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Dr. and Mrs. Shinichi Suzuki at his 95th Birthday
Celebration Concert on May 1, 1994 at Santory Hall,
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Photo by Takao Goto

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KREISLER'S BOW

Shinichi Suzuki



It is already thirty years since I first encountered, on a record, the inimitable tone of the great violinist, Kreisler, and through such recordings received instruction from him, as well as inspiration to experiment. In that time, I have truly learned many things. Recently, I again learned something of importance, and so I would like to report it to all of you for your reflection.

We all have an unintentional tendency to forget the most fundamental things. In our constant efforts to research the strength of the fingers that hold our bows, or the shape of those fingers, or their flexibility, we find ourselves drawn into a dense thicket and encounter the misfortune of losing sight of the principles of performance.

To hold the bow firmly and bring it to life . . . this seems to be Kreisler's unspoken key to success. Writing this down, I am forced to recognize afresh the inadequacy of words. Words that cannot be communicated to others . . . well, no, everyone should be able to understand the phrase, "hold the bow." And yet, this epiphany that has come to me after thirty years—that is to say, my true understanding of the meaning of "hold the bow,"

Hold the bow firmly and bring it to life— cannot be expressed in words. Essentially, the phrase means that we must always hold the bow with finesse, and with that enlivened bow make our strings resound. Thus, in the spirit of another of my

discoveries, namely "Thou shalt not play," we must coax the bow to let the strings resonate.

I hesitate to keep writing in such confusing fashion, but I simply cannot find more fitting words. I have sometimes offered people the similarly complex dictum, "Place your bow on the string and discard it." It means that you must release your strength in order to play. However, you cannot let go of your motivation to hold the bow with the finesse necessary for bringing it to life. The importance of this concept cannot be overstated.

The attempt to record in words an approach to playing inevitably leads to Zen repartee [*mondo*]. But since Zen give-and-take as a philosophy addresses actual existence and not an imaginary world, it seems that it should work similarly for us. It is thus possible in both Zen studies and performance methodology to use metaphors; that is why I always introduce some.

In considering Kreisler's secret to superlative tone, "Hold the bow and bring it to life," I think the following metaphor is quite applicable.

When a skilled chef slices a piece of raw fish, a view of the cross-section is truly impressive. This is comparable to Kreisler's honed bow-arm slicing into that sound.

But imagine if the knife in his hand were dull and utterly useless. No matter how great the chef, the cross-section of the fish slice most probably will be inferior. In other words, if, despite a phenomenal technique, the blade is dull, then that arm is also rendered useless.

I have now finally come to the realization that it is in this very point that Kreisler's secret lies, and that this point that must have been the site of Kreisler's own understanding. This enlightenment is the result of thirty years of Zen repartee. In the Zen of performance, there is added difficulty in that the only *koan* [Zen riddle] available is tone. But Kreisler's tone, Casals' tone—these are not imaginary sounds. They are actual sounds that our ears can hear. If we retrace the truth backwards from their tone, we should be able to grasp the essence of Kreisler and Casals' humanity.

Now, returning to the issue of the *sashimi* knife, a blade so poor that even a master cannot slice with it is useless. What is most crucial is how well the blade is polished, and how skilled the arm that wields the

knife. A superior sushi chef, therefore, must also be a master knife-sharpener.

If we think along similar lines for musical performance, any bow that Kreisler were to hold, no matter what the quality, would become a bow comparable to a well-honed knife. I therefore directed myself to "always wield the bow with Kreisler's touch." The same concept is expressed in the maxim, "Fix my power, firmly on the tip: bow won't wobble." Even with this understanding, I tended to forget that my bow has to be vibrant with every note I play.

A bow held so that the tip wavers is the same as a blade that cannot cut. Try placing the frog of your bow on a desk, then placing something heavy on the bowstick. A powerful charge will emanate from tip to frog. Touch the horsehair at the tip of the bow. You will feel, with great immediacy against your fingers, the resilience of the bow, a result of the properties of horsehair. What your fingers are experiencing is the condition the strings on a violin face. Try to put yourself in the position of those strings. You want to play with a firm bow, for if the tip wobbles, the strings are left helpless.

Let the strings resound with a bow that is the sharp blade of "Fix my power, firmly on the tip: bow won't wobble." It is different from slicing *sashimi* in that, rather than slicing the strings, you are letting them ring. A closer parallel to letting the strings ring is merely cutting into cross-sections of fish for *sashimi*. Many people attempt to press into the strings with enough strength to slice them, but strings, unlike fish slabs, cannot survive being cut.

The secret is to wield the bow so that the strings resound—with a well-honed bow, there is no need to force with your arm.

Students who come to this realization have expressed their understanding with wonder: "Mr. Suzuki, I could never have imagined just how little strength playing requires!"

It is because the knife cuts well.

Please regard as Kreisler's precious bow, one that is held firmly in the right hand so that even the tip is charged with energy, not wobbly. A weakness in many people is that the moment they begin playing, they transform their bows into sticks that lack slicing power.

"Always play with Kreisler's bow." What wonderful advice that is. Yet it is only through mindful practice that it can become a habit, as the usual pattern is for people not to notice when the bow soon returns to a state reminiscent of a knife that cannot cut. In helping people achieve this simple yet difficult aim, I have found it effective to tell them: "Instead of trying to play with your fingers, train the back of your hand to draw sound from your strings."

The skill of your fingers as they maneuver the bow is important, so it is crucial to pay attention to your teacher's suggestions. I think, however, that if you forget Kreisler's bow and play with your fingers only, then your priorities are misplaced.

Thinking this time in terms of walking, the issue of fingers can be related to that of the supple movement of the ankles. You cannot walk unless your ankles move and you loosen your knee joints. Similarly, the concept of holding the bow so that it is alive from frog to tip is equivalent to the most essential principles of standing. Where performers who move their ankle and knee joints while supine are common enough, Kreisler and Casals grace us with walking in an upright position.

My thirty years of studying Kreisler's tone finally led to the realization that Kreisler and Casals are humans who stand when walking. It also revealed my carelessness, for it seems that I, too, was one of those people who, lying down, kicked his feet about.

My one worry as I write about Kreisler's charged bow is that, among my readers, there will be some who think, "So that's how it's done," and holding the bow firmly—this much is fine—become stiff and immobile.

I fear that they will be like someone who realizes, "Oh, of course," and proceeds to stand up, but then, with ankles unmoving and knees rigid, jumps up and down with his feet together.

Basically, the secret to playing is to be natural. The masters are those who have arrived at the realm of the natural. We, on the other hand, must constantly change our unnatural selves, and taking one step at a time toward the natural and true, improve ourselves and follow in the wake of the great masters.

April 1958

(English Translation by Lili Iriye Selden)

Where love is deep,
much will be accomplished.

.....Shinichi Suzuki

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



We, Suzuki people, are surrounded by classical music, so we sometimes have the illusion that most people are fond of classical music. However, according to public research, classical music fans actually comprise only

5 percent of all music fans. This means that 95 percent of all music fans are fond of other kinds of music such as popular, jazz, folk songs, Rock'n Roll, and so on. At the beginning of this century most people seem to enjoy classical music. Why and where did such a big audience disappear? I can tell you an interesting story to answer the above mystery.

When Marcel Moyse, called the god of flutists, made his second visit to Matsumoto in 1977, I was driving him back and forth from the hotel in the suburbs to the Talent Education Institute Hall where he gave workshops. One day we were eating breakfast together and listening to contemporary famous flutist performance through the speaker at the hotel. He said, "Their playing is stupid and musically nonsense. They are not expressing anything that I taught. I can't understand why they came to study with me. Hearing them is causing me to loss my appetite".

After breakfast, in my car on the way to the Institute, we happened to hear a popular Japanese song on the radio. He suddenly stopped smoking his pipe, listened seriously, and said, "Quite musical. The piece aside, the singing is musical". Surprised, I tried to think who the vocalist was. It was Ichiro Fujiyama, the king of nostalgic-melodramatic popular songs of the past. The reason that certain kinds of popular songs appeal to many more people may be that the singers are far more musical than are performers of classical music. We should be ashamed

of this. Moyse ended up loving Ichiro Fujiyama and started to say he wished to buy some of his records before leaving. No recordings were available in Matsumoto, however, and we had to ask him to give up on this idea. Considering that his favorite singers are the likes of Enrico Caruso, Nelia Melba and Maria Callas, the above happening was quite shocking to me.

The maestro Moyse constantly said: "Young performers repeat that Kreisler and Casals are dated, but there is no such thing as new or old to musical expression. The only distinction that matters is whether a performance is good or bad. Like proper language, there is only one proper musical expression. When I hear those who complain about datedness play, I find that they express nothing. They only show off as if they were circus performers demonstrating what good tone they can produce or how fast their fingers move. All they do is play fast - it's simply absurd. Certainly the performer's personality reveals itself in tone and fingers, but the most important thing is to reproduce with proper expression the music great composers envisioned. We should always pay absolute respect to the pieces, and try to express the essence of the pieces while refraining from asserting ourselves. I learned and absorbed this approach from these three masters and other innumerable artists, for example Toscanini, Caruso, Kreisler, Casals, Galli-Curci, Melba, and Thibaud."

"In our time," Moyse further said, "everyone performed properly under proper tradition. What has happened? No matter where I look, I never encounter that kind of thing. Everyone is too confident. We are ministers, not Jesus. After all, in modern times perhaps neither performers nor audiences understand real music."

I would like to take the above comments very seriously. We have been trying to nurture children by teaching classical music, which we suppose to be at a much higher level than are other kinds of music. However if we can't teach real classical music by the Suzuki Method, we can't expect our method to nurture the sentiments in their hearts or help them to become better human being.

I think it is about time to check whether or not we are teaching them truly musically. ♦

YOSHIHIKO PAUL HIRATA

1942-1994

Murray North

Brother in law, Professor at the University of Washington



Yoshihiko Paul Hirata

Yoshihiko Paul Hirata was born February 26, 1942 in Tokyo, Japan. His father, Yoshimune Hirata, had studied piano in Europe during the early 1920's along with his friend and to be famous violin pedagogue, Shinichi Suzuki. When Dr. Suzuki established his first Tokyo studio after the war in the Hirata home, Yoshihiko became one of the first violin students at the age of four.

He attended the elementary school division of Saint Paul University in Tokyo and at the age of 13 commenced his study of the martial art Aikido with Master Ueshiba.

After graduating from high school, he entered Kunitachi Music College and majored in Piano Technology. From this college he then entered the Kawai Piano Factory in Hamamatsu, Japan for an apprentice experience.

Yoshihiko also continued his study of Ki-Aikido and during this time served as an instructor. One of his students was the famous baseball player, Sadaharu Oh, whom he assisted in improving his baseball skills through the study of Ki-Aikido philosophy and techniques. In 1965, at the age of 23, he was sent by Master Koichi Tohei, the founder and head of Ki-Aikido, to Chicago to teach Ki-Aikido to among others, the Chicago Police Department and members of the Chicago Cubs baseball team. While in Chicago he also taught Suzuki violin.

In 1968, he joined the United States Army and was subsequently stationed in Korea. In basic training he achieved no small amount of fame as being the only new recruit who could do push-ups on his finger

tips. In later years he would laugh and recall his unique military status as being perhaps the only Japanese citizen, serving in The United States Army and stationed in Korea. Following the death of his father, he was transferred back to Japan where he worked with The United States Military Intelligence Department.

After two years of military service he was discharged and came to Seattle in 1970 and established his first Ki-Aikido Dojo. He also taught Suzuki violin and around this time met a young violin instructor, Mihoko Yamaguchi, who had been sent from Japan by Dr. Suzuki to teach and spread the Suzuki violin method in the United States.

In August of 1972, Yoshihiko Hirata and Mihoko Yamaguchi were married in Seattle. The following year their first daughter, Yuhri, was born and in 1977, a second daughter, Masako, was born. As a leading Ki-Aikido instructor with a sixth degree black belt rank, Yoshihiko traveled all over The United States to teach and demonstrate this martial art and its philosophy at various seminars and workshops.

In 1988, he established the Seattle-Japan Suzuki Institute. This summer workshop recently became the first program of its kind to be recognized and approved as an International Suzuki Association Institute.

Yoshihiko was an active member of Seattle Mahikari and constructed the all wood altar in their Dojo. He subsequently was requested to build the altar for the National Mahikari Headquarters Dojo in Los Angeles. Both of these altars were built in ancient Japanese traditional methods where no nails are used and both have been recognized for the unusual beauty of design and construction which he created.

Yoshihiko Paul Hirata is remembered as one with both wit and kindness. His great versatility included:

The martial arts

Piano technology

A pioneer Suzuki Talent Education instructor and leader

A master wood worker and artist

An ardent student of philosophy and religion

A devoted father and husband

He survived by his wife, Mihoko, two daughters, Yuhri, attending the Eastman School of Music in Rochester, New York and Masako, a senior in High School. Also by two sisters, Rumi Hirata of Tokyo and Michi Hirata North of Bellevue and his mother, Hisae Hirata of Tokyo, Japan. ♦

THE BEGINNINGS OF THE SUZUKI PIANO METHOD

Shizuko Suzuki

Piano Instructor, Tokyo



Author

I became involved in the Suzuki Method as early as 1932 when I entered the Imperial Music School and met Dr. Suzuki, a professor there, for the first time. I believe this encounter decided my fate. Dr. Suzuki was also teaching violin to small children then, including Toshiya Eto (he later became a faculty member of Curtis Institute), violinist Nejiko Suwa, and a blind child. I was acting as an accompanist in Dr. Suzuki's studio, as well as in his private studio. Since those early days, Dr. Suzuki has continually studied the method for infants. During my school years, I learned much more from accompanying in Dr. Suzuki's studio and listening to his stories than in any other class or private lesson.

After my graduation in 1936, I married Kikuo Suzuki, Dr. Suzuki's younger brother who played second violin in the Suzuki String Quartet.

In 1945, we evacuated to Kiso-Fukushima because of the war and lived next door to Dr. Suzuki. My daughter, Hiroko, was 3 years old at the time, and she took violin lessons from Dr. Suzuki every day. Later, she studied together with Koji Toyoda when he became a member of Dr. Suzuki's family after the war. I was, of course, always there.

I started to teach piano by the Suzuki Method in Kiso-Fukushima and was asking for advice from Dr. Suzuki. He told me to first choose the repertoire for the piano, so I started with Lightly Row, Coo Coo,

Go Tell Aunt Rhody, etc. and proceeded to some pieces from Methode Rose and Burgmüller.

In 1946, Dr. Suzuki completed the method for infants which he had been studying for many years and named it "Talent Education". He organized a conservatory in Matsumoto and his family moved there. This was also the official start of the Suzuki Piano. For more than 10 years, I commuted from Kiso-Fukushima to Matsumoto every Sunday for to accompany Hiroko's lessons and two weekdays to teach piano. Shortly after the Matsumoto Conservatory was established, Dr. Suzuki and I began giving lecture-demonstration tours with several students (in the beginning only violin) in order to propagate the method. Starting from various towns within Nagano Prefecture, we later went to Nagoya and Kan-Sai District.

In 1945, the Kiso-Fukushima branch of the Talent Education Institute had started and many students entered the piano and violin classes. I was also in charge of the piano class there.

In 1958, Kikuo and I went back to Tokyo for our children's education. Mrs. Kataoka had come to Matsumoto to accompany Dr. Suzuki's violin students, so I handed her my piano class. The Tokyo branch and studios gradually started and since many of my students grew up to teach, the piano section became very active.

In 1963, the piano department joined the Annual Concert for the first time. I remember that my 5 year old student performed Bach's Gigue from Partita in Bb Major. Since then, solo piano or 2 pianos have been included in every Annual Concert. In 1964, the first Tour Group of Suzuki children went to the United States and I went along as an accompanist. After we returned to Japan, Dr. Suzuki continued doing lecture-demonstrations with his small students and I always accompanied them. We went as far as Hokkaido, Tohoku, Shikoku and Kyushu.

In 1969 and 1970, Dr. Suzuki talked with Masaru Ibuka, the president of Sony who had a great interest in education, about the education of infants on TV, and the performance of my 4 year old student and some 30 violin students followed. In 1970, Dr. Suzuki visited the Prime Minister's residence with violin and piano students.

The Talent Education Movement became quite active and Tokyo was one of the centers. As the

student body of the piano department grew, the need for textbooks became pressing. From 1969, Dr. Suzuki often came over to our place in Tokyo to help us choose the repertoire for the textbook. This was the first time he insisted on beginning with "Twinkle Variations". I agreed because from the performance point of view, I thought it would be good to train every individual finger to play vertically from the very beginning.

After the "Twinkles" we chose nursery songs, such as Lightly Row, Coo Coo, and Go Tell Aunt Rhody, as I had been using. We also included a piece from Methode Rose and that completed Book 1. For Book 2, I assembled a lot of music and played them for Dr. Suzuki who decided which pieces to use. From Book 3 on, piano teachers, including Mrs. Kataoka, Mrs. Ayako Aoki, and Keiko Sato, gathered in Matsumoto with Dr. Suzuki and me to choose the materials. In February 1970, Books 1 and 2 were published and Books 3 and 4 followed in May. Books 5, 6, and 7 were completed the same way.

In 1970, Kenko Aoki, a member of the Board of Directors for TEL, also in charge of the piano department, organized the Piano Research Group in order to train Suzuki Piano Teachers. The Piano Research Group often held workshops in various places to introduce the Suzuki Method and the

population of teachers and students increased rapidly.

In 1979, Dr. Suzuki stated the necessity to train both hands equally. My student, Eiko Noguchi, and I went to Matsumoto many times to find a good way to teach it. One day, Eiko's student was having fun playing Coo Coo's left hand part with the right hand and visa versa. We were inspired by that and the "New Method" (only Book 1) was published in June. To introduce the "New Method", Dr. Suzuki and I went to various places with some students for lecture-demonstrations.

In 1980, Dr. Suzuki suggested another new idea; "practicing tapes" (Okeiko tape) with which students could practice at home. In February, Eiko Noguchi and I made a recording for that in the Kaikan Hall, supervised by Dr. Suzuki, and it was released the following June (Books 1 and 2 only). We also made a tape for the "New Method" as Study Tape (Gakushi tape). Nowadays CDs by Klaus Hellwig, Dinu Lipatti and Walter Gieseking are generally used, but the old "Practice tape" is still popular because it is helpful for practicing at home. Of course I am using it too.

The overseas movement include the Annual tour of the 10 Suzuki children, the World conference and the lectures by Mrs. Kataoka. ♦

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A Roundtable Discussion A MATTER OF NATIONAL INTEREST

Tour to Malaysia and the Philippines

Participants: Mitsumasa Denda Chise Makino
Akira Kubota Yuko Mori
Moderator: Editorial Staff

The Seeds of a National Strategy for Child-Rearing

Moderator: Thank you very much for joining us today. The schedule for this tour to Malaysia and the Philippines was quite demanding, what with rehearsals at the busy end of the year and your departure at the very beginning of the new one. It's good to see everyone back in good spirits; thank you for your hard work.

This was our first tour to these countries, so there must have been some mishaps, but I hear that you were treated wonderfully as guests of state. I would like to ask each of the four instructors here today to give us their overall impressions of the tour. Mr. Denda, would you start us off?

Denda: Well, I feel that although the trip was only twelve days long, it was full of variety and difference. I have been to the United States and Europe several times, but this was my first time in Asia. Because of our shared Asianness, I felt a strong sense of familiarity. It was very painful to observe the tremendous disparity between conditions. I became much more aware of the large numbers of children living in misery.

The performances themselves were highly successful, having been received with great enthusiasm. Three concerts were held in Malaysia, one in the Philippines. In addition, there were television appearances and a performance at a hospital in Malaysia. The prince had been hospitalized, so we played to wish him health. Aside from the public performance in the Philippines, we met President Ramos at the Malacan Palace and performed for him.

Mori: I was impressed by the beautiful colors in the various countries. As expected, the southern sun was extremely strong. It was therefore noticeable that people walking along the streets or attending our concerts were dressed in nature's colorful hues.

What most struck me was that, despite this being our first tour in either country, the leaders of both nations personally attended our performances or sent their wives as their representatives. The fact that we were able to meet presidents and prime ministers indicates an enviable national interest in the Suzuki Method. The Method has existed in Japan for forty, fifty years, and yet our state has not demonstrated much support for it. I find that pathetic. Or, to be more accurate, I am saddened by the thought that our politicians are not concerned about such matters.



Performance at the Malacan Palace

Since the difference between poverty and wealth was so vast, we may have had only a very limited view of the highest social classes, but I hope that Talent Education will be disseminated in some form through the auspices of those people. If this wave endures over an extended period of time, the many social problems they now face may, however gradually, begin to disappear. This is something we cannot but hope for, since every person is deserving of happiness.

My thought concerning the huge gap between the rich and poor is that it resulted from a long history of colonialism and from the scars of war. I was filled with a sharp longing for peace in the

world. I am grateful for the experience of having had to face these issues.

Kubota: I first accompanied the Suzuki Children's Tour to the United States, eight or nine years ago, so this was my second time. I truly enjoyed traveling again with my colleagues and experiencing such a variety of things.

The sense of shared Asianness mentioned earlier was something I felt from the moment we arrived at the airport. Our hosts were attentive to the most minute details. Although the kindness we experience in the United States is no different, there was something more familiar about the way they welcomed us. However, I did experience tremendous culture shock seeing the great difference, particularly in the Philippines, between the lifestyles of the rich and poor. Every time cars stopped in heavy traffic, children came running into the middle of the road to sell papers. Children as young as the ones in our bus were having to make a living for themselves.

Confronted with such conditions, I was even galvanized into wondering, "What can the Suzuki Method possibly do for people living like this?" But when we performed at the Makalanian Palace, President Ramos told us, "Where Former President Marcos created buildings, I would like now to fill them. The filling is education." I understood him to be referring to some sort of national plan, such as Dr. Suzuki proposes, for rearing children. I realized after all that there was value in our trip if the children's performance inspired him to state that a country must strive for the happiness of its children.

Makino: This may seem repetitive, but the most searing impression was left on me from seeing so many people on this earth living beneath a level where music and lifestyle and education are issues of concern. Perhaps the only path of hope for them is change by the government and in the educational system. I hope that in some small way, our tour will contribute to that.

Denda: We seem to have been most affected by Manila. Japan, too, had a tough time after World War II when the presence of barracks and other reminders of the hardships of war permeated our lives. I was then in grade school, so I still remember some things. It took us forty years to get where we are now. I believe that with the Philippines, also, conditions will not continue as they are, but will improve as nations from around the world provide help and support.

Dr. Suzuki initiated the Suzuki Method in 1947, shortly after the war. I think that in the Philippines, as well, there is a good possibility that people will throw their hearts into music and art and let that be absorbed into the arena of

education. For that to happen, they need someone with power, someone who will assume a leadership role.

When the Prime Minister Came to Our Concert

Moderator: Let us now discuss the events of the trip. You left from Narita Airport on January 6, heading first for Kuala Lumpur, Malaysia. I understand it was a rather long flight. It's quite a distance, even within the same Asia.

Denda: I believe it was a seven-hour, direct flight.

Mori: Because we crossed a time zone, it actually took eight hours. It's about the same as to the West Coast of the United States.

Moderator: And you went to the television station directly from the airport?

Denda: Yes. Usually, customs procedures delay things, but for some reason we were guided through a separate entrance and collectively issued a special exemption. It was then that we realized how extraordinarily we would be treated.

We immediately went to the broadcasting station, rehearsed, and did a dry run in preparation for the next day's concert. Before the performance, some apparently very important leaders had a roundtable discussion, then the children performed the Bach Double and Fiocco's Allegro.

Kubota: I suppose they had no idea what kind of sound could be produced on small violins. Apparently thinking that the instruments would be inaudible, they wanted to mike all of them.

Denda: Directly onto the violins!

Kubota: When they tried to attach them with duck tape, we were like, "Wait a second!" Yes indeed. (laughter)

Mori: We stayed at the Holiday Inn City Center, a grand building with umpteen floors. It was a very convenient location in Kuala Lumpur, just around the corner from the bureaucratic side of town. During Suzuki Children's Tours, we're usually housed with host families in each locale and rarely stay at hotels, but this time was different.

Moderator: The day after your television appearance, you went sightseeing at a resort. What was that like?

Denda: It took about two hours by bus to get there.

Kubota: It was a fantastic place with coconut trees, but we were all so anxious about the next day's performance. . . . (laughter)

Makino: Yes, it was very difficult to get into a proper sightseeing mood (laughter).

Kubota: We stayed one night there, again at a hotel, and the children rehearsed.

Moderator: From there, you returned to Kuala Lumpur for a total of three performances?

Denda: Yes, there were three over a period of two days. The last one was the biggest, with Prime Minister Mahathir in attendance. It was his son we visited in the hospital.

At this final concert, the Suzuki Children performed first, then the students of the Sri Chempaka School that had invited us performed some kind of a musical or operetta. Afterwards, we joined them for a performance of the Malaysian national anthem. We then shook hands all around and finished. It was a marvelously grand affair.



After their performances, Prime Minister Mahathir is surrounded by the Suzuki Ten Children and students of the Sri Chempaka School

Moderator: Were all three of the concerts held in the same hall?

Denda: Yes, in a municipal concert hall.

Moderator: So you had different audiences for each concert?

Mori: Yes, we seemed to have mostly students and their families at the first one, an afternoon concert. There were many children. At the final performance with the Prime Minister in the audience, the atmosphere was completely different, and the hall was almost unrecognizable as the same one. The hall was practically buried in flowers and the audience was in silk dress. Particularly the men, in their colorful formal attire of batik, left a spectacular impression.

Makino: Dr. Honda wore one, too, didn't he?

Mori: Oh, yes, he gave his speech in that.

Moderator: What kind of school was Sri Chempaka, your host?

Makino: It was a private school along the lines of the Japanese Tamagawa Academy.

Mori: A woman at the school named Frieda had visited the Talent Education Institute in Matsumoto the year before with her husband. I understand that in the course of her conversation with Dr. and Mrs. Suzuki, she expressed a wish to introduce the Suzuki Method to Malaysia, and that the tour was set up soon after.

It just happened to be the Sri Chempaka

School's tenth anniversary, so when they sought sponsors, a number of wealthy people, including the Prime Minister's wife and Her Highness agreed to contribute to the event.

The Chempaka School's play, commemorating its tenth year of existence, continued for an hour after the Japanese children's performance. It was a musical like "Aladdin's Lamp," with very lively music and glorious costumes. The Suzuki Children's performance was beautiful as a rainbow, then the volume was turned up as mighty as a sudden shower or a thunder storm. It was quite dramatic.

Moderator: Was it taped music, hooked up to speakers?

Mori: Yes.

Performing for the President

Moderator: Let us now move from Malaysia to the Philippines. You flew there on January twelfth, I believe. Apparently this also was a long flight?

Kubota: Yes, on the map they look like they're next to each other, but there's a stopover on the way to the Philippines, so it takes at least four hours. It's pretty far.

Denda: We stayed, again in a hotel, in an area where the buildings belonged to foreign corporations.

Makino: We were told that even during the war, just that area was under protection and therefore always safe.

Kubota: It's called Makati District. Just that area is developed like the city of Tokyo.

Moderator: So there were traces of war everywhere else?

Mori: Well, mostly I remember huge numbers of cars speeding along, barely managing to squeeze by each other in the streets.

Makino: And trying to thread their ways through the cars were people trying to make a living by selling things.

Mori: Then, there were the squatter's huts lining the sides of the roads.

Moderator: And in contrast to this was the Malacanang Palace. What was that like?

Kubota: Well, to be allowed onto the street it's on, there's a security checkpoint, then two or three more by the time you get to the palace. I couldn't believe it! (laughter) The gardens and everything were beautifully cared for, and it felt like another country.

Mori: The sculptures and furniture were as superb as those you might see in a museum. There was an incredible chandelier in the Audience Hall where we performed. They told us that most of the paintings on the walls were masterpieces brought over from Spain.

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- REVIEW -

Scientifically Proven At Last: The Importance of Education from Age Zero

*"To Boost IQs, Aid Is Needed
In First 3 Years"*

Masayoshi Kataoka

*Editor of the International Suzuki Journal
Suzuki Institute of St. Louis*

Over fifty years have passed since Dr. Suzuki first proclaimed to the world the importance of education that starts at age zero. Having established the Talent Education Research Association in Matsumoto in 1946, he has followed the principle that "Nurtured properly, every child develops," and continually demonstrated the enormous possibilities for the nurturing of human ability. His educational system has, under the name Suzuki Method, gained many sympathizers throughout the world. Few people, however, truly recognize or implement his belief that "Children's education starts at age zero." Thus persists the widely held belief that education starts at age five to six, or at the earliest, from age three.

On April 12, 1994, however, *The Wall Street Journal* published a noteworthy report on children's education in column one of their Education section. Entitled, "To Boost IQs, Aid Is Needed In First 3 Years," this article by Ms. Rochelle Sharpe, a staff reporter for the *Wall Street Journal*, reported that researchers at the Carnegie Corporation of New York had confirmed the necessity of education between the ages of zero and three.

New research on brain development suggests that any attempt to maximize intellectual growth must begin during the first three years of life, much earlier than previously believed.

Scientists have discovered that a child's environment influences the number of brain cells the child keeps and the connections between them, according to a report issued today by the Carnegie Corp. of New York. The findings are prompting the nonprofit Carnegie Foundation, as well as some child-development experts, to call on Congress to expand family-leave rights, and extend the Head Start program for high-risk youngsters to children under

age three. "By ensuring a good start in life, we have more opportunity to promote learning and prevent damage than we ever imagined," the Carnegie report says.

What a joy that Dr. Suzuki's fifty-year-old discovery of the laws governing the development of human ability has finally been scientifically validated!

The report also discusses the lifelong implications of the environment in which a child is placed. Once again, I am confronted with the weight of Dr. Suzuki's statement that "Man is the child of his environment."

Scientists have known for decades that environment affects behavior, but only in recent years have they started to understand that the brain is literally shaped by experience. They now believe an infant's brain develops more quickly in the first year than they had expected and that sensory experiences can affect which brain cells and cell connections live or die.

Babies are born with billions of brain cells, many more than they have at age three and nearly twice as many as they have as adults, recent research shows. During the first months of life, connections between these cells, called synapses, multiply rapidly to 1,000 trillion, forming the structures that allow learning to occur.

Citing the example of experiments on mice, Sharpe explains that stimulating children properly in a wholesome environment aids in the development of their brains. She states that there is a significant difference in the development of synapses between mice provided with large numbers of toys and those raised in empty cages. Furthermore, it has been found that learning a musical instrument such as the piano in childhood is extremely beneficial for the structural development of the fine anatomy of the brain.

Sharpe also discusses the disturbing impact of negative experience and great stress on a child's brain:

Negative experiences can have lasting effects, scientists say, because they can alter the organization of the brain. Children raised in poor environments can display cognitive deficits by 18 months that may be irreversible, studies show. Severe stress in monkeys and rats, meanwhile, has created serious problems, too, resulting in hormonal changes that cause the death of brain cells involved in learning and memory.

The report also addresses brain-damaged children:

The brain research has far-reaching implications for underprivileged children, who could be spared lives of

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mental retardation with early intervention. When extremely high-risk children entered educational programs by six months of age, their incidence of mental retardation was cut 80%, says Craig Ramey, a developmental psychologist at the University of Alabama at Birmingham. By age three, these children had IQs that were 5 to 20 points higher than children of similar backgrounds who had not attended programs, Mr. Ramey says. At age 12, these children still functioned at a higher level, and at age 15 the effects were even stronger, suggesting that early educational programs can have long-lasting and cumulative effects.

Children who enter preschool at age three also show improvement, he says, but they never appear to fully overcome what they lost in the first three years.

Fifty years ago, Dr. Suzuki was stunned by his realization that "Children the world over speak their mother tongues with total ease," for his immediate reaction was, "If children considered stupid and incapable of learning are truly deficient, they should not have such command of language."

Dr. Suzuki started researching how it was that every human being developed, if nothing else, such tremendous ability to speak his or her mother tongue.

The joyful mother who speaks tenderly to her infant! Hoping her baby will somehow articulate a word, she repeats it over and over again, always smiling. And when the baby learns to say, "mma, mma," what an outpouring of elated affection. Babies grow up in a loving environment, surrounded by the finest possible language teachers. Recognizing that here was the true form of human education and ability development, Dr. Suzuki founded a movement, known both as Talent Education and the Suzuki Method, with its basis in the educational methods of early language learning. There is, however, a limit to the number of children an individual can properly nurture. As one aspect of his administrative duties, Dr. Suzuki therefore continues to propose to the Japanese government the establishment of a "national strategy for children."

According to Sharpe's article, Senator Edward Kennedy (Massachusetts), head of the Senate Education and Labor Committee, recognizes the importance of education that starts at age zero. He has therefore begun to research the incorporation of learning programs for zero to three-year-olds in the Head Start project. Funding for this plan apparently has been allotted at \$120 million for the coming year, and by 1998 will have increased to \$300 million. Although Sharpe does not describe how this study will be carried out, I would like to applaud the fact

that the United States government has awakened to education from age zero and taken it up as a national policy.

(English Translation by Lili Iriye Selden)

The Suzuki Method In Peru

Roberta Centurion

President and International Representative of Peru

In 1979 Dr. Shinichi Suzuki and his tour group gave a concert in the Municipal Theater in Lima, Peru. Hearing the young violinists perform, Benito Palomino, a violinist and teacher from Trujillo, fell in love with the method and wanted to begin teaching immediately! He managed to acquire Violin Books 1 and 2 from a colleague in Ecuador and began teaching "in the Suzuki style."

In March, 1982, Mrs. Caroline Blondet-Fraser arrived in Lima to teach in Colegio Roosevelt, the American School of Lima, where she established the first String Program in Peru. With the arrival of Mrs. Marilyn O'Boyle, SAA violin teacher trainer, in August of the same year, Peru had two excellent teachers who began teacher training for local teachers. During her two-year stay in Peru, Marilyn O'Boyle trained five violinists. Among them Benito Palomino and Sara Benites, from Trujillo, who traveled the 12-hour bus trip to Lima weekly for two years to attend the 3 hour training sessions and then observe several hours before taking the return bus trip home. Mrs. Annika Petrozzi, cellist and Mr. Cesar Benavides, guitarists, also took the training courses and then proceeded to adapt the teaching techniques to their instruments. Actually, Mr. Benavides collaborates with the International Guitar Committee that is developing the guitar repertory.

At the same time that the String Program was being developed in Lima, the Mrs. Blondet-Fraser began the Piano Program. Almost immediately the great demand for Suzuki piano teachers, gave impulse to begin long term teacher training for piano teachers, first with the author and then with 12 other teachers.

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ADVANCE NOTICE

SUZUKI PAN PACIFIC CONFERENCE INTERNATIONAL



Sydney will be the host city for another exciting Suzuki Pan Pacific Conference International in 1995.

Take note of the dates in your diary and plan to join us for five fun days of music making and afterwards explore the sights of our great harbour city.

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Jacqueline Corina Violin/USA
Jeff Cox Violin/USA
Bela Detrekoy Violin/Denmark
Tove Detrekoy Violin/Denmark
David Einfeldt Violin/USA
Terri Einfeldt Violin/USA
Bart Feller Flute/USA
Michele Higa George Violin/USA
Lola Granetman-Tavor
Piano/Switzerland

Carmencita Guanzon-Arambulo Piano/Philippines
Michi Hirata North Piano/USA
Hachiro Hirose Violin/Japan
Kyung Ik Hwang Violin/Korea
Dorothy Jones Early Childhood Development/Canada
Haruko Kataoka Piano/Japan
Doris Koppelman Piano/USA
William Kossler Guitar/USA
Paivi Kukkamaki Voice/Finland
Allen Lieb Violin/USA
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Barbara Wampner Cello/USA
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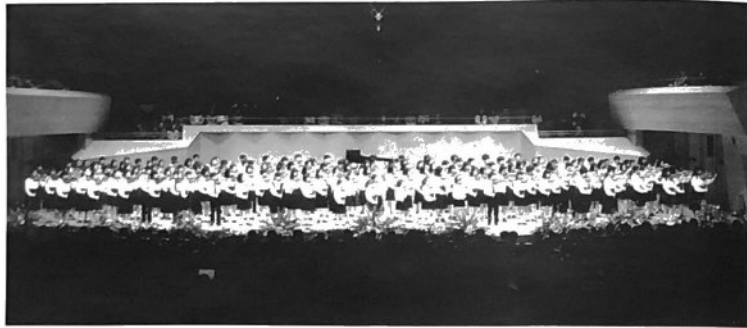
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For further information please contact our Conference Director Hilary Bergen, 1B Angle Road, Balwyn, Victoria 3103, Australia International Telephone 613 817 4740 International Facsimile 613 816 9441

Dr. Suzuki's 95th Birthday Celebration Concert at Suntory Hall

On May 1st, 1994, the Talent Education Institute in Japan held a special concert in honor of Dr. Shinichi Suzuki's 95th birthday at Suntory Hall in Tokyo. The concert included performances by four soloists who were formerly Suzuki students and by the Suzuki Festival Orchestra which was formed by guest musicians from around the world and Suzuki instructors in Japan for this special occasion.



(top) 150 Suzuki children from all over Japan perform the 3rd movement of the E minor Violin Concerto by Mendelssohn.

Kyoko Takezawa (left)
Poem Op. 25 by Chausson
Masaaki Yasuda, Piano
accompanist
Seizo Azuma (right)
from Etude Op. 10 by Chopin



Hikaru Sato (left)
from Sonata for Cello by
Rachmaninoff
Requiebros by Cassado
Hidetaro Suzuki (right)
Meditation by Tchaikowsky
Rondo by Mozart

(bottom) The Suzuki Festival
Orchestra performs
Tchaikowsky's Serenade for
String Orchestra conducted by
Toshiya Eto.



The 40th Annual Grand Concert in Tokyo



This year's Grand Concert was held on March 27th at the Nihon Budokan in Tokyo. About 2700 students from all over Japan got together to participate

(left) Children representing 14 different countries wore their national costumes to congratulate Dr. and Mrs. Suzuki for the 40th anniversary of the Grand Concert and Dr. Suzuki's 95th birthday with beautiful bouquets.

(bottom) The large floor of the Nihon Budokan was overflowing with Suzuki violin students.



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The Suzuki Method in Peru*continued from page 15*

The first informal Suzuki organization in Peru was called the Suzuki Association for the Education of Talent (ASETP). In 1983 with a total of six teachers, the first Suzuki String Festival (Institute) was held, first in Trujillo and then in Lima. In 1983 and then in 1988 two very successful String Festivals were held.

In June, 1988, the Suzuki Association of Peru was founded, legalized and soon afterwards recognized by the ISA. Since that date, the Peru's Association has been very active in teacher development to promote the philosophy and the Mother Tongue Method of Dr. Suzuki. The Suzuki Association of Peru now has over 200 members in the ISA; 25 piano teachers and 30 cello students, 10 recorder teachers and over 550 recorder students; 4 guitar teachers and approximately 70 guitar students. Programs are in over 10 schools, private studios, & cultural institutes in Lima and throughout the country in more than 8 cities and towns.

Since 1989, the Suzuki Festivals included not only strings but piano as well. Peru's Association has instituted special programs for guitar and are pioneering the Suzuki Recorder Method as developed by Katherine White. Thanks to the help of the ISA, Peru was also able to bring Paivi Kukkamaki to Lima in January of 1993 to begin teacher training for "Singing in the Suzuki Style". Materials have been adapted and translated into Spanish and became a part of our 1994 Suzuki Festival along with Strings, Piano, Guitar, and Recorder. This March we will be offering our first courses of "Singing in the Suzuki Style" beginning with courses for expectant mothers.

For all our Festivals we have been fortunate to have our two pioneer teacher trainers, Caroline Blondet-Fraser and Marilyn O'Boyle as guest teachers. Other teacher trainers who have come to Peru are: Dr. Tanya Carey, cello; (1994), Doris Koppelman, piano (1994), Louita Clothier (1994), Doris Harrel, piano (1993), William Kossler, guitar (1993), Bruce Anderson, piano (1992), Frank Longay, guitar (1992), Efrain Flores, violin (1992), Jon Crick, recorder (1992), Barbara Wampner, cello (1991), and Bette Dyer, violin (1990).

In an effort to share the costs of bringing International teacher trainers to South America, the Association has worked and planned closely with our sister Association in Chile and , in 1994 with Brazil. We have worked hard to provide quality teaching at all levels and develop new programs that will better

serve our multi-socio-economic levels in a third world country. We are especially proud of programs spear-headed by the Archbishop of Huancavelica, Rev. Father Molloy in the remote Andean town of Huancavelica; pioneer work of Lucia Nieto in recorder; our budding "Singing in the Suzuki Style" program; the commitment and dedication of all our teachers.

Our most recent project is to translate the ISA Journals and Newsletters for our Spanish-speaking members all over the world. The Fall Newsletter and Journal, "Ediciones en Castellano" have been read for the first time by Spanish speaking teachers and families in Peru, Chile, Ecuador, Colombia, Brazil and Argentina.

We have seen the first fruits of our efforts to bring the Suzuki Philosophy to more and more families in Peru and are committed to building a better world through the via the Mother Tongue Method. Thank you, Dr. Suzuki for sharing your dream with us, now it is our turn to share it with others! ♦

Early Childhood Education - The Suzuki Way

Dorothy Jones and Susan Grilli

One of Dr. Suzuki's primary goals for children is that they have an opportunity to develop their natural potential for learning. Children do develop confidence, self-esteem, determination, self-discipline and concentration, in an appropriate and supportive learning environment. Parents can be extraordinarily good teachers of their own very young children. Suzuki teachers must support this effort wholeheartedly.

What sets Suzuki teachers apart from other early childhood educators is the belief that *any* child can achieve! A Suzuki teacher is uniquely qualified to be an excellent early childhood educator because the style of teaching is already established. The habit of flexibility and close observation of children learning is Dr. Suzuki's way. Suzuki teachers *can* start right in our own Suzuki music schools with modest one-hour-per-week programs for mother (or father) and child with teacher, with the learning continued at home, Suzuki-style, during the week. Children respond to teachers who always work closely with

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parents, caregivers, and whole families to make sure a child's education is successful. Non-Suzuki observers often remark that Suzuki teachers are some of the best teachers of young children in our countries today. More importantly, we already actively nurture



Suzan Grilli (left) and Dorothy Jones

parents as teachers. This critical fact is something the entire early education community has made a priority only in recent years. Suzuki teachers have an opportunity to play an important role in the future of early education in all countries. We must reach out to the broader community. How exciting it is to think about the possibilities for children whose lives have so little hope in many countries!

How do we begin? First we must develop programs in Early Childhood Education (ECE) for Suzuki Summer Institutes and for country teacher conferences, in which a "suitcase of teaching ideas" and simple materials found in any home provide the basis for learning. Such a course will provide basics of child development, hands-on teaching experience in Suzuki Early Education with younger siblings of music students, and follow-up visits to an ongoing and successful program. Suzuki music teachers most often ask the question, "How do I teach a child of two or three?" This short term program could answer this question.

In Chicago, last June, at the SAA teachers' Conference, this question was approached both from the standpoint of teaching different instruments Suzuki-style, and through an actual preschool demonstration with children the teachers had never met before.

In Calgary, Alberta, Canada, at a 1994 SAA summer Institute, a one week baby and preschool class was offered with evening lectures and videos on Early Childhood Education. The children came to class every day. Some Moms asked after the first

morning if they could come again with their child to the other class. Within two days confidence developed in these children as they came forward alone to try an instrument with a teacher. They loved making a tower of drums after some rhythmic activity and then counting them altogether. On the third day we had a special guest, David Thiaw, a Senegalese Master drummer and drum craftsman. The children were spellbound by his storytelling accompanied by drums. He explained to the children that each of his drums was different in shape, size and colour (just like people) and each one had something unique to offer. Three times he started to leave the class and each time another toddler came forward and wanted "a turn" on one of his instruments. What a wonderful example of how very young children respond to quality and to a sensitive human being. After the session, he spoke with the teacher and thanked her for the work with these babies and moms. He was enthusiastic about how this kind of class can and will develop sensitive human beings with good hearts.

While a five-day-a-week Suzuki preschool or baby program may be too ambitious for most Suzuki music programs, the one-hour-a-week with parents, children, and teachers can be an exciting microcosm of learning in arts, science, math, language, and physical development. In other words it is "do-able project" for working parents, as well as for Suzuki teachers. Best of all, it offers an opportunity for your Suzuki program to make a special contribution to the whole community.

An example of one program that gives working parents such a rich experience is at Children's Talent Education Centre in London, Ontario, Canada. Despite a full music teaching schedule in CTEC's long-established Suzuki music school, teachers give one hour classes in the mornings and on Saturdays to expectant moms, moms (or dads) and babies, and preschoolers and parents. This Fall, Kindergarten and First Grade classes will begin at the Centre, under the name Southdale School. Here is how CTEC presents this program.

Each week in the Moms and Babies classes, the use of the voice is encouraged to develop a sense of rhyme, rhythm and language. *Ring-around-the-rosie* and *Pop Goes the Weasel* are great favourites because of the sound of the words and the anticipation of the ending. Parents and babies sit on mats and recite bouncing rhymes and songs like "To Market, to market to buy a fat pig". "Humpty Dumpty" allows babies to experience feelings of rhythm, up and down, and the surprise of "great fall". Each week a few moments are

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spent warming up Mom's voice, doing breathing exercises, so mothers (or fathers) will become more comfortable singing to baby at home. At home the baby listens to a tape of the songs and rhymes used in class. We have noticed that babies who have much exposure at home to the "repertoire" participate earlier in class and show by facial expression and physical movement their recognition of familiar songs. Each family also has a recording of Mozart's "Eine Kleine Nachtmusik" to help in creating their listening environment at home. Many Moms have shared delightful stories about their "not yet two year old" amazing an adult by announcing that the music playing is "my Mozart". Time is spent each week talking to parents about activities they can try at home with baby. Suggestions are given for reading aloud to baby and favourite books are shared with the class.



Mom and Baby "singing"

Preschoolers and parents participate in a wider range of activities in their weekly class. A great favourite is the science experiment. Whether it's making dull pennies bright and shiny, or watching colour explode in a container of milk, the children and the parents become totally involved in the process. Art, music, language and science and math activities are integrated in longterm projects, many of which are seasonal. In the music circle, the children are encouraged to find their own singing voice by learning simple songs, such as *Rain, rain go away*, or *Bobby Shafto* and of course *Twinkle Twinkle Little Star*. Wood blocks, hand drums and tambourines are used to keep a steady beat. Ostinato patterns on Orff instruments add colour and variety. Because there are

many teacher musicians in the Centre, one of our teachers is often invited to perform for the children. We'll never forget the reaction in a baby class when David Gerry came in to play the flute. After he finished and stood up to leave, all the babies who could move independently followed him out the door! Sharon, the teacher, had to bring him back to finish the class - a true "pied piper story".

Time is spent talking to the parents about the skills the children are developing, and how important the one-step-at-a-time process is for very young children. Recommendations for children's books are made, as are suggestions for at-home activities. The staff of these "Parents As Partners classes" are delighted with parents who are learning to become good observers of the children and who are able to help their child in natural and appropriate ways.

Another way that Suzuki teachers can make an impact in the world of early childhood education is through the business community. Corporations are rushing to develop in-house daycare and to compete with one another to provide the greatest quality so that workers' concern for their children will no longer be a distraction from work. Corporations want to be known as good corporate citizens, and they hire independent educational consultants to set up early childhood programs in the workplace, allowing families to be together during breaks. There is a great opportunity for Suzuki early education here. With Suzuki early education in the workplace, parents not only could visit their children during breaks and lunchtimes, they could experience a remarkable rich learning environment themselves, which would influence how they worked with their children at home. A one hour weekly class for parents and their preschoolers in this environment would enable many more parents to realize the amazing potential of all children.

Please consider how *you* might develop a Suzuki Early Childhood program in cooperation with your present music program. This is a longtime dream of Dr. Suzuki. All of us working together can make it happen and what better time to start than in the International Year of the Family!

Dorothy Jones and Susan Grilli are consultants to individuals, schools and corporations developing programs in Suzuki Early Education. These are based on close partnerships between teachers and parents and the creation of a learning community of all ages. Both authors are registered teacher trainers in Suzuki Early Education.

TO FOSTER "SELF-LEARNING MIND" (2)
For Kindergarten and Nursery School Teachers

From "The Traditional Teaching Method Needs to be Questioned"

YOUNG CHILDREN:
EVERYTHING DEPENDS ON HOW WE RAISE THEM
Child Education by The Suzuki Method

- Continued from Spring Issue, 1994 -

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A Student of the Talent Education Kindergarten receives a graduation certificate from Dr. Shinichi Suzuki

What is human education, then? This again gives rise to disputes. Professor Toshihiko Tokizane of Kyoto University, an authority on the physiology of the big brain, writes as follows in his book, *Brain and Man*:

Where can we seek the "image of man" common to all mankind, which distinguishes us as humans from other animals and computers? It is the workings of the brain which give birth to all our spirituality and controls all of our activities. In ancient times, Hippocrates, father of medical science, excellently defined it: "We must know that human beings have joy, pleasure, laughter, humor, grief, agony and sorrow, only because we have the brain."

This brain is namely the essence of man.

Teachers who take care of young children should not fail to read about and study the structure and development of the brain. In the past, one psychologist even said that "the physiology of the big brain contains many unknown portions; hence it is no more than an interesting hypothesis." However, it has now developed so far that it no longer can be called an interesting hypothesis.

The reason that study of the human brain has lagged behind is that the object of the study is man. It is also that it has been forbidden for humanistic reasons to dissect the brain for anatomical research or to freely study the living brain on the experiment table. It is well known that the theory of the eighteenth century phrenologist Gall was banned by the then government for the reason that it was against Christian doctrine.

Later, in the nineteenth and twentieth centuries, experimental science clarified from the brain of apes, monkeys, and dogs the location which controlled motor, auditory, and visual senses. This was followed by studies of World War I patients with brain damage, the development of anesthesia, and advances in brain surgery, which produced many brilliant achievements. These invaluable

3. Talent is Created.

What is talent? Opinion is divided among scholars as to its definition. Some scholars equate talent with intelligence. Since Mr. Suzuki started to use the expression "talent education," the term has become the center of much debate. This is clearly stated in dictionaries of psychology.

Mr. Suzuki's talent education is now known throughout the world. Since it is called talent education in English, this word "talent" invites misunderstanding. In common usage it denotes "a brilliant person," namely one with a surpassing talent; or it is interpreted as a famous star or a popular idol in entertainment circles. Hence, some say that talent education means the education of geniuses. Others even think it involves training entertainers or violin performers. This really takes me aback.

Mr. Suzuki's "talent" is a word whose broad sense includes the spiritual as well as personality. It does not refer only to intellect and skill. Mr. Suzuki always says that talent education is human education."

physiological and anatomical studies of the cerebral membrane accumulated, making the study of the brain more and more solid. It has made further advances through the treatment of World War II brain damage and traffic accident patients. Today, amateurs speak casually of such topics as brain waves and amnesia.

It is true that many problems remain unresolved. However, it is also true that we are at a stage where we must re-examine the pedagogy and psychology of the past.

I don't have enough knowledge to detail the physiology of the big brain here, but let me summarize its main findings:

(1) The human brain is divided into the cerebrum, cerebellum, interbrain, midbrain, hindbrain, etc. Most activities needed for living, such as breathing and heart beat are handled by the cerebellum, interbrain, midbrain, and hindbrain. The activities of the mind called instinct, intellect and talent are administered by the cerebrum of the big brain.

(2) The number of the cerebral cells is said to be between 14 billion and 20 billion, more often estimated around 14 billion. Every human baby is born with about the same number of cells. This number is fixed for life. If some cells die as a result of injury, they are never recreated.

(3) The cerebrum develops not by increasing the number of the cells, but by the development of nerve tissues which shoot out to those cells and intertwine with each other, thus connecting the cells and making it easy to pass signals. In order to simplify this, let me explain it by comparing the cells to a transistor. At birth, they are like a transistor which has no circuit yet. As the sense organs receive stimuli from outside, the circuit becomes gradually dense. This is how the cerebrum develops.

(4) This cerebral development can be charted, for example, by the rate of increase in brain weight or by the appearance of changes in the brain waves. It develops sharply from age zero, reaches 60 percent at age three, approaches 90 percent by age ten. After that it takes a very slow curve, and completes its development by age twenty or so.

(5) The cerebrum has a new membrane over an old one. The old membrane handles instinct and emotion, while the new one handles reason and intellect. Our daily life activities rest on the balance between these two kinds of membrane. The structure of the new membrane forms the system of division of labor. Around the crown of the head is what is called the motor field where motor nerves are gathered. When this area is destroyed, no motor messages can be sent to the muscles, which results in paralysis. Locations are also fixed for the reception of the

senses from the so called five senses (eyes, ears, nose, skin, tongue) such as the auditory field, tactual field, olfactory field. In between, moreover, is a place called the unified field which handles the action of perceiving and understanding what touches the skin, what sound is heard, what is seen, etc. Memory, which remembers the stimuli from outside, is mostly behind and on the side of the brain. On the other hand, actions such as thinking, creation, intention and emotion are handled in the front of the head by the frontal lobe.

(6) Even after age twenty, when the circuit has been completed, or in the middle of the circuit building, the particular part of the circuit becomes denser and firmer the more one uses the brain and the more intense and repetitious are the stimuli. If not used, the brain rapidly atrophies. The strengthening of the circuit while still developing leaves an especially strong influence for the rest of one's life.

Let's Make Use of the Four Instincts

What counts most is for us to recognize the fact that the "kindergarten and nursery school period" which we take into our hands is an extremely important period which influences children for the rest of their lives. When we think of that, upbringing cannot be done half-heartedly, even for one day. We also become aware that there is a mountain of things that we would like children to experience while at this stage.

Let's go back to the actual scene to sum up the basic problems:

*Children whom we presently are caring for were all born with wonderful potential. It is necessary once again to chew on Mr. Suzuki's words: "Every child grows; everything depends on how we foster them." Talent is not inborn. If we recognize the fact that talent is fostered by the environment (unconscious) and education (conscious), we would not credit children with being bright or dull. For that is a question which requires reflection and improvement on the side of us teachers.

The same can be said of behavior. If we note undesirable behavior, we must observe, before scolding the child and making him apologize, his family environment and his mother's behavior in order to see how he was led to act that way. It is also necessary to think about the fundamental question of what to teach in order to re-orient him in a more desirable direction.

*To help make the children's big brain development healthy is to make their circuits solid and certain. The first step is to satisfactorily stimulate the five senses. Children's growth does not wait even a day. Extremely speaking, it may be too late in some cases if you don't act today. If you leave them lazily

alone, what could grow won't grow. Yet, if you impatiently pull, their roots will dry up.

The development of children's brains is exactly the same as the development of a plant which has budded from the seed. Suppose there is a pebble in the way, you may sit back and think you'll take it out tomorrow or the day after. But in one day the stalk will grow crooked. Recognizing our error, you may straighten it by force; it will be hurt or broken. There is no other way but to wait for the plant to right itself. A plant may straighten itself but another may grow while remaining crooked. You will have to watch it grow and think about a proper method like give it more sun, water it, put another pebble on the other side, or use special care.

However, if you overdo it from too much worry, it may produce contrary results. Basically speaking, you have to have faith in the power of life with which the plant itself aspires to live.

*The teacher must never forget a sense of wonder toward this power of life that children have. This is the basis of all education. It is folly to proudly assert, "This is the fruit of my education." If there is success, that only shows the strength of the child's life power; the teacher merely helped the child by his side. The help happened to be of use. We need to reflect that teachers tend to obtrude, pull and meddle rather than offer useful help.

All living things use the cerebrum in order to live, but humans are different from other animals in that they are trying to live a better life. There is a tendency to understand this is human instinct and to consider this instinct something of a low animal-like dimension, but this is clearly mistaken.

Cerebral physiology divides the circuit of the cerebral cells into the inborn circuit necessary for humans to live and the circuit that is created after birth in response to the environment. The former is explained as instinct or unconditioned reflex, and the latter as intellect or conditioned response. In the instinct or unconditioned reflex, the brain is said to maintain extremely important abilities which become the bases of the latter. Let me name a few of them.

Imitation instinct (imitation reflex)

We hear people say, "Don't copy people," "Think for yourself," "Value creativity," etc. However, when we think about it well, the majority of our behavior was learned by imitating other people. It is clear, for example, from the fact that language is acquired from copying.

Human beings first have the instinct to become like others. The circuit of the cerebral cells between ages zero and three is said to develop first of all from this imitation. The growth of imitation, lasts for the entire life. Whether imitation is good or bad is beside the point. The question is what to imitate, or what

environment to give—and this is the task of teachers. They have to provide children good models, and satisfy the joy and security of imitating.

Quest instinct (quest reflex)

One desires to study, learn, or gain a new experience. This desire stems from this instinct. It is a strong desire which every human being enjoys. But in reality children like to study least, since study has lost the original correct image. Study in its origin should be considered not something one is forced to do but something that one just loves to do. Children don't enjoy it because the teachers' way of thinking was wrong, or the method of instruction was poor. We must first correct it. We must restore it to its original image.



Children display their calligraphy

If this quest instinct is correctly stimulated, children make unimaginable progress. This is proved by Mr. Suzuki's violin class. Five or six year olds beautifully perform Vivaldi's A Minor Concerto which once was said to have been used for graduation performance of music schools. People see this and marvel at the geniuses in front of their eyes. However, when this is spread to hundreds and thousands of such children, they cannot call them geniuses any more; they can only freshly marvel at the wonder of children's possibilities.

Community instinct (community reflex)

One wishes to make friends, play with peers, stay in a group—this is a strong desire based on instinct. If this is not satisfied, it causes various kinds of spiritual disturbances, and further can develop into physiological and physical diseases. As a result of experiments with animals and human beings, cerebral physiologists recently discovered that this group desire is a more important instinct than appetite or sexual desire. For example, if a mouse is isolated from its group for a while, though mild tempered before, it becomes wild, develops skin diseases, and its hormone-emitting organs weaken.

However, when it is returned to the group, its health, I hear, is also restored.

This applies to human beings, too. When a person is placed in a completely isolated situation, his psychology becomes abnormal in two or three days, and even his body is said to experience disturbances.

Young children's group desire manifests itself in skinship. More than any words, this touch of skin to skin is an effective means for communication of love and understanding. Therefore, it is not too much to say that the essential prerequisite of nursery school and kindergarten education is skin contact between the teacher and the children.

Motor instinct (*motor reflex*)

A look at young children who don't stay still suffices for us to understand that the constant movement of the body and limbs is the basis of life. Dance, among primitive peoples and even in advanced cultures, is an inextinguishable fundamental desire. Sports of course are also rooted in this instinct. Although the joy of moving the limbs freely is a desire that ever wanes over a lifetime, it is especially strong in young children. For, since children are born with immature bodies, they have to move in order for their bodies to mature. In a song called "Cyclamen's Frangrance" there is a line that runs, "Like children who know no fatigue." That is

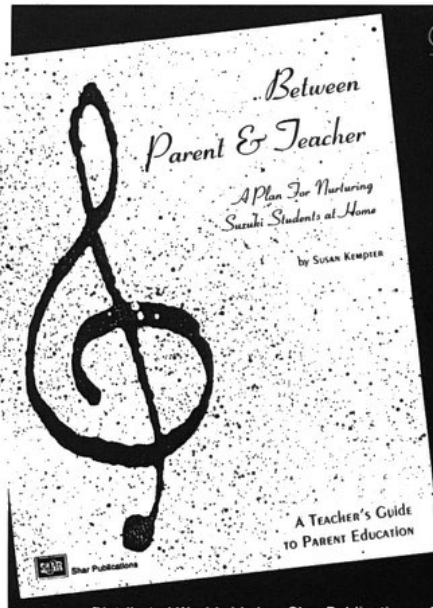
so. Their energetic movements can be interpreted as proof of life.

Especially important among various kinds of movement is the action of the hands. See Diagram I which shows the longitudinal section along the central groove of the motor field located in the front of the grooves and engaged in sending out signals for movements to the muscles of the body. You will notice that the cerebral cells signaling movements are placed in order of the locations of the parts of the body, and that the cells for the fingers, mouth, and tongue are especially plentiful. This means that the brain is formed so that the hand and mouth can move dexterously and swiftly. We understand from this that it is especially important for human beings to use their hands and to talk.

Parts of the human brain develop while maintaining deep mutual relationships. The development of the movement of hands, therefore, naturally stimulates the development of other parts. Thus, it is a matter of prime importance to stimulate young children so that they will use their hands well.

From Talent Education, No. 2

(English Translation by Kyoko Selden)



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INCIDENTAL STORIES IN THE LIFE OF FRITZ KREISLER

Evelyn Hermann

I*

The year was 1916. The place was Cincinnati, Ohio. Parts of Europe were at war, but The United States still had not declared itself for either side of the conflict. At a time when most Americans were more pro-German than pro-Allies, Cincinnati was a city referred to as "Little Germany" because one of the major sections of the city was largely German population.

Fritz Kreisler had served in the Austrian armed forces and now he wanted to concertize. Europe was no place for an artist to perform, so he came to America. Through his agency it was decided that if the people of Cincinnati would accept him on his merit as a musician, and disregard his political views, other cities in America would welcome him. A Cincinnati concert was scheduled.

The city fathers took no chances. The hall was well covered with police - uniformed and plainclothes men. They were stationed in every section of the great hall, including backstage and in the catwalks above the stage, ready for any kind of violence that might occur. One could feel the unrest throughout the auditorium.

Then Kreisler stepped out on the stage. As the first strains of the music reached the audience, one could feel the tension ease. After the first work was performed, the audience showed such a genuine expression of approval, that the police immediately realized there was no need to worry about violence. The crisis was over.

Kreisler played at least five encores, and from that day on, he was referred to as "The master" of the instrument by music lovers of that city. An even greater reward followed, for now Kreisler was free to perform in any city in America.

**as told to me by my teacher, Peter Froehlich Jr.*

II

In 1942 Kreisler suffered severe injuries when he stepped in front of a truck in the Manhattan section of New York City. Doctors said that his recovery was a miracle. But his performing ability was greatly in doubt. It has been said that his wife took his violin to him one day, stating that she

could not remember the Mendelssohn Concerto, and then asked him to play it for her. When he did so, the music world was informed that Kreisler would play again.

In the fall of that year the Master was booked for a solo recital in Cincinnati's Taft Auditorium. He programmed a concert that would have been taxing to the most healthy young performer. Kreisler was already in his 68th year, and now recovering from his long illness. His program was as follows:

The Devil's Trill Sonata	Tartini
Concerto No. 2, in B Minor	Paganini
Intermission	
Poeme	Chausson
Humoresque	Tschaikowsky-Kreisler
Tango Espagnol	E. Fernandez-Arbo

By intermission the Master was visibly tired. The audience seemed a bit uncomfortable. "Why does he think he must impress us with his ability?" "We know he is a great violinist. He doesn't have to prove it to us." (These and similar remarks were audible among the concertgoers at intermission). There was great concern that he would become ill again from such a strenuous program. The musicians of the city had only wanted to hear the great Master perform his own works, but they had no idea he would try such a taxing program.

Kreisler, however, had come to prove to himself and to others that he could still play. Because of his great fatigue, encores were limited. But no one moved until he played "The Old Refrain," and then there was thunderous applause with a standing ovation, for this was the Master they knew and loved.

III

During the season of 1943-44 the Cincinnati Symphony was having financial difficulties. A decision was made to invite artists of renown to give a series of special concerts, for it was known that certain performers always filled Music Hall. It was hoped that these concerts would give the orchestra enough extra financial assistance to see them through the following year.

Cincinnati had always been an opera city, and the Zoo Operas produced annually had become internationally famous. Therefore, two opera singers were asked to perform: namely, Lauritz Melchior and Grace Moore. The third artist was to be Fritz Kreisler.

Each of these musicians was asked to give two performances: one on Saturday evening and one on Sunday evening. The concert series was to be given on successive week-ends, and the second performance was to be a repeat of the first. Kreisler, however, suggested that he perform two different programs. Then perhaps many would come both nights, rather than only one. Can you imagine! Two consecutive evenings with the Master! To show his gratitude to the city that had been so important to his career, he would donate his entire fee to the orchestra. The following literature was programmed:

February 19, 1944

Overture, "The Magic Flute" Mozart
Concerto in D major Beethoven
for Violin and Orchestra
Fritz Kreisler

Intermission

Overture, "Russian and Ludmilla" Glinka
Fantasy on Russian Themes
for Violin and Orchestra
Fritz Kreisler Rimsky-Korsakoff
Capriccio Italien Tschaikowsky

February 20, 1944

Overture, "Euryanthe" Weber
Concerto in D Major Brahms
for Violin and Orchestra
Fritz Kreisler

Intermission

"Minuet & Farandola" Bizet
L'Arlesienne Suite
Introduction and Rondo Capriccioso Saint-Saens
for Violin and Orchestra
Fritz Kreisler
The Apprentice Sorcerer Dukas

(A reminder to the reader. It had been little more than a year since Kreisler had the accident. So two such evenings were a tremendous undertaking).

The members of the orchestra were greatly exhilarated by the scheduled performances. Many string players, who were also Cincinnati Conservatory and Cincinnati College of Music teachers, canceled their teaching schedule for a week, so they could practice and be in their best playing form. It seemed they sensed this was to be the Master's final appearance. They wanted to make the performances memorable for him.

On February 19 there was great enthusiasm and excitement in the Music hall. Many skeptics went with the idea that they were going to hear a performance of poor quality. Their attitude was essentially one of "Let's be polite to the old gentleman." Many came away from that concert with a new respect for the Master. His Beethoven was flawless. But those who attended that program and not the Sunday night concert missed the performance of the century.

The word of the excellence of Kreisler's playing reached many people after the Saturday program. Sunday evening every available space - including all of the standing room was filled. The orchestra never sounded better. The Weber Overture was very well done. Then Kreisler came on stage and the Brahms was begun. Never once was one aware of the technique necessary for the work. The tone and style were so pure that one had the feeling they had been given a brief and rare opportunity to experience the ethereal world. Each succeeding movement was more beautiful than the last. Brahms could not have imagined a more perfect rendition.

When the last movement was finished, the audience rose as one. The orchestra joined them. No one applauded, for that would have been sacrilegious. The title "Master" given to Kreisler so many years ago in this city was truly his that night. No one could have performed with greater mastery.

Kreisler stood for a few moments. The orchestra members had tears streaming down their faces from the great emotional experience. Still no one applauded. He finally walked off the stage. No one moved. He returned to the stage and still they stood. Finally the brass section of the orchestra played a tribute fanfare. The Master left the stage, the house lights were turned on and the orchestra and the audience slowly filed out. It was intermission.

That concert given on Sunday, February 20, 1944, was Kreisler's last performance in Cincinnati, but what a Farewell concert! Whenever they hear the Brahms Concerto or the name of Kreisler, those present immediately recall that precious night in Cincinnati Music Hall. ♦

A Mother's Record EVERY CHILD CAN BE NURTURED

Noriko Takagishi
Umezu Studio, Piano Research Group

"Mom, it looks like I'm going to enjoy the piano for a really long time."

I listened to my second son Masato's words with great joy. Endowed with a fine pedagogical method and a wonderful teacher, he had truly come to take pleasure from playing the piano.

Brothers Playing Piano

I first encountered the words "Dr. Suzuki" and "Talent Education" in the *Mainichi Newspaper* when my older son Taketo was an infant. As I read the sequence of articles presented in the paper, I thought that if such an educational method truly led to the development of every child, how wonderful it would be to raise my children in that way. But in the business of daily life, I eventually forgot my wish.



Takao (left) and Masato perform at the Kanagawa district graduation concert, March, 1986

When Taketo started nursery school, we moved to Kamakura. Masato was only two months old. We decided to take advantage of Taketo's enrollment in school as an opportunity for him to start piano lessons. I visited the home of a piano instructor, Ms. Miyoko Umezu, with whom I had studied many years before. To my surprise, I once again encountered the name, Talent Education. Hearing from Ms. Umezu that Kôji Yamashita, a mere third grader, could tackle Beethoven's "Appassionata" Sonata, I could only listen in amazement.

Taketo was a quick learner. We listened repeatedly to the recordings, and even my husband

caught himself humming a melody from them. As I think back, I realize that because of Taketo my younger son was continually exposed to all those pieces from shortly after birth.

When we recorded Taketo playing Bach's Minuet II for his promotion to Beginner Level, Stage One, he and I were equally nervous. Moved by Dr. Suzuki's message that came back recorded onto Side B of the tape, it was with excitement that we attended the graduation ceremony held at Nakano Sun Plaza. Taketo passed in timely fashion through the next stage of the Beginner Level and then to Intermediate Level, Stage One.

To provide the same opportunities for Masato, we started him on the piano when he started nursery school. Perhaps because he had been born prematurely, Masato had much weaker fingers than Taketo at that age. My expectations as a parent, therefore, were only to afford him a chance to play a modest amount.

Coming To a Standstill

As Taketo progressed through grade school, he began to take an interest in many activities other than piano, and his practice hours tended to be erratic. He was also listening much less to the records. I myself lost touch with my earlier excitement over the thought that my very own child was playing such wonderful music, and increasingly focused on the process of mastering each promotion piece. I discovered that the simplest way to induce my reluctant son to practice was to fire off a dozen comments for every point so that he would learn each piece as quickly as possible. It was a method that catered only to my wishes. As he entered a rebellious stage, he started saying such things as, "I want to quit piano," and "Girls are going to make fun of me for playing piano."

His ability to read music remained poor. I believe it was because of my overinvolvement. Although he continued to develop the skills necessary for memorizing pieces and playing them, they were no longer enough to sustain his progress by the time he graduated from the Advanced Level, Stage One. Frequently he started practicing, only to let his temper flare over one issue or another. I would lower myself to my child's level and get embroiled in a fight with

him. I truly regret that I was of so little help for Taketo. Where I should have adapted to my child's pace and gently, patiently watched over his progress, I nipped my child's enthusiasm in the bud by rushing things unnecessarily.

In the sixth grade, he began Bach's Italian Concerto and somehow learned the first movement, but found the third movement impossible. Taketo seemed to share my wish that he complete the Advanced Level by the time he finished elementary school. But it was not to be. Once he entered junior high school, he announced his desire to quit piano and stopped playing.



The Takagishi family at this year's graduation

Trying To Talk Less

On Masato's second-grade report card, it says, "Masato played everybody's favorite songs very nicely on the electronic organ. Even during recess, the kids were gathered around him, gaily singing along." This was the same period that Taketo and I were fighting day after day at the piano.

Everything had been new and eye-opening with Taketo, so I always accompanied him to the graduation ceremonies at Nakano Sun Plaza. In Masato's case, I only took him to the Beginner Level, Stage One ceremony. Although he did not master things as quickly as his elder brother, I was now more at ease and could let things take their natural course. My habit of wanting to point out everything to my children had not diminished, but I made a concerted effort to avoid saying too much. Before I realized it, Masato had learned to read music on his own, and with the aid of the tapes, was picking up new pieces. If only I had kept quiet and let Ms. Umezu do the teaching. . . .

Masato submitted his Advanced Level, Stage One tape when he was in the fifth grade. It was decided that he would perform Mozart's Sonata in A Major, K. 331 with Kaoru Doihara, a fourth grader, at the 20th Kantō Region Piano Graduation Ceremonies. Having received the news from Ms. Umezu over the phone at night, Taketo and I were clamoring excitedly at Masato's prospect of performing in such a wonderful

hall. Masato, however, was more concerned with the hall's location, and whether something nice would happen to him for playing. His unwitting questions reminded me of my laziness in not taking him to the ceremonies since nursery school.

When Masato and Kaoru rehearsed together for the first time, I had doubts as to whether these two children, who had never met and did not even study with the same teacher, could work together effectively. Because they had practiced with the same recording, however, they were able to match their phrasing from the beginning. I was again awakened to the meaning of Talent Education.

A Disappeared Mother's Role

When he entered junior high school, Masato became busy with his studies and extracurricular activities, but continued with the piano. Learning that Taketo had urged him to keep up with his music, I felt pained that I could not have similarly encouraged Taketo years earlier.

A year before his high school entrance exams, Masato's studies took an even more serious turn. Since he had completed Research Level, Stage Two, I felt that it would be fine for him to take time off from his music. Ms. Umezu, too, agreed that his priorities should lie with his studies, and allowed him a leave of absence. For a while after he stopped studying with her, he often played this or that familiar piece at the piano. It seemed like he was aching to play, but that he wanted to keep a distance from the "Appassionata" that was required for Research Level, Stage Three. One day, Mr. Shin Takegoe gave a recital. Impressed by the "Moonlight" Sonata that Mr. Takekoshi performed, Masato started learning the third movement. From there, he developed an interest in Beethoven's sonatas in general and wished to play the three great sonatas, including the "Appassionata." He became more and more engrossed with the piano.

Until then, he had rarely mentioned the piano to his schoolfriends. Then by chance he learned that one of his classmates was also practicing the first movement of the "Moonlight" Sonata. Finding a peer with whom he could discuss the piano, he began to broaden his horizon to include pieces he had never played. Once he started practicing the "Appassionata" in earnest, he resumed his lessons and somehow managed to produce a graduation recording.

My role of guiding practice sessions was completely gone. Masato was now playing for himself. Whenever he needed a break from studying for his entrance exams and had a few spare minutes, he went to the piano. He even confided, "When you used to tell me to practice, I was just going through the motions, but now I'm realizing just how beautiful those pieces are."

This spring, Taketo will become a college student and live on his own. Having listened to the record

innumerable times, he has learned to play the third movement of the "Italian" Concerto that eluded him when he was in sixth grade. Masato is advancing to the high school of his choice. Having graduated from Research Level, Stage Three, he has come to make pronouncements such as the one quoted at the beginning. My long-held parental wish that he eventually would enjoy playing the piano has been granted. Due to my inadequacies, my children and I experienced some hopeless times, but thankfully, they have turned out quite well.

I take to heart Dr. Suzuki's words, "With the right method, every child can be nurtured."

From Talent Education, No.108

(English Translation by Lili Iriye Selden)

A Matter of National Interest

continued from page 12

Moderator: What was President Ramos like?

Kubota: You can feel the power of a person who moves a nation. I suppose politics will revolve around him for a long time to come. His facial expression was severe.

He told us, "Please come every year." (laughter)

He said it with such complete ease that it felt like he personally could make it happen through sheer political power.

Makino: We made the headlines in their newspapers when he came to our concert. There was even a photograph.

Mori: In the Philippines, a piano teacher named Ms. Carmencita Arambulo has incorporated what she calls her Suzuki Program into the curriculum of her school. It happened that it was Greenhills School's 25th anniversary, so when she heard that we were scheduled to tour Malaysia, she had requested us to add the Philippines to our itinerary.

Moderator: So the concerts in the Philippines were also sponsored by a school.

Makino: That's right. They had 250 students at the nursery school and about 400 at the music school.

Moderator: And the concert was held that night?

Mori: Yes, we went to the palace in the morning, then performed at 7:00 p.m. The concert was held in the auditorium of a bank managed by a parent of one of Ms. Arambulo's students. The performance date had been scheduled on such short notice that they apparently had great trouble securing a hall until this option was suggested.

Denda: The hall seats 500, but the concert was sold out, and they ended up seating people on the stairs and cramming them in. The applause was amazing.

Makino: In Malaysia there are no Suzuki organizations, and the difference in the Philippines, where they have Suzuki piano studios, was palpable. We felt we were truly in a "Suzuki" environment.

Kubota: Ms. Arambulo's pre-concert speech was very passionate, and as I watched her eyes, I noticed that they were tearing up. This must have been something she dreamed of for a long, long time. Excitement seemed to build in the hall as she spoke, and I became nervous, wondering if the children would be able to perform up to expectation.

Moderator: Did children in the Philippines ever play for you?

Mori: No, only the ten Japanese children played. In Malaysia, they immediately reciprocated with a powerful musical, so we weren't left with any sort of aftertaste. . . . I'm not sure how they responded to our delicate sensibility toward tone and color. It will be an important issue in how the Suzuki Method is integrated over there.

Makino: As we mentioned before, it is only through politics and education that a country changes, and I pray that our tour will help stimulate some kind of awareness.

Mori: In that sense, it was a tremendously significant tour. We were able not only to meet with the top leaders in each country, but to speak with them. I hope they will help contribute to a world of deeper consciousness and sensibility.

Denda: On this tour, as always, all sixteen of us teachers and students came back safe and sound. This was the thirtieth tour abroad, and I am grateful to Dr. Honda for his many years of leadership. I am looking forward to seeing how we can all work together to help disseminate the Suzuki Method in Asia.

I would like to note our appreciation of Ms. Sako, who is not present today. As our accompanist on the last few tours, she has been a wonderfully cheerful travel companion. She is of course a fine pianist as well, and almost seems to brighten up the stage when she accompanies the children.

We also owe many thanks to the Suzukis and Dr. Honda for their tireless efforts, from last summer to the very moment of our departure, to make the experience so splendid.

Moderator: Thank you all very much for joining me in this fruitful discussion. I hope that I too will have the pleasure of seeing future development throughout Asia.

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(English Translation by Lili Iriye Selden)

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