

# International Suzuki Journal

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**Welcome to the latest edition of the ISA Journal. We're pleased to bring you articles and photos about Talent Education activities from around the globe.**

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Once again the European continent experiences the consequences of war. The conflict in Ukraine not only affects the Suzuki teachers and families in that country, but spills over into concern of Suzuki households across Europe and around the world. And the Suzuki community has responded to the pleas from Ukraine with physical and spiritual assistance. This issue of the ISA Journal chronicles just a few of those efforts.

Dr. Suzuki himself wrote many times about his experiences with war and his desire to create a new paradigm for humanity. Mrs. Suzuki also wrote and spoke about her life in two World Wars. "I have seen people [during war] change so much. Suzuki never changed. He always was and is a wonderful person." Dr. Suzuki understood that you can only change people through education. "We can change the world," he admonished every time he spoke publicly. "Every child must be educated. Hearts and minds. Education through music! Then together we can change the world."

This also applies to ourselves as proponents of the philosophy called Talent Education, and to those most immediately around us. We salute our members striving for this ideal in the midst of immense struggle.

Allen Lieb Jr., CEO/ISA

Visit the ISA website at [InternationalSuzuki.org](https://www.internationalsuzuki.org) for up-to-date news from each Instrument Committee, important announcements and events from Regional Associations, and read past editions of the ISA Journal dating from 1983.

Visit and like the ISA Facebook page for important announcements about Suzuki events across our Association and the latest developments in all the instrument areas: <https://www.facebook.com/InternationalSuzukiAssociation>

Visit and join the ISA Facebook [SUZUKI™ Teachers](https://www.facebook.com/SUZUKI-Teachers) page for postings, discussions and questions from Suzuki teachers around the globe.



## ISA Welcomes New Board Member



Margaret Cooke has joined the ISA Board as the PPSA representative, succeeding Simon Griffiths who stepped down towards the end of 2021. Currently Vice-President of the New Zealand Suzuki Institute and Secretary of the PPSA, Margaret began her Suzuki Cello journey in the 1990s with encouragement from violinist Val Thorburn. Since she started her training she has been active in the NZSI, and more recently on the PPSA Board, as a New Zealand representative, then Deputy Chair before taking on the role of Secretary.

She has a busy studio ranging in ages from pre-school to adult, teaches in three schools in Auckland, and enjoys tutoring at camps and workshops in throughout New Zealand and in Australia. Margaret also enjoys playing chamber music and performs on modern and baroque cellos.

## Alfred Music and MakeMusic Provide Ukrainian Suzuki Students Access to Suzuki Titles

MakeMusic, makers of SmartMusic, and Alfred Music, in conjunction with The International Suzuki Association, are proud to have come together to provide access to popular Suzuki titles to teachers and students who are displaced due to the war in Ukraine.

One way to access these Suzuki titles will be via SmartMusic's online platform. This platform transforms the way students practice by offering professionally recorded accompaniments and the ability to receive immediate feedback on their performance. Teachers leverage SmartMusic to individualize instruction and document the progress of every student.

Most Suzuki titles will be available via assessment and/or digital sheet music.

The Ukrainian Suzuki Association said, "From the beginning of the war in Ukraine, many of our families and teachers had to leave our country to protect themselves and their families. We thought first of all about our lives and safety; sometimes we had the possibility to bring our instruments and music books but sometimes not. We were very happy to hear that Alfred Music was ready to help our families and provide online Suzuki books. It would be a great help for us in teaching to have the possibility to use them. And in future, it will help us to spread the Suzuki method in Ukraine."

Additionally, from Alfred Music and MakeMusic, "We are deeply shocked and saddened by the current invasion of Ukraine. We share the universal concern for the safety and freedom for all people impacted by the war, including those in the Ukrainian Suzuki Community. Recognizing the extraordinary power of music and its ability to uplift and inspire people during such difficult times, Alfred Music has partnered with the Ukrainian Suzuki Association to ensure that all Suzuki teachers, parents, and students continue to have access to Suzuki publications. We stand with Ukraine and believe in the resilience of its people."



**Alfred Music**  
LEARN • TEACH • PLAY

# Worldwide support from SUZUKI™ Community for Ukrainian Teachers and Families



## Statement from ESA Board

The ESA are deeply shocked by the senseless acts of violence being perpetrated against the innocent people of Ukraine and we find the Russian state's invasion for what is a brutal war against a sovereign country horrific.

The Suzuki community of Ukraine are utmost in our thoughts at this desperate time and we are focused on doing everything we can to protect the safety of our children, parents and teachers.

To support Suzuki families in Ukraine and abroad, donations of money, instruments and lessons are being organised and details can be found on the [Ukraine page](#) of the ESA website.



### War in Ukraine - appeals for help for the Suzuki Community

- Donations of money for the Suzuki Teachers who have lost their only income
- Offer of places to live for refugee Suzuki families and teachers
- Donations of instruments for refugee families and teachers
- Offer of Suzuki lessons for refugee families

Please mail UNSA on [ukr.suzuki@gmail.com](mailto:ukr.suzuki@gmail.com) to send offers of help

[UNSA Bank details for donations](#)

# Diary of updates from Nataliia Koptienkova, Chair of UNSA

Dear friends!

I would like to inform you about the financial support for Ukrainian teachers and students which we receive from around the world. Now we are distributing funds to those Suzuki teachers who need it.

[UPDATE 13 March 2022](#)

Dear friends, I want to report on the money that was raised to support Suzuki Ukrainian teachers and students.

[UPDATE 22 March 2022](#)

Dear friends!

UNSA thanks the entire Suzuki community for their support. We have sent financial aid for Ukrainian Suzuki teachers who were evacuated to Europe and we are buying violins for children who ended up in other regions of Ukraine or abroad. Now these students can continue their studying. We are very grateful to the entire Suzuki community for their help and support.

[UPDATE 2 April 2022](#)

Dear friends,

Ukrainian teachers and our students are very grateful for your constant help and support! We have sent more financial aid for Ukrainian Suzuki teachers who were evacuated to Europe, including a piano for a teacher so she can continue her studies. We continue to buy violins for children who ended up in other regions of Ukraine or abroad. We are grateful to the Suzuki community for making our children happy!!!

[UPDATE 12 April 2022](#)

Dear friends!

We really appreciate your support. We have now been able to resume lessons with our students. This is very supportive for them. We continue to send financial aid for Ukrainian Suzuki teachers who were evacuated to Europe and to those who stay in Ukraine. We continue to buy pianos and violins for children who ended up in other regions of Ukraine or abroad.

[UPDATE 24 April 2022](#)

Dear friends!

You are providing incredible help to all Ukrainian students and teachers!

Ukrainian children have the opportunity to learn. Ukrainian teachers have the opportunity to work in safe and comfortable conditions. We continue to give financial aid for Ukrainian Suzuki teachers who were evacuated to Europe and to those who stay in Ukraine.

[UPDATE 10 May 2022](#)

Dear friends!

Thanks to your support, Ukrainian teachers were able to resume their studies. Ukrainian children received musical instruments. Ukrainian teachers who lost their jobs received financial support. You helped the teachers buy the things they needed for the lessons.


[UPDATE 6 June 2022](#)

Thank you for thinking about us! We hope that this terrible war will end soon!

Love,

Nataliia Koptienkova, Chair of UNSA.


JustGiving Menu Start Fundraising Search Log in Sign up



**201 %**  
**£10,063**  
 raised of £5,000 target by 122 supporters

[Give Now](#)

[Share](#)

 We're raising £5,000 to Help the Ukrainian Suzuki Association

[Set up a reminder](#)

UK Children and youth 22 days to go

Over \$10,000 £ has been raised on [Just Giving](#)

**STT**  
 Suzuki Teaching Trust

Home About us Grants Donate Contact News

## CURRENT PROJECTS 2

Long Term Teacher Training

Current Projects supported by the Suzuki Teaching Trust

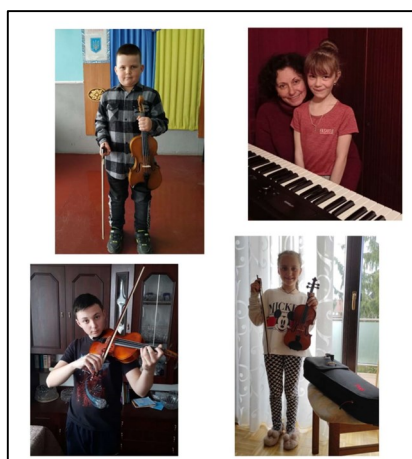
### PIANOS FOR UKRAINIAN TEACHERS

The Trustees of the Suzuki Teaching Trust have decided to donate digital pianos to Ukrainian Suzuki piano teachers who have been forced to leave their country and have no instruments. This will hopefully help the teachers with their teaching and continuing Suzuki teacher training on the Suzuki piano teacher training course run by Marzena Jasinska-Siudzinska. This course is also supported by the Trust. Any donations for this project are gratefully received.



Suzuki Teaching Trust is collecting [funds to provide pianos](#) for Ukrainian Teachers

## [Updates from Ukrainian Suzuki Teachers](#)





## Sydney Suzuki™ Plays “Song of the Birds”

Four days after the Russian invasion of Ukraine, on Sunday 27<sup>th</sup> February, a small group of Sydney teachers and students gathered to play “Song of the Birds” in solidarity for the people of the Ukraine.

Song of the Birds is a Catalan folk song that Pablo Casals played often as a cry for peace in the world and Dr Suzuki was a great admirer of Pablo Casals playing and humanity.

Our President Haruo Goto immediately sent the video via instant message to the Chair of the Ukrainian National Suzuki Association, Nataliia Koptienkova, who responded saying “Dear Haruo, I’m crying... Thank you!!!! We appreciate your support!”

Our association later published the recording together with a statement of support which you can read on our website, [www.suzukimusicnsw.com.au](http://www.suzukimusicnsw.com.au).



It has been heart-warming to see the video of our small gathering be shared around the world within the Suzuki community and far beyond. Our statement was translated into Japanese and published by the Talent Education Research Institute in Japan and has also been shared by The Strad magazine. While it was our main intention to play for the people of Ukraine, especially our Suzuki colleagues, we hope the video has helped draw attention to the plight of the Ukrainian people.

This performance not only touched the hearts of those in Ukraine, but it helped to console the hearts of our own students and reminded them the power of music, which comes from the life force inside them.

Casey Chan a violin student said “I felt very sorry for the people in Ukraine, and I felt very lucky that I could help them in a musical way. We have been praying for them in our school.”

One mother also wrote saying, “We have been following the news on Ukraine and the boys get upset from time to time. They slept well that night after recording, feeling they did something (although just tiny) for Ukraine people. Thanks for planting a seed for peace in the children”

It was a testament to all the students and teachers’ ability to act quickly in a time of need. Since then, we have encouraged all our local teachers to find ways to support fellow teachers and students in Ukraine. This has resulted in many fundraising concerts and events being organised, and considerable donations being sent to our Ukrainian colleagues to help them at this difficult time.

Despite their own lives being at risk, Ukrainian Suzuki teachers are still working tirelessly to do everything they can for their students in Ukraine and refugees outside. Their courage was truly unbelievable and determination seemingly unstoppable.



Cello Fundraising event: We stand with you Ukraine.

## STEAA (NSW) Welcomes Trainers and Experts from Around the Globe

As part of our ongoing teacher Professional Development requirements, the NSW Suzuki office hosted our third online PD Program for teachers in April 2022. The Suzuki Board of NSW also extended an invitation to Suzuki Ukrainian teachers to join this program and share in our community learning. This online Program was hosted by Trainers from around the globe, including Misako Akiba (JPN), Kasia Borowiak (UK), Brian Lewis (USA), Ray de Lisle (NZ), Joanne Martin (Canada), Akira Nakajima (JPN), Rebecca Paluzzi (USA), Koen Rens (BEL), MaryLou Roberts (USA), Kathleen Schoen (Canada) as well as two Australian teachers, Zohara Rotem (QLD) and Lucy Adeney (VIC). Our keynote talk was given by Dr. Takeaki Miyamae where he outlined his recent scientific study based on collaborative research by the Talent Education Research Institute (TERI) and the University of Tokyo.

We had a total of 173 Teachers enrol into the program for 2022 from Australia, Europe, Japan, and the USA. Not all teachers watched the livestream, but many will watch the replays which will be available until 30 June 2022. More information about the course can be found [HERE](#).



From Top Left to Bottom Right:  
Lucy Adeney, Misako Akiba,  
Kasia Borowiak, Brian Lewis,  
Ray de Lisle, Joanne Martin,  
MaryLou Roberts, Zohara  
Rotem, Kathleen Schoen, Akira  
Nakajima, Rebecca Lile Paluzzi,



## Korea Suzuki Association Hosts In-Person Events

Jan. 21, 2022

Korea Suzuki Association The 27th Grand/  
Graduation concert.

600 Suzuki students and teachers were  
tested for COVID-19 and held in-person  
concerts.







Oct. 10, 2021

Concerto concerts for children who passed auditions across Korea.



Dec.10, 2021  
Jan. 9, 2022

KSA Teacher's Retraining Workshop by Kyungik Hwang (violin) and Sunkyung Hwang (cello)



KSA Teachers  
Retraining Day

Violin &  
Cello



# Meet SAA Executive Director Angelica Cortez

Allie Reed

The Suzuki Association of the Americas is thrilled to appoint Angelica Cortez as Executive Director of the organization. Angelica (she/her) is a Los Angeles-born arts leader who works at the intersection of music, education, and justice. She began her tenure with the SAA in January, joining a long legacy of educators who believe in the fundamental power of music education and its ability to impact the lives of young people.

Angelica previously served as Interim President and CEO of El Sistema USA, where she led fundraising efforts, strategic partnerships, programming, and managed the general operations of the organization. She worked on Youth Orchestra of Los Angeles (YOLA), Gustavo Dudamel's signature program, and launched YOLA National, which included annual Symposia for administrators and educators, music festivals and college support for young people, and several national and international tours. Angelica has degrees in trumpet performance and teaching from University of California Davis, Longy School of Music, and Bard College.



*Where did your passion for the arts begin?*

When I picked up a trumpet in the fourth grade, it was very easy for me to fall in love with making music. I particularly fell in love with the practice room—getting familiar with my instrument and how I learned. I had a lot going on as a kid, so finding the time and space to be in a practice room and just focus on one thing at a time was where I really fell in love with the arts.

*How did you know you wanted to turn that passion into a career?*

Stepping into a classroom and teaching for the first time was the moment my career in the arts solidified. I appreciated watching young people have a light bulb go off when they learned a new note or piece or came in excited because they figured out how to play something they'd heard on the radio. I appreciate finding meaningful connection points with youth.

*How has your experience prepared you for this tremendous leadership opportunity you're about to embark on?*

My background is in teaching. I did a lot of teaching after I graduated college, both to pay the bills and because I wasn't exactly sure what was next for me. I've been fortunate to be around a lot of really great educators. My experience at the LA Phil was also unique in that it required me to wear a lot of different hats. At times, I was a teaching artist in the classroom, jumping in and playing trumpet with kids, or conducting an ensemble. Other times, I was an administrator, meaning I was setting up a production that meant getting 200 kids on and off the stage at Walt Disney Concert Hall. I was also managing artists. If there was an event with Gustavo Dudamel, I would work with our team to make sure that he was taken care of—that we had the rep he wanted to work with the musicians on, and that we understood his artistic vision and could execute it well. Working at the LA Phil prepared me for crafting excellent programs, performances, and productions. The other core part of what I did was working with parents and students: the people that we're most responsible to as teachers. Young people are the primary thing that drives me, and I think of the various roles I've had as primarily in service to them and our communities. In my position at El Sistema, I've learned a lot more about the ins and outs of running an organization. I've learned how to work with funders, who are ultimately believers in the work that we do. Ultimately, the stars couldn't have aligned better to allow me to continue this work with the SAA. What an opportunity there is for me to be able to put all those hats on again.



*Talk me through your short-term and long-term goals for the SAA.*

In the short term, my goal is to bring stability to the organization. The Suzuki Association is an incredible legacy organization that is undergoing a major transition. You have a 30-year leader who did a wonderful job setting up the organization and building on this incredible philosophy and pedagogy given to us by Dr. Suzuki. As someone who hasn't been as deeply immersed in the Suzuki Method as I know a lot of the teachers in our membership are, I think of myself as a facilitator in this role. My priority is to learn a lot and gain insight into what our members, teachers, and board hope to see in the future.

Dr. Suzuki's pedagogy should be in the hands of significantly more people than it is right now. In the long term, I hope to be a bridge between our history and our future. I tend to approach my work in questions. One of my big questions for the Suzuki Association is how we can get this pedagogy into more teachers' hands and ultimately more young people's hands. What partnerships are necessary for us to be able to do that? What people in our circles are necessary to be able to do that?

The Suzuki philosophy is so rooted in love and compassion. Those values are so critical right now, for youth in particular, as we're navigating either the beginning or the middle of the pandemic. I want to amplify that message and bring us back to that core. What's interesting about all philosophies and all musical pedagogy is that everyone's interpretation is different. 15 people can read the same sentence and get 15 different meanings out of it. The other question I have—especially knowing our members and how many different teachers and teacher trainers and philosophies live within the realm of Suzuki—is how do we make space for all of those different philosophies and methods and ways of teaching? How do we make space for all of us to navigate difference and collectively continue to share this work in a way that doesn't compromise Dr. Suzuki's pedagogy, but in a way that does mean that it is much more accessible?

*How would you characterize your leadership style?*

As I mentioned, I like to act as a facilitator. I certainly have strong thoughts on a particular direction that we should go. But primarily, I lean on people for their strengths and I want to empower folks around me. So many people believe in what we're doing and so many people are experts in the Suzuki Method. My goal is to make sure that those people have a platform to do their work really, really well. I'm certainly not someone who comes in the door and wants to burn the system down and start from scratch, and I doubt I would have gotten hired if that was the case. My methodology is to treat everything as though I'm both a leader and a learner.

*How do you bring social justice into your work?*

Social justice is my work. That is the core of what I do and it is in every aspect of my being. With justice work in general, nobody is a finished product. I'm still learning. We as an organization will be learning for as long as we exist. My approach is generally to lean on the experts in the room. The first question I have for our membership is how we can amplify the voices of those who have not been amplified yet. We know already that BIPOC artists are often not given space in classical music. How can I as an individual learn from folks in our community who we haven't heard from as much? The second thing I'm thinking about is how we can be more accessible and reach different audiences. The Suzuki Association is not the only organization people are demanding to be more accessible. All of our music education and orchestral organizations have to change to stay relevant. How can the SAA lead the way on that? What can we do differently to make sure that we're an organization that is at the front end of social justice work, not on the back end? We should show other organizations what it looks like to hold meetings in a justice-oriented way, where we honor more than just one voice at a table. All of my work thus far has been about how we can make music education more accessible to more young people, particularly those who face barriers to accessing music education because it's so expensive. I don't plan to change that here, and I think that Dr. Suzuki's approach lends itself well to that.

*What are your hopes for the future?*

My ultimate mission in my work is to make sure that all young people have access to high-quality music education. I've seen it transform young people and give them space to be who they are, to learn who they are, to challenge themselves, to find community, and to build relationships with mentors and peers. My hope for the organization is that as many teachers and young people as possible can access it. I also want to see the Suzuki Method as a leading space in the field. When people are looking for how to learn about music, social justice, and equity work, I want them to think, let's look at the Suzuki Association.



*Tell me about some of the mentors that have impacted your philosophy.*

The first group that comes to mind is my parents. They had me when they were far too young to have kids, but worked harder than anyone I know to make sure I had what I needed. They taught me about the value of hard work, community, and leading with love. Ultimately, and probably like many of our members, the people who impacted me most were educators. I had several trumpet teachers that taught me a lot about how to practice. Chris Still at the LA Phil taught me how to practice meticulously, which helped me build other healthy habits. Another teacher, Ed Carol, pushed me to focus on the things that I wanted to do in learning and playing music, rather than thinking about what I was supposed to do. I also look to people like Vijay Gupta, a violinist and founder at Street Symphony Project Inc, as a mentor who has helped me think about what impact I want to have on the field. I definitely call my friends Alex Laing and Lecolion Washington when I feel lost, and Leni Boorstin from the LA Phil when I feel like I need to be reminded of the importance of our work. I'm really fortunate to have my colleagues from Sphinx LEAD, which is a program that supports leaders of color who are executives in the arts. My list goes on and on—ultimately my network and community are the biggest influence on my work. I'm fortunate that my circle is full of people who are all focused on how we can use the arts to impact our communities and to create transformative change.

*Are there any artists, speakers, or thinkers who have shaped you?*

Definitely. Oh my gosh, where do I start? Adrienne Maree Brown does a lot of work in social justice and change management. She's someone who I think about and turn to often when I'm stuck or navigating really difficult change. bell hooks is another personal hero of mine. I read a lot, so a lot of my mentors and guiding partners are authors and writers. Sonia Sotomayor's autobiography was one of the first times I read something that made me feel like I could be a little less afraid to dream big. On the musical front, there are just endless examples. I loved watching Dudamel conduct, and getting to watch him work with young people and ignite energy, holding them to their own artistry, had a big impact on me. I love Natalia Lafourcade, and watching her artistry develop over the years and get more connected to her roots and her home was really influential on me too. Also, as a kid, I had Wynton Marsalis' playing on repeat—literally anything he played I must've listened to a thousand times each. I also loved listening to him talk about music, its history, and its importance. Certainly, I could go with a nerdy list of trumpet players, but I'll spare you from that.

*How do you unwind and recharge?*

I'm a runner. I ran a marathon just before the pandemic hit and so I've kept that habit up. I also love cooking. I'm trying to master my grandma's flour tortillas, and they're very difficult. I don't have it down just yet. I've also been trying to get down a good pozole recipe. I'm newly a bread baker because I'm another pandemic sell-out. I also write almost every day. I have a really incredible community in the same sphere of music and justice work that I love hanging out with. And I also obviously love music. I genuinely listen to everything.

*What message would you like to give the SAA membership right now?*

Change and transition are incredibly difficult. This transition is just getting started. I want to make sure everyone knows how grateful I am to be stepping into an organization that was so well set up by its former 30-year leader, Pam Brasch. I really want to honor her work and honor all that she's done to get the organization to where it is. While I am well aware that the membership has a lot of questions about me, and even though I'm not necessarily as versed in the Suzuki Method as many folks in our membership are, I'm here to help make the organization stronger. I'm not here to come and completely change the organization overnight. I want to honor it and I'm grateful to be part of its legacy.



# Susan Shields' Story of Suzuki and Beyond

Hiroko Driver-Lippman

*Susan Shields, after a brief illness, died on January 22, 2022. She was born in Long Beach, California, and moved with her family to Johnson City, Tennessee in 1959. She received her BA degree from the University of Tennessee, then traveled to Matsumoto, Japan to study for six years with Dr. Suzuki at the then-named Talent Education Institute. She returned to the United States and taught violin in Knoxville, Tennessee before moving to Downers Grove, where she lived for 41 years. Susan was the first American "kenkyusei" in Matsumoto. Her influence on the early development of the Suzuki Method in the Americas is immeasurable. Her laugh was legendary! The following is Susan's Suzuki story told by SAA Teacher-Trainer and close friend Hiroko Driver-Lippman.*



In 1966, I was in Matsumoto, studying with Dr. Suzuki., when one day after his weekly group lesson, he told me that we will be having our first Teacher -Trainee from America and that he wants me to help her. That was the start of our long, long friendship, both in Japan and here in America.

Susan was studying with William Starr in Knoxville when Mr. Starr had his life-changing encounter with Dr. Suzuki and his Method. She made a decision to study with this wonderful teacher whom Mr. Starr was so enthralled with. Susan stayed in Japan for 6 years studying with Dr. Suzuki and Mr. Denda, graduating from the Suzuki Institute and teaching the Suzuki Method violin to Japanese children.

Meanwhile, I came to the US and started teaching in Mr. Starr's Suzuki program at the University of Tennessee. Many Suzuki violin teachers are familiar with Mr. Starr's first book on The Suzuki Method, "The Suzuki Violinist." When composing the book, Mr. Starr trusted Susan to direct him to the right sources, and she also worked with him on the Contents.

Susan studied under, and observed, Mr. Denda, whose students were consistently outstanding. Susan took numerous photos, recordings and notes of Mr. Denda's instruction, some of which Mr. Starr used in his book. The box violins, which many teachers use for their Pre-Twinklers, came from Mr. Denda and were introduced to America by Susan.

She continued her life journey. During the 70s, Susan and I taught in many Suzuki Summer Institutes, instructing students and teachers. We were among the Pioneer Suzuki Teacher-Trainers. The Knoxville program, which Mr. Starr directed, and where she and I taught, became a visiting place for many Suzuki Method seekers. While Mr. Starr's Suzuki Method missionary work continued, Susan moved on and kept searching for her place.

In the early 80s she taught in Los Angeles and studied with Camilla Wicks, the legendary violinist. Then she moved to the Chicago area to study with Roland and Almita Vamos.

While in Downers Grove, Susan became very involved in dancing, first Ball Room, then Line Dancing. Through Susan, for the first time I encountered country music, which comes with Line Dancing. She was especially fond of Randy Travis, and took me to a concert of his at an arena in Louisville.

In teaching violin, Susan, over the last twenty or so years, explored other methods such as Mark O'Connor's and, especially, David Tasgal's "Fun and Easy," on which Susan gave me private lessons. Susan and I both agreed that the material we used were secondary to Dr. Suzuki's belief that everyone can excel and that it depends on how we teach.

As she was with Suzuki, in Line Dancing, too, she focused on good teaching. She observed many teachers and made many notes. She taught Line Dancing in many places including senior centers. Last summer I visited Susan in Downers Grove where she resided for 40 years, and where she introduced me to Claire, her Line Dancing disciple.

Her sister, Elizabeth Rathbun, wrote the following obituary in the Downers Grove newspaper:

*"...She loved playing her violin, going to the cinema, walking, and going out line dancing. She loved talking to people, both in-person and on the phone. She loved going out to eat and dressing in bright colors. She said to a friend, 'Time is too short to eat bad food, or dress in ugly clothes!' She had a kind heart. She talked to homeless people and gave them food or even the gloves off her own hands. She visited friends. To honor Susan, talk to a homeless person and give them something, dress in some bright-colored clothing, eat some really good food, go line dancing, go to the cinema, take a bus or train ride, take a walk in a park, invite a friend to your home just for a chat. Take care of one another..."*

Susan had many Suzuki friends over the years, and I'm sure many of you have stories about Susan. Please send condolences and stories about Susan to both her sister, Liz, and me (Hiroko).

Liz: [elizabethrathbun@gmail.com](mailto:elizabethrathbun@gmail.com)

Hiroko: [hirokodlippman@aol.com](mailto:hirokodlippman@aol.com)

## Alfred Music Releases New Suzuki Violin Recordings by Augustin Hadelich



The International Suzuki Association, in conjunction with Alfred Music, is pleased to announce the highly anticipated recordings of the Suzuki Violin School, Volumes 4-6 by internationally renowned violinist, Augustin Hadelich in collaboration with pianist Kuang-Hao Huang.

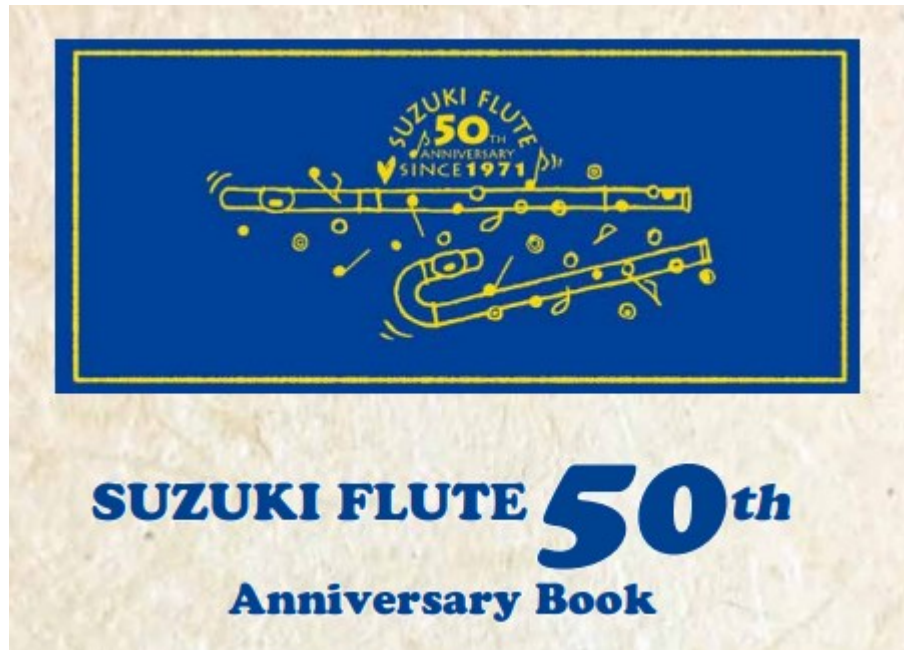
The ISA Violin Committee is indebted to violinist Augustin Hadelich and pianist Kuang-Hao Huang for their exacting standards during the exhausting recording sessions for Volumes 4-6. These performers brought tremendous energy, artistry, and dedication to bear in all aspects of their collaboration for these recordings. Augustin expressed many times his appreciation for the honor of being selected as the recording artist and for the opportunity to make a lasting contribution to the world-wide Suzuki community. These are recordings that students, parents, and teachers will enjoy listening to for years to come.

Mr. Hadelich said, "It was a great honor to record Suzuki Violin Books, 4-6, a recording that will be heard by so many young students as well as their parents and teachers. I fell in love with the sound of the violin at a young age, and I hope to communicate my enjoyment and love of playing the violin to these young listeners. I hope that they will feel motivated and excited to play as they listen to this music every day."

The new recordings will replace all existing ones associated with the Suzuki Violin School International Editions, available as: Violin Part Book, Piano Accompaniment Book, Violin Part Book & CD Kit, and CD only. Listening tracks that include violin and piano appear first on the CD followed by piano accompaniment-only tracks for play-along purposes. Recordings will be immediately available via digital download on Amazon, iTunes, and [media.alfred.com](http://media.alfred.com) and will be available for teaching and practice purposes on SmartMusic at a later date. The Violin Part Book & CD Kits and CDs will be available in Summer 2022.

## TERI Celebrates 50th Anniversary of SUZUKI™ Flute

In December 2021, TERI Flute Department has published the Suzuki Flute 50th Anniversary Book. This book has now been translated into English and is available on the [official website of TERI Flute Department](#).



The founder of Suzuki Flute is Mr. Toshio Takahashi. He compiled the Suzuki Method Flute School at the request of Dr. Shinichi Suzuki. The Suzuki Method Flute School was published in 1971, and it took him more than three years to complete it.

The special dialogue between Mr. Takahashi and Dr. Takeaki Miyamae, a special professor of the TERI Flute Department, in the 50th Anniversary Book received a great response when the Japanese version of the book was published. In addition, the English version of the Anniversary Book includes all the messages from flute teachers around the world that were not included in the original Japanese edition.

We hope that many people around the world will read this book and enjoy the miraculous 50-year history of Suzuki Flute.

## Suzuki Digital Downloads from Alfred Music

Recordings for the Suzuki core materials are now available via iTunes, Amazon, and [alfred.com](https://www.alfred.com). Media.alfred.com now provides access for those unable to use the other platforms. Visit <https://www.alfred.com/suzuki-method/suzuki-audio-downloads/> or <https://media.alfred.com> for a complete listing of available audio.