

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.

In this issue:

- Third Teacher Trainer Convention in Matsumoto
- Eri Hotta's book featured in the Wall Street Journal
- ISA Welcomes Newest Board Member Kay Collier McLaughlin
- Ukraine Update
- Photos from ARSA Online and In-person Events
- The 11th European Suzuki Children's Convention
- European Suzuki Parent Festival
- In Memoriam: Gabriella Bosio
- Third Mexican Meeting of the Suzuki Method
- Philadelphia PlayIN at the Saratoga Arts Center
- TERI Receives 2022 Regional Cultural Merit Award

Welcome everyone to a New Year - 2023! And the Year of the Rabbit, signifying a year of hope.

With this issue of the *ISA Journal*, we mark the **25th Anniversary of Dr. Suzuki's passing on January 26, 1998**. Since that time, the world has changed in many ways - culturally, politically, technologically, physically - and not always for the better. But we continue to pursue the path of understanding and developing human potential that Dr. Suzuki termed "Talent Education." We still seek peace through the knowledge that everyone is born with the potential to achieve at a high level. And that everyone deserves the opportunity for and access to learning taught with the greatest skill.

In this *Journal* we highlight a new well-reviewed scholarly biography of Dr. Suzuki, which examines the scope of the 20th Century through his life, his work, and the eventual cultural influences of his educational philosophy. And we feature the on-going activities and achievements of Suzuki associations across the globe, even in the face of war. Certainly, this is testimony to the dedication, determination and drive of teachers and families around the world to the belief that *every* child can be educated. And we can live not just in hope, but in a better place in the here and now.

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.



Third Teacher Trainer Convention in Matsumoto

Dear Suzuki Teacher Trainers,

It is already 3 years since we had a fruitful meeting in Madrid. It is our great pleasure to welcome worldwide Suzuki teacher trainers on 13th -15th October 2023 in Matsumoto.

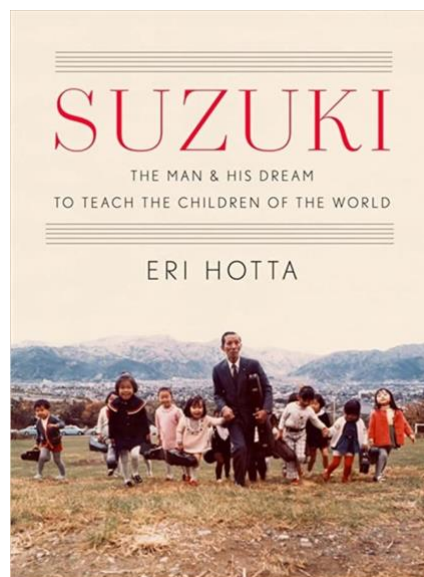
Every time I visit Suzuki Method in each region, I always feel precious efforts and passion of Suzuki members which contributed not only to the worldwide spread but also to the penetration into the life and cultures of each region.

I sincerely hope that hosting our convention in Matsumoto, the birthplace of Suzuki Method, would be the best chance to share our development and once again to return to “the origin of SUZUKI.” I expect many worldwide teacher trainers will participate in this convention, and TERI members are very much looking forward to exciting time through the interaction with all of you.

Following this convention, TERI will offer interesting programs between 15th and 18th including interaction event, Dr. Suzuki memorial tour and invitation to TERI annual teacher conference. I hope many ESA teacher trainers will extend your stay and enjoy these additional programs.

Akira Nakajima,
Chairman of the Committee,
3rd International Suzuki Teacher Trainers Convention

Eri Hotta's Book Featured in the Wall Street Journal



What the Suzuki Method Really Teaches

Shinichi Suzuki developed a popular approach to learning the violin, but his goal as an educator was to cultivate ‘noble hearts.’

ESSAY

By Eri Hotta [+ Follow](#)

October 22, 2022 12:01 a.m. EDT

When Shinichi Suzuki died in 1998 at the age of 99, the Japanese violinist and teacher was known around the world as the founder of the Suzuki Method, a hugely popular approach to early music education. According to the Talent Education Research Institute, an organization that Suzuki founded in 1948, about 400,000 children around the globe are now learning to play music the Suzuki way.

Particularly in the U.S., where it was introduced in the late 1950s, the method has become synonymous with the musical education of preschoolers and school-age children. Today, the great majority of those who were very young when they picked up a violin—or cello, viola, piano or flute—have likely come across his instructional approach in one form or another.

To Suzuki, who spent his childhood working in his father’s violin factory and formed a professional string quartet in 1929, the achievement of a certain level of mastery on the violin was only an example—albeit a powerful one—of what all children could accomplish with proper guidance from an early age. His goal wasn’t to create professional musicians but to transform society, and he believed that many social ills stemmed from adults’ failure to help children fully realize their potential and become enlightened individuals. By children, he meant all children—whether their potential was great or small, whether it lay in music, mathematics, poetry or athletics. “This method is not education of the violin,” he told a reporter in 1977. “It is



Shinichi Suzuki teaches students in the U.K., 1980.

education by the violin.”

Suzuki called his work *saino kyoiku*, “talent education,” and his central goal was to change the way talent is understood. The word is derived from the Greek *talanton*, signifying a particular weight of money or gold to be compared against other objects on a balance scale. We tend to think of talent as something quantifiable that a person has more or less of; we take for granted that it is unequally distributed.

Suzuki did not accept this common idea of talent, musical or otherwise. Irrespective of their backgrounds and individual differences, all children, he thought, should be measured against their own potential—which he identified as “natural” or “raw” abilities—and not against anyone else’s. He never denied that children demonstrated different levels of ability or that certain children learned easily where others struggled.

Still, he was adamant that we all come into this world equipped with a tremendous capacity to learn and that we can all become talented in our own ways. According to this view, talent is not a static, inborn quality like eye color. Rather, it is a muscle that can be developed and strengthened regardless of genetics.

What better way to prove his point than to show that, with suitable instruction, any child could learn how to play the violin, an especially challenging musical instrument for beginners? A properly tuned piano allows anyone to produce the right pitches merely by tapping the keyboard. A beginner won’t play all the correct notes with proper timing, but each note she plays will sound at the right frequency.

The same isn’t true of the violin and other bowed string instruments. It is up to each string player to produce the



Young children play violin according to the Suzuki Method at a music fair in Utrecht, the Netherlands, 1976.

correct pitches using precise left-hand placement. As for the right hand, that comes with another set of daunting challenges, starting with how to hold the bow.

The Suzuki Method aims to bring elements of fun to otherwise tedious drilling. For instance, students are required to take group lessons in addition to private instruction, with the goal of impressing on youngsters the joy of making music with their peers. Early lessons are full of catchy melodies that appeal to preschoolers. The first of Suzuki's 10 instructional books for violin starts with his arrangement of "Twinkle Twinkle Little Star," which has become something of a sacred hymn for his movement. The final two volumes feature demanding but equally hummable Mozart concertos.

The 10 books guide the budding violinist step by step through the challenges that cultivate her abilities. These range from holding the instrument and the bow properly to producing a beautiful, even tone, to smoothly shifting left-hand positions over the fingerboard while accurately controlling bow movement with the right arm,

and so on.

Completing one Suzuki book and moving on to the next provides a great incentive for a young musician, but students continue to review old pieces. "Twinkle" is no exception: In group lessons, advanced students play it alongside toddlers holding their tiny, 1/16-sized violins. This communal approach makes classical music seem more accessible to anyone willing to do the work.

MORE IN IDEAS

- [The Great Propagandist of the American Revolution](#)
- [Listening to Women in Revolutionary Tehran](#)
- [The Great Notre Dame Keg Caper](#)

Parents often turn to the Suzuki Method hoping it will give their children a head start in developing musical talent or, at the very least, a skill that will bring pleasure for a lifetime. The higher such hopes, however, the more easily they can backfire, especially when the motiva-

tion is coming more from the parents than the children. In the wrong hands, the Suzuki Method—like any teaching method—can turn music-making into a kind of competitive after-school sport, in which passing from one level to the next becomes the main goal.

Suzuki himself recognized this pattern early on. "Having realized that all children on this earth had great potential to learn," he wrote in a 1956 article for instructors, he decided to launch his "social movement," aided by "the high musical senses of Bach, Beethoven and Mozart." To his dismay, however, he soon realized that his biggest challenge would be parents, who often "unknowingly made their children miserable." Rather than guide their children to become the best people they could be, possessing what Suzuki called "noble hearts," those parents became narrowly focused on raising "skilled violin players."

He believed this was a result of a lack of self-reflection on the part of adults, who lost sight of why they wanted their children to learn to play musical instruments in the first place. The broad acceptance that the Suzuki Method enjoys in the U.S. home schooling community attests to that deeper appeal. As one home-school blogger writes, the Suzuki Method trains her children to set realizable goals and work hard for them, while improving their concentration and instilling habits of discipline that can be applied to other tasks.

At its best, the method continues to offer children a set of transferable skills—one might even call them life skills—that cannot be taken away, even long after they stop learning music.

This essay is adapted from Ms. Hotta's new book, "Suzuki: The Man and His Dream to Teach the Children of the World," published Nov. 15 by Harvard University Press.

ISA Welcomes Newest Board Member Kay Collier McLaughlin

A Personal Statement from Kay Collier McLaughlin:

I am grateful for the kind welcome of members of the board, and appreciative of the well-run meetings by both Ryugo and Allen, and the sense of camaraderie among the members. It is exciting and complicated to experience the norms, attitudes, and issues of the existing regions (I am hoping for the inclusion of Latin American representation soon) and aware of the need for us to be bridges to our differences just as there is that need in the world at large. I am newly aware of the opportunities as well as the challenges of our worldwide organization and so grateful to those who have been carrying this work forward for these many years. I am aware that there are difficult issues the board has been dealing with that are exclusive to our widespread organization, many of which are not known to our constituency and more daily issues which emerge in every non-profit group I work with as an organizational consultant, as individuals with busy full-time careers attempt to add the volunteer position of board member on their schedules. It is a privilege and honor to serve Suzuki Talent Education as the regional representative for the SAA.



Kay Collier McLaughlin, PhD is an author, motivational speaker, and leadership consultant whose passion for building bridges to save the world was born in her life as a Suzuki Talent Education parent and teacher.

Bringing her two young children to the University of Wisconsin the summer of 1968 to be in a demonstration group for Dr. Shinichi Suzuki, McLaughlin asked the pedagogue to send a Japanese teacher to Kentucky to help start a program in Lexington. Suzuki's response that she must begin the program herself led her to the founding of the Lexington Talent Education Association and the beginning of a career as a teacher, teacher trainer, parent educator and SAA board member. At the UW Suzuki workshops in both 1968 and 1969, McLaughlin met Margery Aber, whose violin classes were demonstration examples of already established Suzuki programs. When Aber founded the American Suzuki Institute, she called on McLaughlin to develop a program for parent education. McLaughlin was a participant in the discussions at those early ASIs which led to the birth of the Suzuki Association of the Americas, and the establishment of the first teacher training summer courses. She developed early 1A violin teacher training materials, which evolved into the book *They're Rarely Too Young and Never Too Old to 'Twinkle': Teaching Insights into the World of Beginning Suzuki Violin*, widely used in teacher training and released in a special requested edition by SHAR in 2020. She has served as teacher and teacher trainer in workshops and institutes across the United States and in Australia, Germany, Canada, Japan and Canada. She was a recipient of the Suzuki Chair Award at Stevens Point, served on the SAA Board and as a columnist for the *American Suzuki Journal*. She counts multiple trips to Japan to study with Dr. Suzuki as figural in both her development and her understanding of the philosophy and pedagogy.

As years passed, McLaughlin recognized changes in the culture and world which concerned her. She returned to graduate school to pursue a Doctorate in Psychology to extend the resources she was able to offer students and families. Her doctoral thesis, *Psychological Insights into an Alternative Form of Humanistic Education*, involved a longitudinal study of former Suzuki violin students who were reflecting on the impact of long term study using the Suzuki Method from elementary through high school years. Responding to what she was seeing in the world led

McLaughlin to over a decade of work in various systems needing her sub-specialties of group and organizational development, bereavement, and life transitions. During this period, she authored five books and started her consulting firm Transformative Leadership Consulting.

“The Suzuki Philosophy and pedagogical approach have been foundational in all of my work, whether teaching a violin lesson, or working with individuals and groups on how to strengthen organizational behavior- how to build bridges of understanding rather than erect walls of division.”

Ukraine Update from Nataliia Koptienkova

Dear friends,

All Ukrainian Suzuki teachers and students are sincerely grateful for the help we receive from all over the World.

The Orchestral Workshop that we were able to hold in Kyiv in the summer really helped to support Ukrainian teachers and children from different regions of Ukraine. We all received a lot of positive emotions, which is so important in this difficult time.

I want to share a video from the final concert of this event: <https://youtu.be/FH3fS9kW71g>

Teachers and students from Kyiv, Kharkiv, Rivne, Sumy, Luhansk, and other region are on stage.

Thank you to everyone who supports us!



In October 2022, we started a new project "Music will save the World".

Thanks to financial support, we opened music therapy classes for children from Ukraine in Poland (Szczecin, Katowice, Toruń), Germany (Hera). Also, our Suzuki teachers teach children who suffered from the war in Ukraine in the cities of Mukachevo, Kyiv, Lviv region.

We purchased many musical instruments for this project - violins and digital pianos. Our Suzuki teachers invite refugee children to free music lessons.

Thank you very much for the opportunity to live on! We appreciate this incredible support and help!

With regards,
Nataliia Koptienkova.

Photos from ARSA Online and In-person Events

China (FTEA) - China Youth Music Competition Fujian Province



Suzuki Strings- Group Performance
Fujian Province - CYMC Second Prize (2022)

TTEA Student Graduation Concerts



Flute & Piano Grad. Concert (10 JUL 2022)

Cello & Violin Grad. Concert (28 AUG 2022)

2022 SECE Concert and TTEA Study Certificate

January 8, 2022 (Taipei)



KSA Little Artists Concerto Concert

October 10, 2021



SUZUKI MUSIC KOREA
LITTLE ARTIST CONCERT
리틀 아티스트 콘서트

지휘 강상진

2021. 10. 10. (Sun) 3:00pm 영산아트홀

주최 SUZUKI MUSIC KOREA 주관 스프링클러오케스트라 후원 스트라드 악기 리얼템퍼오케스트라



The 11th European Suzuki Children's Convention

Marco Messina



Marco Messina, ESA Country Director Italy and Stefano Viada, President Italian Suzuki Institute

It was difficult to know what the response would be but, in the end, we were so many that it was hard to count us. The city of Cuneo observed with amazement and joy, approximately two thousand visitors, students, parents, and teachers 'invading' its spaces. The heart did not fear and the passion for music, for the education of young people, and the desire to stay and play together won over everything. The certainty and sharing of a choice, the Suzuki Method united the participants and visitors alike and the many organised events got everyone involved. The theme, the Italian Opera, offered the very young students from all over Europe the awareness of an extraordinary past and the hope of a wonderful future.

The 11th European Suzuki Children's Convention took place in Cuneo, Italy from 13 to 17 July 2022. About 550 students, 80 active teachers and 130 observing teachers participated along with an orchestra conductor, a soprano, a tenor, a composer, and a cello soloist. The more advanced students took part in the orchestral activities - all the others took part in the instrument lessons. The theme for everyone was 'the Italian Opera'.

The conference began with the Opening Concert followed by all the activities. During the five days, in addition to the morning and afternoon lessons, there were six lectures, two School concerts, a concert with Baroque Music, a Gala Concert by the Plucked Orchestra and a Gala Concert by the Lyric-Symphonic Orchestra, a concert by the Mandolin, Harp and Guitar ensemble, three concerts by the pianists, a Marching Band made up of all the participants in the Percussion Workshop, two performances of the small "CML Opera" by the youngsters and the Final Concert as well as dozens and dozens of free concerts held in the main street of the city.



The event provided students, families, teachers, and citizens with a wonderful atmosphere and a positive energy - strong emotions that will hopefully last a long time in everyone's heart. For me personally it was an intense series of commitments but also a series of a thousand joys and emotions all beautiful, all new, all unique and special in their own way. At each event my eyes shone thanks to the love with which everyone gave their best. The standing ovation in the theatre rewarded the skill and represented a real, very strong emotion. I will keep in my heart forever the performance of the Icelandic violin group and the Suzuki Voice group, both of whom came from so far away but thanks to the music were of one heart!

I will also keep in my heart the rehearsals and the concerts of the orchestras. The Italian opera, Puccini, Verdi, Cimarosa, Mascagni, Rossini all gave the Suzuki students great new musical harmonies, and the students gave us an exciting interpretation and a beautiful, clean energy and pure love for music. I will especially keep the final concert in my heart where the songs written specifically for an orchestra of almost 800 people, including students and teachers represented a wonderful magic. I will keep many other experiences in my heart, but I would like to relate one in particular. The day after it had all finished, I was having breakfast in the hotel and an obviously embarrassed student approached me and with the only words he had learned in Italian he said to me: "Grazie, è stata una esperienza meravigliosa."

In the weeks following the conference, I received many such messages and comments about the days we spent together. I feel the need to say some thanks because I cannot otherwise express the value of the experiences and emotions experienced during our conference. I would like to thank the hard work that "the inseparable" Stefano Viada and our exceptional team undertook for months to prepare for the event. Only enthusiasm, passion and a pinch of courage gave us the strength. I would like to thank the board of the Italian Suzuki Institute and all of the European teachers who accepted an idea, shared it, enriched it, and made it concrete. I believe the value and the colours expressed in the concerts will remain in everyone's heart. And finally, I would like to thank the families and students who made a dream come true!



European Suzuki Parent Festival



Where love is deep, much can be accomplished

The aim of the first online European Suzuki Parent Festival was that it would give all new Suzuki families and new Suzuki teachers the opportunity to discover that they are a part of a larger community, which does not only concern itself with 'skill development' but even more so with 'human development'.

It was hoped that this event would rekindle motivation for learning, teaching, practicing and most of all nurturing.

Five topics were presented in three different languages finishing with a Q&A session.

The SUZUKI™ Method – the Mother Tongue Approach (English)

Koen Rens, Violin Teacher Trainer, Belgium

Different Age Groups, Different Needs (English)

Griet Wytynck, Violin Instructor, Belgium

Jan Matthiesen, Violin Teacher Trainer, Denmark

Wilfried van Gorp, Violin Teacher Trainer, Belgium

5. Animals and play with different emotions

					
• The cow: play the piece very slowly	• The bee: play the piece fast and nervously	• The duck: when you play you walk like a duck	• The mouse: play very quiet	• The sheep with his red eyes: sometimes scares ... so play with unusual dynamic	• The ostrich: play like it's a concert

Practicing - Sometimes you just have to stop! (German)

How to build and maintain motivation with your child.

Michelle Post, SECE Teacher and Piano Instructor, Switzerland



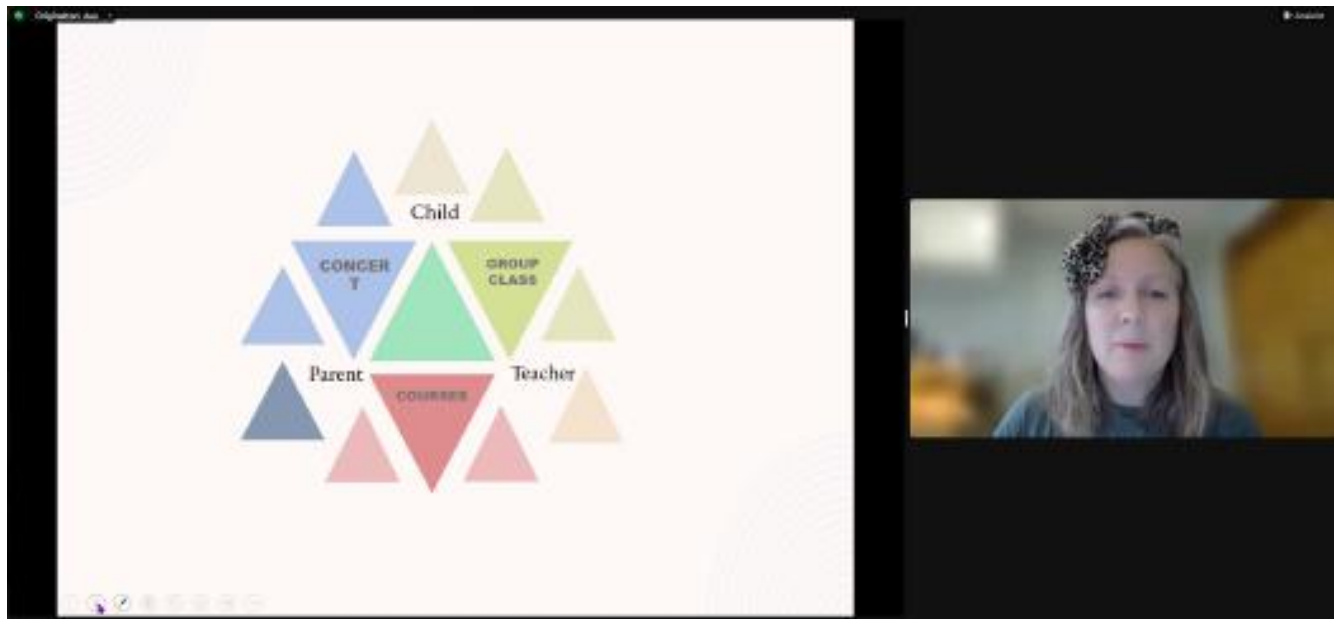
The Changing Role of the Suzuki Parent (Spanish)

Guillem Calvo, Viola Teacher and Violin Teacher Trainer, UK

Nuria Cervantes, SECE Teacher and Guitar Teacher Trainer, Spain

The Suzuki Community – from Individual Lesson to National Workshop (English)

Tessa Oakley, Violoncello Teacher Trainer, UK



Almost as many teachers as parents attended the festival. Judging by the feedback, it certainly gave everyone a feeling of belonging to a much bigger community than they had realised - a community that not only believed in the same philosophy, but also experienced similar challenges and opportunities along the way. Through sharing these at this Parent Festival, a new energy was generated, and motivation was definitely rekindled!

In Memoriam: Gabriella Bosio



Gabriella Bosio, ESA Harp Teacher Trainer, and Founder of the Suzuki Harp School in Italy sadly passed away November 9, 2022.

Italy was the first European country to apply the Suzuki™ Method to Harp in 1987. Antonio Mosca, the Director of the Suzuki Music School in Turin, encouraged Gabriella to get involved in developing the Suzuki™ Method for Harp. Although Gabriella had been teaching at the Conservatoire for nearly twelve years, she soon realised that teaching young children to play the Harp required a totally different approach.

In 1999, Gabriella was appointed as an ESA Teacher Trainer for SUZUKI™ Harp and the first Teacher Training courses were organised in Italy.

Tribute from Macro Messina, ESA Country Director Italy

On behalf of the entire Italian Suzuki movement, I can express the sadness of this painful loss. Gabriella taught with her life and for her, every big concert, lesson, or single performance was her life. Gabriella worked for the SUZUKI™ movement in the best possible way by building a community of harpists who now lose a great teacher but inherit a great heritage of professionalism and enthusiasm that I am sure they will pass on to future generations in Italy and Europe.

Thank you, Gabriella.

Tribute from Harp Teachers -Ester Gattoni, Tiziana Loi, Alessandra Magrini, Nicoletta Sanzin, Emiliana Sessa

Words in these moments always seem inadequate to fully express the emptiness we are already feeling. However, it seems only right to pay homage to a personality so rich in nuances. Generous, volcanic, sunny, inclusive, and capable of communicating her joy of making music at all levels. Only a great person and musician, with a deep and never banal culture, endowed with an uncommon intelligence could unite, in the name of love for the harp, people so different from each other.

You will always be our guide, Ciao Gabri!

Third Mexican Meeting of the Suzuki Method



In the city of Oaxaca one of the most beautiful in Mexico, for its culture, tradition, and color. The 3rd Mexican Meeting of the Suzuki Method was lived, to live and share music with the family.

Different activities were carried out for the whole community, achieving the participation of 600 children, youth and teachers accompanied by their families.

Individual and group instrument classes, courses, dialogue tables and presentations for teachers, music and movement sessions for children, conferences for parents were developed at the University of Fine Arts. The great work of three orchestras: The Suzuki Mexico String Orchestra, The Suzuki Mexico Guitar Orchestra, and the Suzuki Mexico Masters Orchestra.

In the most emblematic theaters of the city, the three orchestras and the final concerts of all the instruments were presented for the first time, closing with a monumental choir by the Suzuki students.

In the streets, the Oaxacan festival full of tradition and culture was experienced through band music and folk dance in all its splendor and color, reaching the hearts of families to keep this unforgettable experience until the next Mexican Meeting of the Suzuki Method.

All of the above thanks to the collaboration of Institutions, Teacher Trainers, outstanding teachers, collaborators, and organizers, as well as the Board of Directors of the Mexican Association of the Suzuki Method, who will continue working to build a better world through music.

Araceli Lugo Oliva
Asociación Mexicana del Método Suzuki
Móvil 771 7486253
presidencia@suzukimexico.org



Philadelphia PlayIN at the Saratoga Arts Center



The Philadelphia Orchestra's PlayIN series is a community program that welcomes musicians of all ages and levels to share the stage with members of our Orchestra. This unique music making program was started by Orchestra musicians with the sole purpose of celebrating classical music through intergenerational music making. Repertoire is selected by the hosting musicians and is a varied selection of the classical music's most beloved pieces.

On Friday, August 5, 2022, 75 cellists of all ages were welcomed to the mainstage of the Saratoga Performing Arts Center to enjoy a spirited Suzuki PlayIN with seven cellists from The Philadelphia Orchestra. Hosted by Yumi Kendall and Gloria DePasquale, the one-hour event included eleven pieces from different Suzuki books.

The Saratoga Performing Arts Center, where the Philadelphia Orchestra has been in residence every summer for over 50 years, is a natural convening space for PlayINs, with its large amphitheater, and large stage to accommodate such community events. Philadelphia Orchestra PlayINs have attracted participants from all over the country, accessible to all participants who register, free of charge, for the opportunity to make music together and share the stage with members of the Orchestra.



From Yumi Kendall:

This PlayIN was a particular highlight, being the first live and in-person PlayIN since the start of the pandemic. Of course, it had to be cello! And playing Suzuki repertoire made it all the more energizing for me, being a Suzuki kid myself. How heartwarming to see so many young faces with eyes focused on their bow contact point, or eyeing me, a sparkle of a smile here and a glint in an eye there. Several parents played with their children alongside them, teachers joined in, amateur cellists, and young students all shared the stage. It reminded me of Suzuki Institute PlayINs on the final day! A rush of great energy and shared joy. Thank you to the ISA for granting permission to the Philadelphia Orchestra to use the Suzuki name and its repertoire. Use of the Suzuki repertoire has been a core part of our Orchestra PlayINs, and of sharing the Suzuki spirit of inclusivity and joy.

TERI Receives 2022 Regional Cultural Merit Award

On November 7, it was announced that Talent Education Research Institute (TERI) would receive the 2022 Regional Cultural Merit Award from the Agency for Cultural Affairs, Government of Japan. This award is given by the Agency for Cultural Affairs to individuals and organizations that have made significant contributions to the promotion of regional culture throughout Japan.

TERI received the Nagano Prefecture Governor's Commendation in June 2018 and was recommended by Nagano Prefecture to receive this award.

On Tuesday, November 15, President Ryugo Hayano attended the awards ceremony at Kyoto Prefectural Hall ALTI. The Hall was surrounded by colorful autumn leaves. The award ceremony, which started at 3:30 p.m., was graced by a brave performance of koto music by nine members of the koto club of Kyoto Koka High School, a local high school. Their performance matched the dignified atmosphere of the venue.



This year, 101 awards were presented. Of these, 59 were in the field of the arts (50 individuals and 9 organizations) and 42 were in the field of artistic assets (30 individuals and 12 organizations). The Agency for Cultural Affairs, which will move to Kyoto next March, has set a goal of "increasing regional vitality through the power of culture," and seems to be putting extraordinary energy into these awards.

TERI was selected for the award in recognition of its "longstanding dedication to the development of art and culture through music education, and its contribution to the promotion of local culture."

Message from President Hayano:

On November 15, I attended the award ceremony held at Kyoto Prefectural Hall ALTI as a representative of TERI. The Nagano Prefectural Government recommended us to the Agency for Cultural Affairs for its long history of outstanding achievements in the promotion of arts and culture, which led to the award this time.

As you know, Dr. Shinichi Suzuki has received many honors, but this is the first time for TERI to receive such a great honor as the Minister's Commendation as an organization. I would like to thank all the teachers, office staff, and board members who have devoted themselves to the development of society over the years. Let us aim for further development so that the world will be filled with the smiles of children in the future.