Studies at The Juilliard School.

## A Brief History Of The Recorder,

edited by Katherine White

When Dr. Evelyn Hermann requested that an article be submitted about the history of the recorder I immediately thought of the narwhal tusk recorder discovered by Eva Legene, recorder professor at Indiana University. During a very beautiful recital by Ms. Legene, she told us that this unique recorder was from the seventeenth century and was found at the Rosenberg Castle. It was designed and made for King Christian IV. It is thought by some that the "Dordrecht" recorder from the thirteenth century is the oldest surviving recorder of the Middle Ages.

The nomenclature is especially interesting to Suzuki recorder students, parents and teachers. "The verb 'to record', derives from the Latin 'recordari,' 'to remember'; thus a recorder was a rememberer or relater." 1. "The first known use of the word to refer to a musical instrument was in 1388, when the household accounts of the Earl of Derby (later King Henry IV) listed 'Recordour'. In most European languages the first term for the recorder was the word for flute." 2.



Recorders, from Michael Praetorius, *Syntagmum Musicum*, 1620: from contra bass through great bass, bass, tenor, alto, soprano, to sopranino in G.

**Remarks by Paul Leenhouts, former member of the Amsterdam Loeki Stardust Quartet, translated by Alice van der Meer, Suzuki recorder teacher.**

During the Renaissance the instrument was mainly used to double the human voice. This explains the great variety of recorders that match the different voices. During the second half of the sixteenth century we find that the instruments become gradually independent from vocal music and that instrumental ensembles and consorts were formed.

In his book *Syntagma Musicum* written in 1618, Michael Praetorius described a complete recorder ensemble (Stimmwerck), consisting of 21 instruments in 8 different sizes ranging from the 'Garklein Exilent' to the Greatbass-recorder (about 2.60 meters). In between one will find sopranino, soprano, alto, tenor, basset, and bass recorders. According to the many preserved documents and archives at several churches and courts in Europe, the recorder must have been a highly popular instrument. An example is the large collection of recorders mentioned in the inventory of musical instruments belonging to King Henry XIII.

The musical development that took place during the Baroque period required a more solo-orientated instrument. This is the reason why the recorder not only changed from the outside but also from the inside. The Baroque recorder is more flexible in dealing with chromatics and range that its predecessor during the Renaissance. The rich repertoire varies from sonatas, suites, cantatas, to solo concertos written by composers such as Antonio Vivaldi, Georg Friedrich Handel, Henry Purcell, Alessandro Scarlatti, Georg Philipp Telemann and J.S. Bach (Brandenburg Concerto II and IV).

Due to the revival of early music, the discovery of the pedagogical possibilities of the instrument and its role in contemporary music, the recorder has a valuable place in the twentieth and twenty-first centuries as well. Composers such as Ryohei Hirose, Luciano Berio, Louis Andriessen and Isang Yun have written excellent solo and chamber music works for recorder. Players are requested to fully use all possible colours and sounds that, as an unsuspected treasure, the recorder has to offer. Newly designed instruments were built by – for example – Herbert Paetzold and Maarten Helder. The contemporary field has led to the development of extended playing techniques. The addition of non-Western music has resulted in different choices of repertoire and in different ways of playing.

## Early Education

Susan Grilli

Fifteen years after beginning workshops in Suzuki early education, I feel as if I have just discovered one of the best ways to give an introduction to this exciting field. Since I divide my time between New York and Boston, the large amount of travelling between the two cities tends to preclude travelling farther afield. And so I have begun to offer one-day intensive workshops, one-on-one, for directors or those who wish to become directors of projects in Suzuki-based early education. I am finding that when there is only one student, the two of us can explore in depth that person's particular needs and build a unique day each time based only on the very specific reasons that person came for training in the first place. It is a very fulfilling way to go about teaching and learning - for both teacher and student. What is offered is a complete overview of the workshop formerly given in several days or weeks, a series of handouts reflecting my experiences in The Suzuki Pre-School, video clips from the school and other educational programs in tune with the Suzuki philosophy, and a sharing of the most important educational materials and ideas used in the Pre-School. It is a six-hour workshop with plenty of time for discussion and with a lunch provided. I might call these sessions "Grand View Seminars", since they will be held in my home with a view of the Hudson River that has been a continual inspiration for me and my work for almost 22 year. If you or anyone you know is interested in taking this opportunity for training, please call me at (845) 359-2777.

**Editor's note:** Research shows that the recorder was also played in the USA and in Europe during the nineteenth century. In the early twentieth century the recorder was promoted mainly by Arnold Dolmetsch. There are numerous resources on the internet. These are some selected sites which include photos, pictures, and text. America's Shrine to Music Museum-A National Treasure on the Campus of the University of South Dakota. [www.usd.edu/smm/](http://www.usd.edu/smm/) American Recorder Society. <http://ourworld.compuserve.com/homepages/recorder> American Recorder Teachers Association. President: [Sue.Groskreutz@att.net](mailto:Sue.Groskreutz@att.net) European Recorder Teachers Association. (UK) Chairman, Peter Bowman [bennetts\\_bowman@compuserve.com](mailto:bennetts_bowman@compuserve.com) The New Grove Dictionary of Music and Musicians, second edition, 2001 [www.grovemusic.com](http://www.grovemusic.com) Recorder Home Page. [www.members.iinet.net.au/nickl/](http://www.members.iinet.net.au/nickl/)

Selected useful books are included in the sources below.

1. *The New Grove Dictionary of Music and Musicians*, second edition, 2001, ed. Sadie, Stanley, Tyrrell, John, Macmillan Publishers Limited 2001, p. 37-53.
2. *The Recorder, A Guide to Writings about the Instrument for Players and Researchers* Griscom, Richard, Lasocki, David, Garland Publishing, Inc, New York & London, 1994.
3. *Eighteenth Century Musical Instruments: France and Britain*, Thibault, G., Jenkins, Jean, Bran-Ricci, Josiane, Victoria and Albert Museum, London, 1973
4. *The Recorder Players Handbook*, Linde, Hans-Martin, Translated from German by Richard Deveson, second edition, 1991, Schott, London, Mainz, New York, Paris, Tokyo

Permission granted by Paul Leenhouts, Alice van der Meer (translator),

Dale Higbee Ph.D., Andre P. Larson, Ph.D. And gratitude to David Lasocki, Ph.D.

### SUZUKI RECORDER NEWS

Suzuki recorder celebrates its 27<sup>th</sup> anniversary in 2002. Beginning in 1975 with a handful of students in Matsumoto, Japan to 50 students in Minnesota, USA in the late 1970's, the Suzuki recorder programs have expanded to honor Dr. Suzuki's wishes: Argentina, Brasil, Canada, Chile, Peru, Nicaragua, USA, England, Ireland, The Netherlands, and Asia.



Benjamin Waldo, Minnesota, USA:  
Andrew and Mary Waldo, parents, teachers

## NEWS FROM AROUND THE WORLD

## AMERICA

## From the Hirata Studio, Seattle, Washington

Mihoko Hirata

On a day in November I cut a single avocado in four pieces and put them into separate sterile jar. We (four of us) then spent five minutes with each segment, saying negative things to one piece, positive things to another, giving spiritual light to the third piece and doing nothing to the fourth. There were noticeable differences between each segment after many days.

Segment #1 (Negative) turned very black

Segment #2 (Positive) stayed much lighter

Segment #3 (Gave divine light) stayed fresh longest

Segment #4 (did nothing) turned dark, but not as dark as segment #1

I told my students and parents "Hopefully this has made all of you, like me, think about the huge impact that we make on our world with the things that we say."

One mother said "wouldn't be nice if everyone would say only nice things." Since one cannot get the whole world to do this, I suggested that my studio try it.

I said "of course you cannot give divine light, but we could concentrate on saying positive things. So that the very small child could understand, I suggested that if someone were to step on his toe, it would hurt. But rather than get angry, or upset he should just say "thank you."

It has always been part of Dr. Suzuki's philosophy that we should all do what we can to create a beautiful world around us. So I said I would like to take this experiment with the avocado and put it into practice in our daily lives.

"Starting this week I would like all members of the HIRATA SUZUKI STUDIO, parents and children both, to participate with me. From now on, any date containing the number one (1, 11, 21, 31), I would like you to have only positive attitudes and say positive words. I know this may be difficult, because sometimes it can be very hard to remain positive when other people are being negative. However, I would like all of you to try your best to maintain a bright and cheerful attitude on these days. I would like all of us to see what kind of impact we have on our environment and the people around us, when we become sunlight children. I feel very strongly that this is an important part of the Suzuki philosophy. Music has no real home in spirits that are always dark. Please do your best and I will look forward to seeing you at your lessons with

smiling faces and bright words."

The following week was the 11th. The first student was a 5 year old boy. When asked if he remembers what he was to do he said, with a big smile, that it was a positive day. Later he asked his mother, "What is positive?"

The second child, a 3 year old boy replied with a grin, "It is avocado day."

The third child also a small boy said, "today I must say, "Thank you for stepping on my toe."

The experiment is still going on, children and parents are still arriving at lessons with happy faces.

*\*Mihoko Yamaguchi Hirata was one of Dr. Suzuki's early students and graduated from Talent Education Institute in Matsumoto*



"What is positive"  
Tad Wiktor with Mrs. Hirata

## NEWS FROM AROUND THE WORLD

## Report from the Americas

Katherine White

The Suzuki Association of the Americas Tenth Conference will be May 24-27, 2002 in Minneapolis, Minnesota, USA. The Suzuki Recorder Sessions include Master classes with Ms. Galhano and a performance by Clea Galhano, Suzuki parent and professional recorder player. She will be accompanied by a Baroque string ensemble. We will have a Suzuki recorder Round Table Discussion also, with Patrick O'Malley as chair person. For further information: [www.suzukiassociation.org](http://www.suzukiassociation.org). This Conference is a wonderful opportunity to learn more about the successes of Suzuki recorder programs and the great potential for its expansion and development throughout the world.

The upper level repertoire (Vol. 5-8) for soprano and alto recorder has been approved by the International Suzuki Association. This writer wishes to express her gratitude to those Suzuki recorder teachers who assisted in the Vol. 5-8 repertoire selection process. We have also made progress in identifying additional supplementary materials.

Suzuki recorder Teacher Training will be offered in Europe in Summer, 2002. For further information you may contact the Workshop Directors:

Suzanne Porter: email: [suzannebsi@hotmail.com](mailto:suzannebsi@hotmail.com)  
Nancy Daly: email: [nancy@intune.uk.com](mailto:nancy@intune.uk.com)

For other inquiries about Teacher Training you may refer to the website: [www.suzukiassociation.org](http://www.suzukiassociation.org) or SAA Registered Teacher Trainer, Katherine White email: [watertrees3@att.net](mailto:watertrees3@att.net)

## CANADA

## News from Canada

Sharon Jones

This edition of the journal marks my first as the ISA's country representative for Canada. I am very pleased to continue my family's tradition as I follow my mother, Dorothy Jones and my late sister, Beth Jones Cherwick, in this role.

My involvement with the Suzuki movement began at the age of 5. I became one of the first Suzuki violin students in Ontario, Canada. By the age of 16 years, I had started teaching a few Suzuki students and have

maintained a Suzuki studio ever since.

In the Fall of 2001, I opened a new school, Thames Valley Suzuki School, in London Ontario, incorporating an exciting Suzuki Early Childhood Education program, as well as Suzuki violin, piano and flute studios.

On Sunday November 4, 2001, Joanne Melvin from Calgary Alberta Suzuki violin teacher and President-elect of the SAA, gave the keynote addresses at the annual Ontario Suzuki Teachers Conference, held this year in Toronto. Her theme "Realizing Suzuki's Vision" from a global, Canadian and personal point of view generated much lively discussion.

Canadian Suzuki teachers will meet together at the SAA teacher conference in Minneapolis, Minnesota, USA to discuss Suzuki in Canada. One of the topics will be to encourage each province to establish a provincial Suzuki association so that isolated Suzuki teachers can communicate more easily with the large city programs.

Suzuki Early Childhood classes are growing in Langley, British Columbia, Calgary and Edmonton, Alberta, and throughout Ontario. Dorothy Jones is working with teachers in Houston Texas, to establish a Suzuki prenatal and Baby program.

Canada is fortunate to have many Suzuki Summer Institutes again this year. These Institutes offer a wonderful opportunity for our students, families and teachers to experience a week devoted to music, parent education and teacher training.

Suzuki Talent Education Society - Calgary, Alberta  
Atlantic Canada Suzuki Institute - St. John's Newfoundland

Thames Valley Suzuki School - London, Ontario  
Summer Musicfest and Suzuki Kingston - Kingston, Ontario

Brandon Suzuki Summer Institute - Brandon, Manitoba  
Great Lakes Suzuki Flute Institute - Hamilton, Ontario  
Alberta Suzuki String Institute - Edmonton, Alberta  
Institut Suzuki Montreal - Montreal, Quebec  
Calgary Suzuki Summer Institute and Teen Camp - Calgary, Alberta

Langley, Comm. Music School Suzuki Workshop - Langley B.C.

Southwestern Ontario Suzuki Institute - Waterloo, Ontario

Thunder Bay Suzuki Music Camp - Thunder Bay, Ontario



## NEWS FROM AROUND THE WORLD

## ISRAEL

Hanuka Workshop at the  
Yafo Community Center

Susan Moinster

Tel Aviv- Yafo has one community center that caters to Arabs and Jews together. That community center is situated in Yafo, where there is a big Arab population. The building is new and the facility is modern and inviting. From our windows we look down over a wonderful expanse of grass, past the playground, to the (usually) turquoise sea.

Every Hanuka it is our turn to host the thrice-annual Suzuki workshop. As everyone knows who has planned a workshop, big or small, planning starts early and the hope is that many students will come and that everyone will have a terrific time. Well, Israel has some very special problems that affect our workshops. Number one, this year, was of course the on-going Intifada, which is now into its second year. But in addition, the more recent terrorist attacks on busses and shopping centers, and the random sniper shots on civilian cars have caused a lot of concern. Whereas Tel Aviv actually experiences a very small percentage of attacks, still, if you are on the road, you can't avoid thinking about the danger. People who would normally come to the workshop by bus, begin to think twice. Our second problem this year was the fact that the Jewish Hanuka vacation was not at all in alliance with the Christian Arab and Muslim vacation for Christmas. So when the Jewish children were off from school, the Arab children were not and vice versa.

I guess you have already guessed that the number of children attending this year's workshop was much smaller than usual. However, our experienced teachers were at their best. Instead of an orchestra, we had a chamber ensemble. Classes that normally might have had 10 children, had 4. But with every cloud there is a silver lining: the teachers were able to give more individual attention to the children who did come, and the final concert certainly was enjoyed by all.

I'd like to finish the Israeli up-date with a tip for workshop planners: we have found that an ideal snack for workshops is cherry tomatoes! One of our families comes every year with a huge box of tomatoes fresh from the vines. We place the tomatoes in the hall where all the children pass by going from class to class. They're not fattening, not messy, and give a quick energy boost just before the next activity.



"Mommy, why is everyone looking the other way?"

## THE NETHERLANDS

## Suzuki Recorder in Holland

Jaap Delver and Alice van der Meer

In June 1999 we went to Aspen, Colorado, to do a two weeks Suzuki-training with Katherine White. After coming back to Holland we started making plans "How to start lessons" in our 2 music schools. First of all we had some publicity in local papers and we went to (nursery) schools. Fortunately we got some response so we organized an introduction for parents and other people who were interested in this "new method". In October 1999 we started teaching. Every summer we did our training with Katherine and every year the number of students grew. As we became more involved in the Suzuki Method, we made plans to work together with other instrumentalists to make concerts more interesting and to inspire our students to play together. At the moment we have 30 students aged 4 to 10. Once every month we are doing group lessons and once every six weeks we do a so called concert day. On that Saturday the recorder students play together with violin and cello students and at the end of the day a number of students played in a concert.

In October 2000 and 2001 Jaap has done a workshop for ERTA (European Recorder Teachers Association). On Saturday March 20, 2002 we had a 3 hour workshop for recorder teachers to try and spread Suzuki's ideas and philosophy. 10 teachers listened and watched us teach 4 individual students and do a group lesson (5 students).

We hope to keep expanding by performing often and by showing the advantages of this method.

## NEWS FROM AROUND THE WORLD



The Netherlands: students of Jaap Delver and  
Alice van der Meer

## PERU

## From Latin America With Love

Roberta Centurión

Second Latin American Suzuki Teachers' Conference & 17th Suzuki Festival (Institute) for Teachers and Students: January 2002

More than forty Suzuki Teachers from Argentina, Bolivia, Brazil, Chile, Colombia, El Salvador, Peru, Uruguay and the United States came together for The Second Latin American Suzuki Teachers' Conference was held at the Hotel Exclusive in Lima, Peru on January 12-14 of this year. This event was organized by Caroline Fraser, Marilyn O'Boyle and Roberta Centurión, Latin American Liaisons to the SAA, and was sponsored by the Suzuki Association of the Americas.

Presenters who kindly shared their expertise were Tanya Carey—"Developing Leadership Abilities" and "Working Together towards a Common Goal;" Doris Koppelman—"Creating Community" and "Creative Techniques for Practicing;" Diana Galindo—"Developing Ability: All Children CAN (if the Teacher CAN);" & Barbara Barber—"Introduction to 'Solos for Young Violinists'"

Other sessions were lead by various of the participants that included "Latin American Music," "Suzuki Programs in Schools," as well as poster sessions about Suzuki Programs throughout Latin America. The Latin American Liaisons led sessions and breakout sessions to define our common goals and strategies for the future. High priorities of all teachers were having regular opportunities for teacher training and student festivals, as well as attaining quality instru-

ments of all sizes, music, method books and accessories at reasonable prices.

At lunch-time and evening meetings, the Latin American Committee with representatives from each country present met with the Latin American Liaisons. Using input from the general sessions the following decisions were taken and goals were set: 1) create a Latin American Web page to improve communication. Julio Cesar Rodriguez of El Salvador is providing leadership. 2) organize a library, accessible via e-mail of all Spanish translations of articles, booklets, etc. for use in parent and teacher training. Marcelino Pratts and Pedro Suarez from Colombia, Chairpersons. 3) form a committee to actively seek and channel funding and donations, especially for instruments. Odina de Medina from Argentina, Chairperson. 4) Peru was designated as center of operations for Latin America. 5) The Latin American Liaisons will continue to provide leadership. 6) Other Latin American country leaders who were unable to attend will be contacted so that every country that has Suzuki programs will be represented. 7) The 3rd Latin American Suzuki Teachers' Conference was set to be held in 2004. Deadline for proposals from possible host countries is May 1, 2002. Due to the extraordinary effort and cooperation of all present, we were able to accomplish much in a brief amount of time.



(photo courtesy of Marcial Blondet)

Latin American Committee Members:  
Top row, Left to Right: Julio Cesar Rodriguez, El Salvador, Annika Petrozzi, Peru; Roberta Centurión & Marilyn O'Boyle, Latin American Liaisons; Marco Antonio Penna, Brazil Bottom Row, Left to Right: Magalí Pinto, Bolivia; Odina de Medina, Argentina, Maria Cecilia Charquero, Uruguay; Pedro Suarez, Colombia; Blanca Maria Montecinos, Chile; Caroline Fraser, Latin American Liaison

## NEWS FROM AROUND THE WORLD

In conjunction with the 2nd Conference, the Suzuki Association of Peru hosted their 17th annual Teacher-training and Student Festival (Institute) The Festival was held on the beautiful campus of Colegio F.D.Roosevelt—the American School of Lima. Teacher training was offered in sessions before and after the Conference to maximize the teachers' possibilities of receiving two training courses as well as attend the Conference. Besides the Suzuki 1A Philosophy Course, Piano 1B, 2, 3 & 6; Violin 1B, 2 and 7, Cello and Guitar training courses were offered. Workshops on Recorder Performance Practice; Pedagogy for Recorder, Book 1; Natural Use of Body for Piano Performance; Early Childhood Music Stimulation; and Music Reading in the Suzuki Style were offered.

Over 100 teachers from nine Latin American countries attended these courses. Student sessions for the above instruments were offered in two sessions for over 300 children and young people. As in any institute, children participated in master and group classes, recitals, and enrichment classes that included ensembles, duets, panpipes, singing, ear training, music appreciation, Dalcroze, and for our advanced pianists there was also the possibility of having master classes with and performing works of Peruvian composer (and Suzuki piano teacher), Consuelo Stubbs. Each evening there was a special concert, teacher recitals, student ensemble concerts, final concerts and an exciting concert by Peru Youth Orchestra of which more than two-thirds of its string players are Suzuki trained.

The enthusiasm, participation and progress seems almost miraculous, when you consider the world recession and especially the terrible economic and difficult political conditions that our Latin American countries are facing. Thanks to the support from the Suzuki Association of the Americas we were able to offer travel scholarships to the majority of the teachers who attended the Conference and subsequent Training Courses. We are especially appreciative of the donations from Rebecca Boblack's Suzuki families in California, and others in the US and Peru; the sponsorships "in kind" from Peruvian businesses as well as the generous donation of time and expertise of teachers from Peru and the USA. These combined expressions of love and support made it possible to finance these historic events that will serve to strengthen and provide the inspiration for continued development of Suzuki programs and associations throughout all of Latin America.

"Where Love is deep,  
much can be accomplished".....S. Suzuki

From The Book of Musical Anecdotes  
By Norman Lebrecht



Beata Imelda German School students in Chosica, Peru.  
Lucía Nieto, teacher

### Fritz Kreisler called on Dvorák in 1903 in his impoverished home in Prague

"It was like a scene from *La Bohème*," Kreisler remembered. "Dvorák was lying in bed, sick and in visibly bad shape. He had sold all his compositions for a mere pittance and now had nothing to live on. Even the emoluments for his brilliant American tour had for some reason or other been used up."

"I had been playing some of Dvorák's Slavonic Dances and visited the old man to pay him my respects. I asked him whether he had nothing further for me to play. "Look through that pile," the sick composer said, pointing to a mass of unorganized papers. "Maybe you can find something." I did. It was the Humoresque."

## NEWS FROM AROUND THE WORLD

## SINGAPORE

Teo, Peck Twee

Singapore has a very active program, especially in violin. Though they are not officially a part of Pan Pacific Suzuki Association, the teachers and students attend the conferences in Australia.

The following is an experience story written by a Singapore student about her ventures at the conference in Adelaide.



Teo, Peck Twee

### An Occasion To Remember!

Sydney A. Yeo

The moment my mum informed me about our trip to the Suzuki Pan Pacific Music Conference in Adelaide, I was filled with excitement and anticipation.

Two months before the convention, I received a letter that informed me I had been selected to perform at the lunchtime concerts at Adelaide University. The Performance was at a beautiful church hall at the Adelaide University called Bonython Hall. Though the hall was the largest I had ever played in, the lovely arches carried the acoustics well. I am looking forward to my next concert solo.

During the week, I attended classes with the famed Judith Glaister. After group classes, I attended repertoire classes with Mr. Fumio Kawanumo, who is an orchestra leader in Japan, on the 1st Movement by F. Seitz. I practiced often when I was there, and every day.

I attended a masterclass by Carol Dallinger from USA, who had many years of experience teaching music. That day, 300 to 400 students turned up on stage and Carol stood on a chair facing us. She held up an hairpin, and when she dropped it, we could all hear the tiny "ping" sound that it made. It was impressive to play in such a massive group.

My favorite class was with Alice Joy Lewis from USA. Jessica who plays the piano and Alexandra who is a great singer became my best friends.

Every Child Improves  
Depending on his Parents

S. Suzuki



Singapore violin class

### Fathers Do It Too

Many of our most successful active Suzuki parents have been fathers. Some of the teachers were helped on their way to become professional musicians by their father. Rebekah Osborne, now teaching with our school was helped through her first few violin years by her Dad, Bill. Kylie and Lisa Mahoney, now Suzuki teachers and professional violinists, have a very keen father who is still active as secretary in the Suzuki association. The McGowan family acted as a whole, two parents and four daughters. All four girls have done very well. Fiona is an excellent teacher with our school. Heidi is studying violin in Vienna, and Rosi and Lisi are studying cello, piano and viola at the Elder Conservatory in Adelaide.

The heartening aspect of Suzuki is the support the children receive from the whole family. I believe involvement of the family in music adds an exciting enrichment to family life.



Singapore Suzuki Students Graduation Concert 2001

**NEWS FROM AROUND THE WORLD**

**SWITZERLAND**

**News From Switzerland**

Lola Tavor

The Suzuki Institut of Switzerland ("Institut Suzuki en Suisse") has been active for some ten years.

It holds a bi-annual national workshop involving preparation over many months, culminating in feverish activity in the immediate weeks beforehand. This year it will take place in Luzern from 9 to 12 May.

It should be understood how difficult this is in the Swiss multilingual and multicultural context. It constitutes a serious challenge to Suzuki teachers who have to devote considerable time, energy and application to arrive at a well-planned program. It requires a sensitive, individual approach to each Suzuki student to find the most suitable choice for his or her instrument, adapted to the student's particular musical or technical level.

After composing a well balanced and integrated program for all instruments, Suzuki teachers then have to apply their persuasive skills to encouraging and inciting their students to be suitably prepared to meet the challenge.

This repeated cycle of preparation and effort is amply rewarded by the resulting stimulus this provides to students, which extends its effects and motivates them well into the year ahead.

The workshops generally comprise group and individual classes. The more advanced string instrumentalists participate in chamber music performances, as well as constituting the core for the "Orchestre Suzuki Suisse".

This year the Luzern program specially features composers from as many different European countries as possible, thereby justifying this year's theme of "Ouverture vers l'Europe" or as one might say "A window to Europe"

The piano group of students of all ages ranging from four to teen-age pupils, will perform at a morning concert programmed as "Bach for Breakfast". At the final concert they will play three works at two pianos for eight hands, comprising Bach's "Sicilienne", a Spanish dance by Moskowski and the "Danse Macabre" of Saint Saens. The piano section of this program will also include a four hand performance of a piece by Grütli and a piano solo performance of Liszt's "El Sospiro".

The Orchestra will play a folk-lore medley "Anantefka" as part of a varied program in which all the different Suzuki instrument groups will participate in the traditional Suzuki finale. ♦



Swiss Suzuki Orchestra with pianist Albert Taureg

The Board of Directors of the International Suzuki Association met in Matsumoto, Japan April 5 & 6, 2002. Minutes of that meeting will appear in the fall ISA Journal.



Kazuko Nakata, (translator), William Preucil, Hwang, Kyung-Ik, Jeong Cheol Woong, Isao Fujii, (Japanese legal advisor), Birte Kelly, Gilda Barston, Yasuki Nakamura, Hiroko Suzuki, Haukur Hannesson, Koji Toyoda, Evelyn Hermann

**INTERNATIONAL SUZUKI ASSOCIATION  
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## THE INTERNATIONAL SUZUKI ASSOCIATION®

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

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

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

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

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

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

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

## SUZUKI NAME AND TRADEMARK

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

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

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

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

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

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

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

Evelyn Hermann, ISA, PO Box 2236, Bothell, WA 98041-2236 USA or Judi Gowe, Warner Brothers, 15800 NW 48th Ave., Miami, FL 33014 USA

# NOTES

