

Bridges

Variations on a Theme

by Joseph McSpadden



AM

Bridges have always been very important. They are a means to span gulfs—physical, geographical or psychological. One of Webster’s definitions of a bridge is “a time, a place, or means of connection or transition.” Bridges can be structures or, more importantly, social phenomena that break down barriers between people.

Footings for a Suzuki bridge from Japan to the Americas were first laid in 1958. That year, Mr. Kenji Mochizuki, an amateur violinist trained in Japan, obtained a film of the 1955 National Talent Education Concert in Tokyo with hundreds of Japanese children playing the Bach *Concerto for Two Violins*. Mr. Mochizuki had played under the direction of Professor Clifford Cook at Oberlin College, and showed the film to him. Cook was impressed and deeply moved, and arranged for the film to be shown at an Ohio String Teachers’ Association meeting, which was attended by Robert Klotman and John Kendall.

The next year John Kendall hung the first span across the Pacific when he went to Matsumoto to study Shinichi Suzuki’s methods and philosophy. He returned with many questions about the implementation of Suzuki’s approach in the American culture. In his report to the Bok and Presser Foundations published that year, he predicted:

“If this [implementation] can be achieved, then a system of combining rote teaching with an early beginning age, and the use of the best musical materials in a careful sequence, will undoubtedly produce fine results in America or any other nation.”

Kendall concluded:

“The next fifty years will be crucial ones in which the demands on human leadership will be found, and Mr. Suzuki’s contention that developing the talents of small children is as important as atomic energy may not be as fantastic as it sounds. Certainly we must begin early to develop to the fullest the human potential for thoughtful, sensitive, capable leadership.”

As is often the case with momentous events and the birth of legends, key people who were present recall the outlines, but not all the details of what happened. Fortunately, most of the original founders of the Suzuki movement in the Americas are still active so we can continue to grow and learn from them. Without exception, these people concur that Suzuki has changed their lives in very positive ways. Their efforts to establish the Suzuki method in this country, to prove its efficacy with all children, and to overcome the resistance of the traditional musical establishment have enabled it to transform many thousands of lives for the better. The following is a brief story of the tremendous impact Suzuki’s philosophy has had on American musical education and the wonders it has wrought in the lives of children, parents, and teachers.

Theme

In the 1950’s and 60’s there was a deep and valid concern about the future of string playing in America. Public school orchestra enrollments were dropping dramatically, many private studios were struggling to survive, and symphony orchestras were having difficulty finding first-class string players. There was a nation-wide distress call—SOS, Save Our Strings—but no one was sure how to do it.

The film of Suzuki’s students playing in the 1955 National Talent Education Concert gave American teachers an inkling that something else was possible. After seeing it, John Kendall was deeply interested, but skeptical, and in 1959 set sail for Japan on a voyage of discovery—a search for the key to Suzuki’s success. After a summer of observation and discussion with Mr. Suzuki and others about Talent Education, he returned to the U.S. convinced that Suzuki’s inspiration could have a great impact, not only on American musical life, but on its educational philosophy.

One of Kendall’s first presentations was to the 1959 National School Orchestra Association summer conference in Wisconsin. Teachers who attended his session began to spread reports about the fantastic things he had seen and heard in the Far East. Kendall was a 20th century musical Marco Polo!

Interest in Talent Education Builds

In the meantime, Clifford Cook's article about Talent Education in Japan appeared in the *Music Educator's Journal*, and *Time* magazine carried a report of an interview with Kendall in Japan. In 1964, a 21-day tour of Japanese violinists to nineteen U.S. cities was planned by Cook, Kendall and Klotman. This was to be the first of thirty annual tours to the U.S. and Canada. Kendall and Mochizuki handled the arrangements on the American side, while in Japan Dr. Masaaki Honda worked at getting the children excused from their schools and making travel plans. (See ASJ Vol. 23, #1.) Mr. Suzuki, Dr. Honda and several Japanese teachers accompanied the group. The tour included an appearance at the Music Educators National Conference/American String Teachers Association (MENC/ASTA) conference in Philadelphia, and Kendall recalls seeing three of the top music educators in America—Joseph Knitzer, Louis Krasner, and Paul Rolland—sitting in the middle of the front row with arms crossed, waiting to be impressed. After the children opened with the Eccles Sonata, they were visibly moved. Teachers from all over the country were there, and all were impressed.

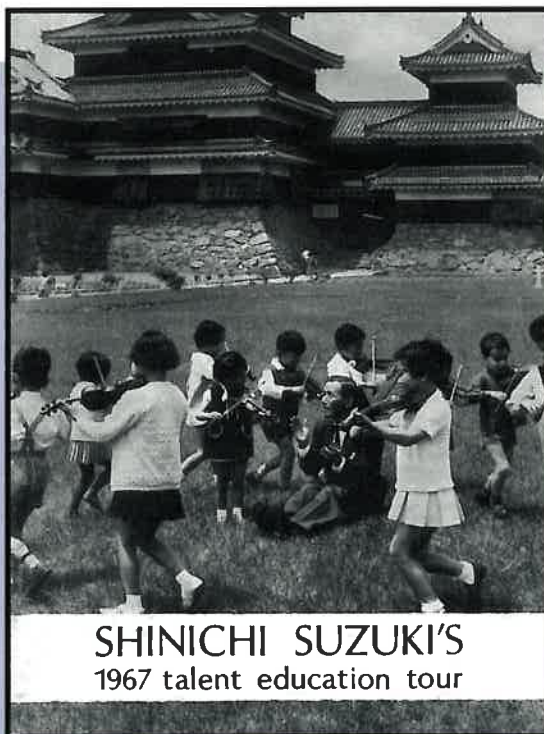
The excitement generated in Philadelphia and elsewhere was heady, but presented new problems. Interest ran far ahead of availability of books, teaching materials, and instruction on the Suzuki method. By 1967, several of the first American Suzuki teachers were concerned that many teachers were basically trying to fend for themselves, espousing Suzuki's concept without understanding how to proceed. A professional association was needed to bring cohesion out of chaos and help these teachers keep in touch and share ideas.

First U.S. Organization

In 1967, Howard Van Sickle, then president of ASTA, took the decisive step of incorporating Talent Education USA as a non-profit (501)(c)(3) in his home state of Minnesota, with himself as president and Clifford Cook, John Kendall, Carl Shultz, and Donald Shetler as the founding Board of Directors. In its first years, TE-USA organized trips to Japan and spread the word about Suzuki's philosophy in the U.S., expanding its board to include William Starr and Milton Goldberg. Suzuki, while approving the founding of the organization, wanted strict certification of teachers and no turnover of the Board members or the presidency. For practical reasons, certification was not a viable option at the time, and the IRS tax code mandated that a non-profit corporation have a rotating Board of Directors and presidency.

Summy-Birchard had negotiated with Japanese publisher Zen-On to distribute the Suzuki books in the U.S.

(continued, p. 34)



SHINICHI SUZUKI'S
1967 talent education tour

Tour Group

In 1964, Clifford Cook, John Kendall, Robert Klotman, and Masaaki Honda organized the first Talent Education Tour of the United States with Dr. Suzuki and ten young violinists. This first tour had a dramatic impact, especially with the group's performance at the ASTA convention in Philadelphia.

As Robert Klotman is quoted in the *American String Teacher* (Vol. 46, No. 2), "No previous meeting had ever had the emotional impact of that presentation. My violin teacher, Joseph Knitzer, a former concertmaster of the Cleveland Orchestra, was seated in the front row. He turned to me with tears in his eyes and said that he had never seen or heard anything like it from children of that age."

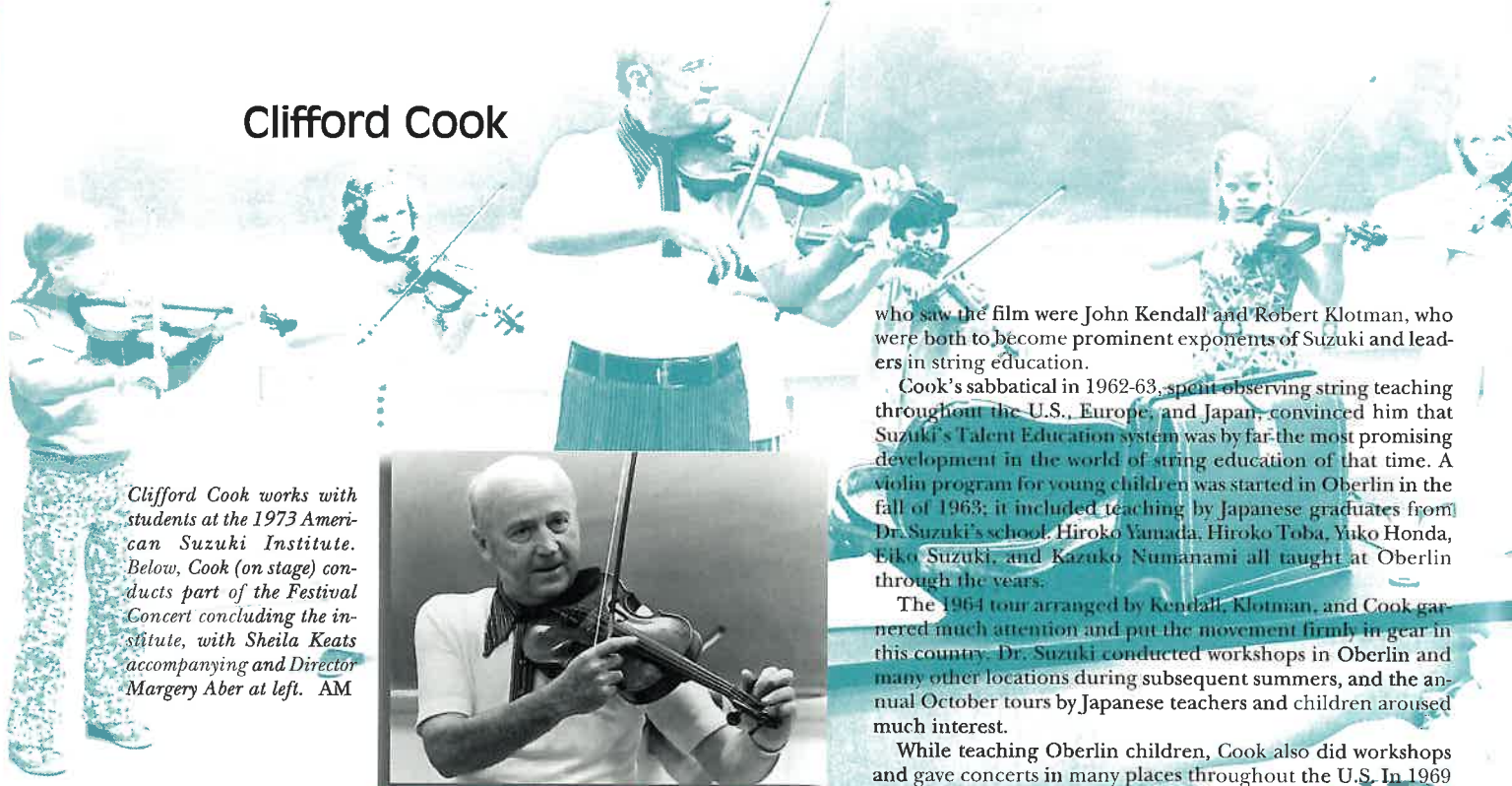
Though there were already a few teachers using the method in this country, the 1964 tour was essentially the birth of the Suzuki Method outside Japan and was the first of thirty annual tours to the U.S. and Canada. In the early years, audiences were skeptical when they arrived but became excited as the concert progressed. As the method became established in North America, audiences were made up of many Suzuki students and their families, who were inspired by the virtuosity and musicality of the young Japanese performers.

The first tour group played nineteen concerts in twenty days in twelve different states! (ASJ, Vol. 23, No. 1.) On later tours, the group stayed longer in each location, participating in workshops and play-ins with local students as well as playing performances at concert halls and local schools.

After the 1964 tour it was obvious that professional managerial help was needed if any other tours were to be organized. Some of the biggest agencies refused, saying there was no money to be made from kids because they couldn't stay out of school long enough. Finally, Sheldon Soffer Management in New York City agreed to take a chance, and has since continued to organize the tours with Dr. Honda's help.

1967 Tour brochure published by Schert & Roth.

Clifford Cook



Clifford Cook works with students at the 1973 American Suzuki Institute. Below, Cook (on stage) conducts part of the Festival Concert concluding the institute, with Sheila Keats accompanying and Director Margery Aber at left. AM

who saw the film were John Kendall and Robert Klotman, who were both to become prominent exponents of Suzuki and leaders in string education.

Cook's sabbatical in 1962-63, spent observing string teaching throughout the U.S., Europe, and Japan, convinced him that Suzuki's Talent Education system was by far the most promising development in the world of string education of that time. A violin program for young children was started in Oberlin in the fall of 1963; it included teaching by Japanese graduates from Dr. Suzuki's school, Hiroko Yamada, Hiroko Toba, Yuko Honda, Eiko Suzuki, and Kazuko Numanami all taught at Oberlin through the years.

The 1964 tour arranged by Kendall, Klotman, and Cook garnered much attention and put the movement firmly in gear in this country. Dr. Suzuki conducted workshops in Oberlin and many other locations during subsequent summers, and the annual October tours by Japanese teachers and children aroused much interest.

While teaching Oberlin children, Cook also did workshops and gave concerts in many places throughout the U.S. In 1969



Clifford Cook first learned of Shinichi Suzuki's remarkable work in Japan in the fall of 1957. Kenji Mochizuki, a Japanese student in the Oberlin College School of Theology, brought a film of a national concert by Suzuki children in Tokyo to Cook, a Professor of Strings in the Oberlin College Conservatory. Much impressed by the performance of the children, Cook began corresponding with Dr. Suzuki and Dr. Honda to learn more about the background of their amazing performance. The film was shown to Oberlin classes and at the Ohio String Teachers Association meeting in Oberlin that May. Among the few teachers

he returned to Japan for further study. In retirement he wrote a book, *Suzuki Education in Action*, published by Exposition Press in 1970. Cook also wrote numerous articles as well as another book, *Essays of a String Teacher*, which was published in 1973 and includes extensive sections on Suzuki. A series of his articles was also translated into Japanese and published by the Talent Education magazine in Japan.

Clifford Cook passed away in February 1997. His contributions to the development of the Suzuki Method in the U.S. will long be remembered.

A Year in Japan

After seeing Suzuki and his students at the ASTA convention in 1964, William Starr began his own program at the University of Tennessee. Wanting to learn first-hand about the method, Bill decided to spend his 1968 sabbatical in Japan. In the thirteen months the family spent in Matsumoto, Bill and his wife Connie did intensive observation of the Suzuki violin and piano programs. Bill's work with Suzuki resulted in a series of twelve videotapes of Suzuki and others teaching. He also gathered material for his book, *The Suzuki Violinist*, which was published in 1976 and is still a staple for Suzuki violin teachers and parents.

Connie observed many hours of piano lessons in the studios of Haruko Kataoka in Matsumoto and Dr. Suzuki's sister-in-law Shizuko Suzuki in Tokyo. The Starrs' many questions were obligingly translated and answered by Japanese students whose English was fluent enough to be useful, and both were very grateful for the assistance. Bill's former violin student, Susan Shields, who had come to Japan a few years earlier, also helped them bridge the language and culture gap.

The Starr children also participated in many activities—studying with Dr. Suzuki and other Japanese teachers, attending the Talent Education kindergarten, and playing in chamber groups and orchestra with the teacher trainees.



Top: Bill Starr and Suzuki during one of their many discussions on teaching.

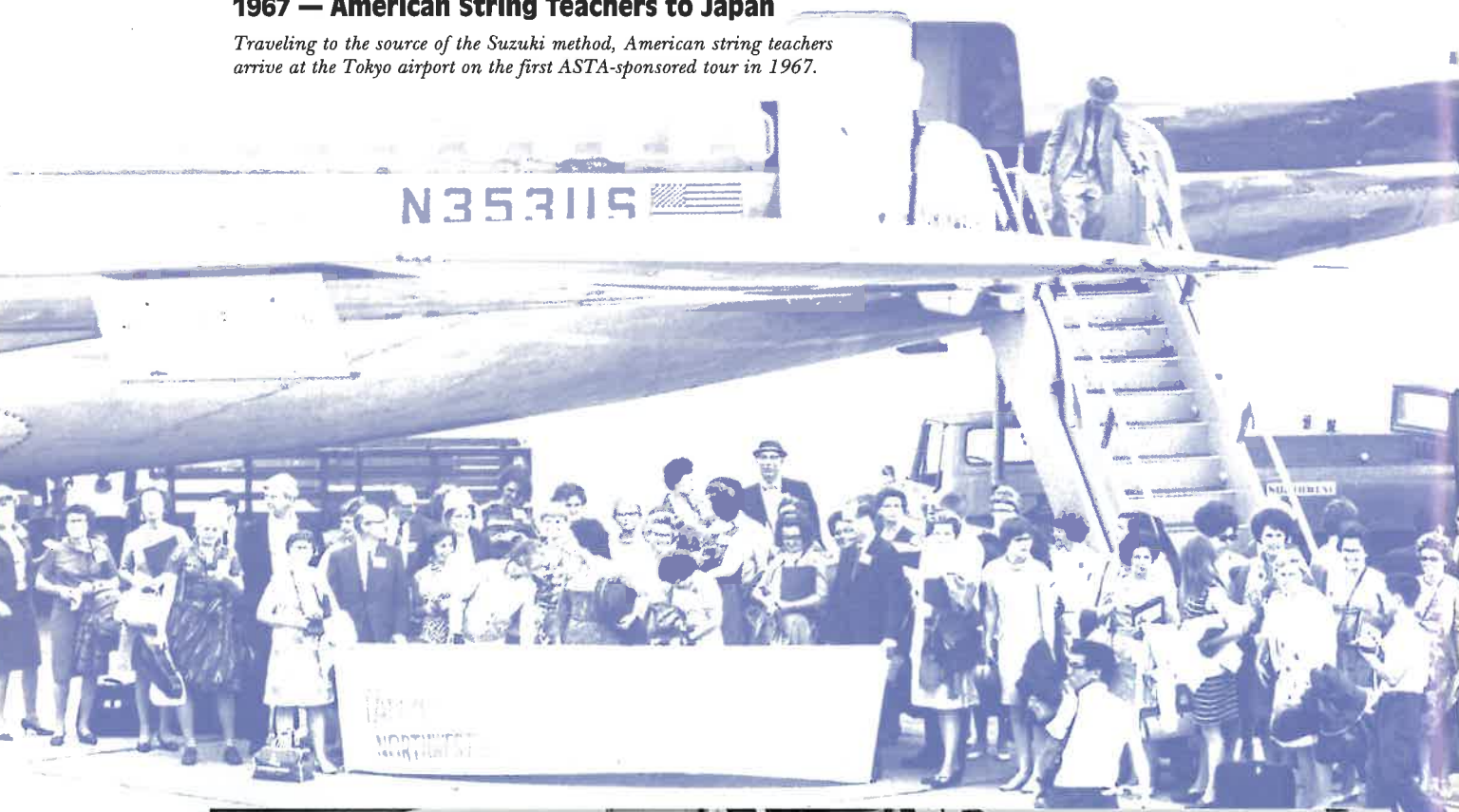
Above right: Bill preparing a group of his students for a television appearance.

Left: The Starrs at a dinner hosted by the Japanese family of son Greg's English conversation students. Greg, at left, holds a Samurai helmet presented to him as a gift.



1967 — American String Teachers to Japan

Traveling to the source of the Suzuki method, American string teachers arrive at the Tokyo airport on the first ASTA-sponsored tour in 1967.





In 1967, Van Sickle, Shultz and Kendall organized a month-long visit of American string teachers to Japan. Suzuki himself had been teaching at workshops across the U.S. that summer, and arrived in Japan only shortly before the American teachers in order to welcome them to his country. The group was divided into three smaller groups that traveled to different areas for five days of intensive study with Japanese teachers. Then all proceeded to Matsumoto for the annual summer school. The culmination of the teachers' stay was the dedication of the new Talent Education Institute building, for which they joined the Japanese teachers in an orchestral performance. Above: Japanese students perform a welcome concert in Tokyo on July 25, 1967. Below: Dr. Suzuki introduces Howard Van Sickle and the American teachers at the summer school in Matsumoto. (Photos and information courtesy of Evelyn Hermann)





First SAA Board: (seated, L to R) Margery Aber, Louise Behrend, Diana Tillson, Evelyn Hermann, Marian Schreiber; (standing, L to R) Alfred Garson, Sanford Reuning, Anastasia Jempelis, Clifford Cook, William Starr, Elizabeth Mills, Milton Goldberg. Not present for picture: John Kendall, Shirlene McMichael, Kenji Mochizuki, Howard Van Sickle. AM

Summy-Birchard president David Sengstack suggested that a way around the certification snag in America might be for Suzuki to sign over exclusive publication rights to Summy-Birchard, and then have the company license teachers. Mrs. Suzuki was reluctant, however, to have her husband's work become a commercial venture, so the matter was dropped.

The 1960's brought other developments in the spread of Suzuki's method. Kendall published three volumes of his *Listen and Play* series based on Suzuki's books and spread the word in the U.S. and Europe, while Starr taught and lectured in both North and South America. As they and others became increasingly active, it became apparent that the Suzuki idea was assuming

global proportions. Suzuki himself was hard at work preparing multilingual international editions which gave the movement significant momentum. While there was some criticism and complaint about the recordings and the printing, at least and at last the materials were available.

Van Sickle, Shultz, and Kendall kept the momentum going in 1967 by organizing a month-long study visit to Matsumoto for the annual summer school, with fifty-five American teachers participating. Following this and other summer courses, numerous teachers started Suzuki programs in whatever venues were available to them—private studios, public schools, or universities and colleges. Also in 1967, a new building was completed in Matsumoto to house the *kaikan* (Suzuki's Talent Education Institute), and more and more American teachers traveled to Japan to experience the Suzuki phenomenon for themselves.



AM

Project SUPER

In 1966, Donald Shetler, director of Music Education at the Eastman School of Music in Rochester, New York, conceived of Project SUPER (Suzuki in Penfield-Eastman-Rochester), for which he obtained grants from the National Endowment for the Arts and the New York State Arts Council to bring Mr. Suzuki to Eastman for a summer training course. Some of the funds were used to offer scholarships to one teacher from each state to study and many future leaders of the Suzuki movement in America came to participate.

The project was designed to evaluate the Talent Education approach to string teaching using American teachers and students. Teachers were trained by Dr. Suzuki, who guided the early development of the project and spent almost twelve weeks during six visits to the Rochester area in 1966-68. The project grew quickly: about 100 children began studying in 1966, and by 1969 there were 600 children studying violin, viola, or cello. In 1972 Mr. Suzuki received an Honorary Doctorate from Eastman (University of Rochester) for his work.

Donald Shetler directed the project until 1968. From then on it was directed by Anastasia Jempelis, who had been one of the first teachers to join the project. Anastasia remembers her excitement about working with Dr. Suzuki: "I had read about Suzuki and his methods and was eager to try them in my teaching. The results were astonishing!" In addition to teaching young children, she incorporated the Suzuki approach in the string methods courses she taught for music education majors at Eastman. Anastasia has continued to teach at Eastman, served on the first SAA Board of Directors, and has been an active teacher at workshops and institutes.

Rolland Film

Paul Rolland, well-known as a pedagogue and one of the founders of the American String Teachers Association, was originally one of the front-row skeptics when Suzuki's students performed at the 1964 ASTA/MENC conference. He then attended the large gathering of teachers, parents and children from around the country who met for a workshop with Suzuki at SIUE the following year. Rolland had secured a government grant to make a film, and filmed "Suzuki Teaches American Mothers and Children" at the workshop, featuring the SIUE students. A copy of the film now resides in the SAA Audio-Visual Library.

Birth of the SAA

The development in the Americas of Suzuki's inspiring vision has been blessed at every stage with dedicated leaders who truly believe that "If love is deep, much can be accomplished." Even the best-intentioned people, however, sometimes have different opinions on how to proceed toward their shared goals.

A classic confrontation came about over how Talent Education USA could serve its membership in the most constructive and least restrictive ways without sacrificing Suzuki's concepts and ideals to any inadequately prepared person claiming to be a Suzuki teacher. Van Sickle and Shultz favored a tightly held organization with strict licensing and certification in order to ensure "genuine" Suzuki development. This is what Suzuki would have preferred, and the European countries beginning to develop their own Suzuki programs generally followed this course because it was compatible with their historical and cultural traditions. For America, however, Cook, Kendall, Shetler and Starr advocated an organization with less hierarchy and rules, and more guidance, encouragement, communication and training. They perceived a Suzuki organization as primarily instructional and informative rather than judgmental and controlling. They were also acutely aware that many American teachers were already actively using Suzuki's name, whether honestly and effectively or not!

By 1971, it became obvious that the only way to reconcile the differences was to form a new organization. Cook, Kendall, Shetler and Starr resigned from the TE-USA Board. In the best American tradition, the others soon acquiesced in the majority view and agreed to form a new organization.

Before a new corporation could be formed, however, a new name had to be devised. The title "Talent Education" didn't mean much to Americans at the time, and actually was only a vague translation of *saimo kyoiku*. American Suzuki Association seemed rather ordinary and limiting. Then, with great foresight, Bill Starr suggested, "Suzuki Association of the Americas." It was early in the game to be thinking about reaching out to other countries, but the thought had already been planted that the SAA could foster interest and development in North, Central and South America as well as the Caribbean. By a unanimous vote of the Board, Starr was named first president of the SAA—to which he acquiesced, provided Kendall would agree to be president-elect. In fact, the two agreed to share titles and responsibilities as long as necessary, and did so until Sanford Reuning was named the third president in 1976.

Membership

In its initial year, the SAA received donations from those interested in supporting the development of the Suzuki method and sent the *American Suzuki Journal* to an extensive mailing list. A membership structure was established and initiated in the summer of 1973. The first membership count available is for 1974, when the association numbered 912 members. Within ten years, membership had grown to 4463 and by the SAA's twentieth anniversary in 1992 it reached 5900. Current membership is over 6200. While the majority of members have been active teachers, the number of parent members has also grown throughout the years.

Membership lists could be obtained from the office as early as 1973, and an official SAA Membership Directory was first published as an issue of the *ASJ* in 1976. After 1991 it was no longer considered part of the *ASJ* but was published separately. It now contains extensive membership information including meeting minutes, the Teacher Development Program Document, an AV Library catalog, etc., as well as lists of active teacher members and teacher trainers.



Bill Starr and John Kendall demonstrate the cooperative SAA spirit. AM

Variations

William Starr's Presidency (1972-74)

"The most memorable thing about the early years was the incredible sense of excitement," Starr says. "It is hard to remember that until then, no one in this country—or most of the rest of the world—had heard such young children play so well, both technically and musically. We were all astounded and wanted to know how Suzuki accomplished what he did with these young students. Then, as we developed our own programs and proved that Suzuki's ideas worked here as well, we wanted to tell the world of his discovery—that *all* children are capable of developing their musical abilities, not just those children identified as possessing special talent."

Thus, the new SAA considered its primary goals to be disseminating word of Suzuki's wonderful concepts about education and facilitating communication among teachers trying to implement Suzuki's ideas. In practical terms this meant that the president and board members were not only responsible for developing the formal structure of the organization, defining the membership structure, etc., but also for



At the 1974 International Conference in Hawaii.

Background: John Kendall conducts the teachers' orchestra.

Above: Dr. Suzuki leads a group of children in an upside-down bow tone demonstration. AM

gathering information and disseminating it. As improvements brought in more members and the mailing list grew, it meant a lot more work for these dedicated volunteers, who were also teaching in their own programs and traveling the world to educate other teachers and parents. At the same time, international interest in Suzuki was burgeoning, and there was a need to establish more businesslike relationships with Japan, especially regarding publications, which were facing increasing international legal complications.

The SAA still had a small membership, and so no financial base from which to deal with these responsibilities. Sengstack, anxious over the future of the publications aspect, suggested that Summy-Birchard publish the newsletters and provide administrative services through Harriet Mogge. This offer of assistance was accepted and much appreciated and Mogge went on to serve as Executive Secretary of the association for the next two years.

The SAA was fortunate in that its early Board members were professional musicians who were deeply dedicated to Suzuki's ideals. However, after a few years of shouldering the responsibilities of a new and growing organization, these Board members were acutely aware that the SAA needed someone with professional business and management experience and time to devote to the details of running the association. At the time John Kendall became president, the association decided to take over its own administration and publication responsibilities and hired Glenn Pannell as Executive Secretary.

Glenn Pannell

Glenn Pannell, husband of Suzuki violin teacher Connie Pannell, was hired as Executive Secretary of the SAA in 1974. He was given two challenges: help build the membership, and continue to produce the *ASJ* as the SAA's primary communication link.

Glenn recalls, "The SAA membership was approximately 600, and the membership records were kept on individual slips of paper in a shoe box! These were the 'pre-computer' years, and I recall our efforts to 'mechanize' our operations. I secured a second-hand 'Addressograph' metal plate embosser, and we had tray upon tray of 2"x4" address plates to help us control our continually growing mailing list. Working with the SAA presidents was a personal and professional pleasure. When Sandy Reuning was president, he would refer to 'the National Office of the Suzuki Association of the Americas' and we would both chuckle because we knew it was just a dusty corner in the basement of our house. Visitors to 'National Headquarters' were always impressed with the lavish offices located between the meat freezer and the furnace! An old oak desk was bought for \$5 from City Hall, and the 'wet process' Xerox copier required rubber gloves when operating, which it didn't do very often."

Alice Joy Lewis and Phillip Scheldt, both then at Ottawa University in Kansas, heard about the archaic mailing system and decided to help bring the SAA into the modern age by providing a computerized mailing list with pre-gummed labels. Glenn and Connie were excited when they received the first 4000 labels, but then discovered that none of them were in zip code order! The 'sorted details' that ensued are easy to imagine.

When the Pannells moved to Texas in 1979 the SAA office moved into one of their bedrooms—a definite step up from the basement in Ithaca. However, the work load continued to grow and it became increasingly apparent that the SAA needed more than a part-time Executive Secretary—a staff was needed. In 1981 Glenn passed the torch to Robert Reinsager.

Reflecting on his years with SAA Glenn recalls, "My fondest memories are of the presidents that I was so fortunate to work with, to provide guidance and counsel, and to love and respect. Knowing the presidents helped me see how truly great is the Suzuki movement." They in turn love and respect Glenn for his inestimable service to SAA!



Above: Sandy Reuning works with young student.

Right: SAA Board members at August 1977 meeting. L to R from top to bottom: Eleanor Allen, Lorraine Fink, Margery Aber, Yvonne Taii, Harry Kobialka, Doris Preucil, Jeanne Switzer, Susan Shields, Virginia Schneider, Linda Fiore, Michiko Yurko, Sanford Reuning, Steven Goodman, Glenn Pannell. Behind rail: Rudy Hazucha, Mark Bjork, Richard Mooney, Marilyn Kesler. AM



John Kendall's Presidency (1974-76)

During these years the SAA was faced with expanded obligations and opportunities. In his president's letter in the October 1974 *ASJ*, John Kendall wrote:

The two areas needing the greatest effort are first, constant communication and exchange of ideas and information among members of SAA, and second, the continuing up-grading of teaching across the country, through all the means at our disposal. If we can move on both these fronts, and at the same time retain the spirit of cooperation and the enthusiasm now so evident among our membership (which is growing rapidly), we can certainly be optimistic about the future.

In order to address the issues mentioned by Kendall and meet the needs of its growing membership, the association needed a broader-based membership and Board. In 1974 the Board was expanded to thirty people representing every region of the U.S., providing some division of labor as well as contact persons throughout the country.

The association also expanded services in a number of areas. A library of Suzuki-related audio-visual materials for members to borrow was established, membership lists were made available, and scholarships for training were offered to teachers. Kendall appointed a number of ad-hoc committees in significant areas of interest to members: specific instruments, public schools, institutes, reading materials, bibliography, graduation certification, international resources, etc.

In addition to soliciting new members and performing the other tasks of an organization still in its formative years, the SAA helped to facilitate the increasing number of Japanese-American connections.

ASTA

ASTA played a significant role in bringing the Suzuki approach to the United States. The first string educators interested in Suzuki's approach—Clifford Cook, John Kendall and Robert Klotman—were all active members of ASTA. Through their efforts, Suzuki and a group of his students were invited to perform at the 1964 convention in Philadelphia. As ASTA historian Robert Ritsema recorded in *A History of the American String Teachers Association: The First Twenty-Five Years*, Suzuki's appearance "made this convention possibly a turning point in our string education."

Jacquelyn Dillon-Krass, 1994-96 ASTA president, recalled her reaction to the 1965 tour group's presentation in Oklahoma City: "None of us could put into words how overwhelmed we were by the sound of those tiny children playing so beautifully. At the same time we felt a tinge of inadequacy about our own teaching. ... Suzuki helped to shatter the myth that people had to be born with some kind of mystical talent to play a stringed instrument. He was responsible for letting parents across America realize that any of their children could learn to play."

Many teachers across the U.S. invited Dr. Suzuki to conduct workshops for their programs or contacted the Talent Education Institute in Matsumoto to arrange to study with him there. These invitations and visitors created a great demand on Suzuki and he asked the SAA to assist him in making plans for his appearances in the U.S. and in coordinating the visits of American teachers to Japan.

Sanford Reuning's Presidency (1976-78)



Teacher training continued to be the focus of the association during Reuning's presidency, and a document outlining teacher training guidelines was drafted. Part of the guidelines provided an opportunity for teachers to register and record the Suzuki courses they had taken with experienced teacher trainers,



Left: Mark Bjork assists John Kendall at the 1995 SAA Leadership Summit in Estes Park, Colorado.

Below: Newly-elected as SAA president, Bjork coaches a string quartet at a 1978 summer institute.

AM

International Horizons Friendship Tour

A concert tour by Japanese and American Suzuki students took place in the Spring of 1978, initiated and sponsored by a company called International Horizons. The students played "Friendship Concerts" at Carnegie Hall in New York, the Kennedy Center in Washington, and Symphony Hall in Atlanta. At the conclusion of the Kennedy Center concert, President Jimmy Carter, himself a Suzuki parent, joined Dr. Suzuki on stage in a moving profession of their mutual love for children.

Behind the scenes, however, Sandy Reuning and others recall that this tour was as much chaos and confusion as glitz and glitter. Because of her extensive experience in taking groups of American teachers, parents and children to Japan, Evelyn Hermann was asked to coordinate the SAA end of these arrangements, a job she handled very capably. Unfortunately, the International Horizons staff had no experience in this field, and used a travel agent who created a series of mishaps and challenges for the SAA crew that could fill a book. As one example, the kids flying from Washington to Atlanta were split up, with some routed through DC National and others through Baltimore. Sandy and Evelyn wound up with fifteen extra tickets in Baltimore, while Ronda Cole found herself fifteen tickets short in Washington! Sandy admires, "It takes a Suzuki teacher with exceptional powers of persuasion to get fifteen kids on board an airplane without tickets. But Ronda did it!" Despite the mishaps, the concerts were a huge success, generating much public support for the SAA and the Suzuki movement in the U.S.



and then file this information with the SAA, which then served as a transcript depository and reference center. Summer Institutes which adhered to the SAA Guidelines would be approved to offer teacher training, and a procedure was set up to facilitate this.

The committees were active in all areas, and formed the structure by which most planning and action in the association was initiated. Members were encouraged to communicate directly with the chairman of each committee to voice concerns and contribute information.

In 1977, Atlanta entrepreneur David Smith, who had met Dr. Suzuki in Matsumoto, was inspired to fund a tour of the eastern United States by 100 Japanese and 100 American Suzuki students. At the conclusion of the tour, Smith approached Dr. Suzuki with a document suggesting essentially that Suzuki sign over rights to the Suzuki Method in the U.S. to Smith and his company, International Horizons. Suzuki did, in fact, sign the document, but on the wrong line, which made it legally invalid. To this day there is speculation over whether this was accidental or intentional.

In the aftermath of this close call, however, Pannell and Reuning framed an agreement that Dr. Suzuki signed at the San Francisco International Conference in 1978. It reads in part: "*Resolved*: that the Suzuki Association of the Americas hereby recognizes Dr. Shinichi Suzuki, the Suzuki Method, and Talent Education Japan as our common and mutual bond in love of mankind for the benefit of all children around the world. In turn, Talent Education Japan reaffirms the Suzuki Association of the Americas as their singular extension for the teachings of Dr. Suzuki in the Northern, Central, and Southern Americas."

Elizabeth and Harlow Mills

In 1958, violinist Elizabeth Mills read an account of the Suzuki method by John Kendall. The method made good sense to Elizabeth and she became one of the early exponents of Suzuki's philosophy, making trips to Japan and attending his various workshops in the U.S. She was a member of the first Board of SAA from 1972 to 1976, serving as secretary from 1972-74. Elizabeth founded and directed the Pasadena Talent Education Program and also directed the American Suzuki Institute—West with Theodore Brunson for a number of years. She was the editor of two early books on the Suzuki approach: *The Suzuki Concept*, co-edited with Sister Therese Cecile Murphy (Diablo Press, 1973) and *In the Suzuki Style*, with Suzuki parents of the Pasadena Talent Education program (Diablo Press, 1974).

Pianist and composer Harlow Mills was intrigued by the success of the Suzuki approach with strings. In 1971 he sponsored the first workshop specifically for pianists interested in the application of the Suzuki approach to their instrument, inviting Connie Starr to share information from her stay in Japan. Harlow later directed the piano programs of a number of institutes and workshops and arranged Mrs. Kataoka's U.S. workshop tours for many years. He served on the SAA Board in 1974-75 and again from 1979-82. He was also one of the founders of the Suzuki Music Association of California (SMAC) in 1975, and served as its first president.

Harlow and Elizabeth made several trips to Japan, where they made video tapes of their extensive studio observations. Unfortunately, most of the 100 or so tapes they made have decayed beyond retrieval.

Mark Bjork's Presidency (1978-80)

When Mark Bjork became president, he continued the SAA's ongoing focus on teacher training, emphasizing the need for increased training opportunities for both beginning and experienced teachers. The Teacher Training Guidelines developed over the past few years were formally accepted by the Board and widely disseminated to members, institutes, and schools to ensure that quality training was offered. Bjork also hoped to help dedicated Suzuki teachers receive more tangible rewards by making benefits available to SAA members. In his first message to members (October 1978 *ASJ*) he wrote, "Perhaps if the SAA can assist in making the working conditions of the teacher a little more realistic, we can not only keep and reward the fine teachers we already have, but attract a greater number of highly qualified candidates to the field of Suzuki teaching." To do this, the Board initiated the development of group medical and instrument insurance programs. The SAA offered additional assistance to teachers by providing support services such as brochures, administration of a graduation certification program for students, and development of an SAA logo to be used on professional materials.

During this time the committees continued to function as task forces on their particular topics, making recommendations to the Board. One of these groups suggested the development of a process for review and approval of new Suzuki-related publications, to be carried out in cooperation with Dr. Suzuki and other Japanese teachers. Their recommendations were accepted by the Board and became the SAA's official Publication Guidelines for all Suzuki-related materials.

Changes were taking place on other fronts as well. Summer institutes were increasing and expanding, with many following the Teacher Training Guidelines and offering training that could be registered with the SAA. The instrument committees worked valiantly to develop a teacher training syllabus for each instrument. Ongoing discussions were held concerning the development of a professional code of ethics for Suzuki teachers and SAA's relationship to regional groups.

Yvonne Tait's Presidency (1980-1982)

Yvonne Tait was the first cellist and the first woman to to serve as president of the SAA and, like her predecessors and successors, served the association in many ways both before and after her term as president. She had a significant impact on the development of the Suzuki cello and bass programs, serving as editor of the *ASJ* cello column as well as chair of the first cello committee and revitalizing commitment to the development of the bass program after a number of previous attempts.

During Tait's term, the Suzuki movement in America was experiencing the usual difficulties result-



Young cellist works on left hand position with Yvonne Tait. AM

ing from growth and expansion. The 5th International Conference, originally scheduled in Canada, had to be moved to the University of Massachusetts in Amherst on short notice. Rescheduling was, of course, an administrative nightmare! Disputes over publication rights were flaring up on both sides of the Pacific. And, there was still serious concern that Suzuki might sign over rights to his name and everything it meant to some unscrupulous entrepreneur. Adding to the unease, Glenn Pannell asked that SAA find a new Executive Secretary because the post was rapidly assuming more than part-time proportions. President-elect Doris Preucil suggested Robert Reinsager, and with his assuming the position, the SAA office was moved to Muscatine, Iowa.

Doris writes of Yvonne:

She was deeply concerned about parent and teacher education. She stressed that all good teachers do not necessarily have the skills to inspire and instruct adults, and that the selection process for teacher trainers needed to identify persons with potential for success in that area. She also emphasized that a teacher could develop such ability by learning how to train parents effectively. In observing large numbers of a teacher's students, it is easy to see how effective the parent training has been.



Joe Cleveland

Joe Cleveland was an active member of the SAA from its beginning until his death in 1984. He was a member of the Board of Directors from 1978 to 1984, and served as president-elect from 1982-84. Joe received the Association's Distinguished Service Award in 1983, and was also honored as a Suzuki Chair holder by the American Suzuki Institute in Steven's Point, Wisconsin. He was well-known for his fine Suzuki program in Monroe, Louisiana, and was a much sought after and dearly loved clinician at workshops and institutes across the U.S. Colleagues, parents and children responded to his enthusiasm for life, music, and teaching. After his death, a scholarship was established in his name to assist a student who shows potential to incorporate Joe's sense of humor and enthusiasm into his/her teaching.

Background: Lorraine Fink plays with Joe Cleveland at the 1977 American Suzuki Institute.

Right: Joe elicits rapt attention from a young student at a 1975 institute.

Bottom: First SAA president Bill Starr announces the appointment of Summy-Birchard's Harriet Mogge as Executive Secretary. SAA Board, seated L to R: Clifford Cook, Elizabeth Mills, Diana Tillson, Alfred Garson, Louise Behrend, John Kendall, Margery Aber, Evelyn Hermann, Milton Goldberg, Anastasia Jempelis, Sanford Reuning.



Refinement of the teacher training guidelines and definition of teacher trainers continued to take place during this period, with much work accomplished at a meeting of experienced Suzuki trainers held at Interlochen in the fall of 1980. Interest in the application of Suzuki's ideas to flute teaching had grown over the past few years and flutist Toshio Takahashi spent over a month in the U.S. training American flute teachers that summer. Also, while parents had always been acknowledged as an important part of the Suzuki method, the association began to address their needs more directly with a new parent column in the *ASF*.



The Preucil Family Players perform at Stevens Point in 1973. L to R: Bill, Billy, Wally, Doris and Anne. Jeanne did not yet perform with the family. AM



Doris Preucil's Presidency (1982-84)

As Doris Preucil assumed the SAA presidency, the need again arose to revise the by-laws as the association grew and changed to meet the needs of its members. Among these changes was the practical consideration of reducing the Board from thirty to nine, partly because many on the Board, all music teachers, couldn't afford to

travel hither and yon for meetings. A proposal that the SAA pay minimum expenses to help members attend was adopted, resulting in more involved members and more efficient meetings.

During Preucil's term, the Board also focused on developing understanding and a sense of community within a membership of diverse backgrounds in experience, training, and interpretation of Suzuki's philosophy. Two large events provided opportunity to pursue these ideals: the 1983 International Teachers Conference, the first to be held in Japan, and in 1984 the first SAA National Teachers Conference, held in Schaumburg, Illinois.

Doris believed the opportunity to experience Suzuki in Matsumoto would be one of the most meaningful experiences in our American teachers' and students' lives. Due to the great distance and expense involved, the SAA administration worked very hard to inspire attendance and arrange details and more than 500 Americans attended the International Conference.

Attendance at the Schaumburg conference also exceeded expectations. The Suzukis were there, and Dr. Suzuki taught several sessions. The guest artist was famed cellist Janos Starker.



A memorable addition to this weekend for the Preucils was an overnight trip with the Suzukis to see him receive an Honorary Doctorate from Oberlin College. That event happened during the graduation ceremonies for their



Above: Dr. Suzuki addresses attendees at the Sixth International Conference in Matsumoto.

Left: Young violinists and cellists perform at the opening ceremonies of the Matsumoto Conference.

Background: Norma Jean Seaton with an institute student. AM

Facing page: At the Oberlin 25th Anniversary Celebration in October, 1984.

Top, L. to R: Clifford Cook, John Kendall, Masaaki Honda, Kenji Mochizuki, and Robert Klotman.

Bottom: John Kendall leads a group of Oberlin Suzuki program students in a performance for celebration attendees.



ISA

While teachers and families around the world have always been connected by their commitment to the philosophical and educational ideals of Dr. Suzuki, it had long been his goal to more formally unite those interested in the Suzuki Method. An international organization was discussed as early as 1975 and again at the Fourth International Conference in Munich in 1979, but no formal action was taken at that time.

In 1983, the International Suzuki Association was officially established at the Sixth International Conference held in Matsumoto. Initial funding for the association was provided by the SAA Suzuki Support Maintenance Fund. The ISA is dedicated to the development and promotion of the Suzuki Method internationally. Its primary purpose is to serve as an information and coordination center, and to formulate and maintain high standards of educational instruction in the Suzuki Method.

The ISA consists of four regional associations which represent various geographic areas of the world:

Suzuki Association of the Americas:	North America, Central America, South America, Adjacent Islands
European Suzuki Association:	Western Europe, Eastern Europe, Africa, Middle East
Talent Education Research Institute:	Japan, China, Korea, East Asia
Australian National Council of Suzuki Talent Education Association:	Australia, New Zealand, Southeast Asia, Oceania



daughter Anne, so Doris recalls that, "Waltraud, Bill and I made a doubly-proud threesome in the audience."

Doris also represented the SAA at the 25th anniversary of the showing of the 1955 National Talent Education Concert film which introduced Suzuki to America for the first time. The first viewers of the film—Clifford Cook, John Kendall and Robert Klotman—were at the celebration on Oct. 6, 1983, as were the Japanese Tour Group and Yuko Honda. Doris spoke on behalf of the SAA, and writes that, "Because my family and I had benefited so directly from the showing of this film and the work of pioneers Cook and Kendall, my appreciation of the magnitude of this event ran deep."

Towards the end of this period, President-elect Joe Cleveland succumbed to cancer at his home in Louisiana. Joe was a beloved and admired teacher, and his cancer had been in remission when he was chosen as President-elect. He looked forward to serving as President, taking an active role on the executive committee until his cancer returned.

Norma Jean Seaton's Presidency (1984-86)

Though thrust unexpectedly into the taxing office of president on Joe Cleveland's death, Norma Jean Seaton proved to be a wise and effective leader. In 1965 she had already shown her leadership qualities by starting one of the first, and now most enduring, public school Suzuki programs. As SAA President she continued to emphasize the need for improvement and refinement in the Teacher Development program and minimum requirements for a teacher to be considered for the Teacher Trainer Registry. She appointed a Teacher Trainer Review Committee to oversee applications and recommend revisions to the process. Major progress was made in this crucial area.

During Seaton's tenure, the first conference for teacher trainers and institute directors was held in Denver, with much work done in every instrument area as trainers and directors met and shared ideas. In

another unique project, Suzuki teachers and students across the country participated in raising funds for an African relief project for Ethiopian children. Through benefit concerts and other activities, Suzuki children raised \$70,000 for the Save the Children Fund.

Seaton's particular strength was her ability to inspire all Suzuki teachers, new and experienced, to reaffirm their belief in Dr. Suzuki's ideals and their commitment to carry out these ideals to the best of

their ability. At the end of her tenure as President, Seaton addressed members at the Second Teachers' Conference, saying, "I have tried to share with you my perceptions of the fundamental riches I find underlying the enormous growth of Dr. Suzuki's pedagogy and philosophy. More importantly, I hope that you will have a renewed appreciation for the work you have done and continue to do for this cause, particularly where it counts most—in your own communities. It is my hope also that you will reaffirm your own strong beliefs in the human potential, with love, faith, knowledge, and new ideas."

Paul Landefeld's Presidency (1986-88)

A few years prior to his SAA presidency, Paul and Lorraine Landefeld spent a sabbatical year with their children in Matsumoto. While studying with Dr. Suzuki and meeting and observing many other Japanese teachers, Paul became aware of the importance of nurturing the ties to the Suzuki Method's roots in Japan.

During his presidency, Paul worked to strengthen the relationship between the SAA and Talent Education Japan, and to sustain the essence of Dr. Suzuki's philosophy and pedagogical lineage while permitting the exploration of these ideals in diverse cultural settings. During his tenure the Suzuki Harp School, Volume I was published, and the guitarists



Dr. Suzuki greets Lorraine and Paul Landefeld at the 1987 International Conference in Berlin.

and bassists worked diligently on the first books for their instruments.

Another of Paul's goals was to involve the SAA more visibly in the larger educational and musical community. In 1988 he wrote, "Because of the increasing number of qualified leaders in our movement, we as an organization will be able to explore new directions. We are now at a turning point; no longer is our struggle just to be accepted and recognized by the educational community. Although much is yet to be done in the area of promoting a better understanding of Talent Education principles, the SAA can now begin to take a greater role alongside other educational organizations in shaping a larger picture of what is educationally possible." This new direction was reflected in the SAA's participation in the MENC Ad Hoc Committee on String Education, comprised of representatives from music education and music industry organizations.



Photo by Werner Weitzel



1986 South American Tour

In 1986 the ISA and SAA sponsored a tour of South America for a group of eleven children and six teachers from Canada and the U.S. The group visited Brazil, Uruguay and Argentina from July 25 through August 14. The children participated in group classes and concerts as well as appearing on television and radio broadcasts. Teachers Hiroko Primrose, Alfred Garson, Beverly Graham, Jackie Corina and Efrain Flores (pictured above) gave master classes and group lessons and had opportunities to confer with local teachers in each country. The group enjoyed the warm hospitality of South American Suzuki families and teachers.

Dr. Suzuki works with his student at the 1988 SAA Teachers Conference in Chicago. AM

Distinguished pedagogue Josef Gingold conducts master classes at the 1988 SAA Teachers Conference in Chicago. AM



Joanna Maurer plays the Mendelssohn concerto during Gingold's master class.

AM

The committee worked cooperatively to change and expand educational opportunities for children by influencing and assisting agencies that trained teachers or implemented instructional programs at all levels.

Prof. Josef Gingold at the 1988 SAA Teachers' Conference in Chicago. Both men were respected in their own right as the pinnacles of violin pedagogy, and each had complete admiration for the other. That evening was a memorable Master Class in many ways!

The SAA Board with Dr. Suzuki in 1988.

Standing, L to R: Ed Kreitman, Paul Landefeld, Dorothy Jones, Betsy Stuen-Walker, Jackie Corina, Ronda Cole, Bill Preucil, Connie Starr, Mary Craig Powell, Art Montzka, Gerald Kraft. Seated, L to R: Bette Dyer, Dr. Suzuki, Michiko Yurko.



AM



Dorothy Jones' Presidency (1988-90)

Two "firsts" for the SAA were personified in Dorothy Jones—she was the first Canadian and the first pianist to serve as president. Dorothy focused largely on better communication among members and more prominent public outreach. The former was accomplished through brief newsletters which essentially were informal supplements to the *ASJ*. Her approach to public outreach consisted of a set of professionally designed, eye-catching brochures to be distributed to the public to inform them of the various facets of the Suzuki phenomenon.

The 1989 Teacher Trainers Conference in Boston was a landmark event in SAA history. Dorothy took the very courageous step of introducing "consensus training" into the deliberations. Those who were familiar with this approach approved and realized that for an organization that had grown to such size, diversity and complexity this was the wave of the future. Many who arrived thinking this would be business as usual were surprised and outraged. It was, to say the least, a very animated weekend! But occasionally the pot needs stirring, and in ensuing years the SAA Board has used various forms of consensus to help steer our course into the next century.

Dorothy's term was a very busy one for her personally. A long overdue re-editing and re-recording of Suzuki Piano School Volumes 5 through 7 was undertaken, and as the first piano president she really felt the pressure. During the same time, she started the Children's Talent Education Centre in London, Ontario, a Suzuki preschool which has been eminently successful.

The Fourth Teachers Conference was held in San Francisco in 1990. Though it was a rewarding conference in terms of communication

Dr. Craig Phillips (retired Chief State School Officer for U.S.) introduces panel on "Suzuki and Early Childhood Education" at the 1990 SAA Teachers' Conference, the first to include a full complement of Early Childhood sessions. Sitting L to R are Dr. Hanus Papousek, Kay Collier-Stone, Susan Grilli, Robert Leestma (U.S. Dept. of Education), Dorothy Jones, Evelyn Hermann and Linda Wickes. Dr. Papousek, a pediatrician specializing in preverbal communication and language, presented the keynote address, "The Beginnings of Human Musicality." AM



between members, clinicians, master teachers from Japan, and educators from outside the Suzuki community, it was not a financial success for the SAA.

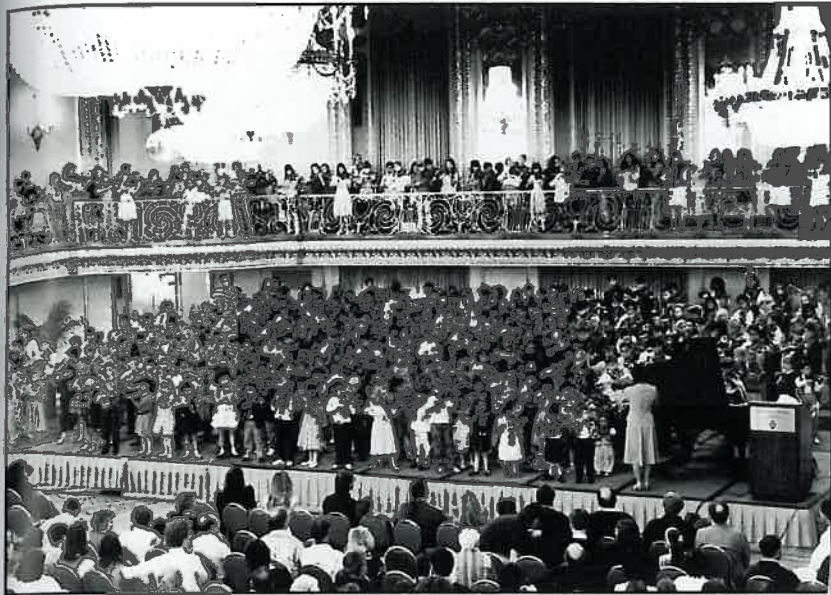


Tanya Carey's Presidency (1990-92)

The first year of Tanya Carey's term brought financial and administrative crises which provided the energy for change. Bills from the 1990 Conference and other financial difficulties led to a depletion of reserves. Structures that had served the younger organization well were no longer meeting the needs of the growing diversity of the Suzuki community. The SAA office was overwhelmed by increasing demands for services, and our Executive Director and *ASJ* editor of ten years felt the responsibilities required increased staffing. The Board agreed, but had no funds with which to resolve the dilemma, so it was necessary to seek new management.



May 1991 Board meeting in Buffalo, New York. Standing, L to R: Rick Mooney, Linda Case, Carol Smith, Joe McSpadden, Anastasia Jempelis, Alice Joy Lewis, Jeanne Luedke. Sitting, L to R: Jeff Cox, Tanya Carey, Pam Brasch, Mary Cay Neal, Jim Maurer.



Left: Miss Yuriko Watanabe leads violin students in a grand, multi-level performance of the Twinkles to close the Festival Concert at the SAA Fifth Conference in 1992.

Below: International visitors with SAA President Tanya Carey at the 1992 Conference. L to R: Henry and Anne Turner (England), Tanya, Mrs. Suzuki, Nada and Harold Brissenden (Australia).



Background: Conference attendees send videotaped greetings to Dr. Suzuki at the conference birthday luncheon.

Below Left: The SAA celebrates its 20th Anniversary with cake and a commitment to the future through a special endowment fund.

Below Right: Noted violin pedagogue Dorothy DeLay brings her unique sense of humor and teaching perspective to conference master classes.

Lower Right: Presenters Marge Aber and Carol Dallingier bring teachers to their knees in the immensely successful conference session, "101 Group Ideas."

All photographs by Arthur Montzka



Jim Maurer became the SAA treasurer just prior to this difficult transition, and with the help of the Finance Committee he set new fiscal policies. Jim worked diligently, using his home computer to bring the books up to date because the antiquated SAA equipment could not provide the accounting needed. In May 1991, the fiscal year came to a close with a positive bank balance. Pam Brasch took the helm as Executive Administrator, and the SAA office moved to Boulder, Colorado.

That same month the Board met in Buffalo, New York, on a shoestring budget. Pam and the new assistant Journal editor Rosalind Kuzmich attended the meeting just days after being hired. Members donated their travel, SAA Secretary Mary Cay Neal's Buffalo Suzuki Strings parents graciously provided hospitality, and a local church donated meeting space. On the first day it was a glum gathering. Still, much was accomplished!

Tanya and the Board continued the reorganization begun in Dorothy's administration. A Manual of Operations and Procedures (MOPS) defining the duties and roles of leaders and staff, was completed, as was a five-year strategic plan. Twenty-seven committees consisting of 132 members were set up to provide input to the Board. The work of these committees was remarkable considering that they basically had no funding.

Communication continued to be a high priority. South America was assigned a special liaison in the person of Marilyn O'Boyle. Member surveys, focus groups at institutes, and public school questionnaires initiated a valuable evaluative dialogue. The *ASJ* remained the chief means of communication, and to the membership directory were added Board minutes, committee assignments, the annual calendar and teacher training information. A mutually beneficial network with MENC and ASTA was officially established. Innovations in education included syllabi for all teacher training courses, recognition of teacher

(continued, p. 53)

IFSHIN VIOLINS



A Great Place to Start
and a great place to stay for quality string instruments. Whether you are a beginner or an experienced professional musician, our expert staff will show you our truly extraordinary selection of fine violins, violas, cellos, basses and bows, including our acclaimed *Jay Haide* instruments and *Emile Richaud* bows.

Call us for all your string and accessory needs. Try us just once and you will see that we offer the best prices and fastest, most professional service.

IFSHIN VIOLINS

1633 University Ave.
Berkeley, California 94703
510-843-5466
Outside of California 1-800-522-1099



Violin group performance at a School for Strings concert.

Below: Dr. Suzuki with a group of Evelyn Hermann's students at a 1967 workshop at Southern Methodist University in Dallas, Texas.



Japanese teacher Yuko Mori works with a student at a U.S. summer institute. Miss Mori was one of a number of teachers sent by Dr. Suzuki to represent him.



Below: A young student receives attention from Dr. Suzuki during the special week-long visit he made to Louise Behrend's program at the Henry Street Settlement Music School in the late sixties.



Violin students perform in the final concert of the Santiago Suzuki Festival, January 1993.

Below, right: Evelyn Hermann led a group of eleven American and eleven Japanese Suzuki students on a tour of Chinese conservatories in Shanghai, Zian, and Beijing, China in 1984.





Top, right: Dr. Suzuki teaching his student at the 1990 Teachers Conference in San Francisco.

Top, left: Cello faculty. Cello teachers at the American Suzuki Institute at Stevens Point, WI. Standing, L to R: Nell Novak, Jean Dexter, Rick Mooney, Nancy Hair, Gilda Barston, Carol Tarr, Barbara Wampner, Rosanne Mostardini, Pam Devenport, Rodney Farrar. Sitting: Carol Ourada, Marilyn Kesler.



Above: The Sengstack family—Lynn, David Sr., and David Jr.—behind the cake given to Dr. Suzuki by Summy Birchard at the 1986 Teachers Conference. In both English and Japanese, the cake says "Happy Birthday, Suzuki Sensei, from your publisher, the 'Happy Birthday' Company." (Summy Birchard owned the copyright to the Happy Birthday tune.)

Left, center: Mrs. Suzuki and incoming SAA President Dorothy Jones wave goodbye at the end of the 1990 Conference in San Francisco.

Bottom left: Tanya Carey congratulates Milton Goldberg on his SAA Distinguished Service Award.



Right: The Violin Performance Ensemble from the Western Springs School of Talent Education performs on the International Ensembles Concert at the SAA 7th Conference in 1996.



What is your sense of the mission and vision of the SAA. What do you think the goal was in this whole development process?

I think it is important to disseminate Suzuki's ideas. However, it's like dropping a stone in the water and observing the rings. Now the closest one is the stone—that's Dr. Suzuki—and the rings get farther and farther and farther away. I truly think an association like this helps those rings to come closer so people do not go far afield and say, "Oh, this is the Suzuki way. This is Suzuki method and this isn't."

—Anastasia Jempelis, NY



Above: Students of Charlotte Day and Joyce Bennett with Hillary Clinton and Tipper Gore after their performance at the White House for a Senate Wives' Luncheon.



Left: Toshio Takahashi works with students and teachers in 1989.

What makes a fine musician?

A fine teacher!

What makes a fine teacher?

Fine resources!



Peter Prier & Sons Violins has been a valuable resource to fine teachers for *over 30 years*. That's 30 years of practice, practice, practice. And what have we learned? To listen, listen, listen! We know just how to make a teacher happy.

So, how do you make a teacher smile? Well, mentioning that at Peter Prier & Sons Violins we have over 1,000 instruments to choose from is a pretty good start. Whether your students are playing 'Twinkle-Twinkle' or Paganini, we have an instrument to complement their musical ability. (In fact, we even have instruments for teachers!)

The next time you are judging the value of a resource, consider Peter Prier & Sons Violins. The accomplished music teachers on our staff are skilled and prepared to assist you. We are a full-service violin shop which shares the same goal as you - we all need music!

308 East 200 South, Salt Lake City, UT 84111
Tel: (800) 801-3651, (801) 364-3651, Fax: (801) 364-3652
e-mail: <http://www.intermountain.com/~ppp>



**Peter Prier
& Sons
Violins**

trainers in new instrument areas, and a Teacher Trainer Handbook. New publications included Suzuki Bass School Volume 1, piano recordings of Volumes 1-7, and viola Volume 6.

The teacher trainer conference planned for 1991 was not held because of the office move and the financial crisis. However, the Fifth Teachers Conference held in Chicago in 1992 was enormously successful and helped replenish the SAA's bank accounts. That conference also saw the first joint meeting of ISA and SAA. Legal relationships and documents were defined and discussed. The policy statement between Summy-Birchard and the SAA was reviewed and clarified. Much work took place toward understanding and clarifying a newly proposed ISA Name Agreement and other trade agreements.

Jeff Cox's Presidency (1992-95)

During Jeff Cox's presidency, the organization looked forward to growing maturity and responsibility, and a structure that would prepare it for the challenges of the 21st century. Continuing the tradition of the founding Board members of the SAA, communication with and input from the entire membership was a top priority. Wherever they went, Board members were asked to hold town-hall-meeting type focus groups with parents and teachers to get a genuine feeling for their needs and concerns. Using their input, the Board did a comprehensive analysis of the mission, goals and objectives of the SAA, and devised a ten-year Strategic Plan. Recognizing that any such plan required funding beyond membership dues, the Board, with the advice of experts in the field, initiated a marketing strategy that included the development of specific materials such as videos for education and fundraising.

Already in 1972 it was obvious that the SAA could not function effectively without management expertise. Harriet Mogge, Glenn Pannell, Robert Reinsager and Pam Brasch have filled that role admirably over the years. By the early 1990's there was a feeling that the SAA could be well served by adding Board members who were not necessarily mu-



sic teachers, but who were dedicated to Dr. Suzuki's ideals and could provide special skills; thus, a lawyer, a parent and a financial advisor were added to the Board. Coupled with this Board diversification was the recognition that the entire Board needed training in areas beyond music education. Jeff, himself a Kellogg Fellow, obtained a grant from the Kellogg Foundation to bring in professional advisors to train the SAA officers, Board, and staff on an ongoing basis to assure that the association remains a vibrant, cutting-edge organization.

To relieve the enormous burdens placed on the position of SAA President, to recognize that the organization is governed by the full Board, and to utilize more fully the skills of each Board member, Board leadership was shifted to a Board "Chair." Board training included delving into issues such as the Board's responsibility for fundraising, resource development, strategic planning and visioning. To effect these major adjustments efficiently it was advisable to extend the terms of the Chair and the existing Board for one year.

At the same time a complete analysis of the entire Teacher Development system, including Teacher Trainer recognition, continued. A moratorium on the appointment of new Teacher Trainers was put in place pending a full reevaluation of the entire process.

The 1995 SAA Leadership Summit in Estes Park, Colorado, brought together present and future leaders including trainers, institute directors, state/provincial/local association leaders, and other interested SAA members in an exciting weekend of learning, growing, positive dialogue, and exchange of ideas. At this Summit, the Board proudly announced its new Honorary Advisors: Robert F. Bennett (U.S. Senator, Utah), Dorothy DeLay (Profes-

At the Leadership Summit in Estes Park. Above: Board members work with board development and fundraising consultant Joan Mason. Facing, L to R: Jean Dexter, Pam Brasch, Joan Mason, Jeff Cox. Backs to camera, L to R: Tanya Carey, Jim Maurer, Cleo Brimhall, Carol Tarr, Judy Yamada. Below: Jeff Cox addresses Leadership Summit participants.





sor of Violin, the Juilliard School), Dr. James Garbarino (Director, Family Life Center), Lord Yehudi Menuhin (Violinist, Conductor), Gregory M.St.L. O'Brien (Chancellor, University of New Orleans), Thomas Rolston (Violinist, Conductor), Janos Starker (Professor of Cello), Roger H. Sublett (Director, Kellogg Fellowship Program), and Shoji Tabuchi (Violinist, Entertainer). The makeup of this Honorary Board reflects the wide impact Suzuki's message has had on the educational and musical world beyond our Suzuki cocoon.



At the 1994 SAA Conference in Chicago.

Top: Guest artist and teacher Donald Weilerstein works with a Master Class student.

Center left: SAA and ISA Board members with Mrs. Suzuki (seated). Back row, L to R: Carol Tarr, Joanne Martin, Susan Grilli, Cleo Brimhall, Bill Preucil, Toshio Takahashi, Jeff Cox, Barbara Barber, Pat D'Ercole, Carol Dallinger. Front, L to R: Jean Dexter, Mary Cay Neal, Evelyn Hermann, Tanya Carey, Joanne Bath.

*Above: SAA Chair-elect Bill Preucil AM
Left: Bill Preucil and Jeff Cox at 1995 Leadership Summit.*

Board Chair, William Preucil (1995-97)

With the Board continuing to play a more active role in organizational planning and governance and meeting as a full Board three times per year, the transition from Jeff Cox to Bill Preucil was perhaps less noticeable than prior successions of presidents. Throughout Bill's term there was a continued emphasis on maintaining a more diverse Board, with Canadians represented, non-teachers, and a Board member from a Spanish-speaking country, Puerto Rico. The Board worked in five Councils: Executive, Program, Finance, Resource Development, and Public Relations and Marketing; independent study and brain-

storming in these areas lent support to full Board policy-making decisions. As part of this structure, the Chair, assisted by the Executive Director, advised, monitored and coordinated activities of the Councils. Further experimentation in streamlining this structure is underway and will be an ongoing part of the SAA's continuing growth.

Following in the path set by Jeff Cox, fundraising remained a major Board activity. The success of the annual fund campaigns demonstrated the philanthropic goodwill of SAA members, friends and supporters and opened new possibilities for program expansion, scholarship funding and other worthwhile projects. The association is especially grateful to Margery Aber whose matching grant offers and special donations formed the foundation for the Association's fundraising achievements from 1994-1997.

The work of the Teacher Development Challenge Team was a top priority of the Board. A model for recognizing excellence in teaching was developed, using feedback gathered from the entire membership. It is an-



Left: ISA Board members at the 1996 Conference in Chicago, L to R: Mrs. Suzuki, Evelyn Hermann, Dr. Masaaki Honda, Toshio Takahashi.

Below: Original SAA members gather around the cake at the 25th Anniversary Celebration. L to R: Louise Behrend, Sandy Reuning, Evelyn Hermann, John Kendall, Margery Aber. AM





1996 Seventh SAA Conference.

Above left: Guest pianist Christopher Taylor explains a musical idea to a master class student.

Above right: Bruce Fest thanks Margery Aber on behalf of the Board for her matching funds pledge in support of the Annual Fund Campaign.

Right: A violin Master Class participant listens intently to guest clinician Almita Vamos.

AM



participated that the Team will continue to use the model to improve the SAA Teacher Trainer recognition process. Courses in the application of evaluation techniques and in the teaching of adults are being developed. As a next step, a study group will study the components of the current Teacher Training Unit System with the aim of strengthening that important training vehicle.

In 1996, the relationship between the SAA and the ISA reached a new level of cooperation with the adoption of the concept that each Regional association, i.e., SAA, ESA, etc., can join with ISA in a Regional Membership. Through the SAA's new Regional Membership, all our members are affiliated with the ISA with no individual dues required. To this end the

SAA now provides an annual grant to the ISA. (See details, *ASJ*, Vol. 25, No. 2.)

As directed by the Strategic Plan, there was increased attention to the growth and support of Suzuki programs in Latin America, with a new scholarship program for Latin American members and an annual *ASJ* Spanish translation project. Also these years saw the formation of more state, provincial and local associations and beginning efforts toward a clarification of their roles and our mutual responsibilities.

Perhaps a high point of Bill's term was the celebration of the SAA's first 25 years at the 1996 Conference. The weekend's events featured a birthday party with a special showing of the full-length feature film *Nurtured by Love*, directed by Michele Higa George, the new 12-minute SAA promotional video "Creating Learning Community," hilarious skits, an enormous 750-piece birthday cake, dancing and much celebration. Also marking that weekend's events were special addresses by honored guests Mrs. Waltraud Suzuki, Dr. Masaaki Honda and Mr. Toshio Takahashi.

In the spring of 1997, as

an exciting step in the Board's ongoing process of defining future directions for the organization, the Board enthusiastically adopted the following vision and revised mission statements:

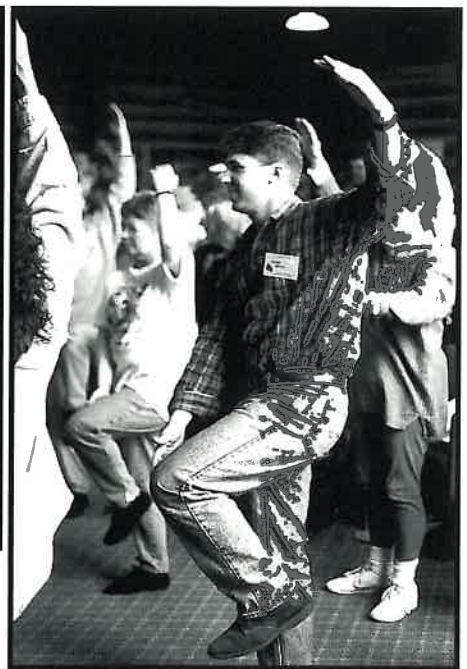
Vision: The SAA aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurture the human spirit.

Mission: The SAA promotes and supports excellence in Suzuki education for teachers, parents and students in the Americas.

On August 1, 1997, Bill Preucil's term ended and the position of Board Chair passed to Patricia D'Ercole, under whose capable leadership the Association will begin its second twenty-five years.



Above: Latin American Challenge Team members meet with other interested teachers at the May, 1997 Leadership Retreat in Estes Park. Agenda items included the development of a process for recognizing new Latin American associations, a discussion of ways to include more Latin American country leaders in leadership activities and efforts to support the organizational development in Latin American country associations. So far country-wide associations have been legally established in Peru, Argentina, Brazil, Chile, Peru, and Puerto Rico, and groups are being developed in Bolivia, Costa Rica, Ecuador, and Mexico.



Participants at the 1995 SAA Leadership Summit participated in an introductory Brain Gym session.



In May, 1997, Pat D'Ercole officially accepts responsibilities as incoming Board Chair, as Bill Preucil passes along his "gavel," the "tube of gloom."



Teacher Trainers in an informative, enjoyable weekend together at the 1993 SAA Leadership Retreat at Aspen Lodge, Estes Park, Colorado.

How does the SAA promote and support the Suzuki movement?

Suzuki teachers are really bound together by the belief that Dr. Suzuki has and this respect for human life—that human life can be developed to a very high degree. The SAA promotes that concept by helping us connect with each other. Dr. Suzuki believes that this is a philosophy that you don't write down in books but pass on from one generation, from one person to another. We come together (and share this information) in two ways: through the *American Suzuki Journal* and conferences. These opportunities for connection are very important since we are a very scattered organization: local teachers and music schools and universities and all sorts of folks scattered around the continent of North America, Central America, and South America.

The *ASJ* contains articles written by wonderful educators in all fields of child development as well as by our own colleagues and parents. In these articles we share information and support one another in our work. We also come to our national conference every two years to meet face to face, to reinspire ourselves and to teach each other and to learn from each other and to set for ourselves the highest examples of musical performances. All this reminds us what a high degree of excellence can be achieved for our students. Then we take that inspiration and belief home with us.

One of the functions of the SAA as we have grown is that we do have to set standards. Dr. Suzuki believes that everyone should have a chance to learn. He wants us to set a high standard of excellence and to believe that everyone can achieve excellence with enough effort and training. This is difficult in a large country like ours. But we set high standards in our conferences by bringing the very best teachers, the very best players, the most inspiring speakers that we can to rejuvenate ourselves and continue to grow and improve.

—Mary Cay Neal, Buffalo, NY

Teacher Development

Suzuki himself was the fountainhead of teacher training because his personal philosophy is that one has to improve one's own teaching and playing, keep studying, exploring better ways and new ideas. From the beginning, Suzuki training in the Americas has been based on the model used by Suzuki himself: trainees work directly with a master teacher, learning through observation and experience. Suzuki has always experimented within this framework, and that kind of quest for knowledge has been a great strength of the movement he has inspired.

An avid desire for teacher training sprang up as soon as Suzuki's results became known in the U.S. There was an intense interest in finding out what made this mother-tongue method tick. Some of the best teachers in the early days were already experienced teachers and good musicians who picked up on Suzuki's ideas, read whatever little was available, then went home and learned on

their own. For those who did not have that much experience it was clear that some kind of formal training was necessary.

Early College Programs

A logical first step toward formal training was to establish programs in university music departments. Despite the difficulties of starting new programs, a few universities did get seriously interested in Suzuki pedagogy in the early 1960's. "One reason it was feasible at Southern Illinois University at Edwardsville,"

John Kendall asserts, "was because it was a new campus with no traditions, no curriculum, and it was an open-door, write-your-own-ticket sort of situation." A bonus was SIUE's liberal program of graduate assistantships. SIUE began to offer a degree program in Suzuki pedagogy which has trained many teachers over the years and still continues to do so.

Another early program to focus specifically on training teachers was Project SUPER at Eastman, which was begun in 1966, and offered scholarships to teachers from every state. Dr. Suzuki taught at Project SUPER and at many other workshops across the country, working with teachers and students. Clifford Cook had started a program at

One of the first foot papers, developed by Louise Behrend for her students at the Henry Street Settlement Music School.



Oberlin in 1963 and taught workshops and seminars for teachers. Cook and others also brought experienced Japanese teachers to teach in their programs or do short workshops and training activities.

Meanwhile, more Americans began going to Matsumoto for training, but not everyone could, so teacher training continued to grow in the U.S. As the early pioneers' own classes of young students progressed and proved that Suzuki's results could be replicated in our culture, other teachers came to observe them and get more information.

There had been much analysis and discussion of teacher certification since 1972, when Bill Starr had appointed Margery Aber as chair of a committee to study the issue. This committee submitted a draft of a "certification document" to the Board in 1977. However, it was felt that the SAA needed to establish a clear direction for teacher training before pursuing certification and, after some revision by the Board, the document evolved into the first ever Teacher Training Guidelines.

These guidelines provided for the organization of the course of study into instructional units, with the focus on a particular segment of repertoire. Each unit was divided into three kinds of educational experiences: repertoire study, consultation, and guided observations and general topics. At this time, the SAA also developed a centralized record-keeping system where trainees could register the courses they completed. By 1980, institutes were identifying their teacher training offerings by units and trainees could easily plan their course of study.

Over the years the original guidelines have been slightly adapted, but the basic format and content of the courses has remained essentially the same, with each trainer bringing his or her unique perspective to class participants within the course requirements.



Kendall adjusting bow placement for a young student.

SAA Executive Officers

1972-74

President: William Starr
 President-Elect: John Kendall
 Vice President: Louise Behrend
 Secretary: Elizabeth Mills
 Treasurer: Milton Goldberg

1974-76

President: John Kendall
 President-Elect: William Starr
 Vice-President: Sanford Reuning
 Secretary: Lorraine Fink
 Treasurer: Milton Goldberg

1976-77

President: Sanford Reuning
 President-Elect: Mark Bjork
 Vice-President: Louise Behrend
 Secretary: Marilyn Kesler
 Treasurer: Steve Goodman

1978-80

President: Mark Bjork
 President-Elect: Yvonne Tait
 Vice-President: Dorothy Mae Charles
 Secretary: Alice Joy Lewis
 Treasurer: Theodore Brunson
 Past President: Sanford Reuning

1980-82

President: Yvonne Tait
 President-Elect: Doris Preucil
 Vice-President: Geri Arnold
 Secretary: Beverly Graham
 Treasurer: Rick Mooney
 Past President: Mark Bjork

1982-84

President: Doris Preucil
 President-Elect: Joe Cleveland
 Vice-President: Norma Jean Seaton
 Secretary: Susan Grilli
 Treasurer: Richard Mooney
 Past-President: Yvonne Tait

1984-86

President: Norma Jean Seaton
 President-Elect: Paul Landefeld
 Vice-President: Milton Goldberg
 Secretary: Doris Koppelman
 Treasurer: Barbara Wampner
 Past-President: Doris Preucil

1986-88

President: Paul Landefeld
 President-Elect: Dorothy Jones
 Secretary: Jacquelyn Corina
 Treasurer: Gerald Kraft
 Past-President: Norma Jean Seaton

1988-90

President: Dorothy Jones
 President-Elect: Tanya Carey
 Secretary: Michele Ueda
 Treasurer: Allen Lieb
 Past-President: Paul Landefeld

1990-92

President: Tanya Carey
 President-Elect: Jeffrey Cox
 Secretary: Mary Cay Neal
 Treasurer: Allen Lieb, Jr.-

'90, James Maurer - '90-'92
 Past-President: Dorothy Jones

1992-95

President/Chair: Jeffrey Cox

Chair-Elect: William Preucil
 Secretary: Jean Dexter
 Treasurer 92-93: James Maurer
 1993-95: Cleo Brimhall
 Past-President: Tanya Carey
 1995-97

Chair: William Preucil
 Chair-Elect: Pat D'Ercole
 Secretary: Jean Dexter
 Treasurer: Cleo Brimhall

Board of Directors

1972: Margery Aber, Clifford Cook
 Alfred Garson, Evelyn Hermann
 Anastasia Jempelis, Shirlene
 McMichael, Kenji Mochizuki
 Sanford Reuning, Marian Schreiber,
 Diana Tillson, Howard Van Sickle
 1974-75:

30 board members elected for one-year term: Margery Aber, Louise Behrend, Mark Bjork, Theodore Brunson., Clifford Cook, Lorraine Fink, Alfred Garson, Phyllis Glass, Milton Goldberg, Betty Haag, Walter Haderer, Rudy Hazucha, Evelyn Hermann, Anastasia Jempelis, John Kendall, Shirlene McMichael, Elizabeth Mills, Harlow Mills, Doris Preucil, Sanford Reuning, Carlos Riazuelo, Virginia Schneider, Marian Schreiber, Constance Starr William Starr, Jeanne Switzer Yvonne Tait, Diana Tillson, Howard Van Sickle, Dorothy Walker

One-year Term (1975-76)

Margery Aber, Alfred Garson
 Milton Goldberg, Betty Haag
 Walter Haderer, Evelyn Hermann
 John Kendall, Elizabeth Mills
 Constance Starr, Diana Tillson

Two-year term (1975-77)

Louise Behrend, Theodore Brunson, Lorraine Fink
 Phyllis Glass, Doris Preucil
 Sanford Reuning, Virginia Schneider, Marian Schreiber
 Yvonne Tait, Dorothy Walker

Three-year Term (75-78)

Mark Bjork, Kenneth Combs
 Steve Goodman, Rudy Hazucha
 Anastasia Jempelis, Marilyn Kesler, Harry Kobialka, Rebecca Sandrok, William Starr, Jeanne Switzer

Three-year Term (76-79)

Margery Aber, Eleanor Allen
 Geri Arnold 1978-79
 Jane Aten 1976, Dorothy Mae Charles, Max Mandel, Linda MacRury, Richard Mooney, Sr. Therese Cecile Murphy, Susan Shields, Michiko Yurko

1977-80

Louise Behrend, Alfred Garson, Milton Goldberg, Walter Haderer, Evelyn Herman, John Kendall, Valery Lloyd-Watts, Sanford Reuning, Phillip Scheldt, Louise Wear

1978-81

Mark Bjork, Theodore Brunson, Joe Cleveland

Ronda Cole, Kay Collier-Slone, Beverly (Graham) Fest, Alice Joy Lewis, Marilyn O'Boyle, Constance Starr, Yvonne Tait

1979-82

Carole Bigler, Tanya Carey
 Dorothy Mae Charles Leonard
 Gettes, Anastasia Jempelis,
 Harlow Mills, Doris Preucil,
 Marian Schreiber, William Starr, Barbara Wampner

1980-83

Geri Arnold, Susan Grilli
 Sarah Hersh, Yuko Honda
 Dorothy Jones, Doris Koppelman, Sue Kwak
 Richard Mooney
 Nell Novak, Kyoko Selden

1981-84

Margery Aber, Jean Dexter
 Beverly (Graham) Fest
 Susan Grilli, June Itami
 Paul Landefeld, Ray Landers,
 Doris Preucil, Joan Reuning,
 Norma Jean Seaton, Martha Stacy, Yvonne Tait

1982-85

Gilda Barston, Joe Cleveland

1982-84

Rita Docter, Brenda Harvey
 Jerry Kraft, Idell Low
 Armena Marderosian
 James Maurer, Mary Cay Neal
 Elaine Worley, Sonja Zeithamel

1983-86

Cleo Brimhall, Jacquelyn Corina, Katherine Cox
 David Einfeldt, Gail Lange
 Jeanne Luedke, Gwen Runyon,
 Mary Kay Waddington, Barbara Wampner, Katherine White

1984-87

Tanya Carey,
 Elaine Edwards,
 Stephan Shepard

1985-88

Betty Dyer, Arthur Montzka

Constance Starr

1986-89

Mary Craig Powell, William Preucil, Michiko Yurko

1987-90

Ronda Cole, Ed Kreitman,
 Elizabeth Stuen-Walker

1988-91

Jeff Cox, Anastasia Jempelis
 Jeanne Luedke

1989-92

Alice Joy Lewis, Richard Mooney, Carol Smith

1990-93

Linda Case, Joseph McSpadden, June Warhoftig

1991-95

Joanne Bath, Patricia D'Ercole

1992-95

Jay Gilbertson 1991-92
 Carol Tarr

1992-96

Barbara Barber, Susan Grilli
 Joanne Martin

1993-97

Carol Dallinger, Bruce Fest
 Mary Vari, Judy Wayman-
 Yamada

1995-98

Jennifer Burton, Michael Cavitt, Diana Galindo
 Richard Mooney

1996-99

Elizabeth Jones Cherwick
 Joo-Gim Heaney, James Maurer, Joanne Melville
 Catherine Walker

1997-2000

Gilda Barston, Mary Cay Neal,
 Arie Nettles

SAA Executive Secretary/ Executive Director

Harriet Mogge, 1972-74
 Glenn S. Pannell, 1974-81
 Robert K. Reinsager, 1981-91
 Pamela Brasch, 1991-present



Cooperative playing demonstration by Japanese teachers who came to teach in the U.S. and Canada, L to R: Kiyoko Kawakami, Hiroko Driver, Kyoko Fuller, Eiko Kataoka, and Yuko Honda.



Teacher Development Challenge Team met in Denver, Colorado, February 1996. The Team (Jeff Cox, Pat D'Ercole, Michele George, Daphne Hughes, Dee Martz, Rick Mooney, Bill Preucil, Peggy Swingle, and Pam Brasch) was given the charge to evaluate and propose changes to the SAA Teacher Development Program. Revisions to the Teacher Trainer application will be put into place November, 1997.

In her article, "Toward a Deeper Understanding of Suzuki Pedagogy" (*ASJ*, Vol. 6, No. 5), musician and scientist Nancy Brooks averred that Suzuki's philosophy has an essence. She compared this to Plato's idea that a chair has an *essence* and many *accidents*, saying,

"The essence of the chair does not depend on its upholstery, color, or the shape of its legs. These features are accidents.... I believe the mother-tongue approach is the essence of Dr. Suzuki's approach ... and that all other aspects of his thinking are like the accidents of Plato's chair, most of them very well-chosen accidents, but nonetheless not the *sine qua non* of his ideas."

If we keep reminding ourselves of this we can tolerate variations in the technical approach. At the same time, we must find common denominators of technique so we don't go off in different directions, but stay within the realm of accepted practice for each instrument. This is a difficult balancing act, but will lead to continued growth and increased respect for the Suzuki method throughout the musical world. As Kendall cautions: "Principles, not rules!"

Bill Starr, from his thirty-year perspective as a friend and observer of Suzuki, says that "pure Suzuki" is an oxymoron:

"Suzuki has always adapted to what he feels the individual student needs, including supplemental literature and reading at appropriate times. In many ways Suzuki is a mainstream teacher—he just figured out a way to get students started better and earlier!"

Within the basic training framework established and proven successful by Dr. Suzuki, the SAA has continually encouraged and supported improvements in the quality of training.

Suzuki Institutes

In the years of developing interest in the Suzuki method in this country, many of the pioneer teachers taught workshops and gave presentations at music conferences around the country. Suzuki himself participated in a series of workshops across the country during the summer of 1965. These workshops were held at the University of Washington, Peabody Conservatory, Southern Illinois University, and Oberlin College, and were attended by about 500 teachers from 35 states. Suzuki demonstrated his methods with groups of American children, with the assistance of three of his own students who were then studying in the U.S.—Yuko Honda, Hiroko Toba, and Hiroko Yamada. In subsequent years, Suzuki continued to visit programs throughout the States and work with American children, parents and teachers.



Margery Aber and Dr. Suzuki.

American Suzuki Institute

In the summer of 1971, Margery Aber of the University of Wisconsin at Stevens Point established a precedent for a Suzuki phenomenon, which she called the American Suzuki Institute. Basing her concept on Suzuki's summer school which she had observed in 1967, and drawing heavily on mailing lists accumulated by Kendall and others for advertising, Margery undertook the daring task of developing her dream. Despite daunting deterrents, she was so successful that in the subsequent twenty-five years her dream has been duplicated more than 1000 times all over the U.S. and Canada, and has served as a model for workshops in Latin America and elsewhere in the world.

Early Long-term Training Programs

- Eastman School of Music
Anastasia Jempelis, Director
- Ithaca Talent Education
Sanford Reuning, Director
- Pasadena Suzuki Association
Elizabeth Mills, Director
 - School for Strings
Louise Behrend, Director
- Southern Illinois University
John Kendall, Director
- University of Tennessee
William Starr, Director
- University of Wisconsin
Margery Aber, Director

These seven institutions that offered long-term training were listed in the May 1974 *American Suzuki Journal*. Now there are more than thirty long-term programs: seventeen colleges, universities and conservatories across the country offer programs leading to degrees in Suzuki pedagogy, and eighteen other schools offer elective courses in Suzuki pedagogy. There are also several more in the development process.



Left: Dr. Suzuki with members of the faculty of the 1976 American Suzuki Institute in Stevens Point, Wisconsin. That year Suzuki was the first recipient of the "Suzuki Chair" established there. Though retired, Clifford Cook (in flowered shirt to Suzuki's right) attended as a Distinguished Visitor.

Below left: Marvin Rabin teaches a viola class at a 1977 institute.

AM



An excellent musician and teacher, Art Montzka has long been the "unofficial photographer" for Suzuki activities in the U.S. and around the world. His photographs have documented the growth of the Suzuki method and the unique experiences it has provided for children, parents, and teachers.

Background: Art photographed at work by Lorraine Fink.

Above: Art and his wife Marilyn enjoy a light moment with the Suzukis.

Number of Institutes (from ASJ institute listings)

Year	# Institutes	1995 Approximate # of trainees = 1,556	1995 Approximate # of students = 8,501	10+ — 11
1971	1			U Miami 82-95
1972	1			Okanagan 82-95
1973	5			Puget Sound 83, 87-95
74	8			Stanford Advanced 83-95
75	16	<u>Institute Longevity</u>		North Carolina 84-95
76	19	<u>20+ years — 3</u>		East TN Flute 84-95
77	19	Stevens Point 70-95		South Carolina 85-95
78	29	Ottawa 74-95		Holy Names 85-95
79	27	Ithaca 75-95		Westchester 85-95
80	40	Louisville 76-95		Un of MT 85-95
81	42	<u>15+ — 15</u>		Montreal 85-95
82	37	Intermountain (UT) 78-94		Atlantic Canada 86-95
83	45	Greater Washington 77-95		Chicago (Barston) 86-95
84	51	Emporia 77-95		<u>5+ — 10</u>
85	53	Idaho 77-95		Hawaii 87-95
86	57	Denver 77-95		Armadillo String 87-95
87	60	Kingston, ON 78-95		Southern CA 87-95
88	58	Mid-Southeast 79-95		Central PA 87-95
89	55	Blue Lake 79-95		Japan-Seattle 88-95
90	51	Memphis 79-95		Hartt 88-95
91	56	Capital University 80-95		Oregon (Portland) 88-95
92	53	Greater WA Piano 80-95		SoCentral Alaska 90-95
93	55	Fort Worth/TCU 80-95		Armadillo Piano 91-95
94	58	Central VA 80-95		Lincoln NE Camp 91-95
95	59	New England 81-95		
96	58			

Right: Chuck Albers teaches a Dalcroze class at the Denver Suzuki Institute. Photo by Elizabeth Singleton.

Below: Jean Dexter and cello teacher trainees. AM



The details have varied slightly over the years, but Margery's formula for success remains essentially intact: "Our purpose was to train teachers in Suzuki's innovative method, give children learning experiences from artist teachers and opportunities to perform with other children at the same levels, help parents understand how to educate their children through creating a positive environment, and give knowledge and inspiration to college students through observation and lectures."

Classes were arranged as in the Japanese summer school. Each child had individual instruction in master classes with three others, a small group class for technique, and a large repertoire class. Daily recitals provided solo performance opportunities for those representing the highest ability levels in each book. The faculty also gave recitals and performed with the children in the final concert. Parents and teachers enjoyed spirited discussions about technique, motivation, philosophy and string teaching in general. Everyone shared knowledge and experience, debated and explored ideals and standards, often well into the night.

Growth of Institutes

Enrolled in the first ASI were 228 violin students, 15 cellists and 115 teacher-observers. Although there were fewer than fifty Suzuki teachers in the U.S. and Canada at that time, twenty-one of them were on the ASI faculty.



Teachers clown around at a faculty concert at the American Suzuki Institute. L to R: Joe Kaminsky, Carol Ourada, Moshe Neumann, Marge Aber. AM





tra, theory, and a variety of other enrichment courses to their curricula.

Institutes have been a great American Suzuki success story. Praises from parents, students and teachers could now fill several volumes. It is fair to say that until one has experienced a Suzuki institute one may have missed the thrill of major musical motivation and the loving spirit that makes "Suzuki" so special.

Left: Barbara Rubenstein works with a reading and theory class.

Below: Carol Dallinger with an advanced institute class. AM

The entire gathering represented thirty states and two foreign countries. By 1973 there were five institutes in various locations, by 1975 sixteen, and by 1987 sixty and holding. Some now have attendance approaching or exceeding 1000. Most institutes have essentially followed the same pattern over the years while gradually adding chamber music, orches-

Terry Durbin with a violin class at the 1989 Denver Suzuki Institute.
Photo by Elizabeth Singleton



Scholarships

Since its founding, the SAA has seen the training of teachers as one of its primary goals. To make training more accessible, the association established a scholarship program in 1974 with the help of publisher Summy-Birchard. Awards were initially given only to college students preparing to teach; however, by 1977 the Board had decided to include awards to practicing teachers as well.

Over the years the amount designated for scholarships and the number of awards has grown dramatically as the association worked to reach as many interested trainees as possible. In 1974 eight \$100 scholarships were awarded. Over the next ten years, an average of sixteen scholarships were awarded each year, and by 1984 scholarships given totaled \$2,250. By 1989, disbursements had increased by 50%, to a total of \$3,300. For the summer and fall of 1997 an estimated total of \$10,000 will be awarded to over 50 teachers and trainees.

The past seven years have seen the development of a scholarship endowment fund which includes several memorial scholarships: Joe Cleveland, Adam Lesinsky, Yvonne Tait, and David Einfeldt Scholarships. These funds and other restricted scholarship funds bring the scholarship endowment to just over \$16,000. In addition, Summy-Birchard (Warner Bros. Publications) has provided annual scholarship matching funds and our Premier Business membership program has supported additional allocations. The scholarship program awards short-term, long-term and also college student teacher training scholarships to members in North, Central and South America each spring.



Tell me a little about the SAA and what you think its vision is.

For a group like ours, it's necessary to have an organization with some people who are dedicated and ready to work to keep us together. I think the SAA's more important mission is to communicate to the public what we do and also to maintain the lines of communication amongst its members. I think the SAA does both of these very well. I'm very happy with it—the way that the SAA supports us as studio teachers as well as those of us who are doing special projects such as institutes. The newsletter, which has grown from a simple newsletter to the *American Suzuki Journal*, helps us communicate. The national teachers conferences are another good example of how the SAA is promoting networking between people who are working in the method. —Eric Madsen, PQ

Above: Teacher training class with Evelyn Hermann in 1979.

Below: Marilyn Andersen and an institute piano class. AM



Suzuki Conferences

First Teachers Conference May 25-28, 1984

Shaumburg Marriott Hotel
Shaumburg, Illinois
Guests: Dr. Shinichi Suzuki, Haruko Kataoka,
Janos Starker

Second Suzuki Method Teachers Conference May 22-26, 1986

Chicago Marriott Hotel
Chicago, Illinois
Guests: Dr. Shinichi Suzuki, Haruko Kataoka,
Yfrah Neaman, Joseph Gurt,
Channing Robbins, William Preucil,
Gerald Jampolsky

Third Suzuki Method Teachers Conference May 26-30, 1988

Westin Hotel
Chicago, Illinois
Guests: Dr. Shinichi Suzuki, Josef Gingold,
Steven DeGrotte, Irene Sharp

Fourth Suzuki Method Teachers Conference May 26-28, 1990

San Francisco Marriott Hotel
San Francisco, California
Guests: William Aide, David Cerone,
Tsuyoshi Tsutsumi, Samuel Baron,
Hanus Papousek, Shizuko Suzuki

Suzuki Association of the Americas Fifth Conference

(in cooperation with the International Suzuki Association)

May 22-25, 1992

Chicago Hilton & Towers
Chicago, Illinois
Guests: Mrs. Waltraud Suzuki, Haruko
Kataoka, Toshio Takahashi,
Dorothy DeLay, Eleonore Schoenfeld,
William Aide, Michel Debost

Suzuki Association of the Americas Sixth Conference

June 3-6, 1994

Chicago Hilton & Towers
Chicago, Illinois
Guests: Mrs. Waltraud Suzuki,
Hiroko Yamada Masaoka, Haruko Kataoka,
Toshio Takahashi, Claude Frank,
Alan Harris, Donald Weilerstein, Bill Cliett,
Eileen Cline, Leon Thurman, Anne Witt,
James Garbarino

Suzuki Association of the Americas Seventh Conference

May 24-27, 1996

Chicago Hilton & Towers
Chicago, Illinois
Guests: Christopher Taylor, William Ayers,
Toshio Takahashi,
Roland and Almita Vamos,
Frances Rauscher,
Roberta Guaspari-Tzavaras,
Timothy Eddy, Charles Johnston,
Mary Louise Poor

Teacher Trainer and Special Conferences

Teacher Trainer & Institute Directors' Conference

May 24-27, 1985
City Center Mariott
Denver, Colorado

Second Teacher Trainer Conference & Institute Director Workshop

May 26-28, 1989
Boston, Massachusetts

Teacher Trainer Conference

May 28-31, 1993
Estes Park, Colorado
SAA Leadership Summit
May 26-29, 1995

Estes Park, Colorado

SAA Leadership Retreat

May 22-26, 1997
Estes Park, Colorado

International Conferences

- First International Suzuki Convention
June 26-July 5, 1975
Honolulu, Hawaii
- Second International Conference
June 27-July 1, 1977
Honolulu, Hawaii
- Third Suzuki Method International Teachers Convention (in cooperation with SAA)
August 6-12, 1978
San Francisco, California
- Fourth Suzuki Method International Teachers Convention
June 23-29, 1979
Munich, Germany
- Fifth International Suzuki Teachers Conference (SAA Host)
July 27-31, 1981
Amherst, Massachusetts
- Sixth Suzuki Method International Conference
July 13-22, 1983
Matsumoto, Japan
- Seventh Suzuki International Conference
August 17-21, 1985
Edmonton, Alberta, Canada
- Eighth Suzuki Method International Conference
August, 1987
Berlin, Germany
- Ninth Suzuki Method International Conference
July 15-21, 1989
Matsumoto, Japan
- Tenth Suzuki Method International Conference
January, 1991
Adelaide, Australia
- Eleventh Suzuki Method World Convention
August 9-14, 1993
Seoul, Korea
- Twelfth Suzuki Method World Convention
July 26-August 5, 1995
Dublin, Ireland

Development of Different Instrument & Topic Areas

The early history of the Suzuki method essentially focuses on Suzuki's educational philosophy, his methods of teaching, and the development of the violin repertoire. While the method was also being used in the teaching of cello, piano and flute, there were no printed materials for these instruments at the time of the method's introduction in the U.S. in 1958. Thus, while Suzuki believed that his approach could be used to teach other topics and instruments, his work with violin students was the primary focus of visiting musicians and educators in the early years.

As teachers of other instruments observed the success of young violinists, cellists and pianists, they were eager to use Suzuki's principles in their own areas. This led to the eventual development of materials and training for flute, viola, bass, harp, guitar, and recorder, as well as early childhood education. Each area has developed in its own unique way.

Violin

Since Suzuki's own initial work was done in teaching the violin, the greatest direct impact has been in this area: there are now thousands of adults throughout the world who studied violin through the Suzuki method. Though Suzuki's primary goal has always been to help children become noble human beings and not necessarily professional musicians, many former Suzuki students are now playing professionally and teaching. Those that do not become professional musicians have developed the capacity to enjoy music, often participating in chamber music groups or college and community orchestras.

While much of the activity of teachers of other instruments has been in developing and revising core materials, this has not been necessary for the violinists. However, early violin leaders did have much work dealing with publishers both in Japan and the U.S. Since the Suzuki books were not available outside Japan, John Kendall wrote a series of books he titled *Listen and Play*, detailing the basics of Suzuki's approach. Kendall decided to publish these through Summy Birchard, and Summy president David Sengstack worked for eighteen months to negotiate the international copyright issues with Zen-On, the Japanese publisher of Suzuki's materials. Books 1 through 3 of *Listen and Play* finally appeared in 1961, and enjoyed enormous popularity and reprintings through 1974. Subsequent books were stalled due to more overwhelming legal problems. But in the meantime, Zen-On had reached an agreement with

Summy Birchard to distribute the Suzuki books in the U.S. According to Kendall, "Though publication has been difficult at times, the publishers have contributed a lot to the establishment of Suzuki in America."

In later years, violin committees have been involved in tasks such as developing training guidelines and making recommendations for recording artists, leading the way in establishing training programs and institutes across the country.

Suzuki in the Public Schools

Public school orchestra teachers were among the first to get really excited about Suzuki's approach. After the 1959 MENC conference the first group to invite John Kendall to speak was the National School Orchestra Association. Soon after, a number of enterprising school orchestra directors began exploring ways to incorporate Suzuki's concepts into their traditional programs. It was not an easy task. Some were successful, and established long-standing programs that continue today. Others became ineffective crash programs, usually because the teachers were idealistic but ill-prepared, or the administrators were uncooperative.



Above: Allen Lieb chats with Milton Goldberg.

Below: Milton coaches a string quartet at a 1977 summer institute.

AM



Some successful early public school programs were established by Shirlene McMichael in Oregon, Diana Tillson in Connecticut, June Aikman in Texas, Marilyn Kesler in Michigan, Milton Goldberg in Illinois, and Norma Jean Seaton in Kansas.

Milton recalls: "An interested superintendent and a sympathetic school board of the Winnetka Schools made it possible for me to attend the 1965 workshop with Suzuki in Alton, Illinois. Returning to Winnetka, I organized some summer violin classes, and in the fall began using Kendall's *Listen and Play* with the usual beginning 4th grade classes. I also started a small group of 2nd graders selected by an interested classroom teacher. These younger children met with their mothers for the first class lesson. I did not



A group of young cellists participates in an institute ensemble. AM



Nancy Dexter and students in the Suzuki program begun by Louise Behrend that eventually became the School for Strings.

then insist on parental attendance, but soon discovered that the mothers found the method so interesting that they began attending regularly." Milton's program became very successful and the students performed regular concerts, often accompanied by the junior high orchestra.

A similar situation existed in Parsons, Kansas. After a 1965 workshop with Suzuki at Emporia State College, an inspired Norma Jean Seaton sought permission to begin a Suzuki program in the Parsons public school kindergartens. An enlightened administration and school board granted her request, and she started that fall with 75 students. Norma Jean remembers, "At that time parents were not encouraged to get involved in school matters, but I received special consideration to have parents come with their children to lessons twice a week. Our successful Suzuki

string program helped educators change their views about the value of parent participation in our system."

There has recently been a resurgence of interest in public school programs as the SAA focuses on reaching more children and families with the Suzuki philosophy. Student groups from Colorado, Illinois, and Texas were featured at the Seventh Conference, illustrating the high quality of playing developed through these programs.

Gradually, teachers, parents, administrators and school boards are becoming aware of what a boon Suzuki's beliefs can be to public school education. Examples of excellence have elevated expectations and awareness of children's potentials in general.

Cello

There is an old saying that a camel is a horse made by a committee. Tanya Carey asks, "Is it possible to write a book—or ten of them—by committee and come out with a reasonable product?" The answer is, "Yes. It is just a very long labor!"

Dr. Suzuki is a genuine genius, but it took even him many years to develop a repertoire that was suitable to accomplish the necessary technical and musical goals to further children's progress on the violin to artistic levels. Soon after becoming aware of the mother-tongue way of learning, he realized that this approach could be applied to other musical instruments and areas of education. Cello and piano were natural fields for exploration since his brother Fumiyo was the cellist in the Suzuki Quartet and his sister-in-law Shizuko was a pianist.

Early experiments in developing a repertoire sequence for cello were carried out by Suzuki's friend Yoshio Sato. By 1968, when Sato's books first appeared in



After many revisions of the Suzuki cello repertoire and much discussion about possible recording artists, Ronald Leonard was chosen to make some recordings. He also taught and performed at the 1981 International Conference in Amherst, Massachusetts. Here he autographs new cello recordings for students.



Marilyn Kesler tries a new position for a small cello.

the U.S., American cellists had been transcribing the violin books by hand for nearly a decade and thinking of creative ways to adapt, refine and improve them for cello. The American Suzuki Institute at Stevens Point, Wisconsin, was the main incubator for the work in cello. The cello faculty taught all day and then met in the evenings to formulate choices and edit them.

During these years the Suzuki cello repertoire was essentially a list of pieces various teachers thought should be included. In 1975, the Japanese and American cellists met at the First International Conference in Hawaii to discuss their common needs. Even then, it was obvious that a core repertoire that every Suzuki cello student in the world could play was essential. Playing together at institutes and international conferences was very difficult because different teachers were trying out pieces with different bowings and fingerings.

However, for the next ten years American and Japanese teachers were unable to agree on issues regarding repertoire, sequence and recording artist—each group even published its own versions of the books and recordings. Finally, in 1985, an international group of American, European and Japanese teachers broke the impasse by agreeing on two central points: 1) Dr. Suzuki's philosophy should be used as a guide, and 2) the well-being of all children depended on international cooperation between teachers.

Annual international negotiations continued, and in 1987 Carey visited all the Suzuki cello teachers in Japan and Europe. It was eventually agreed that all future materials would be published in identical editions for Japan and the rest of the world, and that teachers would revise the existing books to provide a common version.

In 1995 cellists celebrated twenty years of coordinated effort to create materials for Suzuki cellists. Despite the problems, disagreements and revisions, the Suzuki Cello School improves with each reincarnation. Hundreds of

teachers have shared their ideas to create a living and evolving method based on practical experience. The combined cello committees from many countries are on the way to accomplishing a truly international edition, and for that and much else all deserve to be proud.

Viola

The publication of the Suzuki Viola School arose from a need expressed by both public school and private Suzuki teachers who wanted to offer complete string programs, including orchestras and quartets. Some teachers used Paul Zahtilla's *Suzuki in the String Class* until it went out of print, while others transcribed the violin volumes for their viola students. But the lack of piano accompaniments and model recordings was a continual problem which was brought to the attention of the SAA early in the 1970's. In Japan, there are not many opportunities for young students to participate in orchestras or chamber music. Thus there was little need for a Suzuki viola method in Japan, whereas there was a serious need in the West. Many violists set to work seeking solutions to the problem, efforts which met with Dr. Suzuki's hearty approval.

The SAA Viola Committee agreed that a similar foundation to that offered for the violin was desired for viola students. Until Volume 4, Suzuki's selections are not specifically violin repertoire, but universal music as well-suited to the viola as to the violin. Teachers trained in the pedagogy of the Suzuki violin repertoire can effectively instruct their viola students with a few adjustments necessary because of the differences between the instruments. Position study and shifting,



Suzuki Viola School recording artist William Preucil and student. AM

for example, are introduced sooner than on the violin to avoid some extensions that are not feasible for the student violist on his larger instrument. These changes are justified by the logical assumption that students somewhat older than the average pre-school beginner would use these books, and that they would more likely become members of mixed ensembles sooner than their younger violin colleagues. These more mature beginning violists could understand shifting, and would appreciate being able to play more comfortably with a less-extended arm. Some Suzuki teachers, however, experimenting with beginning four- and five-year-old children on small violins strung as violas, have had outstanding results!

Volume 1 of the Suzuki Viola School, compiled and edited by Doris Preucil, was published in 1981 and Volumes 2 through 6 have subsequently been added. Volume 4 contains the Seitz and Vivaldi Concertos, transcribed from violin to viola keys, but also begins to establish the unique identity of the standard viola repertoire with Telemann's *G Major Viola Concerto* and his *Two Viola Concerto*. Volume 5 includes some previously unpublished viola works as well as standards such as the J. C. Bach *Viola Concerto in C minor* and the J. S. Bach *Cello Suite No. 1*. William Preucil was the recording artist for the viola books. A recent reviewer in the *American String Teacher* writes of the *Suzuki Viola School*, Volume 6:

Teachers and viola students alike have waited patiently for this volume, and their patience has been wonderfully rewarded. . . . the music is carefully and appropriately chosen, attractively laid out, and expertly edited. Care and nurturing, integral ingredients in Suzuki philosophy, are evident here.



Members of an early Japanese tour group perform at a concert in New York City. Photo courtesy of Louise Behrend.

American Suzuki Journal

The *American Suzuki Journal* has been the voice of the SAA and the primary vehicle for communication with members throughout the years. The first issue appeared in the winter of 1973 announcing the Association's inception the previous summer. Since the SAA was funded only by donations at that time, Summy-Birchard provided the support of an Executive Secretary, Harriet Mogge, who coordinated publication of the Journal and other administrative services. So, while SAA board members provided the information it contained, the *ASJ* was actually produced and mailed by Summy-Birchard for the first two years. Journals were sent to anyone interested in the Suzuki method.

In 1974, membership categories were established and circulation of the *ASJ* was through subscription. The SAA began publishing the *Journal* in-house, with Bill Starr serving as editor. Subsequent editors included Kenneth Combs, Lorraine Fink, and Carey Beth Hockett before Robert Reinsager took the helm in 1981. As SAA Executive Secretary and Managing Editor of the *ASJ*, Robert oversaw publication of the *Journal* until 1991, when John Kuzmich, Jr., was hired as Senior Editor. Pamela Brasch became Director of Publications in 1993 and has coordinated all aspects of *ASJ* publication since that time.

Over the years the format and content of the *Journal* have reflected the changing needs and interests of members and the Association's growth. Members have contributed information, articles, columns, pictures, etc., with some dedicated volunteers serving as editorial advisors and column editors in different areas. In keeping with the SAA's focus on information dissemination, early issues of the *ASJ* contained activity calendars, short descriptions of existing Suzuki programs and their structure, and lists of available supporting materials (audio-visual and supplementary teaching material). These first issues contained columns in violin, cello, and piano areas only, with other instrument and topic areas gradually added as activities and interest increased.

The size, number of advertisers, and circulation have also increased as the Association's membership has grown. From a newsletter format of approximately six pages in the first year, the *ASJ* had grown to a publication of over 40 pages by 1981 and more than 80 pages by 1992. While each issue still contains some announcements of activities across the country, there are now far too many to be included in an exhaustive list. However, detailed information about all summer institutes is included in the winter issue each year. Articles in current issues focus on specific pedagogical issues, teacher training, parent education, and other information relevant to Suzuki teachers and parents. Since 1991, the final issue of each volume has contained an index of articles for that year. There is also a twenty-five year index available from the SAA office.

Editors: William Starr
Kenneth Combs
Lorraine Fink
Carey Beth Hockett
Robert Reinsager
John Kuzmich, Jr.
Pamela Brasch

1972-1991 Advisors, Column Editors

Editorial Advisors:
Clifford Cook, Alfred Garson, Evelyn Hermann
Anastasia Jempelis, Sanford Reuning

Milton Goldberg, Louise Wear
Yvonne Tait, Margery Aber, Nancy Pederson

Violin: Lorraine Fink, Milton Goldberg
James & Jacqueline Maurer, Louise Behrend
Daphne Hughes, Rosalind O'Keefe

Cello: Yvonne Tait, Carey Beth Hockett
Richard Mooney, Tanya Carey, Marilyn Kesler
Barbara Wampner, John Dunham

Piano: Constance Starr, Doris Koppelman
Lorraine Landefeld, Dorothy Jones
Michiko Yurko, Jeanne Luedke, Cheryl Kraft

Parents: David McLean
Rita Docter
Jerry Kraft
Pamela Kemp

Wind: Karen Kowalik
Katherine White

Reading: Kalman Novak

ECE: Susan Grilli

Flute: Rebecca Paluzzi
Pandora Bryce

Pre-Twinkle: Kay Slone

ISA: Evelyn Hermann,
Masayoshi Kataoka

Ethics: Richard Mooney, Stevie Sandven

Research: Brian Roberts, Richard Maag

Viola: Elizabeth Stuen-Walker

1992-present

As the *ASJ* has expanded in size and scope, a large number of contributors as well as staff and Board members have added to its success. Pedagogical articles, essays, reviews, children's items and other materials by more than 200 authors have been published during the past five years. Those who have made multiple contributions include:

Barbara Barber, Pam Barger, Joanne Bath, Jane Bradley, Jeanne Brazier, Pandora Bryce, Jennifer Burton, Linda Case, Carey Cheney, Ronda Cole, Bill Dick, David Einfeldt, Michael Fanelli, Beverly Fest, Lorraine Fink, Mary Ann Froehlich, David Gerry, Lisa Goldman, Susan Grilli, Doris Harrel, Ralph Harrel, Joan Harrison, Seth Himmelhoch, Bridget Jankowski, Susan Kempter, William Kossler, Joan Kryzwicki, John Kuzmich, Ray Landers, Kendra Law, Kathy LeBoeuf, Alice Joy Lewis, Allen Lieb, Marie Lorcini, Richard Maag, Susan Matthews, Jacqueline Maurer, James Maurer, Elizabeth McGuan, Joseph McSpadden, Odina Lestani de Medina, Carolyn Meyer, Mary Cay Neal, Marilyn O'Boyle, Sandra Payton, Nancy Pederson, Françoise Pierredon, Mary Craig Powell, Simon Salz, Barbara Schneiderman, Laurie Scott, Martha Shackford, Edmund Sprunger, Constance Starr, William Starr, James Stern, Elizabeth Stuen-Walker, Daniel Swaim, Carol Tarr, Mary Vari, Vicki Vorreiter, Christine Whyatt, Carmen Wise, Peggy Wise





Piano

At the time of the Starrs' Matsumoto visit in 1968, no repertoire books designed for Suzuki piano students had been developed. In fact, it was during that year that Dr. Suzuki, his sister-in-law Shizuko Suzuki and Haruko Kataoka first met to discuss the publication of piano books. Until then, these teachers chose pieces mostly from the *Methode Rose* and many different German editions of the classics. Like all pioneers, they used whatever

they had at hand to good advantage.

During her stay in Japan, Connie Starr observed extensively in the studios of both Mrs. Suzuki and Mrs. Kataoka. She was greatly impressed with their results, and on returning to the states she began her own class of young students. "I wanted to speak from my own learning and experience," Connie says, "and the results were gratifying and creatively stimulating." In 1971, she gave a



Haruko Kataoka

For almost thirty years, Haruko Kataoka has been a bridge between Suzuki piano teachers in Japan and the rest of the world. Her involvement with the Suzuki approach began in 1955 when she went to Matsumoto to serve as an accompanist at the Talent Education Institute and became intrigued by Suzuki's teaching. With Shizuko Suzuki she was instrumental in the application of the method to the piano.

American interest in Suzuki piano began in 1969, when Connie Starr returned to the U.S. with word about the amazing development of students she had observed in Matsumoto and Tokyo. Her videotape of some of Kataoka's young

students served as an introduction to Suzuki piano for many American teachers, and all were impressed and intrigued—just as string teachers had been a decade earlier.

In response to teachers' great interest in the method, Mrs. Kataoka has traveled to the U.S. and other countries innumerable times to teach both students and teachers at workshops, institutes, and conferences. Many teachers have also journeyed to Japan to observe and work with her. In 1990, American teachers who had studied with Mrs. Kataoka were instrumental in her reception of an honorary doctorate in music from the University of Louisville in Kentucky. With her active teaching and traveling schedule, Mrs. Kataoka continues to be a strong influence in the Suzuki piano movement worldwide.

Left: Doris Koppelman and an institute student concentrate on left hand position. AM

Right: Connie Starr, amazed by the technical proficiency and musicianship displayed by the piano students of Haruko Kataoka and Shizuko Suzuki, brought word of their work to American piano teachers.

Photo by Valerie Miller-Hackman



presentation introducing the Suzuki piano method to American teachers at a workshop in Altadena, CA, sponsored by Harlow Mills. She also spoke that year to an enthusiastic group at the American Suzuki Institute in Stevens Point, WI. For these presentations, a videotape of the farewell concert by Kataoka students just before the Starrs' departure from Japan was shown. The tape and Connie's reports stimulated much interest among American teachers.

Mrs. Kataoka first came to teach at Stevens Point in 1972, and thereafter visited the U.S. and Canada regularly. Conscientious, serious teachers also went to Japan to learn at the source. Teachers who started their own classes of young students during these early years became the American "experts" and eventually the teacher trainers who were sought out for their experience and understanding.

Around the same time, Summy-Birchard prepared to publish *Suzuki Piano Volume 1*, and included an article Connie had written for *Clavier* magazine (April 1972) titled "Starting Young Pianists with the Suzuki Method." Her advice remained a source of wisdom for American Suzuki piano teachers for many years. Since there wasn't yet an organized teacher development program, this at least gave teachers who risked this "new" approach some kind of understanding and guideline. Additional help for new teachers was provided in 1978, when Doris Koppelman published her book, *How To Teach Suzuki Piano*.

A major re-editing and re-recording of the Suzuki piano repertoire was done during the SAA presidency of Dorothy Jones. Sarah Williams then chaired the piano committee, Yasuko Joichi did many of the final revisions, and Canadian recording artist William Aide made the recordings.

It has been difficult for Suzuki piano students to benefit from the group activities that motivate students of other instruments. However, many teachers have been finding ways to provide group piano and chamber music experiences with other young pianists, string players, and flutists.

Flute

The development of the Suzuki approach's application to the flute has a rather different history—it is related to the interest of Toshio Takahashi, who had an unusual background. As a young man, Takahashi was working as a private detective and tour guide at the Imperial Hotel in Tokyo, where he also served as an interpreter for English-speaking tourists. Walking down the street one day he heard an enchanting sound emanating from a music store. Curious, he went in to find the source of his fascination, and was told it was a flute that he heard. Takahashi asked the owner to put the flute in layaway for him, and six months later he had saved enough to purchase it. After two years of self instruction, Takahashi had mastered Doppler's "Hungarian Pastorale Fantasy," the piece that had first caught his attention.

Realizing that further progress would require additional guidance, Takahashi sought a professional music teacher and was referred to Dr. Suzuki. After a couple of years, Suzuki recommended that Takahashi seek out the renowned Marcel Moyse, a legend and mentor of many famous musicians, not only flautists, whom Suzuki knew resided somewhere in the

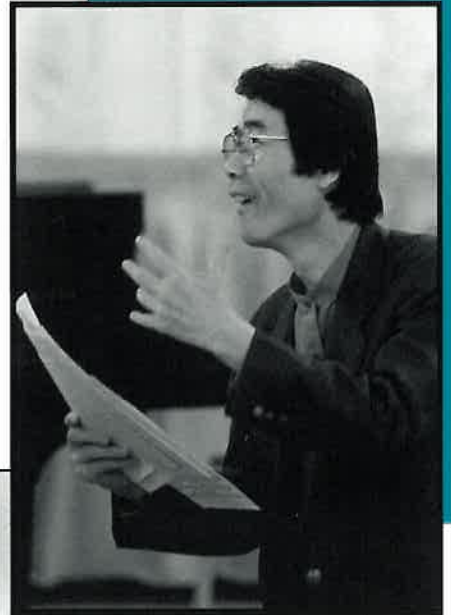
Young flute student plays at the 1995 Chicago Suzuki Institute.

Introduction of the curved headjoint made it possible for very young students to play Suzuki flute.



United States. Takahashi arranged a tour of the U.S., and everywhere he played he inquired about Moyse. Finally, William Kincaid in Philadelphia put him in touch with the master.

In 1969 Takahashi returned to Japan and, with Dr. Suzuki's blessing, began developing a way of teaching the flute based on Moyse's techniques and Suzuki's philosophy. Incorporating the principle that all music is basically singing, Moyse had all his students listen to and imitate the greatest voices in opera.



Right: Toshio Takahashi presents his ideas on "Tone Development Through Interpretation" at the 7th SAA Conference.

Below: Takahashi demonstrates proper spitting technique for students.

Photographs by Arthur Montzka



His book, *Tone Development through Interpretation*, is essentially a collection of operatic arias designed as examples for instrumentalists. The marvelous marriage of ideas from Moÿse, Suzuki and Takahashi has produced miraculous results.

Takahashi began training flute teachers in the U.S. at Stevens Point, Wisconsin, in 1978 and has continued to visit the states regularly to train teachers. In 1981, June Warhoftig, Rebecca Paluzzi, and Gretel Shanley became the first Suzuki flute teacher trainers in America, and their ranks have been joined by Kenichi Ueda and Laura Larson. Canadians Pandora Bryce and David Gerry have also done much to fortify the flute frontier. In the years since 1978, there has been remarkable growth in the number of flute teachers and students throughout the Americas.

Early Childhood Education

Suzuki has long believed that the mother-tongue approach should be applied in all areas of education. In writing about his early work, Suzuki emphasized that his method was applicable to education in general and that he only demonstrated its effectiveness with music since that was the field he knew best. In the 1940's he arranged to work with Shigeki Tanaka, a teacher at Hongo Elementary School in Matsumoto, to apply this approach in teaching mathematics and language. Their four-year experiment was highly successful, and Suzuki and Tanaka later established the Talent Education kindergarten to implement these principles with younger chil-

Susan Grilli and Dorothy Jones, pioneers in Suzuki early childhood education. AM



dren. In his books, articles, and lectures over the years, Suzuki has continually urged the world's leaders to revolutionize educational systems by applying the mother-tongue principles.

Susan Grilli was one of many visitors to the Talent Education kindergarten in the early 1970's and was deeply impressed with what she observed there. On her return to the states, Susan worked with Margot Cohn and Nancy Dexter to establish the first Suzuki preschool in America. The Suzuki Preschool opened in 1974 at The School for Strings in New York City, integrating math, science, art and language with music. The Preschool created an environment in which parents and teachers worked closely together in a family grouping, incorporating important elements of the Suzuki approach: consideration of each child's needs and learning pace, development of sensitivity to others, etc.

1978 saw the first Suzuki early education lecture/demonstration at SAA's national conference, the first articles about Suzuki-style early childhood education in the *American Suzuki Journal*, and the first workshop with Dr. Suzuki and the children, parents and teachers from The Suzuki Pre-School. The SAA acted on its commitment to early childhood education by naming Susan Grilli an Early Childhood Education Teacher Trainer in 1983, and the first week-long workshop for teachers with seminars, observations, parent discussions, and classroom participation followed soon after. Grilli published *Preschool in Suzuki Spirit* in English and Japanese editions in 1987, and began serving as a consultant to other individuals and organizations interested in developing new early childhood programs with a Suzuki approach. Her *Nurturing Parents as Teachers* appeared in 1993.

The first outreach beyond U.S. borders came when Dorothy Jones opened Children's Talent Education Centre (CTEC) in London, Ontario, in 1989. At CTEC, classes are offered for babies, toddlers, preschoolers, kindergartners, and parents

within an established Suzuki music school. In 1993 Dorothy too was designated a Teacher Trainer in Suzuki early education.

In true Suzuki spirit, Susan and Dorothy have closely collaborated and demonstrated what good things can be nurtured when we work together. Their cooperation bore fruit in the first comprehensive course in Suzuki early education at the 1995 Suzuki World Conference in Dublin, Ireland.

Harp

The idea for Suzuki harp was born in Oberlin, Ohio, in 1975 when Mary Kay Waddington heard a Suzuki piano recital. She had wanted to create a new teaching method for harp, with more emphasis on ear training and musical sensitivity. After hearing these piano students play, Mary Kay realized that the teaching method already existed—it only had to be adapted for the harp. Many months were spent studying Suzuki piano (the closest instrument to the harp) and developing a repertoire. The first Suzuki harp lessons began on November 18, 1975. After six years of working with students and refining the repertoire and teaching techniques, Waddington spent several months in Matsumoto learning from master teachers there, and obtaining Dr. Suzuki's permission to publish the music. Suzuki Harp School Volumes 1 and 2 are now in print, and 3, 4, and 5 are in preparation.

As with some other Suzuki instruments, there was a need to adapt the harps themselves for very young students. Several harp manufacturers have now designed small harps specifically for Suzuki students. Right-hand levers were developed to enable students to play more advanced music on the small, non-lever harps, and pedal extensions are now available for small students to use on pedal harps. Reading and theory materials have been written to fit the needs of Suzuki students.

There are now close to 100 Suzuki harp teachers in the U.S., Canada, Australia and Italy. Teachers have learned of the method through demonstrations given at national harp conferences, from Suzuki teachers of other instruments, and from hearing Suzuki harp students who have won national competitions.



Left: Mary Kay Waddington and ShruDeLi Ounbey with students before their performance at the 1992 20th Anniversary Luncheon during the 5th Conference AM

Below: Mary Kay Waddington at the Denver Suzuki Institute. Photo: Donna Damm

Some notable performances have helped spread the idea of Suzuki harp. In 1989, the Suzuki Strings of Utah, including nine harpists, toured the northwestern U.S. and Canada. In 1992, fifty harpists gave a group performance at the Chicago Teachers' Conference. Suzuki harp was represented at the Pan-Pacific Conference in Sydney, Australia, by eighteen American students who performed in several venues including the famed Sydney Opera House. Harp students from Canada and Italy played at the 1995 Suzuki World Conference in Dublin, Ireland. In July, 1996, thirty students gave a major recital at the World Harp Congress in Tacoma, Washington, performing several major harp works, pieces from the Suzuki repertoire, and other pieces arranged especially for this performance including singers, dancers, stage sets, and other instrumentalists. Harpists from around the world attended, and this exposure should open the doors to Suzuki harp throughout the world.

Bass

The history of the adaptation of the Suzuki approach for the contrabass is a classic example of Henry Ford's admonition, "It is good to learn from experience; preferably someone else's." Already in the 1970's, at the urging of SAA President Doris Preucil, several well-intentioned and dedicated bass teachers, notably Eva Brauningner, George Vance, Paul Ellison and Tony Bianco, explored the possibilities and

formed a bass committee with cellists Yvonne Tait and Annette Costanzi and violinists Doris Preucil and Louise Behrend as advisors.

Brauningner and Vance individually developed considerable corpora of materials only to find themselves confronted with publication and copyright problems similar to those faced by Kendall and Summy-Birchard in the 1960's. Discouraged, both bassists withdrew their efforts from consideration, and it seemed that Suzuki bass was doomed.

The indomitable Yvonne Tait asked Dr. Daniel Swaim at Arizona State University in Tempe to rekindle the flame in 1989. Swaim carefully studied the Suzuki violin, viola, and most especially the cello repertoire and concluded that, by introducing left hand techniques in the traditional 4th position, the Suzuki core materials for cello would be ideal for bass, and that young bass students could play nearly all the repertoire in the Suzuki Cello School Volume 1.

After showing his concept to a committee of SAA Board members at the 1989 conference, Swaim was given a year to develop his ideas and demonstrate them with a group of young students. During this time he invited Vance and Brauningner to merge their ideas with his in a composite bass method, but they declined. In the Spring of 1991, the Suzuki Bass School Volume 1 was approved by Talent Education in Japan, and was published shortly thereafter by Summy-Birchard. Volume 2 was published in 1993, and Volume 3 is soon to follow.



Guitar

Interest in developing a Suzuki guitar method began in the early 1980's, and pilot programs were started by William Kossler and Frank Longay. In 1986, serving as an SAA guitar committee, they began to develop materials and offer exploratory training courses as a new Suzuki subject area. Summy-Birchard then printed test volumes—limited editions of gui-

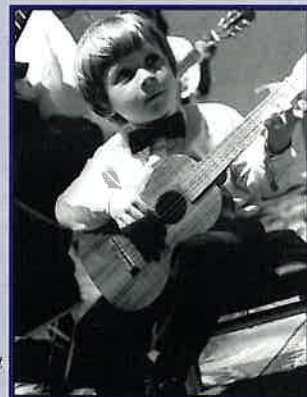


Photo: Art Montzka

tar materials for interested teachers to use and evaluate—which were revised and ready to publish by 1989.

In 1992, the committee was expanded to include members from other countries. This International Guitar Committee has worked to develop both repertoire and technical approaches with the support of Summy-Birchard and the SAA. Also over the past few years, guitar training workshops have been offered at institutes in the U.S. as well as workshops in Latin America, Australia, and Europe.

Recorder and Oboe

As is often the case in Suzuki situations, one dedicated teacher has opened a world of possibilities to others. Katherine White has done that for oboe and recorder students. Her efforts have borne special fruit in South America, where the recorder is one of the few instruments that is both accessible and affordable. The seeds were planted between 1968, when Katherine first saw "The Happy Children of Japan" video, and 1974 when she observed Bill Starr,

Hiroko Driver and Susan Shields in Knoxville, Tennessee. In the interim she had also observed programs in Wisconsin and Illinois. These inspired her to go to Matsumoto and study with Mr. Takahashi and Dr. Suzuki, from whom she received a graduation certificate in 1976.

After a brief period of recorder study in England, Katherine began a Suzuki recorder program in Minneapolis-St. Paul in 1977. Dr. and Mrs. Suzuki and Mr. Takahashi attended a workshop there with Danish and American students. Shortly thereafter, Mr. Takahashi offered a short-term teacher training course, and Katherine followed up with apprenticeships.

Between 1981 and 1984 Suzuki flute, recorder, and oboe programs took hold in the San Francisco Bay area. The South American connection began in 1982 when Caroline Blondet-Fraser became the first Suzuki recorder liaison for the Peruvian Suzuki Association. Holy Names College has since hosted training courses for students from Brazil, Peru, Venezuela, Chile, Taiwan, the Netherlands and the U.S.

The University of California at Berkeley offered a Suzuki recorder session at the in-

SAA AWARDS & HONORARY LIFE MEMBERSHIPS

Distinguished Service Awards

1980	Marge Aber
1981	Clifford Cook Glenn Pannell
1983	Evelyn Hermann Joe Cleveland
1986	Dr. Suzuki
1992	Marge Aber Mark Bjork Tanya Carey Milton Goldberg Dorothy Jones John Kendall Paul Landefeld Doris Preucil Sanford Reuning Norma Jean Seaton Constance Starr William Starr Yvonne Tait
1994	Anastasia Jempelis Doris Koppelman Joseph McSpadden Arthur Montzka
1996	Louise Behrend Clifford Cook Lorraine Fink Evelyn Hermann Harriet Mogge Glenn Pannell

Outstanding Teacher Awards

1994	Michele Higa George Marilyn Kesler
1996	Alice Joy Lewis Nell Novak Mary Craig Powell

Honorary Life Memberships

1975	Dr. and Mrs. Suzuki Dr. Masaaki Honda Kenji Mochizuki Clifford Cook
1979	William Starr John Kendall Sanford Reuning
1980	Mark Bjork
1981	Milton Goldberg Haruko Kataoka
1982	Frederik Van Urk Yvonne Tait
1983	Toshio Takahashi
1984	Doris Preucil
1986	Norma Jean Seaton
1988	Paul Landefeld
1990	Dorothy Jones
1992	Tanya L. Carey Sheldon Soffer Talent Education Institute-Japan
1995	Jeffrey Cox
1997	William Preucil





Perfect posture is now within reach

"Finally! There's an adjustable footstool with pedal extension that my students can grow with!"

-Stephen Field,
pianist and teacher





- ♪ 100% steel construction
- ♪ easily adjusts to fit any piano
- ♪ pedal easily retracts when not in use
- ♪ easy to use dual locks ensure safety
- ♪ one-step height positioning (3½"-12")
- ♪ unique pedal extension requires no adjustment
- ♪ large surface area enhances comfort and stability

To Order Call: Unique Piano Accessory
(203) 250-7625
 1204 Main Street, Suite 220 Branford CT 06405
 Mastercard, Visa, Discover Cards Welcome Dealer Inquiries Welcome

ternational festival of the American Recorder Society in 1994, and Dominican College hosted a workshop. In 1995 the Toyama Musical Instrument Company in Tokyo donated hundreds of recorders to students and teachers in Peru, and the American Recorder Society presented scholarships to two Latin American trainees to study at Holy Names College, which continues to offer recorder training sessions.

The first four volumes for Suzuki Recorder have been developed. Recordings made by Marion Verbruggen, recorders, Arthur Haas, cembalo, and Mary Springfels, viol, are currently available and part and accompaniment books are soon to be released.

Coda

Thousands owe the pioneers, named and unnamed in this short history, an enormous debt, which can only be repaid by propagating their ideals. These early proponents saw the great prom-

ise that Dr. Suzuki's method held for all children: they established the SAA to work toward fulfillment of that promise.

About the impact of Dr. Suzuki's teachings, Bill Starr stated, "Suzuki brought a new sensitivity to the child's development. He showed us the importance of believing in each child's potential, moving in small steps, going at it with tremendous expectation. This has been his greatest impact—he has changed the world's view of children's potential."

In introducing the Japanese children to the 1964 MENC convention, Kendall said of Suzuki: "A man, an idea, a time and a place all converged in a creative way. That doesn't often happen in history. He had a wonderful idea, in the right country at the right time, and he was an inspiring man of genius. When his ideas came to this country, the climate was right for early childhood experiments. Suzuki's sparks set fire to the teaching profession. The timing was perfect. It is up to us to be continuing stewards

of a great idea."

The SAA was established for just this purpose—to promote the philosophy underlying the Suzuki method. As any organization, the SAA has had challenges that have caused slight shifts in focus over the years. However, as we look at the broad picture of our history, it is clear that the primary goal has remained surprisingly constant—to improve our teaching and communication for the good of the children of the world.

With Suzuki teachers and parents around the world, the SAA has facilitated and participated in the building of many bridges: between East and West; between teachers, students and parents; between Suzuki teachers and other music educators; between teachers, children and families of different nations and cultures.

Afterword

As our 25th year as an organization comes to a close, Board Chair William Preucil (1995-1997) wrote:

THOMASTIK DOMINANT - "CONFIDENCE BUILDER"

A recipient of the Avery Fisher Career Grant (1990), a winner of the Young Concert Artists International Auditions (1989) and most recently nominated for Best Debut in the first annual Cannes Classical Awards at the MIDEM international music convention (1994), Chee-Yun has been widely recognized in the music world as one of today's most gifted young violinists.

„My reasons for using Thomastik Dominant Strings are many and varied. Most important, they give me the confidence I need every time I walk on stage - whether it's a recital, chamber music performance or an orchestral engagement. I have always relied on them to cut through even the most acoustically challenged concert halls. They provide a lush sound, a varied range of dynamics and are strong and durable. Whether I am in a recording studio or on tour I know I can always depend on Dominant Strings.“

Chee-Yun

Now available in Full, 3/4, 1/2, 1/4, 1/8 and 1/16 sizes. Sold in Better Music Stores.

Internet Address of Ms. Chee-Yun: <http://summary.net/chee-yun/>

For further information or the name of your nearest dealer contact the exclusive U.S. Importer

JOHN M. CONNOLLY & CO., INC.

P.O. BOX 93 NORTHPORT, N.Y. 11768, Tel.: (516) 757-0110



CHEE-YUN, VIOLINIST

Photo compliments of Nancy Ellison

THOMASTIK-INFELD
V I E N N A
Strings of Perfection.

"Taking time to step back and look at our first twenty-five years reminds us that the past is prologue—prologue to an even deeper and richer environment of Suzuki that is within our grasp. With solid foundations combined with forward-looking leadership, the SAA stands perfectly poised to take advantage of the modern technology of communications, the increasing ease of travel, and the growing archive of Suzuki materials, all in order to network with teachers, parents and students throughout the Americas.

What we had then as well as now is the philosophy. We can use it to work together to build a bright future. When we believe it, we'll see it."

Joe McSpadden said on several occasions that he felt honored to be asked to write the history of the SAA's first twenty-five years. Modest as always, he commented that he felt inadequate in the face of such an important assignment. In the summer of 1995 Joe began work on this project, and the undertaking did indeed prove to be challenging and at times quite frustrating. Amid an already busy schedule, Joe spent many hundreds of hours and well over a year gathering materials and writing "Bridges." The SAA will always be grateful to him for collating this material and distilling twenty-five years into a fascinating narrative.

Joe fondly referred to the history as "IT." In February, 1996, he wrote: "I am intrigued with the idea of making "IT" into a feature article for ASJ rather than a conference booklet. The deeper I delved into our SAA history, the more I became aware that all our members need to know where we are coming from and where we are trying to head. Not every member will be able to come to the conference, but everyone gets the *Journal*. The younger members, especially, probably take for granted all the hard work of the pioneers. That is probably a perk of youth. Still, the SAA is all about education, musical and otherwise."

Many thanks go to the following members who contributed to the development of this project. (Our apologies if your name is omitted. We regret that Joe cannot help us complete this list.)

John Kendall, William Starr, Sanford Reuning, Mark Bjork, Doris Preucil, Norma Jean Seaton, Dorothy Jones, Tanya Carey, Jeff Cox, William Preucil, Constance Starr, Mary Kay Waddington, Evelyn Hermann, Susan Grilli, Margery Aber, Dan Swaim, Lorraine Fink, Joanne Bath, Milton Goldberg, Louise Behrend, Katherine White, June Warhoftig, Glenn Pannell, Anastasia Jempelis, Frank Longay, Clifford Cook, Kathleen Starr, and Pam Brasch.

Special thanks to Art Montzka for his photographic contributions. (Some photos by Art indicated by AM.)

Brobst Violin Shop

Fine Instruments and Bows

LARGE SELECTION

We offer a large collection of professional instruments and bows by such makers as Gagliano, Testore, Vuillaume, Bisiach, Pedrazzini, Peccatte, Voirin, Sartory, Hill, Fétique and others. Our collection further includes excellent early 20th century and contemporary instruments for the aspiring player. We feature the "Sofia" handmade violins, violas and cellos as well as **Giuseppe Renaldi** and **Johann Albrecht** private label instruments for the advancing student. Prices start at less than \$1,000.00. In addition, we have fine toned German, French, English and American instruments in the range of \$1,500 to \$3,000.

PERSONAL SERVICE

Our staff understands string players' needs from the standpoint of playing, teaching, making, repairing, collecting and appraising and will assist you in a courteous and professional manner.

APPROVAL PLAN

Instruments and bows can be taken out or shipped on approval for your convenience. Their authenticity is fully guaranteed. We also seek to obtain instruments and bows by purchase or on consignment.

FULL RANGE OF ACCESSORIES & MUSIC

We stock a complete selection of cases and accessories as well as more than 5,000 titles of string music and books, available over the counter or through our phone and mail order service. We also rent and sell harps by Lyon & Healy and Salvi.

AN INVITATION

You are invited to visit our attractive, spacious showroom if you reside in or are visiting the Washington, D.C. metropolitan area, or phone us to discuss your needs or interests. Be sure to request our complete listing of instruments and bows. We are celebrating 30 years of service in the Nation's Capital. **PHONE (703) 256-0566 IN THE WASHINGTON AREA.**

Now on the Internet at: <http://www.maestronet.com/brobst>

A PARTIAL LISTING OF OUR PROFESSIONAL INSTRUMENTS

VIOLINS

N. Gagliano, Naples 1769
 Jos. & Ant. Gagliano, Naples 1794
 C. G. Testore, Milan 1706
 E. Rocca, Genoa 1911
 S. Scarampella, Mantova 1919
 L. Bisiach, Sr., Milan 1905
 E. E. Guerra, Turin 1930
 G. Gatti, Turin 1929
 P. Silvestre, Lyon 1859
 Jos. Boussu, Brussels c. 1750
 G. Pollastri, Bologna c. 1950
 M. R. Rinaldi, Turin 1896
 G. Pedrazzini, Milan 1900
 G. Pedrazzini, Milan 1924
 G. Degani, Venice 1903
 A. Simonazzi, Santa Vittoria c. 1920
 Gand & Bernardel, Paris 1891
 V. Sannino, Naples c. 1910
 V. Sannino, Naples 1912
 P. de Barbieri, Genoa 1930

E. Marchetti, Turin 1928
 L. Galimberti, Chiavari 1940
 I. Sderci, Florence 1937
 O. Martini, Mantova 1951
 N. Audinot, Paris 1887
 G. Castagnino, Chiavari 1932
 G. Castagnino, Chiavari 1940
 G. A. Chanot, Manchester 1897
 D. Loveri, Naples c. 1930
 L. Mozzani, Cento 1924
 A. Dieudonne, Mirecourt 1927
 M. Bissolotti, Cremona 1983
 G. Craske, London 1865
 Ch. J. B. Collin-Mezin, Paris 1887
 A. Vidoudez, Geneva 1927

VIOLAS

G. Bonora, Bologna 1896
 E. Politi, Rome 1956
 G. B. Morassi, Cremona 1972
 S. Conia, Cremona 1981
 W. E. Hill & Sons, London 1972

CELLOS

A. Bianchi, Nice 1909
 Caressa & Francais, Paris 1909
 H. Derazey school, Paris 1885
 J. Charlotte, Mirecourt c. 1810
 M. Erićian, Piacenza 1961

VIOLIN BOWS

C. Peccatte, F.N. Voirin,
 J. Tubbs, E. Sartory, A. Vigneron,
 J. Martin, V. Fétique, A. Lamy,
 C.N. Bazin, L. Morizot, W.E. Hill,
 E. Cuniot-Hury, L. Bazin

VIOLA BOWS

J.S. Finkel,
 P. Bisch, W. Salchow,
 W. Watson, Pillot,
 J. Clutterbuck, L. Morizot

CELLO BOWS

E. Sartory, E. Ouchard,
 C.H.K. Schmidt, W.E. Hill,

5584 General Washington Drive
 Alexandria, Virginia 22312
 (800) 886-3554 Fax (703) 354-3954