

# 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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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.

# Announcing 2024 as a Commemorative Year for ISA

March 1964 was first-ever Japanese 10 Children Tour Group to the Americas led by Dr. Suzuki. Not only did those first concerts by the Tour Group fundamentally change the face of violin pedagogy up to that time, but it sparked what would become a global movement that revolutionized instrumental music teaching specifically, and eventually greatly influenced the entire world of early childhood education. It is hard to conceive at this date and time how consequential that first Tour Group was in establishing the Suzuki Method as the premier music education approach it has become; and how the principals behind Talent Education have resonated in the lives of teachers and families and changed the basic perceptions concerning children's abilities and potential. It's a powerful event in our cultural life.

This year - 2024 - marks the 60th Anniversary of that momentous tour. [The cover photo of this edition of the ISA Journal features those first Tour Group students performing in concert with some early American Suzuki students.] To celebrate this anniversary, the ISA has embarked on several projects that will be posted in the ISA online archive.

The first of these initiatives is now on the ISA website: the collection of *Matsumoto Memories* by foreign graduates of TERI from the 1970s - the 1990s. We thank SAA Teacher-Trainer Amanda Schubert for her tireless efforts to collect this material as she continues to expand the number of teachers contributing to this document. We will post updates as we receive more written contributions and pictures.

Second, ISA is seeking to collect interviews with significant pioneering teachers of the Suzuki Method within all the Regional Associations. This information is vital to our historical perspective, and sheds light on the experiences these teachers had working long-term with Dr. Suzuki and the pioneering Suzuki teachers in Japan.

Third, the ISA - in close cooperation with TERI - will film interviews with the now-grown Japanese participants of that first Tour Group, many of whom are still actively involved in the Suzuki Method in Japan. A compilation of those interviews will document this historic event directly from those involved, who have a unique perspective on the beginnings of the Suzuki movement in the Americas and beyond.

This fall the ISA will begin posting long out-of-print pamphlets on the Suzuki Method and the philosophy of Talent Education written by Dr. Suzuki himself and influential teachers from early in the movement.

Also coming soon is the first installment of a comprehensive biography of Dr. Suzuki and his family written by Fumiyo Kuramochi, a member of the first Tour Group and influential violin teacher from TERI, who has been doing extensive research and publishing many out-of-print works from Dr. Suzuki.

All of these exciting publications will be available to anyone who accesses the ISA website. It is the mission of the ISA to expand people's knowledge behind the principals of Talent Education and to provide as much on-going support as possible to the teachers and families in our global Suzuki community. Stay tuned!

Allen Lieb  
CEO/ISA





# Memories of Matsumoto.

The ISA commissioned TERE Violin Graduate and SAA Teacher-Trainer Amanda Schubert the daunting task of collecting and creating a permanent archive of written memories and photos from Suzuki teachers around the world who were fortunate to attend and graduate from the then-named Talent Education Institute (now known as TERE) in Matsumoto, under the tutelage of Dr. Suzuki and the other trainers at the school in cello, flute, guitar, oboe, piano and violin.

Truly we are indebted to Amanda for this comprehensive archive of prose and photos that will be updated as we continue to receive additional material from contributors. If you are one of those (!), please contact the ISA office for information concerning submissions. The goal is to collect as many memories as possible to share with our Suzuki family around the globe.

Enjoy browsing through this vast treasure of memories of lessons and experiences in Japan at the ISA website.

<https://internationalsuzuki.org/pioneers/>

*The purpose of this project is to collect and preserve the memories of Matsumoto Suzuki Graduates and Pioneers, and to share with others the invaluable lessons learned while living in Japan studying with Dr. Suzuki, Dr. Kataoka, Mr. Takahashi, and Mr. Nagase. This is an ongoing collection. After this initial posting, updates will be made as more memories and pictures are submitted from additional graduates. Thank you, Suzuki pioneers, for your wonderful contributions.*

*Amanda Schubert*

*January 2024*



# An Itinerary with the Suzuki Method and Dedicated People

Christophe Bossuat

This article summarizes an adventure with the Suzuki Method, I will not write a book like many of you asked me to do. I don't feel it is necessary now. It is dedicated to all my companions in this itinerary, and all my Suzuki colleagues all over the world who work in the same direction.

Things started when I was doing my mandatory army time in Lyon with 3 persons who had an important impact on my adventure with the Suzuki method. Jean Schmitt violin maker and humanist, he encouraged the Suzuki movement in France from the start. René Clement director of the Lyon Music Conservatory who was looking to develop a string department in IMMAL Institut Musical des Méthodes Actives de Lyon. Tomiko Shida living then in Bruxelles who was one of the first student of Shinichi Suzuki. She came several times to visit me in Lyon to introduce me to his work. I was shown a movie, was astounded with what I saw and heard, this made me decide to go to Japan and work with him.



I arrived in Matsumoto Japan in 1976 on a scholarship of the French government. I must say I felt a bit disoriented at the beginning not knowing really what to do and to expect. My Japanese was totally inexistent and my English very poor. So, my communication skills were in constant challenge, this changed after six months as I decided to learn both. I was freshly trained from the conservatory very classic syllabus, there was no Suzuki background at the time in France and very little in Europe then. Shinichi Suzuki was very patient with me in the beginning of our lessons, he perceived very well that I was not ready for his teaching and waited for me to make a move. One evening at the end of the day we had some tea together in the office of the Talent Education Institute, the mother house of the Suzuki Method. He asked me very casually if I was learning something here! He felt my embarrassment when I said that his teaching was very interesting, but I said I needed time. I can learn things well only if I can be touched deeply inside, so Suzuki Sensei took his time, and his way caught me gradually but surely.

This teatime made me realize I had not made yet space for Shinichi Suzuki's teaching. He was waiting for me, just the opposite of occidental approach where they tell you right away what to do and how to do it. So, my first move towards him was to ask him... finally after a couple of months, what do you want me to study? He answered Mozart Rondo, touché! He had seen very clearly that my right arm was stiff and the finger of my right hand not functioning. I was very eager to show him in my first lesson on that piece that I could play, consequently I didn't listen a bit to any of his advice and comments. At some point he said: please listen to my idea! After the lesson I realized I was unable to listen properly. I knew Suzuki Sensei loved the playing of Kreisler and Casals. So, with his permission I recorded on tape in his studio all the works of Kreisler and Casals and listen to them every evening for at least a year. The companionship of these 2 great artists made me reach also the spirit of Suzuki and what he was looking for with music. I learned to listen with my heart and to Suzuki.

After a couple month of study in Matsumoto came a new teacher trainee from America, Judy Bossuat Gallic (her name now). She appeared to me as a very intelligent young woman and very organized in her mind. We soon made a good team, taking note for each other's lesson. Her very analytical mind and maturity helped me tremendously to understand what Shinichi Suzuki was after in his technic of violin playing. In the following months I could grasp better his concept of changing string and tone production. It took me though several months to go from E string to G with my hand leading and start a decent tone production from the arm with a balanced bow. I realized after a year that I needed more time to study with him. So, I asked S. Suzuki if he could write me a letter of recommendation to get a second year of scholarship from the French embassy in Tokyo he said, "Yes, I think it is a good idea! Write the letter and I will sign." I got a second-year scholarship very quickly; it was one of the best

decisions I made in my life. It helped me the second year of my training to understand much more deeply his teaching, his philosophy, and also mature as one of his students.

After graduating from the Talent Education Institute, Judy and I went to observe the pioneers of the Suzuki method at work in America, we met: John Kendal, Bill Starr, Sandy Reuning, Margery Aber, Alice Joy Lewis, Louis Behrend, this was a very useful experience which showed us how the Suzuki method was being applied in another country beside Japan. We made good contacts with a lot of people; this was going to have a great impact later on our professional life. We decided after this observation time to go back together in Lyon, where I was expected to start a Suzuki program in IMMAL (see above). We started there with nearly 30 students.

After a year the results were so spectacular that we looked for a place to be independent and created our own school in Lyon 13, rue Royale! The number of students nearly doubled the second year. Naturally we met resistance and sometimes, mockery from our colleagues in the classic world. The usual critics emerged: ....it is a group method, they play like robots, they use tapes to listen to, they teach with the presence of the parents in class, which was not allowed in any classical structure. Rapidly Judy and I decided to focus on our teaching, let the people gossip as they wanted to and not waste our time with their critics. I highly recommend this strategy for anyone who meets trouble from outside towards his (her) work. During the ten next years many conferences were given all over France and abroad, our students demonstrated the efficiency of the Suzuki method. The Suzuki Institute of Lyon was created, the National Suzuki Association of France was created, and a teacher training program we established.

We were lucky in Europe to have Shinichi Suzuki coming to us nearly every year, in the eighties. England, Belgium, France, Ireland, Germany, Sweden, Finland, Scotland were the host countries then. He was very supportive of our work, and we benefited tremendously from his energy and advises. In these times we all knew each other at these conferences, there was often a big family atmosphere, these meetings were the cement that helped create many national associations in Europe, we can count 27 national associations in Europe up to this day. This growth made us aware of building bridges with one another and develop a common teacher training syllabus. We organized for each exam session to have a team of three trainers including the one who did the training. I remember benefiting a lot from watching trainees from another country in exams. I was able to see the good points in the work of my colleagues and sometimes also the weak points of mine. If we thought a point could be improved, it was expressed most of the time in an encouraging way. I still learn from such situations today and enjoy it. Learning never stops, this was one of Shinichi Suzuki' big legacy and many of us caught that spirit.

When our school in Lyon developed year after year, I always felt the strong need to share my experience as a teacher of the Suzuki method not only in France but also abroad. From the eighties Judy and I taught every year in summer workshops in America and Canada gaining a lot of experience with a different style of teaching. Personally, I started also to teach extensively in many countries of Europe (Judy had to stay home often to take care our son Joshua who studied Suzuki Cello). I had the desire to help develop the young national associations and enjoyed the work with different students. It was amazing to witness how children of these different places were so quick to learn and motivated when teaching is focused on elevating and not criticism. I could then touch the essence of the Suzuki method which is primarily education with music. Education with the meaning of reaching the inside of the children and help them to manifest it outside made deeper sense to me. We can certainly talk at length about education but what matters is what we do and how we do it when we are with the children. The seeds planted in us by Shinichi Suzuki emerged even many years after being in Japan. Using his pedagogical principals and using the life force he was often talking often, brought so much to my life. It sure helped me to go through a painful divorce with Judy in the nineties (... we are still good colleagues), realizing that life is sensitive to how you react in difficult challenges of life. Be defeated or strive to live and grow! It was a big learning lesson!

I like to relate now to special actions done first in Spain, in the midst of the eighties. We started there with Judy the Suzuki Spanish Association. We first gave concerts there with our students to show the results of what could be achieved in several years with the Suzuki approach. People where enthusiastic and the year after we launched a Suzuki training program under the umbrella of the freshly created National Spanish Association. We were both

involved in the teacher training for ten years, creating the first team of teachers in Spain. Later Ana Maria Sebastian became a teacher trainer herself and continued for another ten years very conscientiously the work. Since, things have developed tremendously, I salute here the training work of Maria Jesus Cano, Carlota Alonso, Koen Rens and many others who took care of the administration and the development of other instruments beside the violin.

Another development occurred at the beginning the year 2000 in South Africa. My first aim here was to take care of the children stricken by poverty and orphans who had lost parents because of AIDS. The idea then was to mix them with children who had normal families. We created at first the national Suzuki Association of South Africa (SASA), teacher training begun with some skilled players and also modest players. Several of them went to teach in the townships where Suzuki programs could be established. Others had flourishing classes in scattered places. I got a big help from Karen Kimmitt my Canadian colleague and friend in this adventure, she was always a great support in the training. It was a real challenge to have Suzuki in the public area who had already well-established program with music and also strong sport programs. We got support for a long time from notorious musicians in this country who could clearly see the benefit of the Suzuki method. I want to salute here the work of Lee Marais, Ann Naylor, Betsy Meyer, Maria Botha, and many others who were and still are for some very active and supportive of the Suzuki movement in SA. Things move sometimes very abruptly there, a lot of instability often occurs, socially and politically, people change country, die unexpectedly and even get killed. So, the outcome is sometimes hectic. Today Suzuki in SA is searching for a new impulse, there is a team who cares to continue the work. We hope to be able to continue the training, thank you Carol Solomon for taking the lead as actual president.

There is a third country where my involvement was also substantial: Turkey! I got in touch one day with a lady coming from Ankara Judide Yalcin who wanted to do teacher training in Lyon, she was...soloist of the National Symphony in Ankara then. We quickly sympathized and worked on bylaws to create a national association so that teacher training could start within ESA rules. People from various background came, interestingly they are all new each other. After nearly 2 decades about 50 teachers have been trained. Some have flourishing class; others mix their professional life as orchestra players with teaching. We got support from Koen Rens, Martin Ruttimann, Jan Matthiesen, Helen Brunner and also Karen Kimmitt for workshops and exams.

Another teacher trainer, Wilfried van Gorp, came along so we could start 2 teams of trainees as the demand increased. Some schools of the private sector (Bilfen School System) have been very interested in the Suzuki method and incorporated it in their school syllabus. They provided us regularly students to demonstrate our trainees how this pedagogy functions. Several national concerts took place in the last years. We are looking now to organize a national workshop on a regular base, and according to the last news may be a European one. Thank you to Ayca Budak, Aysee, Zeynep Arkan, and recently Muge for their involvement as presidents and services.

IN 1998, a special celebration was organized in Paris for Shinichi Suzuki's 100th birthday, I wanted to honor what we received from him, 1200 children from 20 different countries and 100 teachers came to this event. A special piece was composed by the prominent French composer Guillaume Connesson with two orchestras, 500 children played. Unfortunately, Suzuki Sensei died a couple months before this event. Yehudi Menuhin was the godfather of this event. Unfortunately, he could not come either. Marcel Landowski, Chancellor of the seven art academies in France at the time, and one of his friends delivered the speech he prepared for this event. To summarize his message: Despite his aim of wanting to train many young amateur musicians, Suzuki also contributed to the elevation of many high-standard professional musicians.

After delivering the message, Mr. Landowski quoted, "Yes, when the Suzuki method started in this country, we all laughed about it, we thought at first it will be gone in a couple of years. But, now after 20 years we see that you do good work, and this should be recognized and appreciated everywhere. Thank you for your contribution to the musical world!"

I met Yehudi Menuhin for my 20th Birthday, he was giving a concert in my native town, and we had short talk, about vision in life. Him and Marcel Landowski, beside Shinichi Suzuki, had a big impact in my life. The three of them joined in the same message for me: When you have a strong vision in your life, and if you are lucky to have

one, you keep it to the best of your capacity, you keep it big, sometimes against everything around you, until it is done and achieved.

Working for ISA now. For fifteen years, I took the chair of the violin revision committee of ISA. I want to salute here the work of very dear colleagues who gave their time and expertise freely for so many years (some continue to do so!) in this committee. Allen Lieb, Fumiyo Kuramochi, Yasuki Nakamura, Kyungik Hwang, Big Thank You!!! Our work was difficult, and I must say often quite stressful. We learned to work together, recognize each other's skills, and respect each other. The human qualities of each member helped us a lot when we were several times in troubled water, and Simon and Garfunkel were not there to sing for us at the time! We managed to go through the revision of eight books together, and also the revision of the piano accompaniment which was very well done in the baroque style. Some of us attended the recording sessions as well. We never pretended to have a perfect version of the violin Suzuki repertoire. What really matters is that we put all our efforts, our experience and friendship, the best of us in this project. Things can always be improved. In the new committee now joined Koen Rens, Professor Lan Ku Chen, Haruo Goto, thank you for your contribution in continuing this work. Thank you also to the great artists who collaborated with their talent in the new recording, Hilary Hahn and Augustin Hadelich, and how about Ray Chen maybe for the recording of the next books!

Last of all, I want to thank all my colleagues who were there from the beginning, they helped me to establish and develop the National French Suzuki Association, in the 3 first decades, Judy Bossuat Gallic, Geneviève Prost, Chantal et Jean Claude Latil, Ruth Miura, they brought so much and gave me support when times were not always easy. Another team took over in the past 15 years led by Marie Rossot our actual president and Anne Laure Sauvegrain our secretary and Anne Pages our treasurer. I salute also their work without their efforts things could not have continued to develop in our country.

To conclude, I want to express my gratitude to my wife Sylvie, who gave support to a husband so often taken by the passion of his job, traveling extensively, always in between workshops, conferences, meetings, concert preparation, teacher training. You need a very special person to share the life of a « pigeon voyageur » like me. Thank you so much Sylvie!

In times of war pigeons were used to transmit important messages. It has been my life with the Suzuki method for over 45 years. It is still a time of war, yet often hidden, sneaky and invisible at first sight, where the overall education of children and continued adult development is being put in jeopardy, at risk. I have seen it, felt it, lived it, knowing this it is still today my passion to transmit the message of Shinichi Suzuki: All children without discrimination of any kind can be educated, and let it be with the highest values of Music.

Shinichi Sensei, Love and Respect! Thank You to what you brought us! You gave a life sense and purpose to so many of us! We know with so many other colleagues and friends all over the world, that there is so much more to discover, to do, it is fascinating.... let us keep working on it!

Christophe Bossuat, June 2024



# My trip to Washington DC

an opportunity to share in Dr. Suzuki's philosophy  
Sachiko Isihara

In the first week of April, I was invited by the US Congressman Jake Auchincloss of Massachusetts to be his guest at the Joint Meeting of Congress on April 11, 2024, for the speech by His Excellency Kishida Fumio, the Prime Minister of Japan. It was a great honor to attend this event in person, and I saw this as an opportunity for me to share the importance of culture and music in bringing people together.

My role in Massachusetts in arts education and as executive director of The Suzuki School of Newton (SSN) is to be true to Dr. Suzuki's principle that children should develop noble hearts and contribute their music to making the world a better place. The Suzuki School of Newton's growing reputation in the Boston metropolitan region and also in the larger Suzuki community has earned recognition and this year SSN received a grant from the National Endowment of the Arts for our program "Diversity in Classical Music". We are very active in all the ways that a Suzuki school could be!



Upon the invitation to go to Washington, DC I realized this was an important opportunity to help our Suzuki movement by sharing Dr. Suzuki's books and philosophy to important and influential people. Although I did not know if I would actually meet Prime Minister Kishida, I thought it best to be prepared. I reached out to Ruth Miura, my friend and colleague who lives in Barcelona, Spain to find out how quickly I could get *Nurtured by Love* in Japanese to present as a gift. Ms. Yumi Goubara at TERI and Allen Lieb of the ISA were wonderful in getting me Dr. Suzuki's two books: *Ai ni Ikiru (Nurtured by Love)* and *Aruite kita michi (The Road I Walked)* in time for my trip.

In Washington, DC there is a different atmosphere. One is in the center of government. It is full of ceremony and dignity, but also tight security and scheduling. After a day spent in the Longworth Building where the members of the House of Representatives have offices and chambers for meetings, all I could feel was the need for music for these hardworking people to brighten their emotional health. While the work they do is critical to the lives of so many people, being present in the hallways had a significant absence of the feeling of personal connections or humanity. Nonetheless, I was able to see many famous people like Vice President Kamala Harris and House Speaker Mike Johnson, as well as various Senate and Congress members.

## Photos from Asia



Suzuki Talent Education Association Singapore (STEAS) holds Annual Suzuki Students Marathon Recital at a brand-new location - Voices of Singapore welcomed local Suzuki Students to kick off their school holidays with virtuosic performances.



For the first time, ARSA introduced Suzuki Flute Teacher Training Program to Asia Region teachers. Trainees gathered online to start the first part of Flute Book 1 Teacher Training. Taiwan Talent Education Association invited Flute Teacher Trainer from SAA, Wendy Stern to teach the course. It ended with onsite observation classes in Taipei in June.



Students who graduated from a book level in 2023 participated in the Philippine Suzuki Association's graduation concert. String graduates also participated in some orchestra numbers put together for the event. A total of 85 graduates in violin, piano, cello and guitar from 20 teachers participated. The online version featured 16 more graduates.



# The 2024 SAA Conference

Yvonne Davila-Cortes

After a pandemic-forced hiatus, the SAA Conference returned on March 20–23, 2024 in Louisville, Kentucky, USA. It was both a reunion and a rebirth. It reunited the kaleidoscopic array of teachers and musicians normally present at SAA conferences. But this year, for the first time, the conference was co-located with the American String Teacher Association’s national conference, bringing together over 3,500 people for a vibrant, engaging, and almost overwhelming week of teaching and music-making.

As I entered the convention center in Louisville, there was an energy I had not experienced in previous conventions. Everyone was making eye contact, whether they knew me or not. There was a smile and an occasional nod. I could hear the buzz of conversations filling the air as participants engaged in animated discussions, exchanging insights, perspectives, and the simple joy of seeing a friend after a long period. I witness patience at the registration desk and those in line for the name tags to be printed. I am sure someone had an experience of the opposite nature; however, the majority of my experience was a sense of camaraderie among the attendees.

I have attended both ASTA and SAA conferences for the past 15 years. Although both conferences are rooted in music education, I could describe each conference with its own unique vibe. However, with the combination of both conferences this year, a commonality emerged based on teaching and learning what is best for our students. An awareness of each conference also emerged. My college students who normally attend ASTA had the opportunity to attend sessions in both ASTA and SAA. They felt a genuine camaraderie with other participants and learned so much about the philosophy and opportunities under the SAA.

On a personal note, I presented a session under the SAA, and I was pleasantly surprised to find an ASTA attendee present and curious about the Suzuki Method. In addition, I had forgotten my remote clicker for my PowerPoint presentation. My seven-year-old son was with me during the conference, and I asked if he would be willing to click to the next slide. As I began my presentation, I realized that perhaps having a small child in charge of slides could be perceived as unprofessional. However, my concerns quickly dissipated as I saw smiles and nods from the audience members when I introduced my son. A wonderful reminder of the sense of inclusivity and openness that permeated throughout the conference.

As I walked from session to session, there were performances from large rooms to a corner with large windows overlooking the city. I smiled as I passed by a group of young students excitedly huddling together before a performance to provide each other with support. Later, I enjoyed a snack as I listened to performances from different genres.

Oh, and the exhibit hall! I do not remember the exhibit hall being so large! I enjoyed finding new strategies to encourage practicing, browsing new music, listening to students play instruments from vendors, and speaking with colleagues about their research in string music education.

As the conference came to a close, my students proudly wore their badges with as many ribbons they could identify with and happily took pictures in front of both the ASTA and SAA background banners. I reluctantly said goodbye to my old friends and prepared for the trip home. But I left with a full “teacher’s heart” and was inspired to go back to teaching and bringing music to as many students as possible.

Yvonne Davila-Cortes is a private Suzuki violin teacher and has taught Suzuki in the Schools. She is currently the Assistant Professor of String Education at VanderCook College of Music and director of the outreach program, One City Strings.



# The 2024 SAA Conference: A Student Perspective

Úna O'Brien, age 12

Participating in the SAA Conference was a really magical and memorable experience. I started piano when I was three. I thought that it was just a hobby and then I realized that I really had a passion for it. I started auditioning for a couple of big things, including this conference and an honors recital with my local Suzuki chapter of the SAA. I got into both of them, and I could not have been happier. I felt like I had achieved something big, and I felt so happy. I love traveling, but I never thought that I would travel somewhere for anything piano related. But this conference changed that, and I think I really grew as a musician during those three days.



Úna O'Brien (second from right) during a masterclass taught by James Goldsworthy at the 2024 SAA Conference in Louisville, KY. Photo © 2024, Denny Medley: Random Photography.

I performed in a piano master class with the guest artist Dr. James Goldsworthy, and I played in a concert with my ensemble group.

We played a waltz for six hands by Rachmaninoff on one piano, which meant that it was very crowded! I have performed in several master classes before, but none was like this one with Dr. Goldsworthy. Instead of each of us playing one by one and working on parts of our piece (like, "measure 16 is too loud," or "bring out the left hand in measure 9"), we all played at the beginning of the class, and then together we focused on general things like tone, the beat of the piece, getting set at the piano, bowing, and making sure posture was good. In preparation for the conference, I had a few classes on my solo piece and my head was crammed with different interpretation ideas from each of these classes. This class with Dr. Goldsworthy was so different and such an amazing and fun experience. My ensemble also had a master class with Dr. Goldsworthy on the Rachmaninoff, and it was mostly the same as the master class on my solo piano piece, in that it included stories, the beat, bowing, and posture. I'm really happy that Dr. Goldsworthy focused on those ideas because they helped everyone overall rather than only one person with their specific repertoire.

I met about 10 new people, including Dr. James Goldsworthy, the guest clinician, the other pianists, their siblings, and their parents. I also met Gail Lang and Joan Krzywicki, who gave my ensemble a coaching. All of these people were so nice and inspirational and have made lasting impressions on me.

In addition to my performances, I attended two sessions. One was Suzuki Stories with Dr. Goldsworthy, and the other was Nurturing the Desire to Learn with Christina Tio. The Suzuki Stories was more like a lecture, but it was overall very fun, and I really enjoyed it. It was so interesting to learn about the time Dr. Goldsworthy spent watching Dr. Suzuki teach. For me, it has always felt like Dr. Suzuki is an ancient piano god, but then, actually meeting someone who has watched him teach live was really cool. It was a weird moment for me to realize that Dr. Suzuki didn't live that long ago after all. I think the session with Cristina Tio was meant for teachers as well, but as a student, I was still able to enjoy it. It was really fun to see the way her teaching is both similar and different from my own teacher, and I will remember the tips she gave to the teachers in case I become a teacher when I'm older.

My favorite thing overall during the conference was my master class with Dr. Goldsworthy. It was just so magical and fun. I also really enjoyed having my friend Ella there. She was in my ensemble, and it was nice to hang out with her a bunch and also to know somebody so that I didn't feel lonely. I also made a couple of new friends, which was a great bonus. I feel so happy and lucky that I got to have this experience.

Before the SAA Conference started, I had no idea what it was going to be like, and if I was going to like it or not. Looking back on it now, I would no doubt do it again if I had the opportunity.



Úna O'Brien performing in a piano masterclass at the 2024 SAA Conference in Louisville, KY. Photo © 2024, Denny Medley: Random Photography.

Úna (12) has been a musician since birth; participating in Suzuki ECE classes for 3 years, beginning piano studies at age 3 with Sara Stephens Kotrba, and violin studies at age 6 with Sally O'Reilly. A confident performer, she has given dozens of recitals: Suzuki book graduations, honors recitals, COVID-era Zoom recitals for audiences around the world, and frequent outreach concerts at senior living residences. She is a member of Trio Inverno, a piano trio with her professional musician parents, and has been a member of several student chamber music ensembles as well. In 2021 and 2023 she combined her love of music and Girl Scouts and composed "Cookie Jingles": original songs celebrating each of the Girl Scout cookies. Most recently, she was selected to perform in solo and ensemble masterclasses with Dr. James Goldsworthy at the SAA National Conference in Louisville, KY. Úna also loves swimming, Irish dancing, and traveling.



## European Suzuki Flute Teachers Workshop

Aarhus DENMARK 29 – 30 April 2024  
Sarah Hanley, ESA Flute Teacher Trainer, UK

The sun shone on all the Suzuki Flute Teachers from Holland, Germany, Sweden, Finland, Italy, Poland, Iceland, Belgium and the UK, when they gathered together for two days of Professional Development in Aarhus, Denmark. The workshop was organised with some financial help from the Marian Mogul Fund.

It was a great opportunity to share ideas, stories and talk together, meet and greet old colleagues and make new Suzuki friendships, something we have not been able to do for a very long time.



There were presentations about tone, development of Flute embouchure, the importance of Tonalisation, Group Lesson ideas, ideas how to work with young children and how to develop musicianship. Everyone joined in with great enthusiasm and there was much laughter and discussion.

One of our German Suzuki Teachers, Britta, presented a wonderfully witty book she had written for young children to enable them to hear the Flute family and promote Flute learning. Danish Flute teacher, Anna also presented a project she has been using with young children.

Gerda, a Dutch Suzuki Flute teacher, presented pre-Suzuki materials with the 'Little Bird' project. Marco, an Italian Suzuki Flute teacher, got us all singing and dancing with his musicianship development project for young children. Playing together was wonderful. Rieneke, a Suzuki teacher from Holland, had prepared some wonderful Flute Choir arrangements of repertoire in Book 4 and 5.

We had some fruitful discussions about the repertoire and Anke was able to bring us up to date with information about new editions and recordings.



Yummy snacks were provided by the teachers for the breaks and the splendid lunch time food provided by our Danish hosts was delicious. We enjoyed a dinner out in a local restaurant. Great food and good company!

What we all appreciated most of all was the time to be together. Newsletters, Zoom calls and emails are all something we have had to do, but meeting together face to face was very special indeed.

Thank you to all the presenters, Anke, Marco, Nikki, Gerda, Britta, Rieneke, Anna, Machteld and Sarah for their presentations, talks and discussions. We are all so appreciative of your creativity and work. The biggest 'Thank You' goes to Anke who made this all possible with painstaking arrangements, endless phone calls and emails. Thank You! It was worth all your hard work. I personally hope we are able to have another meeting like this in the not-too-distant future and that many more of our Suzuki Flute colleagues will be able to join us.



# Happy to be a Part of the Suzuki Tribe

European Suzuki Teachers Convention DENMARK 2024  
Sallija Bankevica, President Latvia Suzuki Association

When doing something for the first time, you never know what you will get from it. My first European Suzuki Teachers Convention was a wonderful experience for me and a great event.

As a 'new' teacher in Suzuki world, I watched, listened and absorbed the passion, love and modesty of pioneer Suzuki Teachers such as Helen Brunner and Christophe Bossuat.

The lecture and musical illustration presented by Koen Rens brought tears to my eyes. I felt goose bumps listening to all the Violin teachers playing Sevcik's Variation Theme with such a sensitive and soft sound. I laughed when Daniel Fajardo made the comparison of his English studies with listening by ear.



I was proud of my Lithuanian colleague Deja Aukštikalnytė for her great work in making the SUZUKI™ Method so revered in Kaunas Suzuki School. I admired the young generation of Suzuki Teachers and the way they use social networks to achieve wider publicity and better results.

I enjoyed the Clapping Class by Hanna Matthijse and saw how kids and parents happily danced through Book 1. I got an insight into how big an impact every Suzuki teacher makes in developing the SUZUKI™ Method in Africa.

I saw the different approaches of pre-twinklers' repertoire demonstrated by Joanne Martin, Katheleen Spring and Eva Belvelin. Everyone was grateful for Eva's generosity in sharing her inventions for improving violin playing and offering them as gifts.

I just loved to have lunch on the roof and met so many people here – I absolutely agree that sometimes the more interesting things happen between the lectures! I also enjoyed a nice walk in the historic part of the city with some friends - that was really refreshing after a long day.





I really admired the work of Jan Matthiesen in organising this convention. Everything seemed so fluent, natural, and easy, where stress disappeared with a small joke. All difficulties were overcome – we just felt friendship and kindness.

Finally – what a wonderful gastronomic adventure offered by the restaurants of Aarhus!

