

American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.
Volume 29 No. 3



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(1905-2000)

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of*

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1905 – 2000

&

Dr. Shinichi Suzuki

1898 – 1998



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Photos by Arthur Montzka

A black grand piano is positioned on a path in a lush garden. The path is covered with fallen pink and yellow petals. The background is filled with dense green foliage and vibrant pink and yellow flowers, creating a serene and natural setting. The piano is the central focus, with its lid open, and it stands on a path that leads into the garden.

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Chair's Column

by James Maurer, SAA Board Chair

This is my final column as Chair of the Board of Directors of the SAA. It is an opportunity for me to thank some wonderful people, to bid farewell, and to say how proud I am of our association.

First, I want to thank the SAA Board of Directors for its outstanding work on behalf of our association. It is a wonderful group of dedicated, knowledgeable, and insightful individuals who are committed to furthering Suzuki education in all of the Americas. It has matured and developed over the years into a very effective, efficient, farsighted, and up-to-date governance board. The Board of Directors has provided great leadership and wisdom for the SAA. It has been my pleasure to be a part of this inspiring Board. I give my best wishes to Gilda Barston as she assumes the role of Chair. I know she will do an outstanding job.

Next, I want to thank the SAA staff. I really appreciate their tireless work on behalf of the membership. No one knows how many details have to be taken care of so that things run smoothly and

that all the membership needs are properly met. My hat's off to them for their dedication and the tremendous job they do for the SAA.

Finally, I want to thank Pam Brasch, the CEO of the SAA, who has perhaps done more for the SAA in recent years than any other single individual. Her ten years at the helm have brought the SAA into the 21st century as a respected, leading-edge music association. Under her leadership the SAA has grown tremendously, it has become financially sound, it has developed many new programs to help more people take advantage of Suzuki education, it has developed an excellent, informative journal and website, and it has taken a leadership role in promoting Suzuki education in the Americas.

It has been a privilege to serve this wonderful organization. I know that the potential is great and the future is bright for the SAA. I look forward to watching the SAA continue to grow and to fulfill the vision of Dr. Suzuki, to see his ideas spread for the happiness of all children. ♪

Sixth International Research Symposium On Talent Education

*"Applications of Research in Skill Development:
Developing Competence and Confidence Efficiently"*

Saturday, August 11, 2001; University of Wisconsin-Stevens Point

The Symposium focuses on the applications of research as it relates to the Suzuki Method of teaching and learning.

- Learn to take an everyday teaching situation or problem and turn it into a research project.
- Hear presentations of completed projects and talk with poster presenters.

For information see the website: www.uwsp.edu/cofac/suzuki/research or contact Pat D'Ercole at pdercole@uwsp.edu or 715-346-3033.

Posters and session abstracts are still being considered for this year's event.

CALENDAR OF EVENTS

5/25	Annual Meeting, Broomfield, CO	9/25	Conference Session
5/25-28	SAA Leadership Retreat		Proposals/Papers
6/1	Summer ASJ ad contracts/articles	10/15	Ensembles Concert &
9/1	Fall ASJ ad contracts/articles		Masterclass Video Applications
9/25	2002 Institute Preliminary Dates		2002 Institute Application Due

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— Suzuki Twinkler Flyer. Introductory information for parents. Attractive 2-sided handout @ \$3.50/12 or \$12/50.

— First Class Tips for Suzuki Parents. \$10 US plus \$2 s/hk. \$14 CAN plus \$3 s/hk.

— SAA Teacher Development Flyer. Information on becoming a Suzuki teacher @ \$4.50/12.

— Long-term teacher training flyer and complete listing of current long-term programs: \$5.00.

— SAA Membership Flyer. Includes benefits of membership and application form. (no charge)

— Annotated Bibliography of basic Suzuki materials. Includes over 90 titles @ \$5.00 each or \$15.00/4.

— American Suzuki Journal back issues: \$7 each for members, \$9.50 each/ non-members. (as available)

— American Suzuki Journal Complete Index, Vols. 1-25, alphabetical by author and by topic @ \$10 ea.

— The Violin Column by Milton Goldberg \$8.00.

— Videotape for purchase: *Variations on a Theme by Mozart*. \$40. Good introduction to the Suzuki Method.

— SAA Video *Creating Learning Community*. Describes the SAA's programs and goals. (no charge)

— Minijournals: \$5.00 each, 12 or more: \$4.45 each (Specify issues).

— Teacher Trainer Application Packet - available to Active members interested in becoming Teacher Trainers. (nc)

— Teacher Workshop Application/Institute Application - forms & information for anyone sponsoring a Teacher Development workshop or new summer institute.

— SAA 9th Conference SYOJA and Ensembles videotape. \$25 each.

Includes postage within the U.S. Outside U.S. there will be an additional postage charge.

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SAA News

Winter Workshops

November 8-12, 2001, in Calgary, AB, Canada, the Suzuki Guitar Institute will present a Teacher Training Workshop with David Madsen. Course offered: Guitar Book 2. For more information, please contact Ms. Kim E. Aull, director, 3833 Parkhill St. SW, Calgary, AB, Canada T2S 2Z5. Phone: 403-243-4420, or email: keaull@hotmail.com

New Foundation Course

The new SAA course which will replace the IA unit is under construction and will be offered beginning in January, 2002. Proposals and prospects under consideration are quite exciting. A preliminary overview and course outline will be presented at the May Leadership Retreat.

Planned as a two-day course, the new Foundation will be required of all new Trainees as a first training class. It will be open to prospective teachers, parents and anyone interested in Suzuki education, and will be offered under the auspices of the SAA in various locations throughout the year. Beginning in January, 1B will be replaced by a seven-day Book One course.

We are grateful for the continuing work of the Foundation Committee: Nancy Lokken, Doris Kopelman, Ed Kreitman, Dorothy Jones, Jean Dexter, and Yuko Honda, Pam Brasch and Gilda Barston.

Teacher Trainer Application Revisions

The Teacher Development Challenge Team held its scheduled 3 year Teacher Trainer Application review meeting in April. The application, in effect for the past 3 years, has brought in 13 new Trainers and Trainer Candidates. The group met in Boulder and included dedicated the original Team members: Jennifer Cox, Pat D'Ercole, Michele George, Daphne Hughes, Dee Martz, Rick Mooney, William Preucil, Peggy Swingle and Pam Brasch, assisted by Mary Kay Waddington, June Warhofing, Gilda Barston and Mary Craig Powell.

The Team is pleased with the success of the application. A few minor changes and clarifications were approved and will go into effect right away. All members who are currently working on the application should request the changes or the new version from the SAA Office.

The next scheduled review of the application process will take place in the fall of 2004.

Creating Learning Community Awards

In 2000 the SAA launched a new recognition program, the "Creating Learning Community Awards." Through a gift from Warner Bros. Publications we were able to showcase the winners at a special awards ceremony during the SAA Ninth Conference in Cincinnati and again in the summer ASJ. The second biennial awards ceremony will take place in May, 2002, in Minneapolis. As before, there will be many categories of eligibility. Who in your area brings to life the idea of "Creating a Suzuki Learning Community?" Who do you know who should be nominated for this award? Further details will be included in the next ASJ.

Use the First Class Tips...

SAA's long-awaited parent booklet is now available! A collection of some of the best ASJ articles from the past twenty years, *First Class Tips for Suzuki Parents* provides ideas and support for parents (and teachers too!). Teachers, please copy the SAA announcement on p. 8 for your studio bulletin boards.

SAA Suzuki in the Schools Committee Report

The SAA Suzuki in the Schools Committee has a number of exciting projects in the works. To provide access to a Suzuki Method education to as many children as possible, the Committee has set up the following goals:

- Organize, publish and disperse materials and information to teachers;
 - Attract new string teachers to our profession;
 - Train current private Suzuki teachers in school teaching methods;
 - Serve as a resource for successful Suzuki in schools programs and teachers;
 - Train traditional teachers in Suzuki Method for the schools; and
 - Develop communication between teachers.
- (Our initial efforts will be directed to string players and string programs, but we hope to expand to other instruments as soon as it seems prudent.)

We plan to publish materials for use in Suzuki-based school programs, and the Committee is investigating numerous possibilities, including the types of successful programs in existence and what their general material needs are. We are creating and gathering informational material to share with administrators, educational materials for parents, and technical materials for teachers in support of Suzuki education in the schools.

We are designing a curriculum of teacher training courses for Suzuki method in the schools, which would be a part of SAA's short-term training program. Teachers completing the courses would be able to register them with the SAA and, if desired, for college credit. These new courses would not duplicate current SAA unit offerings but would focus on the myriad of other information, pedagogy and training needed to establish and develop a successful Suzuki program in the schools. All aspects of the philosophy and its applications will be covered as well as special topics such as transition to note reading, ensemble work and parent education for school programs.

With input from the Teacher Trainer Challenge Team, we have drafted an interim application for SAA Teacher Trainers of Suzuki in the Schools courses.

Finally, thanks to all SAA members who returned the recent short survey that was included in the last SAA ballot. It will be used to develop contacts and connections between schools and teachers and to get further feedback from you on various issues. Eventually Suzuki in the Schools can have a section on the SAA's website and a chat room can be added so that classroom teachers can ask questions and communicate with one another.

If you did not receive a survey and would like to be listed in our teacher/school database or if you have input for the Committee, contact the SAA Office. Also, if anyone knows how to contact Paul Zahltzka, please send the information to the Office. More detailed information will be presented at the SAA Leadership conference in May and in subsequent journal reports. —Unifield Crock, Laurie Scott, Bill Dick, Ellen Shertzer.

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Call For
Papers, Sessions, Participation
May 24-27, 2002



Whether you choose the number 10, 30, or 10,000 YOU are a winner!

This will be the 10th SAA Conference, in the 30th anniversary year of SAA, and it will be held in the land of 10,000 lakes: Minnesota! The conference sessions will be held at the Hilton Hotel and the Convention Center, which are within walking distance of the heart of Minneapolis and next to Orchestra Hall. Minneapolis is known for its appreciation of the arts, and is home to the Minnesota Orchestra, Minneapolis Art Institute, Walker Art Center and Guthrie Theatre. Across the Mississippi River is St. Paul, home of the St. Chamber Orchestra and new Science Museum on the riverfront. If you stay long enough you may even learn to talk Minnesota! The conference committee urges you to mark your calendars for the 2002 SAA Conference! Post the conference dates in your studio and help parents become aware that this conference offers sessions for them, too.

—Nancy Lokken

Call for Papers and Sessions

The time is approaching for sending in your proposals for sessions and poster sessions. The Conference theme is *Sailing into Music Literacy*. We hope to present a number of sessions devoted to developing reading ability in students. These sessions would include the preparatory note reading area, sequence of reading materials that have proved effective and successful, the best developmental time in young students to introduce note reading, types of approaches, and skills to sight read in auditions. The theme will be highlighted throughout the conference with students demonstrating their reading skills through two student orchestras, master classes and chamber music.

Proposals for all conference sessions should be submitted to the SAA office and will be forwarded to appropriate members of the conference committee for evaluation. Abstracts of proposed presentations should be between 400 and 500 words, clearly describe the content of the session, and include the following information:

- Names and qualifications of all presenters
- Format of presentation (panel discussion, Demonstration with students, lecture, etc.)
- Specific audience the topic has interest for (teachers, parents of teenagers, etc.)
- Estimated equipment needs.

Please send two copies of all proposals no later than September 25, 2001 to: SAA, P.O. Box 17310, Boulder, CO 80308. (Note: This deadline is firm!) Questions? Contact the SAA Office or Conference Coordinator, Nancy Lokken at 612-330-1296 or n.lokken@worldnet.att.net

[Note: Member presenters are not compensated for participation and are expected to be registered for the Conference.]

Poster Sessions

To facilitate dissemination about more activities and research relevant to Suzuki Talent Education and to enhance personal contact between teachers, a poster session will be held at the SAA Tenth Conference. Posters can have a research or program-based focus. Appropriate research poster topics could include early childhood development, parent involvement and influence in music education, and the role of social interaction in musical development. Poster sessions can demonstrate various aspects of our theme on developing music reading literacy. Program-based posters could share information on a unique Suzuki or Suzuki-related program or activity as well as support systems for students, teachers, and parents.

Poster sessions combine the graphic display of materials with the opportunity for informal discussion between presenters and session attendees. Presenters should be prepared to discuss their programs but are not expected to give formal presentations. A table and backdrop on which to tack up a poster (maximum poster size 44 by 28 inches) will be provided. Presenters are expected to bring a completed poster, multiple copies of an abstract and paper, and/or any other relevant handouts.

Lamar Blum will coordinate the poster sessions again this year. If you would like to participate, please send two copies of poster session abstracts with presenter names and qualifications to the SAA office by November 15, 2001.

International Ensembles Concert

The Sixth International Ensembles Concert will be held during the 2002 SAA Conference in Minneapolis. All student performing groups, orchestras, or small ensembles of any instrumentation are invited to audition. Newer instrument areas are encouraged to apply, such as flutes, harps, guitars, etc.



Minneapolis Convention Center

Ensemble members must be affiliated with a Suzuki program/teacher who is a current Active member of the SAA. Performing groups from the 2000 SAA Conference are ineligible. All expenses for group members, directors, accompanists and chaperones must be borne by the group. A limited number of Conference events may be open to student group participants; however, additional activities must be planned and chaperoned by the ensemble coordinators and parents.

To apply, please send a videotape (VHS) format of a current performance (2001). Taped performance must be no less than 10 minutes and no longer than 20 minutes in length. No more than 5 groups will be selected, and performance at the Conference will be without exception limited to 18 minutes. Along with the videotape, please include brief information about the group, any special needs you would anticipate for your performance, and an application fee of \$30 U.S., payable to the SAA. If you have questions, please phone David Evenchick, 2002 Conference Ensembles Concert Coordinator, at 319-337-4156 or contact the SAA Office. Send all application materials by October 15, 2001 (postmark date) to:

David Evenchick
c/o Preucil School
524 N. Johnson St.
Iowa City, IA 52245

Other Opportunities for Student Participation

Full information for the following two student-focused events will be available mid-summer and will be sent to all members in a pre-Conference flyer and posted on our website no later than August 1, 2001.

Suzuki Youth Orchestra of the Americas

Based on the success and enthusiasm of the student orchestras at the past two conferences, it is exciting to announce the addition of a second student orchestra at this conference. Once again, this event will feature young students from throughout the Americas in a 3-day orchestra rehearsal and performance workshop.

Master Classes

The Conference Committee will be accepting videotape applications for participation in master classes in violin, viola, cello, bass, piano, guitar and flute. Tapes are due October 15, 2001. Specific instructions and information for applicants will be available in July and will be sent to all members.

Plan now to attend this inspiring conference, an opportunity for continued growth and inspiration to teachers, parents and students! 🎵

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Naming the SAA in your will is a commitment to ensuring the future of the SAA and our ability to spread Dr. Suzuki's Vision across the Americas.

Call the SAA Development Staff today for more information: 888-378-9854 x102

Call for Articles for Fall ASJ

The first issue of Volume 30 (Fall 2001) will again focus on the theme of the Suzuki teacher as a professional. Articles in the Fall 2000 issue were well-received and many teachers expressed an interest in more information. Members are especially encouraged to submit articles on any of the following:

- teacher commitment to ongoing training and development
- improving the financial situation of teachers (increasing financial reward of teaching, building benefits into fee schedules, etc.)
- setting up and enforcing studio/program policies
- business aspects of teaching (taxes, insurance, retirement planning, legal issues, etc.)

The Suzuki Parent Book is here!

First Class Tips for Parents is a collection of some of the best *American Suzuki Journal* articles for parents from the past 20 years. This book will be an invaluable resource for new and experienced Suzuki parents and teachers.

Look for *First Class Tips for Parents* at Summer Institutes or contact the SAA for more information.

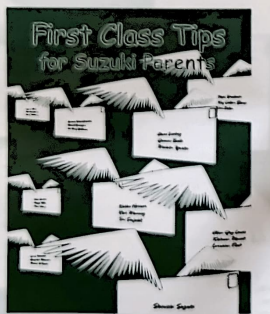
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The SAA website is a valuable resource for everyone interested in information about the Suzuki Method. Here are some of the things you can currently find online:

- Membership information
- Improved regional job listings
- Teacher Training application
- 2001 Retreat
- Summer Institute listings
- Long-term Teacher Training information

Visit www.suzukiassociation.org and let us know how it can be improved to better serve you



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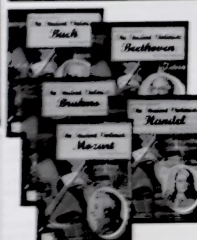
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Joan Lachowitz, West
Austin Schrauderbach, Cranbury
Ohio
Cheri Dietz, Hutton
Mira French, Cleveland
Alingel McHugh, Cleveland
Elizabeth Schulte, Columbus
Oklahoma
Erika Neidley, Lone Grove
Oregon
Michelle Alpbach, Astoria
Greg Baker, Portland
Rosita Lattimore, Eugene
Pennsylvania
Troy Dobson, Orchard
Mark Linton, Pittsburgh
Jimmie H Morris, Reisterstown
Kathy Reed-Mahler, Collegeville
Mara Shih, Philadelphia
Aimee Williams, West Chester
Puerto Rico
Eriberto Adams, San Juan
Marlene Baez-Martinez, Carolina
Nancy Baez-Rossi, San Juan
Tribunal Benjamin, Pigeonva, Bataoan
- Revolucion Carriaguera, Guatemala**
San Juan
Jose F Gomez, San Juan
Miriam Diaz, Bataoan
Diana Figueroa, San Juan
Liza Torres-Correa, Bataoan
Rhode Island
Alicia Gonzalez-Gonzalez, San Juan
Sara Jones
Sonia Guadalupe-Carolina
Carmela Lopez, San Juan
Yanira Llanusa-Cruz, Carolina
Texas
Angel Marina-Mason, San Juan
Victoria Melendez-Dobson, San Juan
Emmanuel Olinari, San Juan
Mazel Daniels, Georgetown
Jose L Reyes, Conway
Maria Renee-Knox, Georgetown
Melanie Santiana-Santiana, San Juan
Angela Sitarich-Monaster, Houston
Teresa Valle, San Juan
Tennessee
Julie Dean, Arlington
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Melody Day, Hickory
Ed Robertson, Knoxville
Samuel Skidmore, Memphis
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Stephanie Brand, Lubbock
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Sheily Diaz, Wharton
Terry L Grant, Big Spring
Marilyn Jacobs, Irving
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Teresa Lichten, Houston
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Nancy Miranda, Blanco
Hani V Nelke, Austin
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Suzanne Beaman, Highland
Linda Lou Clark, Gunnison
Jenny Waldman, Bountiful
Alicia Day, Farmington
Virginia
Hui-jung Hong, Blacksburg
Vergil Iakab, Blacksburg
Katherine Hantz, St Thomas
Vermont
Laura L Hunsdale, Charlotte
Washington
Allison A Baker, Kirkland
Wendy Bennett, Buxton
CANADA
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Margit Walburger, Lehigh
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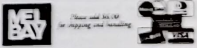
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Job Listings

The SAA announces members to send job postings for Suzuki positions—either job wanted or job available, on our website at www.suzuki-usa.com or by e-mail to saajobs@msa-usa.com. Deadlines: December 15/Winter issue.

The fee for this service is \$15 per issue. We now offer print listings that will be included in a maximum of two issues. For more information, contact the SAA at saajobs@msa-usa.com. Listings included are paid advertising; endorsement by the SAA is implied.

POSITION: Full-time Suzuki piano instructor, Garden State Academy of Music, Rutherford, NJ.

DUTIES: Teach individual lessons and group classes, coordinate student performances and recitals.

QUALIFICATIONS: Master's degree in music with a major in piano performance. 5+ years of teaching, with at least one year experience. A love of music and working with children of all ages essential.

DESCRIPTION: The Garden State Academy of Music is a community music school, ten miles from New York City with a highly Suzuki program. Dedicated parents and strong qualified teachers have made the program one of the best in the area.

CONTACT: Commensurate with credentials and experience.

SALARY: Send resume to: Nancy Feiner, Director, Garden State Academy of Music, P. O. Box 7699, East Rutherford, NJ 07073.

POSITION: Full-time Suzuki violin instructor, Garden State Academy of Music, Rutherford, NJ.

DUTIES: Teach individual lessons and group classes to students from beginning to advanced levels. Coach chamber music groups, and conduct the orchestra.

QUALIFICATIONS: Master's degree in Music, SAA teacher training, three years experience, and a love of teaching.

DESCRIPTION: See above.

CONTACT: Commensurate with credentials and experience.

SALARY: Send resume to: Nancy Feiner, Director, Garden State Academy of Music, P. O. Box 7699, East Rutherford, NJ 07073.

POSITIONS: Rapidly growing community music center in Crystal Lake, IL, seeks additional part-time teachers in piano, violin, and guitar.

DESCRIPTION: Private studio instruction and group classes using Suzuki pedagogy. Students may include beginners and transfers. Opportunities for coaching chamber music and orchestra. Open to rehearsals, accompanying (pianos) and/or administrative assignments for additional income available.

QUALIFICATIONS: Bachelor's degree with SAA teacher training for IA and IB is required. Support available for more teacher training.

COMPENSATION: Hourly rate for teaching and coaching chamber music, per service rate for orchestral coaching and accompanying. Administrative assignments are paid by the month by the service.

LOCATION: School located in northwest suburban Chicago area, which is about equidistant from Chicago, Milwaukee, and Rockford. Hourly commuter service from Chicago.

CONTACT: Application is by resume and please send to: Marie Ann Vos, Exec. Director, McHenry County Community Center, 31 East of Crystal Lake Ave., Crystal Lake, IL 60014-6101. Ph: 815-456-6296. Fax: 815-456-6298. email: vosmcc@mcow.net or www.mccow.net

POSITIONS: Suzuki cello and Suzuki violin teachers for the Suzuki Violins of Ames (Iowa) expanding program. We have strong community support, and we were recently honored by receiving SAA's "Outstanding Suzuki Program Award" in 2000.

DESCRIPTION: We are currently training 100+ in "Around Book 5, with teaching experience preferred, a love for children and teaching, and will be offered to make a two-year commitment.

DUTIES: Establish independent studio teaching private and group lessons at all levels, and collaborate with other Suzuki teachers for group events.

LOCATION: Ames is home to Iowa State University, 30 miles north of Des Moines. We have a stimulating cultural environment and great school system

with established K-12 music curriculum that includes a string program for grades 4-12. Performance opportunities are available in the Central Iowa Symphony in Ames or Des Moines area.

SALARY: \$30-40 per hour, depending on education and experience.

CONTACT: Ms. Peggy Earnshaw, Co-President, Suzuki Parents Association of Ames, 424 Putnam Drive, Ames, IA 50010. Phone: 515-292-1665, Fax: 515-292-8631, email: plearn@prodigy.net

POSITION: Full-time violin instructor, at the Suzuki Royal Oak Institute of Music, in the northern suburbs of Detroit, MI. Position is available now; please apply ASAP. We also have part-time openings for viola, cello, and bass instruction.

DUTIES: Responsible for instructing 30-45 private students as well as 3 to 4 group classes per week.

QUALIFICATIONS: SAA teacher training through Book 14 is required.

LOCATION: Suzuki Royal Oak Institute of Music, 14000 Woodward Ave., Royal Oak, MI 48067. Phone: 248-859-2000.

DUTIES: Teach individual lessons and group classes to 200 students. We offer Suzuki instruction in violin, viola, cello, bass, and we have three orchestras and a chamber music program for high school students.

CONTACT: Salary based on teacher qualifications and experience. Benefits included for full-time instructors.

CONTACT: Mark Mutter, Director, Suzuki Royal Oak Institute of Music, 14000 Woodward Ave., Royal Oak, MI 48069-4986. Ph: (248) 740-9964, e-mail: mutterfather@man.com

POSITION: Director of the Unit, of Northern Iowa Suzuki School, in Cedar Falls, IA.

DUTIES: Ten hours per week of administrative responsibilities to include overseeing the school's operations, budget, curriculum, repertoire, and performance; supervising teachers and facilitate parent education; coordinate community outreach and support fund raising activities. In addition, teaching Suzuki group lessons and individual lessons.

QUALIFICATIONS: Bachelor's degree in music and evidence of successful Suzuki teaching required. SAA teacher training through at least Book 12 desired.

DESCRIPTION: Established in 1976, the UNI Suzuki School is a growing program of 200 students.

CONTACT: Director/teacher salary competitive for the area and commensurate with experience. Benefit package offered including retirement plan, health, dental, and regional professional engagements are available.

CONTACT: Please send resume and 3 letters of recommendation to: Cathy Gray, UNI Suzuki School, 1000 University Ave., Cedar Falls, IA 50614-2926. Ph: 319-273-2508 or 319-269-6923, e-mail: uniszukischool@uni.edu

Video tapes of teaching and/or performing are encouraged but not required. Position could begin August 1, 2001. Inquiries will be reviewed until June 23, 2001. The Unit of Northern Iowa is an Affirmative Action/Equal Opportunity Employer/Employee.

POSITION: Suzuki violin teacher to join an established program in the Cleveland area in various locations. Applicant to Columbus, Ohio.

QUALIFICATIONS: SAA registered teacher training preferably through Book 4 with willingness to continue SAA teacher training.

DUTIES: Teach lessons/group classes of all ages and levels, participate in audio recitals, group performances, and community events.

LOCATION: Encore Music Studios was established

as a Suzuki school in 1980. We offer both Suzuki and traditional lessons at our studio locations in Westerville, Dublin, and New Albany. Further Suzuki training is available nearby at Capital University.

SALARY: Negotiable; based on education and experience.

CONTACT: Please send resume and references to: Encore Music Studios, 625A, Marlyns Lane, Westerville, OH 43081-7078. For more information, please call: 614-455-8088 or e-mail: encoremusic@aol.net

POSITION: Suzuki violin teacher for Suzuki Music Institute in Laverne, CA. Expanding program adding full-time position for 36-week school year plus with the possibility of additional work this summer.

QUALIFICATIONS: BA or BM degree or higher, with completion of SAA teacher training. We need an experienced individual who is enthusiastic about working with young children and committed to Suzuki pedagogy.

DUTIES: Teach private/group violin lessons weekly. Pre-Teinklings through advanced level students.

CONTACT: Salary with 30% bonus for strong teachers to coordinate annual schedule of performing events including concerts, short term classes, and workshops.

LOCATION: Laverne is located east of San Francisco, CA. The area is beautiful and scenic with a lot of local ranch lands and vineyards.

SALARY: Teacher employed by Valley Monterey School and entitled to some benefits. Starting rate \$30-\$35/hr range, depending on experience. Instructors work with students supported by office staff and parents. Continued teacher training encouraged and supported.

CONTACT: Please send resume and three letters of recommendation to: Lianne Duffy, Suzuki Music Institute, PO Box 2106, Laverne, CA 94551-2106. Phone: 925-264-9226, fax: 925-264-9092, or E-mail: suzukimusic@aol.com

POSITIONS: Full-time positions for Suzuki violin and piano instructors, the Cleveland Music School Settlement, in Cleveland, OH.

DESCRIPTION: Bachelor's degree in performance or music education. SAA teacher training through Books 1, 4, and a minimum of two years Suzuki teaching experience preferred. Must have a strong commitment to the Suzuki philosophy of education.

DUTIES: Teach individual and group lessons, Suzuki theory, and parent education classes. Attend monthly Suzuki faculty meetings.

CONTACT: Please send resume and three letters of recommendation to: Cathy Gray, UNI Suzuki School, 1000 University Ave., Cedar Falls, IA 50614-2926. Ph: 319-273-2508 or 319-269-6923, e-mail: uniszukischool@uni.edu

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DUTIES: Teach individual and group lessons, Suzuki theory, and parent education classes. Attend monthly Suzuki faculty meetings.

CONTACT: Please send cover letter and resume to: Steve Philip, Director, Northland Cathedral School of Music, 608 E. 10th Street, Kansas City, MO 64116. Phone: 816-465-2555.

POSITIONS: The University of Minnesota-Duluth, Duluth, MN, is seeking applicants to teach cello, harp and/or piano lessons, orchestra and/or chamber music in the areas of viola, cello, and theory in the Suzuki program. Appointments may be required at current levels of the department.

QUALIFICATIONS: Applicants must have a Bachelor's degree in Music or significant professional musical experience in teaching and/or performance training and SAA membership. Ability to play instrument well and 1 year teaching experience in music teaching and administration skills required. Preference given to Master's degree holders in Music and extensive (3 years) of Suzuki teaching background.

CONTACT: Completed resumes and cover letters to arrive by May 01, 2001. Send letter of application

pre-should. Also interested in teachers trained in Kodaly, ethnomusic, and music movement activities for pre-school children.

DESCRIPTION: The University of Minnesota-Duluth, Duluth, MN, is seeking applicants to teach cello, harp and/or piano lessons, orchestra and/or chamber music in the areas of viola, cello, and theory in the Suzuki program. Appointments may be required at current levels of the department.

QUALIFICATIONS: Minimum SAA teacher training for 1A, 1B and Book 2 for specific instrument and a Bachelor's degree in music.

LOCATION: Located in Westport, about an hour from New Haven and NY. There are many performance opportunities in the area.

SALARY: Dependent on training and experience. Health insurance is available.

CONTACT: Rebecca Chavira, University, Suzuki Music School of Westport, 1201 Post Road, East, Ste. 103 Westport, CT 06880. Phone: 203-227-7151 for more information, e-mail: westport@uni.edu

POSITIONS: Suzuki violin, cello, and piano instructors at Center for Young Musicians in Westford, PA.

LOCATION: CYM is a successful independent music school that is dedicated to raising capable musicians through the Suzuki Method. Located seven to six minutes north of Pittsburgh.

QUALIFICATIONS: Bachelor's degree in music, or significant professional musical experience. Training in Suzuki pedagogy is a plus. Currently must play instrument well and at least one year of teaching experience is required. Preference given to applicants with a Master's degree in music.

CONTACT: Please send resume and three letters of recommendation to: Alicia McGinnis, Center for Young Musicians, 1291 Lake Drive, Westford, PA 15090. Phone: 724-935-0065, Fax: 724-935-0053 or e-mail: cym@bells.net

POSITION: Rapidly growing well-established Christian community school of music seeks qualified Suzuki violin instructor. Will join faculty of 28 who teach 350 students per week.

DUTIES: Teach individual and group lessons primarily to younger Suzuki students. Could supplement teaching salary with training in area.

DESCRIPTION: Northland Cathedral School of Music is part of the Northland Cathedral Assembly of God ministry, located in Kansas City, MO. We serve the greater Kansas City area.

QUALIFICATIONS: Bachelor's degree in performance or music education, Suzuki teaching experience, and SAA teacher training preferred.

SALARY: \$25-60 per hour with periodic increases. Orchestra, chamber music, and solo performing opportunities available in the area.

CONTACT: Please send cover letter and resume to: Steve Philip, Director, Northland Cathedral School of Music, 608 E. 10th Street, Kansas City, MO 64116. Phone: 816-465-2555.

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CONTACT: Rebecca Chavira, University, Suzuki Music School of Westport, 1201 Post Road, East, Ste. 103 Westport, CT 06880. Phone: 203-227-7151 for more information, e-mail: westport@uni.edu

POSITION: Self-employed Suzuki violin teacher for private lessons in the Greenville, SC area.

DESCRIPTION: Continue teaching and mentoring responsibilities of an established Suzuki studio of 25 students, with immediate potential for expansion. Teach private and group lessons, organize recitals and community events. Currently most students are grade school ages, in Books 1-4.

QUALIFICATIONS: Bachelor's degree in music, SAA training through at least Book 12, and advanced experience to junior/high school students.

LOCATION: Located in the wide open plains of central Westoning. It is a safe, family-friendly town of about 30,000. Larger employ a relatively low cost of living with no in-state income taxes.

SALARY: Present fee is \$40 per hour, most students take a 90-minute lesson. There are semi-professional freelance opportunities with the Wyoming Symphony in Boulder, Colorado, and with the Greenville and the Cherokee Symphonies in South Carolina.

CONTACT: Becky Mustershagen, 6509 S. Ridgewood Drive, Rocky Hill, SC 29151. Phone: 803-255-9434 or e-mail: beckymustershagen@aol.com

POSITION: Independent Suzuki cello instructor is invited to teach at the Georgia School of Music, located in Atlanta, GA, beginning ASAP.

QUALIFICATIONS: SAA teacher training through Book 5, a minimum, bachelor's degree in music.

DUTIES: Teach children ranging in ages from 5 to 12 playing levels from Beginners to Book 5. Teach weekly monthly groups for all levels, and promote interest in and attend SAA activities. Teach bi-weekly monthly groups for all levels, and promote interest in and attend SAA activities. Teach bi-weekly monthly groups for all levels, and promote interest in and attend SAA activities.

CONTACT: Please send resume, work schedule, and references to: Rick Koford, member of the National Guild of Music Teachers, 10000 Peachtree Dunwoody Ave., Atlanta, GA 30328. Phone: 404-855-3453.

POSITION: Suzuki cello instructor for the Suzuki Talent Education Program in Atlanta, GA.

DESCRIPTION: The Suzuki Talent Education Program is a Master of Arts degree in music, significant experience, or foreign degree equivalent.

QUALIFICATIONS: Suzuki individual and group cello lessons from levels Pre-Book 1 to Book 10, to children ages three to six. Applicant must be able to teach private, plus coaching Chamber Music Camp, and the Spring and Pianos Camp. The Suzuki program director manages an annual weekend retreat for students and their parents.

CONTACT: Send resume to: Carol Soskol Production, Inc., Attn: Carol Soskol, 100 Peachtree Battle Ave., Atlanta, GA 30327.

POSITIONS: Suzuki violin and piano teachers needed to join a well-established, thriving Suzuki program at Creative Arts in Reading, MA. We are currently accepting applications from community Schools of the Arts, and we serve a varied population in the Boston area.

QUALIFICATIONS: Bachelor's degree in music, or significant professional musical experience. SAA SAA training through at least Book 12, and advanced experience to junior/high school students.

CONTACT: Please send resume and three letters of recommendation to: Alicia McGinnis, Center for Young Musicians, 1291 Lake Drive, Westford, PA 15090. Phone: 724-935-0065, Fax: 724-935-0053 or e-mail: cym@bells.net

DESCRIPTION: Creative Arts is a non-profit regional community school of the arts, located fifteen miles north of Boston. We offer classes in art, dance, drama, and traditional music, as well as Suzuki program. There is a great demand for Suzuki trained teachers in the Boston area, and several performance opportunities are also available.

SALARY: Competitive salary based on training and experience.

CONTACT: Please cover, resume, and three references to: Sherri LaFayette, Music Coordinator, Creative Arts, 25 Westwood Street, Reading, MA 01867. Phone: 781-942-9800, e-mail: SherriLaf@aol.com

POSITION: Suzuki violin teacher for a public school in the Greenville, SC area.

QUALIFICATIONS: SAA Bachelor's degree in performance or music education or significant professional musical experience is required. Applicant must have at least 1 year of teaching experience.

DUTIES: Help establish a Suzuki program in community will include teaching in public schools and maintaining a private studio. Applicant must be enthusiastic about starting a new program in a community which has wanted and needed a strong program for many years. This new program will have the support of the community through the volunteer organizations, the Greenville Symphony League, and the Greenville Chamber Music Society.

CONTACT: Please send resume and three letters of recommendation to: Alicia McGinnis, Center for Young Musicians, 1291 Lake Drive, Westford, PA 15090. Phone: 724-935-0065, Fax: 724-935-0053 or e-mail: cym@bells.net

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CONTACT: Please send resume and three letters of recommendation to: Alicia McGinnis, Center for Young Musicians, 1291 Lake Drive, Westford, PA 15090. Phone: 724-935-0065, Fax: 724-935-0053 or e-mail: cym@bells.net

POSITION: Suzuki cello instructor, at the Rockford College Music Academy, in Rockford, IL. Assume an established studio of Suzuki and traditionally-trained students, ranging in age from beginning to advanced teenagers and adults.

QUALIFICATIONS: Bachelor's degree in music, minimum requirement with Suzuki Pedagogy training.

ing. Most demonstrate expertise in teaching young children in private and group settings.

DUTIES: Teaching includes individual and group lessons with the opportunity to teach reading and other classes, coach chamber music during the school year, and at summer camps.

MSM RIFTON: Please see above.

SALARY: Competitive, based on education, training and experience. Schedule is flexible, and position has advance flexible status at the college. Annual continuing education required.

CONTACT: Martha Frazee, Director, same as above. Please apply immediately.

POSITIONS: Suzuki violin teacher and Suzuki piano teacher with Eastern Minnesota University's Stenoisland Valley Preparatory Music Program. Optional employment as Youth Orchestra Manager. Position available as early as June 31.

QUALIFICATIONS: Bachelor's degree in music, and Suzuki teacher certification. Teaching experience is not required, as they are taking over existing studios.

DUTIES: Private and group Suzuki lessons of various levels from beginning to post-Suzuki.

DESCRIPTION: The Stenoisland Valley Preparatory Music Program is an integral part of Eastern Minnesota University's Music Department. The program has over 480 students of all ages. EMU is located in the heart of Virginia, Minnesota. The Stenoisland Valley area music programs are highly regarded and are well supported by area residents.

SALARY: Competitive with the area. Based on training and experience.

CONTACT: Please send resume references to Ms. Dawnlee Rae, Eastern Minnesota Univ., Harrisburg, VA 22229. Ph: 540-482-4277. Fax: 540-482-4444, e-mail: dawnlee@emuni.edu or emuni@emuni.edu

POSITIONS: Five Suzuki violin teachers for Hunt-Estes-Bellfield L.S.D. Schools, in Bedford, TX.

QUALIFICATIONS: Bachelor's degree in performance or music education is required. Training in Suzuki pedagogy is required, or applicant must be willing to attend an institute, funded by the school district during the summer of 2001.

LOCATION: The 1528 schools are located between Ft. Worth and Dallas.

DESCRIPTION: Hunt-Estes district will implement a Suzuki program in five elementary schools in 2001-2002. There are between 3600 student spaces at each school in kindergarten and first grade. For the second year, we will be adding 500, and have which will of course necessitate adding more teachers. Private lessons will be taught during the school day and group lessons will be held from 3:30-5:30 pm. 1528 has a strong fine arts program with well-staffed and administrative support.

SALARY: commensurate with experience and education. Starting date: August, 2001.

CONTACT: Ms. Jan Schriener, Director of Fine Arts, Hunt-Estes-Bellfield L.S.D., 4000 E. 15th St., Ft. Bedford, TX 79422. Ph: 817-228-4461, ext. 2073. Fax: 817-228-9331. e-mail: schrienerj@hbeds.edu

POSITION: Cello instructor, Bethwood Suzuki School, in Woodbridge, CT.

DUTIES: Teach private lessons. Free-Twinkle through beyond Book 4, possible group lessons, chamber music teaching, ages four through adult.

QUALIFICATIONS: Bachelor's degree in performance or music education. Master's degree. SAA teacher training of a minimum of two years of Suzuki teaching experience preferred.

DESCRIPTION: Bethwood Suzuki School is a non-profit organization of over 500 violin, viola, cello, and piano students in a growing chamber ensemble program, and non-reading program. Five group classes per week, a highly successful toddler program, and an after-school, on-site facility. All programs maintain an active waiting list.

CONTACT: \$2-\$35 per teaching hour, depending on responsibilities, applicant experience, and scope of lessons. Academic year consists of two 18-week

terms plus a summer term. Performance opportunities are available. Some lessons are available in-area churches. Some lessons are available in the area. Send resume and three letters of recommendation to Bethwood Suzuki School, Attn: Laurie Lewandowski, 151 Bradley Road, Woodbridge, CT 06225. Phone: 203-967-6212, or e-mail: bethwood@bethwood.net

POSITION: Violin specialist at the Lawrence Arts Center, 1000 S. Dayton, WI. Titled position at the Fox Valley Symphonies Orchestra, and sectional coach for the Fox Valley Youth Symphony Orchestra. Please apply immediately.

QUALIFICATIONS: Bachelor's degree minimum, master's degree preferred. Evidence of performing and teaching excellence, including expertise in teaching young children in private and group settings. Pedagogue training required.

DUTIES: Guaranteed teaching of 25 hours/week, including private studio instruction and group teaching. Possibility exists to coach chamber music.

SETTING: The Lawrence Arts Academy, a division of Lawrence University, has more than 3,000 students drawn from the northeastern area of the U.S.

CONTACT: Christopher Jacobson, Suzuki Director, Flagstaff Symphony Orchestra, P. O. Box 122, Flagstaff, AZ 86002. Phone: 520-774-9127, Fax: 520-774-5109, e-mail: Symphon9@flagstaffaz.us

POSITION: Suzuki violin teacher for the State College School, in State College, PA.

LOCATION: State College is the home of Penn State University and it was recently cited as one of the top music education communities in the USA.

DUTIES: Teach private and group lessons primarily for beginning and intermediate students. Assume teaching the summer of 2001.

QUALIFICATIONS: SAA registered teacher training through Book 4 preferred.

PROGRAM: The Academy of Music College Suzuki Program, established in early 1970, is a flourishing school that offers instruction in violin, viola, piano, and guitar.

CONTACT: Please send cover letter, resume, and tape to: Melinda Dersch, String Director, SCSP, 716 West Beaver Ave, State College, PA 16801, Ph: 814-234-5731 or e-mail: Mtd716@aol.com

POSITION: Suzuki strings teacher, part-time position, with the Southampton Public Schools, in Southampton, NY.

QUALIFICATIONS: Completed SAA teacher training for IA, IB, and public school certification in instrumental studies.

DESCRIPTION: Will teach beginning violin classes to kindergarten and first grade students, incorporating Suzuki philosophy and techniques.

SALARY: Commensurate with qualifications and experience.

CONTACT: Send copy of transcript, cover letter, and contact information for three professional references to: Dr. Joseph DeVincenti, Southampton Schools, 70 Leland Lane, Southampton, NY 11968. Phone: 631-591-4500, Fax: 631-287-2870.

SC HAMPTON, SCHECHTER & AN, INC. LOCAL EDUCATION/CLUB & EMPLOYER.

POSITION: Suzuki violin teacher with Flagstaff Suzuki Initiative, Flagstaff, AZ. Full-time position, includes teaching and some administrative work.

QUALIFICATIONS: Bachelor's degree in music education is preferred, but not required. SAA teacher training in the Suzuki Method is required. Experience in teaching violin to children from kin-

dergarten through fourth grade helpful. Must have confidence in handling group lessons and be able to plan student activities that are fun for kids. Skills which would be helpful: ability to speak Spanish, experience in working with minorities, fundraising skills, ability to teach cello, and singing.

DESCRIPTION: The Flagstaff Symphony Orchestra is designed to bring Suzuki-style instruction into Flagstaff public schools. The program currently operates in 5 elementary schools. There are 5 options of instruction: private lessons, semi-private lessons, and group lessons only, and the position will involve all 3 options. Many students are of Native American or Hispanic backgrounds.

LOCATION: Flagstaff is a tourist destination because it is near so many exciting places, most notably the Grand Canyon. Flagstaff is a town of about 50,000 residents, nestled in the forested mountains of northern Arizona. 300 days of sun and an abundant amount of great outdoor activities.

SALARY: Commensurate with qualifications and experience. Summer performance opportunities available in the area.

CONTACT: Christopher Jacobson, Suzuki Director, Flagstaff Symphony Orchestra, P. O. Box 122, Flagstaff, AZ 86002. Phone: 520-774-9127, Fax: 520-774-5109, e-mail: Symphon9@flagstaffaz.us

POSITION: Trinity School of Midland, TX is seeking applicants to teach applied lessons in violin and cello to a high school student string quartet, and to assist for children ages 10 to thirteen.

QUALIFICATIONS: Applicant must have a minimum of a bachelor's degree in music, and training in Suzuki pedagogy is required. Must have the ability to play violin and cello to a minimum of one year teaching experience.

COMPENSATION: Dependent on training and experience. Retirement and health insurance provided for full-time faculty.

CONTACT: Ms. Rhonda G. Durham, Head of Trinity School, 3500 West Wadley, Midland, TX 79707, Ph: 915-697-9281, Fax: 203, e-mail: rdurham@trinitymidland.org, www.trinitymidland.org

POSITION: Suzuki violin/viola teacher to join a large, dynamic Suzuki string program at the Cancian Junior High Academy, in Wyoming, OH. The Academy is a private nonprofit school with a faculty of 30 and over 450 students. In addition to string instruction, we offer Suzuki piano and harp programs.

DESCRIPTION: Teaching hours are from 4:00-6:00 pm and are offered along with orchestral, chamber music, and summer camp opportunities.

QUALIFICATIONS: SAA teacher training through Book 2. Graduate training preferred. MEd preferred, SAA teacher training through at least Book 2. One year teaching experience preferred. Need a highly motivated person willing to build a studio.

DUTIES: Teach Suzuki violin/viola students/beginners through advanced students, and handle group and playing classes. Opportunity to teach traditional stringing is also available.

LOCATION: The Academy is located in a suburb of Cincinnati. Hourly performance opportunities available with professional ensembles in the area.

SALARY: Non-union rate ranges from \$23.00-\$40.00 per hour and we will match withholdings.

CONTACT: Please send letter, resume, and references to: Amy Demmon-Trautner, Director, Cincinnati Strings Academy, 3222 Wymonding Avenue, Cincinnati, OH 45225. Phone: 513-949-1960, Fax: 513-949-1999, e-mail: finearts@constring.net, www.groeties.com/wyomingfinearts

POSITIONS: Two Suzuki violin instructors for 2001-2002 academic year, at the Conservatory of Music, in Victoria, BC, Canada.

QUALIFICATIONS: Senior performance diploma or equivalent plus SAA teacher training through at least Book 2.

DUTIES: Teach beginning through Book 7 students, weekly individual lessons, and group classes bi-weekly. There are 65 students and a waiting list.

CONTACT: \$263.83 (self-employed contract). SALARY: Ms. Esther Tsang-Pang, Victoria Conservatory of Music, 907 Douglas Avenue, Victoria, BC, Canada V8V 3P4, Ph: 250-365-2878. Or you may contact the Director of the Conservatory, Phone: 250-386-5311, or e-mail: gardner@vcmv.bc.ca

POSITION: Suzuki violin instructor to assume established studio of 50+ students with good growth potential, at the Heartland Conservatory and the Arts, in Bemidji, MN. We are a multidisciplinary school with strong community support.

QUALIFICATIONS: SAA teacher training through Book 5. Warm, positive personality with ability to relate well with children, parents, and faculty.

DESCRIPTION: Teach up to 40 hours per week including private lessons and group classes. Several performing options available within the community.

SALARY: \$22.00 per hour with some benefits included. Starting date: April 02, 2001.

CONTACT: Send letter of application, resume, and three letters of reference to: Steve Sain, Executive Director, HSNM, 519 Minnesota Ave., Bemidji, MN 56601, Phone: 218-414-5066, Fax: 218-414-7266, or e-mail: lsma@paulhuyuan.net

POSITION: Part-time Suzuki piano teacher needed to join a established music program at the David Adler Cultural Center in Libertyville, IL.

QUALIFICATIONS: Minimum of B.M. but prefer M.M. Prefer applicants with SAA registered teacher training through Book 4. Possibility of some substitute teaching provided for continued teacher training.

DUTIES: Teach private lessons for students of all levels year round, and participate in music school recitals. Must teach well and instill a love of music in all students.

SALARY: Based on education and experience.

CONTACT: Please send resume/ references to Ms. Meredith Jones, David Adler Cultural Center, 1700 N. Milwaukee Ave., Libertyville, IL 60088. Phone: 847-367-6767.

POSITION: Part-time violin and/or cello teacher, in Huron String School, in Huron, OH.

QUALIFICATIONS: SAA teacher training for at least IA and IB, commitment to continue Suzuki teacher development, Degree in Music preferred.

DESCRIPTION: Huron String School is located in Gederich. Our town of 7,500 people sits on the shores of Lake Huron. The School currently serves about 75 students, ranging in ages from 8 to adult. Teaching may involve working with students from beginning level up to Book 10. Position could also include teaching groups and possibly orchestra. Opportunities exist for a less experienced teacher to be mentored by a school's founder/director, Elaine Rae, musician.

LOCATION: Gederich is often referred to as the "Trentwood Town in Canada" and it is about 75 minutes driving time from London, and about 90+ minutes drive from Kitchener/Waterloo. Traveling expenses and/or accommodations would be covered for a commuting teacher.

SALARY: Negotiable, depending upon experience, training, and travel requirements.

CONTACT: Please send resume or contact directly: Ms. Elaine Rae, 48 Waterloo St. N., Gederich, Ontario, Canada N0T 1S9. Phone: 519-924-5634, e-mail: lgardner@00959.on.ca

POSITION: Suzuki violin instructor or couple to bring violin instruction into local public/private schools and establish private studio in Lima, OH.

QUALIFICATIONS: Bachelor's degree with concentration in performance or music education. SAA registered teacher training a must.

DUTIES: Looking for a dynamic individual who is eager to establish and grow a Suzuki string program in Lima, OH. The cultural hub of a 100-city area with a population base of over 100,000. Applicant will receive substantial administrative support and create the program. Local community group will support the establishment of Suzuki pro-

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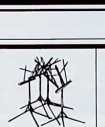
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www.nau.edu/spa



grates in area schools, both public and private, as well as development of strong private instruction. **LOCATION:** Lima is situated in west central Ohio, approximately 100 miles from setting with big ensembles, and a low cost of living. Ohio boasts many top orchestras, music schools, and summer training, and also has excellent music conservatories. **COMPENSATION:** Based on applicant experience and qualifications. Performance opportunities with local orchestras and private gigs, including playing with Lima Symphony Orchestra. **CONTACT:** Please send resume/letter of interest to: Karen Kaho, 56 Hawthorne Dr., Lima, OH 45805, Ph: 419-999-1022, Fax: 419-999-1945, or e-mail: nkaho@worldnet.com

POSITION: Suzuki violin teacher at the 171 Cedar Arts Center, in Corning, NY. **DESCRIPTION:** Continue the nurturing and teaching responsibilities of an established Suzuki program of 25+ students with immediate potential for expansion. Private and group lessons. Books 1-5. **QUALIFICATIONS:** Teaching experience preferred. SAA Teacher Training preferred, but not requisite. Enthusiastic about teaching, reliable and willing to make at least a two year commitment. **LOCATION:** The Center is located in the historic district of Corning, in the beautiful Southern Finger Lakes region of NY. Within one hour of Ithaca and Geneva, which offers further training and career opportunities available with several area orchestras and chamber ensembles.

DETAILS: The Center conducts a private student business out of our facility. Hourly rates are competitive and based on teacher qualifications and experience. **CONTACT:** Send copies of resume with three references to: Lois Weik, Executive Director, 171 Cedar Arts Center, 171 Cedar St., Corning, NY 14830; e-mail: weik1@171cedararts.com; ph: 607-936-4647; fax: 607-936-2081; and Kathy Rose, office parent representative, 62 E. 4th St., Corning, NY 14830; e-mail: mrosest1@svr.rc.com; ph: 607-962-9300.

POSITION: Suzuki violin teacher with the Bethel College Academy of Music, in North Newton, KS. **QUALIFICATIONS:** Must be trained in the Suzuki Method and have strength as a performer as well as a teacher. Prefer a master's degree in string pedagogy, performance, or music education, or a teaching emphasis. Must be willing to work cooperatively with other faculty at the Academy, as well as in the Student Department at Bethel College. **RESPONSIBILITIES:** Teach weekly individual lessons and bi-weekly group lessons with emphasis on early Suzuki books. Supervise apprentice teachers who are music students at Bethel College. Teacher must assume all or partial administrative duties at the Academy. **PROGRAM:** The Suzuki violin program was established in 1996, and we are growing with about 140 students and 14 instructors. Currently, Suzuki instruction is available only for the violin but traditional instruction is offered on most instruments. **SALARY:** Hourly wage is based upon applicant qualifications and experience. The teaching load is commensurate with the rank of an Assistant Professor at the College. We have about 20 students and a waiting list; good potential for growth. Additional income possible from teaching in our summer program and also from assuming some administrative work for the Academy. **LOCATION:** Newton is part of the Wichita metropolitan area with about 360,000 people. Performance possibilities with the Wichita Symphony, an outstanding regional symphony.

CONTACT: Dr. Donald Scherberg, Director, Bethel College Academy of Music, 300 E. 27th St., North Newton, KS 67117. Ph: 516-284-224, e-mail: dksch@bethel.edu

POSITION: Suzuki String, Teaching Graduate Assistant, (to receive D.M.A. in string performance) at a P.D. in music education) and Director of the US Suzuki Program, in Hattiesburg, MS

DESCRIPTION: The USM Suzuki program, has grown to include violin and cello studios with over 50 students. The program sponsors local school district, summer graduation concert series, state-wide workshops, on-site teacher training. **QUALIFICATIONS:** Master's degree in music performance or Suzuki teaching preferred. Teaching through Book 5 is required but training through Book 8 is preferred. Several years of teaching in a Suzuki studio at various levels. Applicant must have strong performance skills and ability to teach Suzuki string pedagogy to undergraduate/graduate students. **DUTIES:** Maintain a studio of Suzuki string pedagogy level to advanced. Teach Suzuki string pedagogy classes, assist other program teachers, facilitate parent education seminars, and preside over Parents' Meetings. Organize and manage Suzuki events and programs within the University community, handle workshops and annual summer institute. **CONTACT:** Dr. Charles Leont, Director, School of Music, Box 18081, University of Southern Mississippi, Hattiesburg, MS 39406. Phone: 601-266-5303 or 266-5345; Fax: 601-266-4107; E-mail: music@usm.edu

COMPENSATION: We offer \$5,000 per academic year from the Community Arts School, plus \$4,700/year for D.M.A. graduate assistantship, and \$6,000/year for Ph.D. graduate assistantship, etc. Plus a full wage of tuition and fees. **CONTACT:** Dr. Charles Leont, Director, School of Music, Box 18081, University of Southern Mississippi, Hattiesburg, MS 39406. Phone: 601-266-5303 or 266-5345; Fax: 601-266-4107; E-mail: music@usm.edu

POSITION: Suzuki violin and piano teachers, at St. John's, Newfoundland. **DUTIES:** Teach individual and group lessons from beginner through advanced students, organize and conduct recitals, perform in community concerts. **QUALIFICATION:** Bachelor's degree in music, or recognized music teaching diploma, and SAA teacher training through Book 4, desirable. **DESCRIPTION:** The Bermuda School of Music is Bermuda's only music school, with over 1100 students of piano, strings, voice, woodwind, brass, percussion, theory and Kindermusik.

LOCATION: Bermuda is a semi-tropical island located about 650 miles south of the Florida coast, and we enjoy a mild climate. Bermuda's population is about 65,000. The main industries on the island are insurance and services. Our standard of living is quite high, and our culture places a strong value on education. Currently, the Bermuda dollar is on a par with the US dollar. **SALARY:** Salaries range from \$35,000-\$44,000, depending on applicant qualifications and experience, for a 30-week teaching year. Excellent medical/dental benefits available. The School offers a three-year contract, based on a 30-hour teaching week. Some assistance with relocation expenses and airline tickets are offered at the beginning of the contract. **CONTACT:** Please forward a resume and three references to: The Principal, Bermuda School of Music, Suite 456, 48 Northville Village, Hamilton, HM 11, Bermuda. Phone: 441-296-5100 and Fax: 441-292-0686, e-mail: music@schoolofnorthrock.bm

POSITION: Suzuki violin instructor, part-time, in a new, small, and steadily growing Suzuki violin/viola program, we now have 40 students. We are located at the University of Houston Moores School of Music Preparatory Division, in Houston, TX. **QUALIFICATIONS:** Bachelor's degree in music education and Suzuki pedagogy, and Suzuki teaching experience is required. Eagerness to work with an experienced and cohesive faculty. **DUTIES:** Teach private lessons after school and/or weekends, and teach bi-monthly group classes. Students may be beginners or transfers. It may be necessary for you to teach 1A and 1B, in order to work most effectively with our program. **DESCRIPTION:** We are a three-year-old, 400 member community division which offers lessons and group classes to students of all ages, in all orchestral instruments, piano, and voice. Currently we have three well-qualified instructors with extensive backgrounds in Suzuki education and teaching experience. **QUALIFICATIONS:** Bachelor's degree in music, Training in Suzuki pedagogy and Suzuki teaching experience is required. **DUTIES:** Teach private lessons after school and/or weekends, and teach bi-monthly group classes. Students may be beginners or transfers. It may be necessary for you to teach 1A and 1B, in order to work most effectively with our program. **SALARY:** \$30-\$40 per hour, plus travel and other qualifications. **CONTACT:** Send resume and contact information

to Cathy Lyinger, Director, University of Houston, Moores School of Music, 120 School of Music Bldg, Houston, TX, 77249-4017. Ph: (713) 745-9303, Fax: (713) 745-9166, e-mail: post@phoenixmusic.edu

about one mile from downtown. Plenty of performance opportunities available in the area. **SALARY:** \$36-\$40/hr depending on qualifications. **CONTACT:** Please send contact information to: Cathy Lyinger, Director, University of Houston, Moores School of Music, Preparatory & Continuing Ed. Department, 120 School of Music Bldg, Houston, TX 77249-4017. Ph: (713) 745-9303, Fax: (713) 745-9166, e-mail: post@phoenixmusic.edu

POSITION: Suzuki violin teacher, Pittsfield Community Music School, in the heart of the Berkshires of MA, near Tanglewood. **DUTIES:** Anticipated 3-4 day assignment including Suzuki instruction, group and possible chamber music coaching. Desirable work environment. **SALARY:** Estimated at: \$22,000-\$25,000/year to start, with potential for additional pay. Freelance and orchestral work available in area. **CONTACT:** Please send resume to Marion Maby, Exec Director, Pittsfield Comm. Music School, 30 Wendell Ave, Pittsfield, MA 02101. Ph: 413-442-4471, Ph: 413-442-1411, or e-mail: pmsdm@barnet.edu

POSITION: Violin teacher, with the Suzuki Talent Education Program (STEP) in St. John's, Newfoundland, Canada, beginning fall of 2001. **QUALIFICATIONS:** Bachelor's degree in music, strong commitment to the Suzuki philosophy and pedagogy, performing ability, completion of some SAA teacher training units, with a willingness to pursue further teaching experience in music, and a kind, positive approach to children.

DUTIES: Teach private students and bi-weekly group classes from September through late May, for a minimum of thirty weeks. Participate in the recruitment of new students. Engage in a studio and growth of the program. **DESCRIPTION:** STEP is a registered, non-profit association of private Suzuki string teachers with a committed Board of Directors. Currently we employ five teachers plus another five apprentice teachers for about 100 violin, viola, and cello students. **SETTING:** St. John's, the capital and largest city, is known for its business and spirit. It offers a mature community with excellent facilities. Playing opportunities with NY Symphony Orchestra and Sinfonia, many other orchestras. **CONTACT:** Please send resume to: Jennifer Johnson, Artistic Director, STEP, c/o 150 Burlington Hill, St. John's, N.F. Canada A1C 2S7. Phone: 709-759-1160, and philip@step.ca; jeh@step.nf.sympatico.ca and philip@step.ca

POSITION: Suzuki Violin Instructor, part-time with a small, growing Suzuki Violin/Viola program (40 students) at the University of Houston, Moores School of Music Preparatory Division, Houston, TX. **DESCRIPTION:** The Suzuki Violin/Viola Program is part of a 3-year-old, 400 member community division which offers lessons and group classes to all ages in most orchestral instruments, piano, and voice. We currently have three well-qualified instructors with extensive backgrounds in Suzuki education and teaching experience. **QUALIFICATIONS:** Bachelor's degree in music, Training in Suzuki pedagogy and Suzuki teaching experience is required. **DUTIES:** Teach private lessons after school and/or weekends, and teach bi-monthly group classes. Students may be beginners or transfers. It may be necessary for you to teach 1A and 1B, in order to work most effectively with our program. **SALARY:** \$30-\$40 per hour, plus travel and other qualifications. **CONTACT:** Send resume and contact information

to Cathy Lyinger, Director, University of Houston, Moores School of Music, 120 School of Music Bldg, Houston, TX, 77249-4017. Ph: (713) 745-9303, Fax: (713) 745-9166, e-mail: post@phoenixmusic.edu

POSITION: Associate Suzuki piano/violin/Flute Instructor at the MacPachl Center for the Arts, in Minneapolis, MN. Job designed for teacher who has either a non-Suzuki pedagogy degree in their instrument or equivalent teaching experience, commitment to continued study of Suzuki pedagogy. Upon completion of required SAA book levels, MacPachl evaluation process, teachers may be eligible for full faculty status. **DUTIES:** Teach private and group lessons to Suzuki students at levels for which training has been completed. Hours are flexible and will include evenings and Saturdays. Attend recitals, faculty/committee meetings. Participate in pedagogy and other continuing education courses. **QUALIFICATIONS:** Minimum of bachelor's degree in music, preferably strong in performance. SAA registered teacher training through 1A and 1B by commencement of job. Commitment to further Suzuki training. Minimum of three years teaching experience, and ability to work as a valued team member with our other faculty.

SETTING: The Center is a community music school offering lessons to students of all ages, abilities and economic resources. Serving more than 6,000 students each year, MacPachl is one of the largest community music schools in the US. Our Suzuki program serves about 500 students from ages three through high school. Our faculty of 22 full and part-time teachers. The teaching year is a 20 16-week semester and a 5-7 week summer session. **COMPENSATION:** Negotiable, depending on experience. Professional development support available. **APPLICATION DEADLINE:** June 01, 2001, or until position is filled.

PROCEDURE: Please follow instructions listed above. **MACPACHL CENTER FOR THE ARTS IS AN EQUAL OPPORTUNITY EDUCATOR/EMPLOYER**

POSITION: North Valley Music School in Whitefish, Montana has a September opening for an additional Suzuki piano instructor. **QUALIFICATIONS:** Experience and training in the Suzuki Method, beginner to advanced. **LOCATION:** Whitefish is located on Whitefish

Guidelines available on request. **DEADLINE FOR APPLICATIONS:** June 01, 2001, or until position is filled. **PROCEDURE:** Send resume, cover letter and two letters of recommendation to: Katherine Wood, Director of Suzuki Talent Education, MacPachl Center for the Arts, 1128 LaSalle Ave., Minneapolis, MN 55403. Website: www.macpachl.org MACPACHL CENTER FOR THE ARTS IS AN EQUAL OPPORTUNITY EDUCATOR/EMPLOYER

POSITION: Suzuki piano/violin/Flute Instructor at the MacPachl Center for the Arts, Minneapolis, MN. (See above)

DUTIES: Teach private and group lessons to Suzuki students of all levels/ages. Hours are flexible and include evenings and Saturdays. Most attend recitals, faculty and committee meetings, serve on committees, and participate in pedagogy and other continuing education activities. **QUALIFICATIONS:** Minimum of a B. A. in Music, preferably strong in performance. SAA teacher training through Book 4, a minimum, training in later books in an advantage. Minimum of 3 years of Suzuki teaching preferred. **COMPENSATION:** Negotiable, depending on experience. Professional development support available. Medical benefits available for full-time employees. Freelance opportunities in area. **APPLICATION DEADLINE:** June 01, 2001, or until position is filled.

PROCEDURE: Please follow instructions listed above. **MACPACHL CENTER FOR THE ARTS IS AN EQUAL OPPORTUNITY EDUCATOR/EMPLOYER**

POSITION: North Valley Music School in Whitefish, Montana has a September opening for an additional Suzuki piano instructor. **QUALIFICATIONS:** Experience and training in the Suzuki Method, beginner to advanced. **LOCATION:** Whitefish is located on Whitefish

Lake, close to the beautiful Glacier National Park and home to Big Mountain ski area. **DESCRIPTION:** The North Valley Music School was founded in 1997, and it is rapidly growing. We currently offer piano, violin, cello, guitar, voice, oboe, flute, recorder and Muskgreen®. **INCOME:** Possible income of \$1,500/ per month for nine months; some housing assistance provided. **CONTACT:** Please send credentials to: Betsy Robinson, North Valley Music School, P.O. Box 4446, Whitefish, MT 99937. Phone: 406-862-2538, or 406-862-8074, e-mail: dh@nvtm.ch.com

POSITION: Suzuki violin instructor at the NE Wisconsin Talent Education, founded in 1978, in Green Bay, WI. **Position Starting Date:** September, 2001. **QUALIFICATIONS:** SAA registered teacher training required, prefer through Book 5. Will consider candidates with less training who are committed to further their Suzuki pedagogy training. American Suzuki Institute nearby. **DUTIES:** Use the Suzuki Method, teach private and group lessons to students from an active wait list, including traditional students. However we anticipate that Suzuki students will fill the schedule very quickly, by September. **DESCRIPTION:** The Northeastern Wisconsin Talent Education, Inc. a non-profit music organization, is dedicated to the teachings of Dr. Shunichi Suzuki. We have seen instructors for violin, cello, and piano, plus a coordinator.

LOCATION: In Green Bay, we enjoy a stable economy and a reasonable cost of living. **SALARY:** Instructor is independent contractor and establishes own tuition fees. Performance opportunities in local symphonies and groups at the Weidner Center. Medical insurance negotiable. **CONTACT:** Please send cover letter and resume with no references to: Richard Lertz, President, NYTE, c/o 521 P Street, Green Bay, WI 54303-3431. Phone: 920-482-8257, Fax: 920-437-0961.

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School for Strings
to Celebrate 30th
Anniversary with
Zwlich Premiere
in Carnegie Hall

New York City's School for Strings, founded in 1957 by Louise Behrend, will celebrate its 30th Anniversary this June with a series of three concerts in Carnegie Hall. The centerpiece performance, a Suzuki Graduation Festival concert presented in Carnegie's main hall, the Isaac Stern Auditorium, on Saturday afternoon, June 16, will feature the premiere of Ellen Taaffe Zwlich's *Partita for Violin and String Orchestra*, commissioned for the occasion by Louise Behrend and The School for Strings.

Soloist in the Zwlich will be Colin Jacobsen, SFS alumnus and former student of Miss Behrend, accompanied by the School for Strings' Camerata, joined by the SFS Alumni Orchestra with Anthony Aibel conducting.

The Festival portion of the program will include almost 1200 string players from across the U.S., some 170 cellists and almost 1,000 violinists who study with alumni of The School for Strings Teacher Training Program.

The Saturday Festival Concert will be framed by two performances in Carnegie's Weill Recital Hall: a chamber music concert on Thursday, June 14, with participants drawn from the School's students and alumni, and a recital on Sunday, June 17 by students of the School's piano department. ■

The Story Behind the Zwlich Partita

by Louise Behrend

The tradition of commissioning anniversary works began in 1991, when SFS commissioned Eric Ewan to write something special to celebrate its 20th Anniversary. His work, premiered at that year's Carnegie Festival, was his *Overture for The School for Strings*, for string orchestra. The 25th Anniversary piece was Bruce Adolph's *Gut Feeling*, for multiple violins, a witty and jazzy work that was greatly enjoyed by performers and the 1996 Carnegie audience alike.

The idea of commissioning Ellen Taaffe Zwlich to write a piece for The School for Strings' 30th Anniversary dates back to 1998, when she was staying at Carnegie Hall's first composer-in-residence. She had been asked to write a concerto for violinist Pamela Frank, who premiered the work that year at Carnegie with the Orchestra of St. Luke's.

I had long been a fan of Ellen's (and of Pam Frank as well), and made a point of going to hear this performance. My reaction to this beautiful piece, so beautifully performed, was immediate and definite: here was the perfect composer for the piece I had in mind for the SFS 30th Anniversary Festival. Ellen Zwlich, as it happens, is not only a fine composer, but is also that rare breed—a violinist composer (she was a longtime member of the violin section of Leopold Stokowski's American Symphony Orchestra). She would understand how to handle what I was looking for, a short concerto, thoroughly contemporary in style, in difficulty at about the level of the Kabalevsky Concerto.

When I called to ask whether she would be interested, she said "yes" at once, and evinced great excitement about the idea of adding to the sparse literature of violin concerti at this level. In fact, she was so excited that she got to work at once, and came up with a longer work (18 minutes) than I had expected, one that, to use her own words, "has many legs." That is, it could have several uses.

She has called the work a Partita rather than a Concerto because it is a five-movement suite rather than a standard three-movement concerto. She has carefully constructed the piece so that it can be useful and effective in several arrangements. It can be performed complete, of course, with either orchestra or piano accompaniment. For performances with piano, she has written the piano part in such a way that it will sound both generic and effective. It is also pos-

sible to play only individual movements, or movements in pairs, if so desired, without the performance seeming incomplete. And, she has indicated adjustments in the solo violin part that make the work accessible and effective for group performances. Whatever format the performer chooses, the extensive conversation between the solo violin part and the accompaniment gives the work a strong chamber music feeling.

When I received the score, I found myself somewhat puzzled as to how to present this work. Should I choose five different soloists? Try a group performance? Ask a single soloist?

The third idea seemed best for a successful premiere, and my first choice for soloist was Colin Jacobsen, who had already performed Ellen's Piano Trio with his Kim Jacobsen-Arnon Trio and was familiar with her style.

Colin, an SFS alumnus now in his second year out of Juilliard, is well on his way in establishing a solid performance career. In the past few weeks, he has played six performances of the Ravel Trio with YoYo Ma as part of Ma's Silk Road Project, as well as two performances of the Beethoven Concerto with the Waterloo (Iowa) Symphony. I was delighted that Colin immediately agreed when I asked him to play this premiere.

The performance will be led by Anthony Aibel, also an SFS alumnus and conductor of the Westchester Symphony for the past ten years. Anthony has just completed two years as an assistant conductor of the National Symphony in Washington, DC, where he conducted the first performance of another piece of Ellen's—*Upbeat!*—at a special Kennedy Center Labor Day Concert in 1999.

The orchestra for this performance will be the combined forces of the SFS Camerata, prepared by its conductor Alexander Yudkovsky, and the SFS Alumni Orchestra. ■

Note: Partita, by Ellen Taaffe Zwlich, will be published by Theodor Presser, and available from them. Anyone interested in the Ewan and Adolph pieces should contact The School for Strings.

Louise Behrend is the Founder, Director of the School for Strings, where Suzuki instruction is offered for children and teacher-trainers in violin, cello and piano. She is a member of the violin faculty of the Juilliard Pre-College Division and the Juilliard graduate school and also serves as an adjunct professor at New York University.

The SAA Practicum™ 2000

by Lucy Shaw

Although I have been teaching for a number of years, I set aside time each summer to work on my own growth, to seek inspiration and to gain new perspectives on teaching. Last summer, I was excited to take advantage of a new offering from the SAA—the Teaching Practicum. What a terrific week it turned out to be!

It has been more than 10 years since I turned to Suzuki teaching after being invited to observe a weekend workshop in Houston, Texas. Within the SAA there are many opportunities for teachers to develop. As wife and mother as well as teacher, I cannot fit in long-term teacher training, so summer institutes are the answer. They provide a myriad of courses in Unit Study and overviews for many instruments.

Last year the SAA introduced a new type of course called a teaching Practicum. This course provides an opportunity for individual teachers to examine their teaching styles, celebrate their strengths and set new goals while working with registered teacher trainers and colleagues as their mentors and helpers.

When I read the description of the Practicum in the Colorado Suzuki Institute brochure last January, I said the course would be limited to the first eight applicants. I rushed in my application hoping I would not be applicant number nine. Although it was being offered for the first time at the Institute, I was greatly surprised to find I was the only teacher in the course registered for violin! I am writing to allay any fears that would keep others from missing this valuable experience and to inspire other teachers to enrich their training.

Having taken many summers of Unit level study, I find it notable how different is the focus in the Practicum. In

Unit Study, the teacher trains addresses Suzuki philosophy and instrument-specific issues, level by level, piece by piece. Most observations deal with the particular unit being covered. Observers usually are most sensitive to how basic technique is being taught at that level.

The Practicum offers a broader scope. Teaching methods are discussed after

The first step in preparing for the Practicum is to create a set of videotapes of your own teaching. The tapes need to include, if possible, the faces of the teacher, the parent and the student. This is helpful when discussing communication skills. (Even if you never proceed past this step, there is a huge amount you will learn just by watching yourself teach in all these formats.) Some complete, unedited lessons were just as valuable, if not more so, than lesson segments. Tapes of complete lessons allow for an examination of lesson flow and the timing of different activities.

During the Practicum, participants watched and discussed both group teaching and private lessons. The videotapes formed the basis for discussion. It was amazing to see my students and the work I was doing with them through a completely different "lens." There were aspects to be praised as well as improved upon. Sometimes it was just really interesting to analyze why a particular event had occurred.

Discussions of the videotapes and live teaching are guided by the use of the SAA Teaching Descriptors, which were developed for teacher trainer applications. These descriptors include such topics as lesson approach, lesson focus and activities, evaluation of student performance, student independence and enthusiasm, personal interactions and the teaching environment.

When preparing the tapes, I found it was most helpful to take two weeks of lessons in their entirety and keep a notebook of the names of each student and what was worked on. From this "library" of lessons I was able to easily choose videos that contained many different types of students and lessons. I made sure to



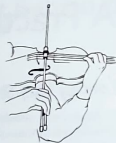
Practicum participants at the Showman Suzuki Institute

observing videotaped lessons from participants' home studios as well as observing live teaching while at the institute. During the course I watched many different teachers on different instruments at many levels. All had the same basic philosophy and goals, were working effectively, yet using distinctly different teaching styles.

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include lessons which I felt needed the most feedback.

I found the environment of the Practicum absolutely safe and fully supportive. The environment of safety is one of the most important components of the course. In order to create this environment, the teacher participants and trainers involved come to the Practicum understanding the need to set aside self-conscious inclinations.

As in Unit level study, I found that the Practicum reinforces the idea that we can learn successful teaching techniques from one another. Because teaching music is so personal and styles so individual, the feeling of safety for participants to share their work is paramount. Seldom in the music teaching world will one encounter such an environment outside the SAA.

During my week, one day was spent with the flute, piano and violin participants together. I found it eye-opening to say the least. The skills of teaching can be studied through the teaching of any instrument.

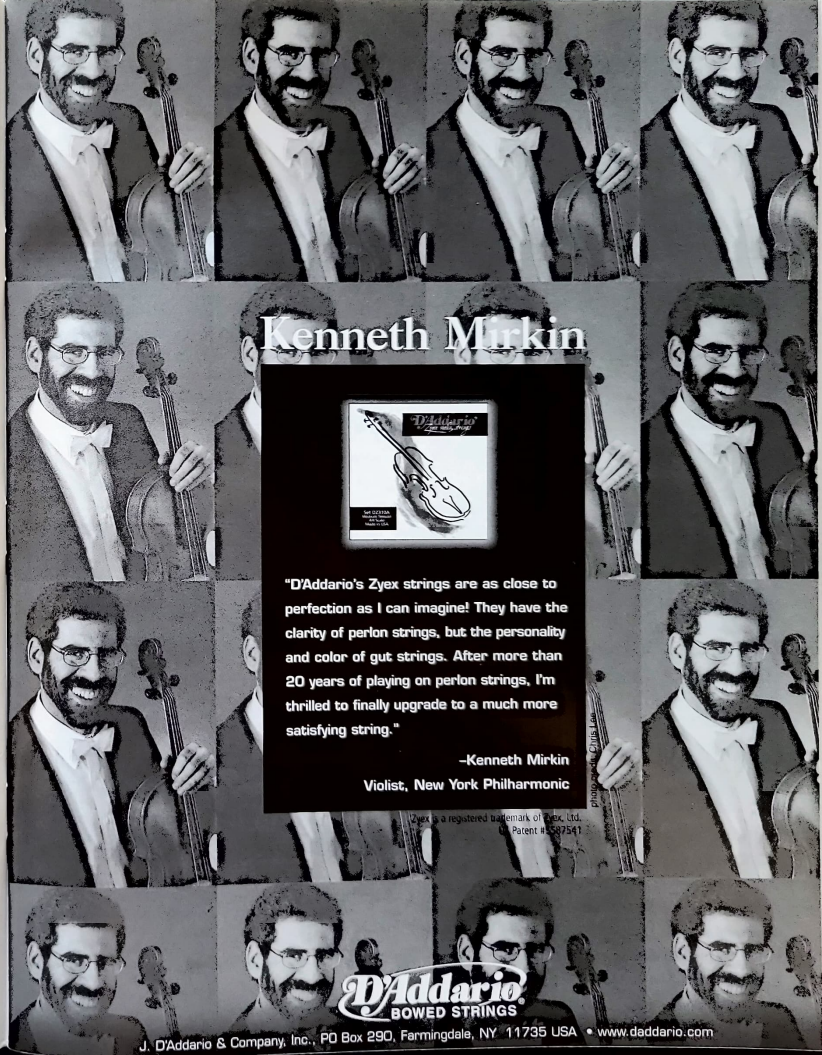
When is the best time to include the Practicum in your training? I feel it is advantageous to have some teaching experience (at least one to two years) prior to registering. The nice thing about the course is its value to both newer as well as very experienced teachers who are seeking further development.

The Practicum was truly inspiring for me. My successes were pointed out and affirmed. Each day I gained new insight and discovered something about my teaching that I had not seen before, yet I was never subjected to negative criticism.

The week also gave me a chance to think through my responsibilities as a teacher, my vision of where I want to go technically and musically with my students, and a plan for how to get there.

I started my fall semester full of ideas, inspiration and renewed excitement about each child in my studio. ♣

Lucy Shaw is an active teacher and clinician based in Houston, TX. She received a Bachelors in violin performance from the Eckhardt-Granata Conservatory of Music in Manitoba, Canada, winning the Gold Medal, and a Masters in violin performance from the Shepherd School of Music at Rice University. Lucy is owner/director of the Village Violin School in Houston, and serves as vice-president of the Houston Area Suzuki String Teachers Association.



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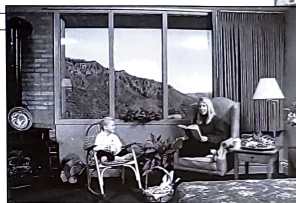
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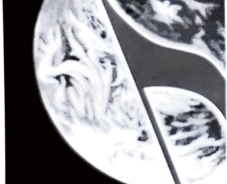
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Ethics Column

Catherine Walker, Moderator

The SAA Ethical Conduct Guidelines were published in the Fall issue of the ASJ, along with a sample scenario on changing teachers from an ethics column written by Rick Mooney in 1985. The Winter ASJ included a thought-provoking article by Daphne Hughes on the same topic. We would like to hear your ideas about this ongoing issue—especially how you think the new guidelines might help teachers and parents in this situation. To get your views flowing, here is the scenario with some of the responses received in 1985.

Scenario: At the beginning of the Fall semester, Mr. Teacher is approached by a parent who wants her child to study with him. Mr. Teacher finds out that this student has been taking lessons with Ms. Instructor who lives across town. Mr. Teacher knows Ms. Instructor only by sight; he does not know her well and does not even have her phone number. Mr. Teacher tells the parent that he does not feel comfortable accepting another teacher's students unless the parent has communicated with the teacher first. The parent replies that it is her opinion that since she pays the fees, she has the right to choose whoever she wants as a teacher any time she wants to; and she has decided that if Mr. Teacher will not take them, they will simply quit music lessons.

Here are excerpts from several thoughtful responses to this situation:

- Our responsibility to our colleagues is such that we should let each other know if a student family approaches one of us with a view to changing teachers. Of course the parent is, in one sense, a consumer and can "buy" wherever she chooses. But we are also in a relationship with our student families and that requires communication between us about any problems that the parent perceives that we may not be aware of.
- I accept all students without any grilling about the last teacher or reasons for leaving. Why should the new teacher phone the old teacher? To ask permission? (No teacher answers any of his pupils.)

To announce the change? (In some circumstances this would be like rubbing salt in the wound.) To discuss the student? (A child and his parents should have the opportunity to start with a clean slate—no warnings, opinions, or judgments should clutter up a new beginning.)

- As I see it, the question is very simple really; whose welfare are we interested in—the child's or the teacher's? The way that question is answered determines the kind of solution proposed.

- As a prospective new teacher, my goal is to keep the whole process as open as possible. If I agree to take the student, I always ask the parent to talk with the other teacher first, and then call me again. I like to talk with the previous teacher, but only with the parent's permission. I think it would be a betrayal to do so without the parent's permission and knowledge.

- It is usually not my business why a family wants to change teachers. I assume families change for reasons that are valid to them. "Professionalism" does not mean that I must be a part of a closed guild that judges or limits parents and students in their activities. My professionalism means that I am competent—not that I am the best teacher for all families.

- Your subject raises more than just "ethical" issues; it raises a legal question as well. Section 1 of the Sherman Act, the basic U.S. antitrust statute, prohibits "every contract combination in the form of trust or otherwise, or conspiracy, in restraint of trade or commerce . . ." and dozens of state antitrust statutes prescribe the same sort of conduct. It is possible that an ethical code would violate those laws if it were to attempt to limit the ability of parents to choose the music teacher of their choice in a free and open competitive market.

Let us know what you think! We look forward to receiving your responses and input regarding this or other situations and issues. &

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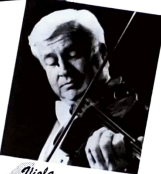
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It's About All Children

by Angela Ricker, Director of Development

It's always about the children. And it should be, frankly. Dr. Suzuki believed that music is important for children's overall development and that every child has the ability to learn music. Guided by this philosophy, the SAA continuously strives to fulfill this vision through all its activities as an organization dedicated to music education.

Over the past 30 years the SAA's primary function has been to serve its members through services, opportunities, and member benefits. Membership has its advantages to many of you; however, after conducting a member survey for the last year, it has become clear to us that most of you joined this organization to advance the Suzuki philosophy of education and to be part of an organization that promotes talent education for all children.

Through it may not be overtly apparent, for years many of the SAA's activities and programs have been geared toward benefiting children. Think for a moment. Ultimately, recruiting and training teachers is about introducing the wonders of music to children. The programs we are currently developing—a Latin America teacher education program, the Teacher Corps, and the Suzuki in the Public Schools program—will all provide opportunities for children in North, Central and South America to learn the wonders of music.

Supporting Suzuki Families

While we continue to work through teachers to expand the reach of Suzuki teaching, the SAA recognizes that, in order to reach all children, we must influence parents. In the last ten years the SAA has connected with parents through education, Suzuki membership, and marketing summer Institute opportunities for their children. Our mission is to let parents know of the benefits Suzuki education offers their children and to support them after they have chosen to participate in Suzuki study. It was of the Associate membership, the SAA involves families in national activities such as the biennial conference, the parents' mid-conference and articles

in the quarterly *American Suzuki Journal*. Parents also take advantage of other member benefits like teacher referrals, information on the SAA's web site, and instrument insurance discounts.

These efforts have resonated tremendously with parents. In the last three years the SAA welcomed an unprecedented number of parent/family members—almost 2,000—garnered in large part during membership drives at summer Institutes. Institute families were offered a reduced membership rate of \$20, \$10 below the normal parent/family membership rate of \$30. In the summer of 2001 the SAA will extend a similar membership opportunity.

Dee Martz, Director of the American Suzuki Institute in Stevens Point, WI, feels that SAA membership is attractive to Suzuki parents and families: "The SAA, through its *Journal*, provides a window on the Suzuki movement throughout the Americas and enhances understanding of the philosophical underpinnings of Talent Education. Parent members are more open to new ideas and eagerly contribute to the fabric of the dialog at the Institute."

Beyond the Suzuki Community

While family membership development is extremely important, it is the SAA's responsibility as an organization to do more than support and encourage SAA member families. You have told us in the member survey that you joined the organization to promote the Suzuki philosophy of education. Therefore, the SAA intends to increase its efforts to reach out to families who don't yet know about the potential of a Suzuki education. We want to let parents know about the importance of music in their children's lives and how Suzuki education can provide benefits far beyond learning to play an instrument—benefits for the children, their families, and their communities.

It is the desire to better the lives of all children that continues to drive the SAA to reach beyond its members and beyond the existing Suzuki community. ♣

Perpetual Motion Suzuki Strings Play at the White House

This past December, 22 violin students ages 6 through 14 and their teacher, James Hutchins, performed at the press corps holiday opening of the White House. Members of the Perpetual Motion Suzuki Strings from the Greater Washington, DC, Metropolitan Area played at the invitation of First Lady Hillary Clinton. This was the group's second performance at the White House, but their first performing for Mrs. Clinton.

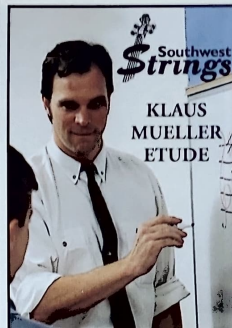


Perpetual Motion Suzuki Strings with Hillary Rodham Clinton

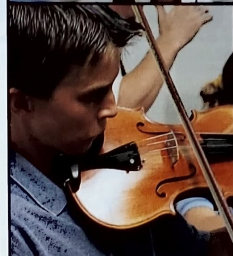
It was an exciting day that started off with a quick tour of the White House in all its holiday splendor. We then had a long wait before our first performance in the East Room, but while we were waiting, we got a quick "Hello" from Chelsea Clinton. The White House social secretary then gave us our cue and we played for 40 minutes while dozens of media from around the world constantly flashed pictures and took videotape of our group. After that performance we had a lengthy wait in a small dressing room, and then were rushed back upstairs to the Hillary Clinton press conference. Mrs. Clinton stood right in front of our group as we played Handel's Bourree and Jingle Bells. She congratulated us on a fine performance and shook hands with every musician in the group.

In the few days following, we saw some very short clips of our group with Mrs. Clinton on NBC Nightly News, MSNBC, a Fox television Holiday Special, and local news shows. It was a wonderful and memorable opportunity for all the performers. ♣

James Hutchins is a Suzuki violin teacher in the Greater Washington DC area and a former Suzuki student. He teaches at several summer Suzuki Institutes and weekend Suzuki workshops throughout the year.



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Mrs. Suzuki at the Annual Concert in Tokyo, 1995

Waltraud Suzuki (1905-2000)

Waltraud Suzuki passed away on December 24, 2000, at her home in Matsumoto, Japan. Her contribution to the growth and development of the Suzuki movement throughout the world is immeasurable, and she will be deeply mourned along with Dr. Suzuki.

Waltraud Johanne Prange Suzuki was born in Berlin, Germany, in 1905, the third and last child in an upper middle class family. As she wrote in her book, *My Life with Suzuki*: "There followed a happy childhood, except for the piano lessons my sister Erna and I had to attend from the age of six, and my mother's summons when visitors came. 'Now play a little for the guests.' I did not like that at all. The conventional lessons did not inspire me, but no Latein Education at Suzuki Method existed then."

Waltraud's family suffered through the hard years of the First World War with food and money very scarce. Her father died after a prolonged illness, and the family struggled through the rest of the war. After the war, Waltraud's brother Albert, a violinist, founded a small orchestra to help support the family and they opened their home to lodge six. Waltraud studied piano and sang at the Sternsche Konservatory and sang as soprano soloist at her church.

As they had before the war, many people in Berlin entertained themselves with family and friends, playing and sing-



Waltraud at her childhood home, 1923



At home with brother Albert and sister Erna, 1924

ing together at home concerts. The Prange family often held home concerts at which Albert played violin and Erna piano, while Waltraud sang. It was at one such musical evening at the home of friends that Waltraud met a young violin student—Shinichi Suzuki. For the next few years, they spent time together attending concerts of the Berlin Philharmonic, Kreisler, Schnabel, Busoni, and the Busch and Krieger quartets, as well as participating in informal concerts at the homes of Krieger, Einstein and others.

Waltraud and Shinichi were married in Berlin in 1928 and planned to live in Switzerland. However, shortly after their marriage, they were informed that Shinichi's mother was very ill and they left for Japan. After his mother's death the following year, Shinichi's father lost most of his fortune, and Shinichi and Waltraud were compelled to stay in Japan. Waltraud felt isolated since there were few foreigners in Nagoya, so the Suzukis moved to Tokyo. There Waltraud studied Japanese and managed the household, while Shinichi sought study at several Tokyo conservatories and began to teach young children.

The beginning of the Second World War interrupted the Suzukis' tranquil life. They were forced to separate, with Waltraud going to Hakone with other foreigners and Shinichi returning home to help in his family's factory. They re-

mained apart for the rest of the war and a few years afterward. Shinichi became ill and stayed with his sister and her soon near Matsumoto, while Waltraud worked for the Red Cross, a shipping line and then a bank in Tokyo, sending her earnings to support the family. When Suzuki's health improved and he began teaching again, Waltraud finally joined him in Matsumoto.

During the following years, Waltraud cared for her husband's interests as he worked to develop and refine his Talent Education method. She traveled with Dr. Suzuki and as his representative, explaining his work to interested teachers, parents and others around the world; she spent many hours responding to foreign correspondence, lesson requests, and dealing with business details.

One of Waltraud's more visible contributions was the English translation of Suzuki's book, *Nurtured by Love*. As it was written in very formal, erudite Japanese, the book had been deemed impossible to translate. Through neither Japanese nor English was her mother tongue, Waltraud resolved to translate the book herself, and worked intensely for many months to finish it. With the help of a Japanese lady, she would get the gist of a paragraph and put it into English. Then she took her translation to the British embassy to be certain the English was proper. Only when it was completed did Waltraud tell her husband what she had accomplished. Her English version was

published in 1969, and served as a great stimulus to the growth of the Suzuki Method.

In later years, Waltraud continued to be active in supporting the Suzuki movement around the world. When the International Suzuki Association was formed in 1983, she was elected vice-president and member of its board. She was also appointed vice-president of the Talent Education Institute in Matsumoto and served on its board of directors. After Dr. Suzuki retired, Waltraud continued to represent him at conferences and other events around the world, serving teachers, parents and students with her characteristic dignity and warmth.

Thousands of people whose lives have been touched by Dr. Suzuki are grateful to Waltraud Suzuki for her tireless support of her husband and his work. Hers was a significant contribution to the happiness of children everywhere.

Waltraud Suzuki is survived by her nephew Guido Mori-Prange and niece Erika Prange-Vollhonsell, who spent time with her both in America and Japan and cared for her devotedly through the last years. ♣

Compiled from *My Life With Suzuki*, by Waltraud Suzuki, and information received from Erika Vollhonsell, Mrs. Suzuki's niece, and Evelyn Herrmann, CEO of the International Suzuki Association.

Nurtured by Love: A True Story

by Michele George

As with many notable figures in his story, Shinichi Suzuki rose to public consciousness in an unobtrusive manner. The children who motivated his wife's work grew in numbers and were able to show the world what he knew from the beginning; that the life force is a power to behold, and that those who have a hand in shaping lives of young people and their families share a dream which is life-changing for everyone involved.

Behind a great man is often a great woman; the supportive, often subordinate and quiet source from whom comes gentle wisdom, guidance, and loving encouragement to pursue his vision. Waltraud Suzuki was the woman behind her man. Perhaps it would be more accurate to say "in front of" her man, for those who knew her even slightly can attest to her being anything but subordinate or quiet. From the earliest years of their more than seventy year relationship, Waltraud chose Suzuki, standing up to her family and friends who disagreed with her choice and announced that they certainly would not attend the wedding. With her dry humor, and a

twinkle in her eye, she liked to reminisce about how when she and Suzuki were married, "the relatives were all there!"

She talked of traveling to Japan in the days when her blond hair brought stares and giggles, and of being so very shy that it was difficult even to go out shopping. In later years that seemed hard to imagine, as Waltraud almost single-handedly oversaw the myriad details of running a center for Suzuki-method education; from a preschool, to hundreds of children and parents studying many instruments, to teacher-trainees who came from all over the globe. She read and answered letters from hundreds of teachers, parents, and interested parties, translated correspondence, and encouraged her husband to open their doors to the world. The only evidence of her former self was the way in which Mrs. Suzuki always welcomed the foreign students, inviting us into her home, playing the perpetual host so that life in a strange land was a little more comfortable.

Suzuki-sensei seldom traveled without Waltraud by his side. Although in poor health for many years, suffering from emphysema, she accompanied Dr. Suzuki on his travels throughout the world. She was present at every conference, summer school session, institute, graduation concert, lecture, and recital that he attended, never letting on how ill she was becoming, or how difficult it eventually became for her to get around.

At an International Suzuki Conference I was asked to translate for Dr. Suzuki. He was speaking to an audience of several hundred American and Canadian teachers in his legendary "English made in Japan." Looking out into the puzzled faces, I began to translate his English, at which point Mrs. Suzuki spoke up quite forcefully, and motioned for me to leave the microphone. She was adamant that I not insult Suzuki-sensei, and I quickly apologized for inadvertently doing so. Although embarrassed, I was also impressed by the vigilance and sincerity Waltraud always demonstrated with regard to her husband and his work.

It is impossible to imagine the spread of the Suzuki method without Waltraud

Suzuki. Her unflinching loyalty to her husband often put her in an unpopular light, and her desire to protect him from the unpleasant aspects of running a business led Suzuki free to concentrate on teaching. Shinichi Suzuki was first and foremost an educator, and teaching, or thinking about teaching, consumed most of his waking hours 365 days a year. He always promised Mrs. Suzuki that he would take one day off each year on New Year's Day. On the two New Years' days that I lived in Matsumoto, Suzuki-sensei surreptitiously gave impromptu "lessons" at the party given for the teachers and students, using his cigarette holder as a violin bow. Although she sometimes complained that her husband lived for teaching, she was also the first one to speak with pride about his new ideas, and to be able to explain them in great detail. She was his voice to the world, beginning with her translation of *Nurtured by Love*, and continuing through a lifetime of travels to foreign lands to promote his philosophy and pedagogy.

Dr. Suzuki not only appreciated her involvement, he depended on her presence to center himself. I recall a visit the Suzukis made to Cleveland in 1990, where Mrs. Suzuki was persuaded to spend one brief lunch hour at a brand new shopping mall downtown. It never occurred to us that her absence would cause Dr. Suzuki such anxiety that he asked about her throughout the meal and could scarcely eat his lunch. In later years, when he lost some hearing, extended conversation became frustrating. The pitch of Mrs. Suzuki's voice was difficult for Suzuki to hear, and I was touched deeply as I observed them sitting on a sofa simply holding hands for long periods of time. Waltraud commented that after so very many years of being together, they did not need words to communicate. Each knew the other's thoughts and feelings, and as she put it, "holding hands is enough."

During Suzuki's final year, his greatest wish was to be at home to rest and enjoy some peaceful time. Once again, as in so many previous years, Waltraud was his fiercest advocate. She cared for

him at home, fought to keep him out of the hospital, and sat for hours by his side. Whenever he rested, she rushed to the school to take care of business, and at his request stayed actively involved with the affairs of both the Talent Education Research Institute and the International Suzuki Association.

As her own health failed, Waltraud continued to carry out the mission of Talent Education, traveling around the world, answering mail, and working toward the continuation of all that her life with her husband had been about. She spent her life following his dreams, helping turn them into reality. She shared her husband's passions, and shared Shinichi Suzuki with hundreds of thousands of teachers, parents, and children for well over half a century. After his death, she often pondered the reason for her continued existence, and came to the conclusion that there was still work to be done. I am left with a sense of loss since her passing. I already miss both the sharply raised voice and her contagious laughter. Waltraud Suzuki demonstrated, every day of her life, steadfast devotion to her husband and a commitment to the education of children, parents, and teachers of the world through her tireless efforts, stubborn persistence, and indomitable spirit. ■

Michele George is the Director of the Sato Center for Suzuki Studies at The Cleveland Institute of Music.

For Waltraud Suzuki

by William Starr

Funeral oration for Waltraud Suzuki, given at the memorial service in Matsumoto, Japan, on January 25, 2001.

I would like to extend my deepest sympathy to Waltraud Suzuki's family for their great loss, which is also ours. But we are gathered here today not just to mourn her passing but to honor her, celebrate her life, and to give thanks for her great contributions to us and to the Suzuki movement worldwide.

We owe an immense debt of gratitude to Waltraud Suzuki, not only for her role in promoting Suzuki throughout the world, but also for her successful efforts in preventing control of Suzuki's name from being given to commercial interests. This took courage, determination and incredible vigilance. The result was that Suzuki was able to achieve his goal to assign the rights to his name to the international organization which bears his name. He then commissioned the ISA to grant use of his name to dedicated organiza-

tions in countries throughout the world.

Mrs. Suzuki often expressed how deeply she appreciated the kindnesses shown to her by many of you who wrote, telephoned, and visited her frequently. Your often-expressed desires to have her present at important events and concerts made her happy. "They want me to be here. They really do," she said. She felt your loving concern in her heart. And I must mention her wonderful sense of humor, especially when telling stories about Dr. Suzuki and herself. Many will remember a favorite phrase of hers, "Oh my golly!"

Waltraud Suzuki was also deeply concerned about her relationship with God. A devout Catholic, she often spoke with us of her struggles with the challenges and inequities of life in an environment far different from that of her young life in Germany where she sang with the choir in her beloved church—the church in which she married Shinichi Suzuki. Yet, along with her strong faith, she had great respect for the beliefs of others.

In my years of working leadership roles in the SAA and ISA I had many opportunities to see Mrs. Suzuki at work and in her lighter moments as well. I marveled at this woman who was so ahead of her time—a pioneer in influential roles of women at a time and place when the odds were impossible. Yet her perseverance, her understanding of the vision, her resolve, and her innate ability helped shape and spread the ideas we all hold so dear. In any endeavor it takes a nuts-and-bolts person as well as a visionary. Mrs. Suzuki knows about the practical side of the vision. While I think of this strength she conveyed, I also see another favorite part of our association. I see the warm smile, the delighted look at a kindness done for her, the twinkle in the eye, the love of the spontaneous—a shopping trip, a walk on the beach, a conversation with friends. These are the memories I treasure. Her legacy is with us always. Her life has made a difference in our lives and the lives of our children.

—Tanya Carey

The Suzukis at Matsumoto Castle



Remembering Waltraud

by Susan Grilli

I had been teaching in Massachusetts for three years using the philosophy and method of Shinichi Suzuki to bring early violin instruction to children in one elementary school's first three classes, when we arrived in Tokyo for a stay of two years. One of our earliest trips out of Japan was to the 1970 Summer School in Matsumoto where I had my first authentic and natural way possible by those who follow. I remember Waltraud as a friend with whom I spent an especially companionable week in Korea in 1991. Although she really only needed to play a ceremonial role on this trip, she acted as her husband's chief representative in all ways. She was inexhaustible through a long and challenging schedule, despite a series of health problems that were getting progressively worse. Waltraud was a good sport about joining in all the activities planned for us and the Japanese children brought to perform, and worked extremely hard to observe all she could in the Korean early childhood classrooms so that she could report back to the man she always called "Nusooki." I don't ever remember her calling him "Shinichi," but do recall her stories of them going together to one of the many onsens (hotsprings) in and around Matsumoto after a hard day's teaching. There the hisping water thoroughly relaxed them and they had some of their best conversations—especially in the early days. This precious chance to enjoy each other's company provided wonderful memories for her as he became less a companion in his last years.

Mrs. Suzuki, it was clear as we got to know her, helped her husband in a million ways to further the best interests of Talent Education, both in Japan and around the world. She was charming and cultured and herself a musician, and at the

same time could be fiercely protective of Dr. Suzuki and his work, speaking out when speaking out would make a real difference. She devoted her life to that cause. We must hope that the spirit of all that these two remarkable people did for young children, teachers, and parents as well as the many Suzuki organizations around the world, will be carried on in the most authentic and natural way possible by those who follow.

I remember Waltraud as a friend with whom I spent an especially companionable week in Korea in 1991. Although she really only needed to play a ceremonial role on this trip, she acted as her husband's chief representative in all ways. She was inexhaustible through a long and challenging schedule, despite a series of health problems that were getting progressively worse. Waltraud was a good sport about joining in all the activities planned for us and the Japanese children brought to perform, and worked extremely hard to observe all she could in the Korean early childhood classrooms so that she could report back to the man she always called "Nusooki." I don't ever remember her calling him "Shinichi," but do recall her stories of them going together to one of the many onsens (hotsprings) in and around Matsumoto after a hard day's teaching. There the hisping water thoroughly relaxed them and they had some of their best conversations—especially in the early days. This precious chance to enjoy each other's company provided wonderful memories for her as he became less a companion in his last years.

Every time I visited the Suzukis in Matsumoto, both Dr. and Mrs. Suzuki expressed their passion to see Suzuki Early Education spread all over the world. Mrs. Suzuki actually arranged for me to give lectures both in Japan and Korea and loyally attended my early childhood sessions at conferences whenever she could. Over the years, she encouraged my work in every way possible. I am very grateful for all she did to help me professionally, but it is her friendship that I will always value most. I have often thought of her arriving in relatively remote Nagoya as a new bride in 1928—virtually the only foreigner. It couldn't have been easy!

Her life came to have an enormous impact on all of us lucky enough to spend substantial time with both Suzukis. Without her the Suzuki philosophy would no doubt not work enjoy the worldwide recognition and importance that it is true today. Even with the physical problems of recent years sapping more and more of her prodigious energies, she continued to go to concerts, conferences, meetings, workshops, lectures—both in Japan and elsewhere—representing Dr. Suzuki and his ideas in a way that could only have made him very proud. When I heard the sad news that this indomitable woman was no longer with us, I thought long about the smile that was said to remain with her at death. It made sense to me that this unusually devoted couple would be reunited to spirit, for surely that is the reason for Waltraud's smile! We will miss her! ♣

Susan Grilli is a registered Teacher Trainer in Suzuki Early Education, has served on the SAA Board of Directors and is a frequent contributor to the *SAJ*.

I spent six years in Japan—from 1961 to 1967. In 1966 I was the only foreigner at Suzuki's school, and Mrs. Suzuki took me under her wing. Every week she would pick me up and take me to a coffee shop just to talk. I didn't speak much Japanese then, and it was wonderful for me to be able to relax with someone who spoke fluent English.

On Christmas Eve that first year, the Suzukis invited me to dinner. Mrs. Suzuki cooked a big German Christmas feast, and Dr. Suzuki carved the goose. Every year for the rest of my stay in Matsumoto, the Suzukis invited all the foreigners to Christmas dinner at their house. It was a special time for all of us, especially since Christmas was not celebrated by most Japanese.

—Susan Shields

A Woman of Great Heart

The letter was brief.

"We appreciate your wanting to come to Matsumoto to spend time observing and studying the Suzuki method but we think it is impossible for your whole family to make such a big effort. Where will your children go to school? Where will you find a home for such a large family? Matsumoto is not a large city and it will be difficult to accommodate all your needs. Thank you for your interest."

Sincerely,
Waltraud Suzuki

A few weeks before this letter was in our mailbox we had sent a letter of inquiry to the Talent Education Institute in Matsumoto, Japan. We told them of our plans to bring our family there for a year of study of the Suzuki method and asked them how we should proceed.

Our family was so excited by the idea that the practical concerns had not yet surfaced that Mrs. Suzuki's letter didn't deter us. By the time we wrote back to her we were able to report that correspondence schooling had been arranged and we believed that adequate housing might be found. With that message showing our firm resolve she became our ally. And what a great ally and friend she was!

Waltraud Suzuki was a woman of outstanding capability to accomplish anything she felt worthy of effort. She was also a woman of great heart. To some she seemed quick to respond to new ideas with opposition, but that was her way of "testing the waters." If a proposed idea seemed worthwhile after scrutiny she would back it one hundred per cent.

We were the recipients of that combination of character traits. With Susan Shields, Bill's former student and our dear friend who was already in Matsumoto, Waltraud spent many hours searching for a suitable home for us. When the landlords heard the words "eight children," it was no small task to convince them that they should risk having us as tenants no matter how much she vouched for our integrity and accountability. But her persistence got results and our housing problem was solved.

As I learned more of Mrs. Suzuki's history, my admiration for her strength in the face of difficulty increased. The stories of her adaptation to life in Japan as a young bride—of her feelings of isolation during those early years, of her frustration and sadness when she faced the fact that their plan to live in Switzerland would never be realized—these gave me an awesome respect for her resilience. It was only possible, I

believe, because of her love and dedication to Shinichi Suzuki and his work. But she was able to demonstrate the courage to do what she felt would be right. And that dedication only grew stronger in the years progressing.

Because she was fluent in English, she became Suzuki's strong support in the face of those who would try to use his method as an opportunity for financial gain. These entrepreneurs knew of her abilities, so their plans were always presented to him in the best way to bring his work to the world's attention. Mrs. Suzuki was aware of his deception and knew their conduct would ultimately lessen his dream. So protect him she did with great vigilance. We who see active Suzuki teachers and students see the beneficiaries of the good that came from her persistence and resolve to stop such exploitation.

Perhaps some may not know of her musical background. She was an excellent soprano and it was this common musical interest and environment that brought the Suzukis together. Unfortunately, she was not able to use this talent in later years. Instead, she used her love of music to further Suzuki's work. As she aged, the physical impediments that overtook her may have decreased, but her spirit strength grew. When her beloved husband was no longer able to continue traveling and teaching worldwide, she became his emissary. Despite her breathing difficulties she traveled the world to keep his presence and legacy alive. One could not help but marvel at her courage and endurance—her determination in the face of pain.

One morning at breakfast during the Suzuki World Conference in Dublin, Ireland in 1996, Mrs. Suzuki mentioned that she was not feeling well. I had some experience with foot reflexology, and suggested that this might help her feel better. I explained that it involved putting pressure on specific areas on the sole of the foot, and that there was the possibility that some of those spots might be sensitive—even painful. She said, "When can we start?" As I began the exploration of her foot, she winced with pain at every spot I touched. I apologized for hurting her and asked if she would like me to stop. She quickly shook her head and said, "No, it's all right. I can stand it. I know it is doing good for me." That answer was no surprise. It was in keeping with her philosophy—pain often has desirable ends, so risk it.

Waltraud Suzuki was a force for good throughout the ninety-five years of her life. We are thankful, personally and professionally, for her life among us. May she rest in peace with the God whom she loved, and Who loved, sustained and strengthened her during her long life of service. ♣

—Connie Starr

Connie Starr has served SAA as chair of the piano committee and as piano editor of the journal. She also served on the piano committee of the ISA.

Waltraud and Shinichi were married in Berlin, 1928



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Dr. Suzuki's Protector

I saw the Suzukis many times in America after my first visit to Japan in 1972. Mrs. Suzuki struck me as a wise protector of her gentle husband. In 1982, the Suzukis were special guests at the Chicagoland Suzuki Music Festival, sponsored by a number of programs in the area. In an interview given to the Chicago Sun-Times, I heard Mrs. Suzuki speak of how difficult her job could be at times. She told the reporter how people would visit their home or the school and comment on a certain item, which Dr. Suzuki would then offer as a gift in his usual polite Japanese way. Sometimes visitors took him literally and accepted the gift; then she would have to run after them to retrieve the item lest they soon have everything given away.

I observed another example of Mrs. Suzuki's protectiveness at the 1978 International Conference in San Francisco as I waited with friends in a very long lunch line in the cafeteria. Dr. and Mrs. Suzuki entered, with Mrs. Suzuki immediately going to the front of the line and Dr. Suzuki going to the rear. Unaware that he was not beside her, Mrs. Suzuki started through the line. When she turned and saw he was not there, she rushed to the back of the line, scolded Dr. Suzuki and reminded him of an appointment that



The Suzukis examine violins made in the family factory.

required them to go through the line quickly. This and similar incidents over the years reminded me how Talent Education needed the Suzukis—how lucky we were to have them both, and how grateful we will always be for their contributions. ♣

—Ray Landers

Dr. Ray Landers is the Artistic Director of the International Music Festival—Cleveland Suzuki Institute.

Champion of Suzuki Early Childhood Education

by Dorothy Jones

I was saddened to learn of the death of Waltraud Suzuki on December 24, 2000. She was a friend for many years. I will miss her charming smile, her astute comments and her unwavering support of my work in Early Childhood Education.

Waltraud was Dr. Suzuki's most loyal supporter and advocate throughout their long married life. She assisted him in his goal of happiness for all children through Talent Education. Politically perceptive, she understood, perhaps more than anyone, the importance of the international interest in Suzuki's work.

I was fortunate to be afforded many opportunities to visit with Waltraud on various occasions such as ISA board meetings, International Suzuki Conventions and visits to Japan. I remember well one of my first personal encounters with this very gracious and candid lady. She

and I drove together to have lunch with Nada Brissenndon who had recently arrived in Matsumoto to attend a former piano student's TEI graduation recital. Mrs. Suzuki asked many questions about programs in Australia, the United States and Canada. She appealed to Nada and me to do everything we could in our own countries to further Suzuki Method education. I was impressed with her devotion to Suzuki's cause and mark this conversation as the beginning of my own commitment to establish a Talent Education Centre in Canada. In later years, she often articulated the frustration that she and Dr. Suzuki felt that Suzuki Early Childhood Education was so slow to achieve acceptance in the general education community. Consequently she never missed an opportunity to encourage the growth of Suzuki ECE. She and Dr. Suzuki maintained a strong interest in our school, even sending financial

support in the early years. Waltraud was always interested in the many teachers from other countries who came to the school to observe and study.

My last extended conversation with Waltraud was in her home when my daughter and I visited the week of Dr. Suzuki's memorial service. In that conversation she still expressed her hope to visit our school. At the last Suzuki International Convention a year later, I was proud to introduce her to my early childhood teaching team from the school. Although she was never able to visit the school, her spirit will always be there.

Her devotion to the Suzuki Method, her loyalty to the many Suzuki teachers around the world, her hard work in specific undertakings and her friendship will inspire me as a role model for the rest of my life. ♣

Dorothy Jones is the Dean and Founder, Children's Talent Education Centre, London Ontario Canada.

Is Your Why Big Enough?

by Martha Shackford



Recently I have had the opportunity to be around several entrepreneurs who are either very successfully self-employed or who are beginning a new business venture. It is stimulating to be with people who are excited, experiencing new ideas, willing to share their enthusiasms, who believe strongly in what they are doing. This reminds me how important it is for me to have a strong vision in order to be effective, happy, and successful. It prompts me to ask myself, "Is my WHY big enough?"

I had the privilege of speaking with Suzuki parents at our Washington DC regional Suzuki violin day this year. Naturally I looked at my own vision first because it had been a few months since last I had spoken with a group of Suzuki parents. The questions which immediately surfaced for me were:

- Why music?
- Why the Suzuki Approach?
- Why do parents opt to do this?

I assume parents listen to me primarily because each day I recommit myself upon entering my studio to teach the person waiting. My brief answers to the above questions are:

- Why music?
- Because for me music is the greatest gift given to humankind.

Why the Suzuki Approach?

Because I know of no other philosophy which states more clearly and unequivocally that "all people can" when given a nurturing environment, and because the training of teachers in this method is so well developed.

Why do parents opt to do this?

Because they love their children and feel that the study of music will positively contribute to their children's lives.

Music All Around Us

The miracle of music is everywhere. In fact, just try to escape! It's in stores, businesses, phones on hold, movies, plays, cars, trains, airplanes, buses, answering machines, showers, churches, schools, street corners, fairs, malls, hospitals, and taxis—not to mention concerts and dances.

As musicians we have the privilege of knowing to the core of our being that music and the life force are one and the same. However, we can get lost in the everyday doings of music, forgetting its power, joy, and hope. We can forget to let it lift us up, to put meaning in our lives.

And what is *not* music? Music is not about dressing up, going to concerts looking good, and trying to sound intelligent

after the concert is over. Studying music is not about learning to be disciplined so we can get more, make better grades, get into the best school, and so on.

Music is about the very existence of the soul. It is an avenue through which we can personally experience that all life is one. While it inspires us to know our own infinite power, at the very same time music puts our individual lives in perspective, forcing humility. Welcoming our insignificance, we can relax in the comfort that music is ever present, never to be taken away no matter what befalls us.

When we look back over history, especially at great civilizations, we see that music was central to peoples' lives. During prosperous times, music takes a step forward, leaving legacies for all to come in new sounds, new and better instruments, and higher expectations of what is possible for people to express. Music also provides solace during times of sadness and loss, and great music can come out of great suffering.

Music defies the rational. It insists that we look at life beyond that which we can touch and explain. We can dissect it, analyze it, study it from many different scientific angles—but we cannot explain why it exists, and why it is so profound. We can only notice, be grateful, and share it with all.

So, rather than responding defensively to those who ask "Why music?" we should ask them "Why not?"

Listening

When speaking with parents, we should encourage a total environment of listening to music, one where parents ask when *not* to listen. Rather than fitting in listening, develop a life that would feel barren without music.

When and where to listen:

- in bed, out of bed
- while eating, while not eating
- when on vacation, when not on vacation
- in the car, not in the car
- while talking, while not talking
- in yourself, with others
- at work, at home

When listening becomes part of the list of things to "get done," it ceases to be joyful and will not happen. Television is plined in our lives. Get rid of it unless you are doing development of the artist (beautiful movies, plays, dances, concerts).

Why does our society feel it must fight for those things in life which are beautiful? We should be asking, "Why sit cooped

How can you create a musical environment for yourself, your Suzuki child, and the rest of your family which enables all of you to thrive? Use your imagination!

Why ME? Why violence?" It is unhealthy to be even slightly involved in negativity, fear tactics, and negativity—especially when raising children.

Family Music Activities

In a time and society where no one feels they have enough time, music can be a family unifier. Let's try to read the families in our studios to music as a core focus for their family. Direct the following questions and attention to parents, and add your own.

How can you create a musical environment for yourself, your Suzuki child, and the rest of your family which enables all of you to thrive? Use your imagination! If you do, so will everyone else in your family. They won't be able to resist! How about treating music as the most rewarding experience you share together daily?

Here are some suggestions:

- Plan listening as a family—perhaps choose pieces with a particular family member in mind and dedicate it to that person that week.
- Own and read Ray Kendall's *Stories of Composers*, good for all ages.
- Make up stories about what the listening piece of the week reminds you of.
- Create a play, using the music of the week and have everyone in the family participate.
- Have a family art session and create a collage, painting, drawing, sculpture, etc., as a response to your weekly listening. Display your artwork around the house.
- Bring the instrument study into your drama, stories, and paintings. Set up a family system: "The family that lives *together*, glitters *together*."
- Dance to live classical music. There is no music more enjoyable *in dancing*.
- Invite neighbors and friends in for an art night, have a gallery showing, a play, a concert.
- Have a "formal dinner" where you wear concert dress and listen to "live music." Eat by candlelight.
- Dress in costume for dinner, wearing clothes which match the *era of the music*. Make up invitations, have the menu laid out. Let all family members help prepare the event, each with their own assignment.
- Have one breakfast a week featuring the menu choice of *one family member*, the music choice of another member, the *dessert of another*. Take orders the night before dressed in formal waiter's wear.

• Choose just *one* piece for each family member from favorite pieces, compositions, performances.

• Designate your *instrument*, *background*, *listening* homework and opinion skills *once* (only) in a listening to a record. The next month with your *classroom* members to see what areas they will be improving in time and include an *activity* of choice as *optional* into your music activities.

• Post homework to music: "What would be your reward for one day listening to the *selected* list listening each times today?"

• Choose your family to *help* establish in the whole record series and results regarding *the music*, get those all involved in participating. Let them express their participating in the record from records in your family that it is the most rewarding part of their day.

Some possible activities:

- If there is only one student, let it be a privilege to be the one who gets to coach during that child's practice for that day or week. Put up a schedule for all to see and make plans.
- Draw stories to see who gets the *benefit* of coaching.
- Have a special practice that week only by the privileged few who use the actual instrument! Show flows in house!
- Green your musician child (dressed as you imagine the composer of this selected piece) would have dressed. Mark the day with the violin player a *creative* piece as a *reward* play before getting out of bed. Use your musician child as the *alarm* clock for the rest of the family, one for each! This will give her the *extra* to get up and play.
- Play the violin while in bed just before you turn off the light, or before you read a bedtime story about a composer.
- Have music as a central theme in the family, each day. Tie in everything else to it!

But begin first with yourself. Is music your vision? Is your why big enough? 🍀

Martha D. Shackford is a Suzuki violin specialist and a registered SAA teacher. Her first music as a student in the United States and South America. Her recent experience includes several years of teaching in the music schools in Philadelphia. Ms. Shackford created and developed the Suzuki Music School of Arkansas in the University of Arkansas in Fayetteville. An Orleans Music Center secretary graduate, she performed for 18 years with the North Arkansas State Symphony Orchestra and conducted the Washington's Youth Orchestra. Recently moved to the Washington DC area, she maintains a private studio in McLean, VA, in the faculty of the Levine School of Music, teaches in the Capital Hill Art Workshop in southeast Washington, and is developing an inner-city program in conjunction with the public schools.

To Spark Our Teaching and Playing

by Barbara Schneiderman



When I was studying with Aube Tzerko in Los Angeles, he loved to recall his lessons with the eminent pianist and teacher Artur Schnabel. Three hours might pass, he said, while they studied one phrase of a Beethoven Sonata. Imagine the richness of detail they explored, the insights gleaned and the commitment felt to the composer's art. Imagine the exhilaration of discovery and the enhanced understanding—the integrity of deriving one's interpretation from the very marrow of the music. And the satisfaction later of an informed performance based upon such intimate knowledge.

This is also how Aube taught. With a student, he would explore, discover, learn and feel anew the wonder of the music—clearly excited about digging ever deeper with each search. He emphasized *musical ideas* as the basic unit of the narrative and aptly pointed out how particular elements energized the music. (In Prokofiev's Third Piano Sonata, "Feel those driving triplets!")

The journey to understanding a fine work of art is never ended. As we grow in knowledge and maturity, our perceptions evolve. We revisit the great works and find new resonance each time. That is one of the great joys of a musician's life—the voyage ever more interesting and satisfying.

To Spark our Teaching and Deeper Our Playing

How do we make these discoveries? Where do we find them? The answers lie in the particular facts of the composition at hand. They are waiting there for us to notice them, become sensitive to their relevance and integrate them into our sense of the work. For teachers who wish to spark our teaching, probe greater depth and enhance our own playing, perhaps a walk through this musical "garden of delights" will provide some ideas.

We have often discussed the value and the joys of analysis in this column, most pointedly in *Musical Journeys, Best To Travel With A Roadmap, ASJ Vol. 27#4*. Also, we have extolled the pleasures and usefulness for musicians of *Knowing Harmony, ASJ Vol. 28#1*. Today, we choose a remarkable movement from our Suzuki repertoire to provide live examples of musical revelation and put these skills to use. Mozart's second movement *Andante Cantabile* from the *Sonata in C Major K.330*, found in the repertoire in Book 6, will provide fertile territory for our study.

If this lovely work is already in your repertoire, you have a complex set of aural, tactile, visual, aesthetic and emotional associations that will aid you enormously in our inquiry. Perhaps you could begin now by playing the movement or listening to a recording as you examine the score, then keep it at hand to play the passages that arise.

As we seek a deeper understanding of the beauty of the music, we will explore specific details of melody, rhythm, meter, texture, patterns, register, harmony, non-harmonic tones, tonality, relationships, modulation, structure, etc., which together unify and ignite the work. Hopefully we will find some insight into Mozart's transcendent art as we better appreciate his craft.

Early Clues

Mozart's second movements are known for their warmth and this is an outstanding example. Early clues include the designations *Andante Cantabile* and *dolce* which together suggest a singing sound quality and an elegantly flowing character along with sweetness. The term *Andante Cantabile* often accompanies movements of particular tenderness and introspection.

We see immediately that the 3/4 time signature as well as the opening texture, note values and pacing combine to create a gracious minuet-like atmosphere. After the duplet 2/4 meter and faster tempo of the first movement, a welcome contrast is felt. We are also now in F major, a new tonality and the sub-dominant of the *Allargato Moderato*'s C Major. There is something refreshing about this particular shift of center, often employed earlier by Bach as a brief "minny" interlude near the end of a piece, to enhance the final return to the tonic.

A Generator of Ideas

The three opening upbeat C's in the treble (V in FM) suggest a graceful bow with a broad sweeping wave of the arm—a courtly gesture that welcomes us over the bar line and into the dance with the fourth C resolving to a 1 chord. A brief scan of the whole piece reveals the abundant appearances of this repeated note motif and closer study will show its vital role as a generator of musical ideas throughout the work.

With all its variety and profundity, the movement might be said to be based upon three or four repeating notes and how they evolve. Such sparseness and economy of material is quite astounding, especially with music of this power and beauty.

Music is a language of emotion. It goes beyond words and affects us inexplicably and powerfully. Indeed, we treasure music for its ability to express the ineffable.

What Mozart *does* with his resources demonstrates the genius at work. We find throughout this compelling narrative a richness of usage with many textures and compositional techniques, melodic inventiveness, harmonic surprises, changes of pace, moods of subtly shifting emotion and dramatic contrast. The motif is always dressed in new clothes as the story unfolds.

This reminds us of the twin principles of unity and variety in art: familiar elements recur to bind the disparate parts into a satisfying whole and yet other features will vary to provide freshness and interest. These two interlocking principles can be found in the visual, kinetic and literary arts as well. As essential artistic pillars, they might provide a touchstone for our analytic thinking.

Tonality: the All-embracing Musical Metaphor

Mozart clearly establishes F Major as our "home" in the opening phrase. We will be moving away from this home, having new experiences, yearning for that early safe haven and changing in many ways before we have the satisfaction of a warm return. Music provides beneficial parallels with our lives. By subtly reflecting memories and feelings deep within, it refreshes us—somewhat like a conversation with a dear friend.

The idea of tonality—establishing a set of chord relationships, a scale from which they are derived and even one note, the tonic, as a meaningful home for the duration of a piece—is probably the all-embracing metaphor of music, the ultimate parallel with the human experience. "Home, travel, home" is the dramatic essence of almost all music. And during the journey, the magnetism of home is felt in many ways.

Awareness of this satisfying pattern lends meaning to our interpretation of the cadences in measures 19 and 20, 40-41, 59-60, 63-64. Part of the emotional catharsis we feel at the very end derives from our gratification that Mozart understands—that he has touched an essential aspect of what it means to be human.

Sharing this imagery with your students will bring their harmonic studies to life and their interpretations as well. They will learn that knowing chords is so much more than numbers and names. The meaning of home is familiar and important to even the youngest student and it may inspire deeper personal associations with music along with greater love for it.

A Dramatic Octave and a Suspenseful Seventh

Glancing forward to measures 4 and 5, our motif recurs in the form of three G's rising over the bar line to an ornamented high G, now with harmonic momentum gained from the accompanying chords—a compact root position C Major chord expanding energetically outward to V7 of C. The motif has already been transformed from a serene graceful gesture to an emphatic, dramatically large leap of an octave. Yet it clearly echoes the opening idea while Mozart prepares our ears harmonically for the modulation to the dominant (CM), a frequent Classical destination settled at mm 7 and 8.

A composer's particular use of intervals, large and small, is a feature worthy of much study in itself. This far, Mozart's melodies have varied richly—comprised of repeated pitches, step-wise movement and 3rds, 4ths, 5ths and 6ths. However, the interval of an octave has not yet been heard and sounds fresh as well as assertive. Its character is commanding, especially in this context, and demands our attention in contrast with the demure understated version of the motif in fm.

Continuing our pursuit, after a brief visit to g minor we find the motif again in m12 as three C's. But this time it climbs a suspenseful seventh to B, on the fourth C, forming a C dominant 7th to herald a return to FM. Each interval has a flavor of its own which one can feel and learn by playing slowly each of the intervals up and down from the first degree of an octave major or minor scale, repeating and lingering on each to savor its quality. Sensitizing the ears and emotions in this way prepares us to appreciate the varied nature of intervals and their import when they occur in music.

After several measures absence, the repeated pattern here in mm12 and 13 still evokes our memories of the mm 4-5 octave jump (and probably the original 4 C's as well) but surprises our ears now by ascending the seventh instead. In addition, the overall range has broadened to almost five octaves and a bold new texture now supports and dramatizes the soprano. Mozart doubles the low climbing bass melody (cellos and contrabasses) in contrary motion with the descending upper voices, a reversed contrapuntal technique.

A Telling Example of Mozart's Craft

But before we return to F Major, Mozart has another surprise in store for us. We hear in mm14-16, a particularly poignant passage marked *dolce* by the composer, an E bent down

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to E₃ and repeated four times. Now what is E₃ doing here in the key of F Major? It forms the seventh of an F dominant 7th chord known as V7 of IV (B₇) in the key of FM. This is called a secondary dominant—that is, V of any other note in the scale except I—imagining yourself temporarily in the key of that note.

The leading tone or seventh note of a scale is very important since it immediately precedes the tonic and sets up a strong need to resolve upward to the home note of the scale—especially when it is part of the V chord. Here we have E₃, the leading tone in the F scale, leaning down to an E₂, instead of rising to F and repeated as well, to say effectively, "No, we are not in FM after all." It sounds so forlorn and suggests a change of heart or second thought—"Maybe I'm not ready to go there after all—or yet."

After the energetic breadth of range in mm22 and 13, Mozart supports this melancholy turn of mood by shrinking the range from five octaves to one and a half. We keenly feel the sudden introspection of the music in its narrowed scope as well as through his suggested *dolce*. This metaphoric moment is a telling example of the composer's craft. We have found here in the fabric of the music how Mozart has created a sense of turning inward through specific details of a symbolic language of sound.

A Bell Tolling Mournfully

After bringing the first region ("A") of the movement to a final satisfying F Major cadence in m19-20, Mozart immediately darkens the horizon as we enter the contrasting "B" section. Now four dolorful repeated A's harmonized at the sixth bring us into f minor, the *parallel* minor to F major—to be distinguished from the *relative* minor where both tonalities share a key signature.

This shift in key is sudden yet smooth, facilitated by the same tonic note and the familiar unifying theme. The passage feels entirely different in mood from the opening (mm1-2) because of the new texture, the lengthy dotted quarter notes, insistent bass 16th, minor mode, rich sixths and unadorned melody but the basic melodic profile, motif and essential rhythm are derived from the early material.

The musical idea and story line have evolved, and our initial courtly bow now sounds more like a bell tolling mournfully—perhaps to signal an ominous phase of the drama. But the somber mood is brief, the clouds open up after four measures and our journey continues on to the bright realm of A₃ Major, f minor's "cousin"—returning as well to Mozart's genial original texture.

The "Golden Age" of Classical Language

Before we arrive at A₆, two more very different forms of our motif have carried the story forward. In mm22-23 the original four C's are now warmly supported in close position by the alto voice in thirds. And in a beautiful example of modulation, three ornamented D's sing above a D₃ Major chord that acts as a pivot between f minor and A₃ Major.

Here our students could learn much about the "golden age" of classical language from the composer who represents its culmination. Mozart expertly employs a chord that functions in both keys to flow nimbly from one key to the other:

D₃=VI in fm and IV in A₃. The system of interlocking chords and tonalities represented by the circle of fifths is truly an aesthetic and scientific work of art—eminently worthy of our study. (*ASJ* 28/1)

Meanwhile the soprano melody reaches the fourth D₃ over the bar line and climbs toward a peak in m26. We hover there for a full one and a half beats—the equivalent of six sixteenth notes—over the suspenseful V7 of A₃. This rhythmic effect emphasizes the usually weak second beat of the measure, extending it well into the third beat and heightening the drama as we wait for the final clear cadence in A₃.

We see that the beauty of expression in this passage, Mozart's masterful understanding and use of the classical language, rely partly on his agility in modulating but also on the full musical context. There is such richness of detail and usage in this music that any single pathway through it will be limited. Our hope is to suggest ways to explore music, provide some examples and stimulate your own discoveries and insights.

A Musical Debate

Next, in a contrapuntal passage filled with the intensity of overlapping imitative voices (mm28-34), we find for the first time the eighth note upbeat figure climbing boldly as an arpeggio in A₃ Major, followed soon by the same ascending pattern in f minor. Thus far we have examined the repeating form of this figure only but the motif has appeared and developed *medically* as well (examples: mm 2,3,9,10,18)—another area which might be examined fruitfully. The three upbeat eighths are intrinsic to the rhythmic organization throughout, adding to the deep integration of the material.

There is a special strength to the opening, rising arpeggiated form (m28) that seems to refer backward in our memories to the gender original level form as well as to the more recent dark opening of "B", and draw a distinction. Now it sounds optimistic and assertive, like it is breaking out of a mold—a mature, positive voice after the f minor searching.

This concentrated passage has characteristics of a true development as major and minor arpeggios seem to be struggling to reconcile the opposing emotions of the work while traveling through different tonalities. In dialogue, the treble and bass voices also seem to argue their positions and starting in m32, they interrupt each other in a *stretto* with tightening entries and shorter phrases.

The debate culminates (and is "settled") by yet another appearance of our motif as four F's in the soprano over a significantly rich texture—the *only* time in the movement that Mozart has chosen to use six voices (m34-35). The harmony is V7 of iv to iv in f minor, Mozart enriching and celebrating the B₃ minor chord at this important moment with lush sixteenth note thirds in the treble—again the only such usage in the piece.

After a 6/4 cadence in f minor, Mozart returns again (m36) to the dilemma of the brooding 6ths and some powerful harmonies. On the fourth C of the motif (m39) he introduces an E natural in an inner voice, creating an extremely dissonant, almost unbearable major seventh with the bass as it insists on saying "F." What a different sound from our first kindly version of the motif! This seems to represent the most painful moment of the journey, as the "B" section ends.

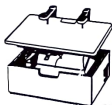
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Coda Brilliantly Resolves Opposite Moods

After a full recapitulation of the "A" section, Mozart offers a *Coda* which brilliantly resolves the contrasting moods of "A" and "B." The thematic material is almost the same as in "B" but the key has been altered from f minor to F Major, casting a fresh sunny light on the musical idea. The minor sixths have become Major sixths and brood no more. Here perhaps Mozart has distilled the essence of the journey's lessons with this wiser perspective.

Now the soprano sings our motif sweetly on a repeated A, the middle warmest note of the triad and the happiest degree of the major scale. Mozart "saved" the pitch for this moment—the only time in the piece our motif is heard on A. It seems graciously to settle the outcome of the drama on a positive, most tranquil note. The soprano affirms the amiable A once more (m63), resting there on a I 6/4 chord after the last peak of the melody and just before the final descent to "home."

The *Coda* also contains another example of the expressive power of intervals. The profile of the melody in mm61-62 is recognizable as a variant of the original in mm21-22 but the size and direction of the intervals have been changed to become an entirely new, optimistic character. Instead of the sad rising minor third, falling diminished fifth and half step up to an f minor chord we now hear a triumphant upward perfect fourth joined by a minor third drop to prepare for yet another rising fourth that proclaims F Major. The melody overall has climbed a fifth instead of falling a second. The ascending perfect fourth interval carries for us the historic echoes of a brave trumpet call and Mozart uses this resonance to completely transform the meaning of this melody.

We saw earlier how the melody in "B" was actually derived from "A" despite its much altered texture and mood. Thus the *Coda* now harkens back to the very beginning of the movement as well, making a complete and satisfying circle.

To Stimulate our Students' Thinking

It is so interesting that Mozart asks us to play all the "B" sections *piu mosso*, including the two minor sections as well as this final major version. We can ponder this sort of question and ask our students to do so too—not to arrive at an ultimate explanation, which is impossible—but to stimulate their thinking, to spur the growth of an aesthetic sensibility, to help them learn how we shape an interpretation, to understand how performance builds upon all the notational clues the composer offers.

Indeed, Mozart has given us many more dynamic and mood suggestions in this score than usual, as though he had a special affection for the work and wanted to protect it as much as possible before sending it out into the world!

From its innocent beginnings to its mature conclusion, we have followed the development of a simple motif throughout this work of art—crafted by a master. If you go back and play only the brief segments where the idea appears, you can feel and succinctly trace the outline of the whole drama. We hear the amazing variety of forms the motif assumed and yet how its familiarity serves to unify the disparate settings.

So many other beautiful and interesting details remain to be explored in this luminous work. For example, in ml the

melody's unexpected jaunty turn and hop up and down a fourth provides a bit of whimsy so delicate as not to ruffle the sweet flow of the "minuet." This event provides a fine instance of Mozart's wit—that the humorous factor of his personality always sparkled just below the surface even in his most serious, exalted or gentle moods.

One could further explore harmonic progressions, key relationships, melodic invention, the role of note values in the pacing, the harmonic rhythm (the rate of change of the harmonies), phrase lengths, regional proportions, overall structure or numerous other elements. One could reflect upon Mozart's love of opera—that his themes so often evoke characters moving upon a stage and how that affects his work. As teachers of music, we will be eternal students because our subject is one of infinite beauty and variety.

When we notice or admire a particular detail we form a special bond with it. It is all these tiny connections, these threads of meaning and association that weave us intimately into the music—that establish our comfort with it and aid our confidence in performance. Appreciating these discoveries, we can then lead our students into this fascinating realm to enrich their love of music, increase their motivation, their respect for the composer's process and their ability to memorize as well as play—insuring a depth of understanding they will enjoy forever.

Music Names our Deepest Feelings

Words play a vital role in the cognitive aspect of study—in gaining knowledge, searching for greater depth of understanding, sharing our observations and our delight, communicating with our students. We return to the music enlightened after analytic work but we know ultimately that it is the sound of music and the feelings it evokes in us that are most important.

Music is a language of emotion. It goes beyond words and affects us inexplicably and powerfully. Indeed, we treasure music for its ability to express the ineffable. Leonard Bernstein once explained this to children during a discussion of the meaning of music in a televised *Young People's Concert* (Simon and Schuster '62): "Sometimes we can name the things we feel, like joy or sadness or love... or peacefulness. But there are other feelings so deep and special that we have no words for them, and that's where music is especially marvelous. It names the feelings for us... in notes instead of words." ▲

Barbara Schneiderman, pianist, SAA Teacher Trainer, author of *Confident Music Performance: The Art of Preparing and Contributing to Teaching Suzuki Piano*, has taught, lectured and performed throughout North America. Having studied with Walter Prizon, Silvey Foster, Horacio Frugoni and Aube Terker, she has degrees from Harvard University, the Royal Academy and UCD. Barbara has spoken at national conferences, both Suzuki and traditional, served on the SAA Piano Committee and is piano columnist for the *American Suzuki Journal*. She is devoting increasing time to writing and lecturing. Her studio is in Del Mar, California.

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Cellists Rejoice! The Ultimate Bach

by Tanya Carey



In the half-century of my love affair with the Bach Six Suites, I have accumulated a foot-tall stack of some 20 editions of the over 50 available. There are manuscript editions, critical editions, no fingering or bowing editions, artist cellist's editions, interpretation-analysis editions, and editions from the two collected works of Bach—the nineteenth century Bach Gesellschaft, the German Society inspired by Schumann and Breitkopf and Härtel that sought to locate and publish a critical edition of all Bach's works to commemorate the first centennial of his death, and the twentieth century Neue Ausgabe Sämtlicher Werke published by Barenreiter.

Earlier Editions

When the manuscripts of the Bach Suites surfaced, the nineteenth century mind thought that perhaps the keyboard part had been lost. Robert Schumann attempted to create an accompaniment part for BWV 1009, the third suite in C Major, which we can see in Breitkopf Edition No. 8431, Pablo Casals (12-29-1876 to 10-22-1973) found the Bach Six Suites in a music shop in Barcelona when he was 13 years old. He was 25 years old (1901) before he performed them in public. It took him this long to understand the special nature of the writing. His historic recordings date from 1936-39—he was 60 years old.

Some of the notable editions of these earlier years are: Diran Alexanian (Francis Salabert, 1929) which presents Anna Magdalena's manuscript (AM/MS) and a special notation indicating phrasing; Enrico Mainardi (B. Schott's, nd) which features a notational analysis of the linear counterpoint beneath the edition; August Wenzinger (Barenreiter, 1967) the first critical edition with notes in German noting differences between versions of Anna Magdalena, Kellner, the Bach-Gesellschaft, and the Lute version of the Fifth Suite; Edmund Kurtz (International, 1983) which has the AM/MS on the right and a performance edition with the bowings from the manuscript on the left; Dmitri Markevitch (Theodore Presser, 1964) based on the J.F. Kellner and J.J. H. Westphal from the Berlin Staatsbibliothek der Stiftung Preussischer Kulturbesitz as well as the AM/MS; Madelein Foles with David Sover and editorial information by Maria Montanez Istonim, wife of Casals from 1957 (Continental Publishing Co.-Shar-1986) which provides a version of Casals' interpretation through the efforts of one of his pupils; and Daniel Vandarsall (Vandersall Editions, nd) who produced the very useful unedited version with no slurs, ties, expression marks, or embellishments so each artist young or old can create his own version of the manuscript.

Cellists trained in the first half of the twentieth century were influenced by their romantic roots in the interpretation of Bach. Their students reflected their teacher's influences. Also in the first half of the twentieth century the fledgling study of performance practice began with the pioneering work of Arnold Dolmetsch in England in his book *The Interpretation of the Music of the XVII & XVIII Centuries* (Novello, 1916/1947) As this interest in performance practice grew, so did the performer's desire to work from an edition that reflected the composer's intentions rather than an artist's interpretation.

In 1954 the Neue Ausgabe... (New Edition) was undertaken by the publisher Barenreiter to locate the manuscripts of Bach to produce an edition reflecting the latest information. (Note: As in much of history, the first job of the researcher is simply to unearth and gather information. It is for the next generation to build on the work of the pioneers to codify, refine, and investigate the leads the first wave of research uncovers.) Cellists had to wait until 1988 when the bulk of the rest of the immense project was completed until the Six Suites for Violoncello Solo BWV 1007-1012 appeared in Series 6 Chambermusic Works Book 2. (The BWV refers to the number the thematic index catalog of von Schmieder.) Hans Epstein used the Anna Magdalena Bach and the Johann Peter Kellner versions to formulate his edition. Published in 1991 as a companion volume were four actual eighteenth century manuscripts that provide all the information we have about the Suites. We do not have the Suites written in Bach's hand. With this volume, for the first time cellists could see the extant manuscripts of Bach's copyists to formulate their own opinions as to notes and bowings—yes, they differ from version to version.

The Year 2000 Edition—The Ultimate?

If this had been all that Barenreiter had done for the cellist, we would be eternally grateful. However, the year 2000 commemorated the 250th anniversary of Bach's death. Special occasions like this do not come around often and Barenreiter celebrated with the edition I have been waiting for all my life! Making its debut at the World Cello Conference in Maryland in June 2000 was an urtext edition, which contains:

• Source A in the hand of Anna Magdalena Bach dating from 1727-1731.

• Source B in the hand of Johann Peter Kellner dating from about the time of his copy of the violin sonatas in 1726.

The twenty-first century has arrived and Bach is with us still—ever stronger.

- Source C in the hand of two unknown copyists from the library of Johann Christoph Westphal which became known in 1830 and was written in the second half of the eighteenth century.
- Source D in the hand of an unknown copyist at the end of the eighteenth century.
- Source E, the likely first edition published in Paris in or around 1824 by Janet Et. Cotelte. Pierre Norblin 1781-1854 was the cellist mentioned who had discovered the manuscript in Germany.
- Text Volume edited by Bettina Schwemer and Douglas Woodfull-Harris, a 41-page essay with sections on sources, including the family tree of the sources, and performance practice, including form, the cello in Bach's day, the bow, the instrument used in the 6th Suite, performance technique in the 18th century, holding the bow, articulation, embellishments, vibrato, dynamics, chords, and scordatura.
- Scholarly Critical Performing Edition which includes written notes on the variations in the editions in the back and an unfingering, unbowed version with all variants in the sources notated in the score. Instead of looking up 4 versions, there in front of your eyes in a beautifully printed, easy to read notation is all the information you need to make a decision.

This is truly a labor of love and a gift to all of us. It is printed in Barenreiter's elegant manner and, for the first time, the text is in English. The price is commensurate with purchasing seven Bach editions. This is not a volume for the novice. It is indispensable for any serious Bach performer and teacher. Perhaps it is the ultimate "do it yourself" edition!

Other Interesting Books on Bach Interpretation

Bach the Fencing Master: Reading aloud from the first three cello suites by Anner Bylsma, published and distributed by Bylsma Fencing Mail, Basel, Switzerland, 1998. Bilsma, P.O. 172, 3500 AD Urecht, The Netherlands or fax (31) (330)233 26 75 or www.ponticello.com/bylsma/ or E-mail: nbischof@datacom.ch.

Those of you who are aficionados of early music performed on authentic instruments know of Anner Bylsma's contributions to this field. The former principal cellist of the Concertgebouw Orchestra, Anner Bylsma has made two recordings of the Bach Suites with low pitch and using the available manuscripts as a guide. The first time I heard his recording I was stopped dead in my tracks! It was so different! It was not as I expected! Could this be Bach? I was intrigued. I wanted to listen again—and again and again. His musicianship was compelling. I felt my senses were alive, my mind racing with questions. I couldn't wait to once again look with fresh eyes and ears on my beloved Bach. Slowly, my mind expanded—I could not think and interpret in the same way. But what was "right"? How could I move from the familiar to what was for me at the time a radical approach? How could I work with my students in a different way rather than handing them an already fingered, bowed, and "dynamicized" part? Gradually I evolved a presentation of Bach that did not impose my ideas on my students. I allowed them to search for their own answers, struggle with the creation of a personal style, and convince the listener of their ideas.

Bylsma's performances have an improvised quality about them. What would his edition be like? What would he have to say about interpretation? This book is organized as though you are sitting at a table drinking coffee, listening to the author talk about the Bach suites. You will not find an index to look up sections on this or that although there is a table of contents. You will find snippets of manuscript with his notation of a possible bowing above. You will find unanswerable questions. You will find a point of view that questions doing bowings "consistently." You will think of what it is like to write with a quill pen. You will find hints for practice, concepts of interpretation, citations of other works for answers and comparisons, and a personal statement of an artist about the music he loves and knows so well. Do we get his version of the Bach Suites? Not exactly! What we have at the end of the volume are his versions of the first three suites written out for viola and for violin! With this book comes a separate version of Anna Magdalena's MS (Reinhardt edition) and an article by Mr. Ge Burtman about possible theological symbols in the preludes of the suites.

Dance and the Music of J.S. Bach, by Meredith Little and Natalie Jenne, published by Indiana University Press, Bloomington, 1991.

The authors have studied all of Bach's dance music and offer us a comparative study. We learn about French court dance in Bach's world, terms, the Bourée, the Gavotte, the Minuet, the Passepedé, the Sarabande, the Courante, the Corrente, the Gigue, the Loure and the Forlana, the Polonaise, and the Chaconne and the Passacaglia. Notably omitted is the Allemande, a piece of a different nature. (Con-

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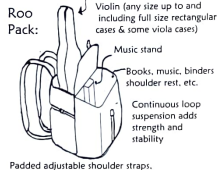
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sult Nancy Snustad's doctoral thesis on the Allemande from Indiana University for more information on this.) Each dance chapter has background on the dance; an example showing dance movements; a model for the rhythm showing phrase, half-phrase, beats, pulse, taps, and typical rhythmic patterns; song-text considerations; examples from some of Bach's dances of this type. The index lists all of Bach's titled dances by type.

A broader book on a similar topic is *Dance Rhythms of the French Baroque*, a *Handbook for Performance* by Betty Bang Mather with the assistance of Dean M. Karns, Indiana University Press, 1987. In addition to rhythmic considerations of 15 dance types, performance techniques, and dance steps, there is a considerable discussion of the connection between melodic and poetic rhythms in dance and the inclusion of six dance songs. Of interest to the string player is a chapter on Lullian bowing of dance rhythms.

Both of the books above contain exceptional bibliographies. One more book must join the others for its character and connection to cello history. It is David Blum's book *Casals and the Art of Interpretation*. In this book, we feel the passion of this great artist and humanitarian for the things he holds dear. We sense what it is to think like an artist. We intuit how to use the tools the researchers have given us.

The twenty-first century has arrived and Bach is with us still—ever stronger. With the decision of the Cello Committee to remove the first Bach Suite from the forthcoming editions of the Suzuki books, we must prepare ourselves to share this work with our students without the support of a common perspective. The definitive bowing and fingering will never be. It is the journey of discovery that is exciting. ♪

Tanya Lesinsky Carey has presented masterclasses and concerts in over thirty states, Canada, Europe, England, Australia, China, Korea, and Japan. She has extensive performing and recording experience and her education includes BM and MM degrees from the Eastman School of Music and a DMA from the University of Iowa. From 1978 to 1999 she was cello professor at WIU, where she trained many Suzuki cello teachers. She has served the NAA as president, Cello Committee Chair and Board Member.



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The Mega Project

by David Gerry



The time? 8 a.m. on a Monday morning. The place? A summer institute. What was happening? A tone and technique class. Who was there? Me and 25 sleepy kids.

From these humble beginnings sprang the seed of an idea to keep the students thinking about their playing beyond the week spent with me. The group class in question had rather a wide range in both book level and age, really keeping me on my toes. Initially I assigned a different "project" each day. Once it was to do something nice for their mother or father and report back to me. After all, it was early in the day on a campus without a decent source of coffee, and I figured that was the least I could do for the parents in attendance. Another day, I asked the kids to introduce themselves to one of the intrepid teacher workshop participants who were observing the class. I also asked the students to play a mini-concert for their parents. Each day my suggestions were met with enthusiasm, so I came up with the idea of giving them a really big project for the last day. The "Mega-Project" was born!

Although some finetuning took place over the course of the summer, I asked the students to:

- Practice without complaining (or at least try to) and see how many days in a row they could manage this.
- Review, review, review!
- Do something nice for their parents daily.
- Take care of their flutes.
- Play concerts (for friends, family etc.)
- Never stop playing their flutes.

I asked that they keep records of what they accomplished and then write me. In return, I agreed to send a pack of stickers and a note. I realized that this could be quite a bit of work for me but figured that it would prove well worth the effort. Throughout the course of the summer, I presented the Mega-Project wherever I was assigned to teach a group class. As one might guess, reactions were varied. What was usually greeted enthusiastically by the parents often elicited groans and griping from those with the flutes. But not always. Some students showed lots of enthusiasm and promised to try their best. The details of the Mega-Project changed in small ways during the summer as I fine-tuned the idea, but the basic elements remained the same.

I returned home at the conclusion of the summer, enjoyed a nice vacation and began to prepare for a new teaching year. I was anxious to see if anyone would actually carry out the project and was a little worried that nothing was showing up in my mailbox. Finally, in early October the first reports began to arrive. Reading these reports from the kids was a wonderful experience. The responses ranged from brief letters

to a complete practice journal. Every one who completed the Mega-Project seemed to have enjoyed it and I received numerous positive reports from parents as well.

Michelle's mom wrote that "This was a great assignment. I had to remind Michelle to practice and write in her journal as school became more demanding. She has been practicing regularly but most of all, Michelle has become nicer to all of us. I truly believe it's partly (a large part) due to the constant focus on being nice and doing one nice thing and that you asked her. Parents don't have the same leverage!" Michelle sent a photocopy of her journal, which was a work of art. A typical entry reads: "Today I did my 10 'oh' breaths, kept my keys pointing up and played all my songs for my mom. My nice thing was that I didn't fight with my sister."

Andrew's response was more succinct. He wrote, "How are you doing? I followed the directions you gave me. I didn't complain to my parents about practicing the flute and I reviewed my pieces. Now I am playing Polonaise. I really like to play the flute. Please send me a box of stickers." Kit sent copies of programs complete with lovely artwork that she had made to accompany concerts she performed for her family. She wrote, "I have been practicing very hard but not every day. Sorry. I've played three concerts for my parents. I have also written a song, 'Egyptian Palace.' Call me if you need help with it." Letitia sent a lovely note. "You gave us a special project at camp and I have tried my best on that. I have practiced 55 days. It was difficult to practice every day after school started. My flute practice time is in the evening, after my after-school activities, dinner and homework. I often felt tired before my practice time ended. I finally skipped a day of practice on October 26 to go to a concert and I was coughing a lot, too. Any suggestion that I can continue to practice when I have coughs?" I was impressed with her honesty and dedication though I was unable to offer much practical advice on the difficult problem of flute playing and coughing.

Just when I thought I had received the last of the reports, two more came via e-mail. Alicia wrote and said, "Sorry I am late. I did everything on your list, except that sometimes I did not practice enough and I did not clean my flute. I keep my flute on a stand, so I don't clean it very often. I still love the flute and I will NEVER STOP PLAYING MY FLUTE...EVER! I look forward to the stickers." Brittany also e-mailed. "Sorry this is late. I totally forgot to turn it in on time. I did do the project because I was practicing for Book 1 graduation, so I did lots of review pieces for concerts. I tried to practice without complaints but sometimes it got to me. P.S. Do you have

any advice for Telemann?" I had to admit to Brittany that sometimes practicing gets to me too.

About 10 per cent of the students with whom I worked responded. At first I was rather disappointed with this figure, but one of my adult students who works with statistics told me that this was actually quite a good response. I hope that those who did not write me at least tried to carry out some part of the Mega-Project, and perhaps by so trying were able to improve their practice habits. I also hope that the kids kept doing nice things for their parents. I tried to impress upon them the importance of doing so. Let's hope that some of these benefits continue.

Would I do it again? Absolutely. I am already planning to repeat the Mega-Project this summer and see what kind of response I get this time. The minor investment in stickers will be worth it. At the 2000 SAA Conference in Cincinnati, I was very impressed by Bob Duke's keynote address. In particular, I was struck by his idea of "habit strength" and I feel that, by setting a challenging task for the students, I can assist their parents and home teachers in developing just this. I also hope that by encouraging kindness and respect, I can help to make practice sessions somewhat easier to deal with. As an institute teacher I can make a big impact on the kids, and send them back to their home programs ready to tackle the next challenge. It was wonderful to read the letters, e-mails and journals and I enjoyed the artwork, humour and requests for advice. It was also a pleasure to read comments from parents, who were genuinely pleased that someone had given their children such a big challenge and were delighted with the results. I know that parents deserve daily kindness, and in fact need extra helpings of it during institutes. In

each session I pointed out to the kids that dormitory living wasn't nearly as fun for parents as it was for kids, so they should make an extra effort to be good to their moms and dads!

Would I change the details? Possibly. Perhaps I need to narrow the focus or the time frame slightly. Perhaps not. Building on the institute experience was the primary objective of the Mega-Project. I wanted to shoot for the stars and see what happened and I have not been disappointed. Stay tuned—I will let you know what happens after the "Mega-Project 2001." If you give it a try your-

self at an institute, workshop or in your home studio, let me know. I still have stickers which are yours for the asking! ▶

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music, which also awarded him the gold medal for flute. He received the MacMillan prize for distinguished service to Canadian music, enabling him to study in Japan with Toshio Takahashi and graduate from the Talent Education Institute. A registered Teacher Trainer, David serves on the faculty of the Hamilton Suzuki School of Music and the Children's Talent Education Centre in Ontario and is assistant professor of flute at McMaster University. He maintains an international career as a soloist and clinician. In addition to serving as ASFL flute columnist, David is active on the SAA flute committee.



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The XVI Suzuki International Festival

Submitted by Caroline Fraser

Translations by Marcial BF, Roberta Centurion, Grace Carvajal Mulatti

In January of this year, the XVI Suzuki International Festival was held in Lima, Peru. A total of 83 teachers and 204 students attended. Teachers arrived from Bolivia, Argentina, Brazil, Chile, Ecuador, Colombia, Mexico and from various parts of Peru outside of Lima, including Arequipa, Trujillo, Piura, and Cusco. In my Piano 1B class alone, there were six countries represented! This was made possible by the financial support we received from the Suzuki Association of America and from the Suzuki teachers of Ohio. The Suzuki Association of Peru was able to offer scholarships in the form of travel allowances to teachers from other Latin American countries. Also, donations from the Ildaho Suzuki Institute and Holy Names College allowed the Suzuki Association of Peru to give scholarships to Peruvian teachers and students, from Lima and the provinces, who would otherwise not have been able to attend.

Annika Petrozzi, president of the Suzuki Association of Peru sent the following message:

In the Suzuki movement the winds of Latin American integration are blowing. For years we have cultivated friendships and coordinated with our neighboring countries, but during the First Latin American Suzuki Teachers Conference held in Lima in 1999, we recognized that we shared similar difficulties and shared an enormous desire to improve ourselves. The SAA sensed this and contributed with a small but significant fund which helped teacher trainers come to our 16th Suzuki festival held in January of this year, and helped participants travel from many parts of this immense region. Over the 10 days we heard music and Spanish voices and inflections from Buenos Aires and Tucuman, from Santa Cruz and from La Paz, etc. In the teacher's concert, we enjoyed a rich tapestry of music from many of the participating countries, including the rich Brazilian harmonies and the sweet, sentimental huaynos from Cuzco. What a wonderful experience it was for our students and families! —A.P.

The January 2001 festival was a historic occasion for the Suzuki movement in Latin America. It was the first time so many guitarists and cellists from different countries came together to share ideas and learn. Included in the group was Danilo Gallardo Riveras, a teacher from the Conservatory in La Paz, who is the first Suzuki teacher from that city.

Tanya Carey taught a class of ten cellists, the largest class she has taught in Latin America! She writes:

After the harsh winter weather in Chicago, the warm balmy breezes and beautiful flowers of Lima were especially welcome. Equally so was the warmth and beauty of the people at the XVI International Suzuki Festival. This was certainly the strongest overall teacher's class I can remember in South America in numbers and quality. Everyone had the pieces memorized for Book 1 and Book 4. Since my teacher training duties were heavy, I saw fewer children this year. Somehow Annika Petrozzi, the senior cello teacher, managed for me to see all the children.

What was especially exciting was the range of countries represented. Ten teachers from Brazil, Peru, Argentina, and Bolivia participated.

Argentinian teacher Andrea Espinoza brought a class full of students of all levels. She also ably assisted in teaching children's classes with Annika Petrozzi. The playing of the 20 children showed good tone, intonation and facility. Though we started early in the morning and left late at night cellists found a moment to gather to read the Bachianas Brasileiras by Villa Lobos. We especially enjoyed Fun Night when the cellists all bowed their neighbor's cello while fringing their own in a gigantic circle. It is gratifying to see and hear the cellists grow in numbers and quality in South America! —T.C.

Ana Carolina Garbero, a cellist from Tucuman, Argentina sent the following letter to the Suzuki Association of Peru after the festival:

I am writing to express my appreciation for having been awarded a scholarship that permitted me to travel to Lima to take cello Units 1A and 1B at the XVI Festival Suzuki. Without your help, I would not have been able to attend. This would have been a great loss for me. In my country, courses in pedagogy for instrumental teachers have not yet been developed. This is indispensable for cellists like myself, who want to continue in their training and in their personal growth....

Organizing a festival of this size is a real challenge in Latin America. I have no doubt that this has set an example worthy of emulating. I will fondly remember the marvelous treatment I received, as well as the inspiration and the enthusiasm to continue growing in the Suzuki philosophy. —A.G.

It was very exciting to see networking taking place between teachers from different countries, with the common goal of fulfilling Dr Suzuki's dream: to create a better world through music. There was talk of more festivals, workshops, joint student ventures and passionate exchanging of ideas and materials took place. The international flavor gave a unique quality to the teachers' concerts, when the visiting instrumentalists delighted the audience with music of their region and culture. The visiting teacher trainers witnessed teamwork carried out with love and joy and the students, their families and the trainees were full of praise for the level of professionalism, musicianship and expertise which the teacher trainers projected. Without exception, everyone left the festival full of new ideas, renewed energy and a more profound understanding of Dr Suzuki's philosophy.

The festival was divided into two sessions: during the first session, teacher training courses were offered in Suzuki philosophy, guitar, and violin.

Marilyn O'Boyle reports:

It was wonderful to be a part of the Suzuki Festival again. I taught a violin teacher development course called "Teaching Strategies and Techniques for Suzuki Violin Books One through Four". We had a wonderful group of teachers from Peru, Argentina, Bolivia, Colombia and Mexico. Many of these teachers had taken courses at the Festival for more than 10 years, while others were there for only their second training experience. The teachers' course was in the morning and the students came every afternoon. I saw and heard a lot of

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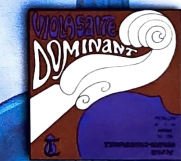
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great students, so I know that the Suzuki Violin Method is growing in quality and quantity in Peru. —M.O.

During the second session teacher training courses were offered in piano, cello and recorder. Recorder teachers Kyoko Harakava and Aurelia Miller Reis Rodrigues traveled from Sao Paulo, Brazil, to participate in the recorder workshop, directed by Lucia Nieto of Lima.

They report:

We had the privilege of studying with Lucia Suárez, de Nieto, a very devoted teacher with lots of charisma. She is loved and respected by students and parents because of her efficacy, mastery of the Suzuki Method, loving personality and generosity. The course allowed us

to understand the method fully through our daily class work and observation of master classes and presentations.

The festival and the recorder course gave us irreplaceable contact with the Suzuki method, as we were shown with live examples how the method "based on the mother tongue approach" really works. This training makes it possible for us to work more confidently within the Suzuki philosophy and to share with our colleagues and teachers. —K.H. and A.R.

Doris Harrel writes:

It was my pleasure to teach piano Book 5 Extension course and master classes in Lima. I was so happy to see many old friends in my class, since I had taught in Lima eight years ago. Some of these veteran teachers have students playing fairly advanced literature, and I was touched by the obvious love for music which their teachers had inspired.

These familiar Peruvian faces were joined by teachers from Brazil, Ecuador, Bolivia, Chile, and Argentina. There was exhilaration and excitement in the air as a result of the multinational makeup of teachers. They had much to share from experiences in their own countries.

The students were not only multinational but also from other cities in Peru. Virtually all students were well prepared and supported by earnest parents who were definitely involved in the process. I would like to single out a couple of experiences which I feel exemplify Dr. Suzuki's focus, to guide children to become noble human beings. One dedicated teacher trains piano students in a children's home in Lima. One of the students she brought to the workshop was Orlando, a boy in his teens who performed the Bach F major Invention very well and also contributed ably to a chamber music group.

That growing young man had his self-esteem fed during the workshop and will develop up to be a contributing member of society.

We heard another of her students, Rudolf, play his first Tchaikovsky in the final concert with so much focus. The teacher who works with these students is a true example of what can be done to shape young lives through the Suzuki Method. —D.H.

A teacher workshop in Singing in the Suzuki style was taught by Lola Quesada who has taken courses with Pajiri Kukkamaki in Lima and in Finland. She completed level one of the European Teacher Training program and is currently teaching Suzuki Voice in Lima.

Ana Maria Wilde, director of the school Talent Education Shimichi Suzuki, traveled from Tucuman, Argentina to participate both in Early Childhood Education and in the Singing workshop. She writes:

I want to express my great satisfaction for all the gratifying experiences which I had at the XVI Suzuki Festival in Lima, Peru.

The long and costly trip from Tucuman, north Argentina was not in vain since the Festival surpassed my highest expectations. During the first session I participated in the "Early Childhood Musical Stimulation" Workshop observing 5- to 36-month old infants with their parents ably taught by Luisa del Rio and Roxana del Barco. There is no doubt that the success of this course was in the live observation of babies enjoying musical activities for 30 to 40 minutes over four classes. By the end of the fourth day, I observed that even the five-month-old babies, when given a familiar stimulus, anticipated with joy what was to follow. Sound, music and movement were the focus points and always associated with sensory perceptions, such as visuals (puppets, boxes, surprises, etc.) One activity flowed into another, always providing a contrast or element of surprise that maintained the children's enthusiastic interest.

I was moved when I returned home and could share these experiences with my 17-month-old granddaughter Julietta and her mother Andrea. I realized how important the affective-motivational element to learning is and how these experiences promote the harmonic and integral development of the child and facilitate parents to continue these experiences at home for the enjoyment of their children. The children with such important experiences begin to construct their sensorial-perceptive world which favors language acquisition and the discovery of the world in which they live. Congratulations to Luisa and Roxana! Thank you for your generosity.

During the second session I participated in the Singing Workshop. I was especially curious to see how singing was introduced to young children. My father and older sister used to sing and my home was a meeting place for excellent singers and musicians. I expected to observe singing in this workshop, but not actually sing. Was I wrong! Lola Marquez, with her soft, sweet but at the same time, firm manner of a true professional wanted to integrate our heterogeneous group of one-hour and students of different ages, experience and training, and invited us to sing naturally. This made me feel very comfortable. I discovered that children could be led to sing in tune and develop their linguistic abilities if you begin at an early age with well-planned experiences, in the form of games, presented clearly by an adult who can provide excellent examples of the natural and expressive use of the voice. Upon my return, I thought a lot about how from infancy to nursery schools, singing should hold the place of greatest importance. Thank you very much, Lola! A.W.

continued on p.64

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Twinkle in the “Valley of Hammocks”

by Carolyn McCall

Hi, Carolyn. I am Nelly's mother. Do you remember us? We participated in the Suzuki Camp at the University of Miami. We want to thank you for the time you spent with us and hope to meet you again, hopefully here in El Salvador. I have explained to my children's Suzuki teacher how wonderful our experience was, and how nice it would be to have such a camp here in El Salvador so that all the kids could have this experience. He is very interested. Would you personally be interested in helping us?

Prologue

In summer 2000 I was asked to teach in El Salvador the following January. I immediately accepted. Then I got out my atlas to see where El Salvador actually was and finally found it on the Pacific coast of Central America. While it is the smallest of the five Central American nations, it is also very strong. I remembered that my friend Frances Reedy (now in Urbana, IL) had established a Suzuki program there when she was a Peace Corps worker from 1970 until 1973. I had vague memories that the country had recently suffered a civil war.

Preparation

I began frequent email correspondence with Nelly Aguilar, the mother of the little Nelly I had taught at a Suzuki institute in Miami. Nelly is trilingual, speaking Spanish, German, and English. Most of our emails were in German, which she prefers over English. The El Salvadorans knew that I speak no Spanish at all but said translators would be perfectly adequate. In Miami, Nelly had

seen me work individually and in violin group classes with children who spoke only English, French, or Spanish. She realized that because all study the same Suzuki pieces and are building on existing violin playing skills, much of the teaching can transcend language barriers. Nelly and Julio Cesar Rodriguez (her children's Suzuki teacher) wanted to offer teacher training at their festival, so we invited Louisa Clothier to provide that instruction. Lou speaks fluent Spanish; she lived in Colombia for a year in the 1950's and taught high school Spanish for 13 years.

Lou has taught at recent Suzuki festivals in Peru and Chile, and she wanted to check some sources before accepting the invitation to teach in Central America. The information she found on the Internet gave real cause for alarm, and I had second thoughts about having accepted the invitation. The US Department of State wrote:

The peace accords signed in 1992 between the Government of El Salvador and the rebel group known as the FMLN ended a bitter civil war in El Salvador... The US Embassy warns its personnel to drive with their doors locked

and windows raised, to avoid travel after dark, and to avoid travel on unpaved roads at all times because of random banditry, carjackings, criminal assaults, and lack of police and road service facilities... Many Salvadorans are armed, and shoot-outs are not uncommon... Land mines and unexploded ammunition in back-country regions still pose a threat... Criminals have been known to follow travelers from the international airport to private residences or secluded stretches of road where they carry out assaults and robberies... Kidnappings for ransom are an ongoing problem... Visitors to El Salvador should use caution when climbing volcanoes or hiking in other remote locations. Incidents of armed robberies of climbers and hikers are common...

After reading this, I sent a worried email to Nelly. She reassured me immediately; Lou and I would stay with her family and she would take us everywhere. She would take a week off from her job as an information technology manager at the hydroelectric plant in the capital city of San Salvador. Lou and I began to correspond about teaching materials and what sorts of food and water would be safe for us. I bought an excellent book

First El Salvadoran
Suzuki Festival,
January 13, 2001
(2 hours before the
earthquake)



called *On Your Own in El Salvador*, though I had already realized I would never go there "on my own!" On the recommendation of our doctors, we each began hepatitis injections and bought anti-malaria tablets. We planned to bring plenty of mosquito repellent because of the prevalence of dengue fever as well as malaria.

Then Nelly emailed additional travel plans. We would have an extra day in El Salvador before the institute began and another after it was over—we could go to the ocean and to local volcanoes. I was worried about these trips, but decided to trust Nelly's judgement. Lou and I were going for the adventure as much as anything else.

We arrived in El Salvador on January 6 and were immediately surrounded by a warm, protective cocoon provided by the Aguilar family. Nelly and her husband, Francisco, have three young children. They have a wonderful maid who runs the house and takes care of the children while the parents are at work. Lou and I were treated as beloved family members the whole time we were there. We ate wonderful food, includ-

ing many varieties of fruits. It was the dry season, and there were scarcely any mosquitoes around—the El Salvadorans chucked at our anti-malaria tablets and were amazed to hear that we had gotten hepatitis shots.

My stay in El Salvador was one of the highlights of my life. The adventure began with a fantastic, perfect day at an idyllic tropical beach. I saw live sanddollars for the first time and was fascinated to see them burrow into the sand. We saw many varieties of birds, including pelicans flying in a V-formation. The Aguilars had rented a beach house for the day. It had a lovely patio with three hanging hammocks. The county is nicknamed the "Valley of Hammocks" for the people's love of hammocks and also because the land itself acts as a giant hammock by "swinging" during earthquakes and volcanic activity.

Security precautions are a way of life in El Salvador, and most homes have barbed wire around the upper story. Armed guards are stationed at all large public buildings and places such as banks. Francisco is an excellent driver, and his skills are really utilized in El Sal-

vador traffic. Because stopped cars were targets for violence during the civil war, drivers got in the habit of not observing traffic signals consistently. Not all roads had painted lines for lanes, and even when there were lines the drivers seemed to drive in crowds. A woman who drove us to and from the festival during the week crossed herself whenever she had negotiated a busy intersection safely.

Suzuki Festival

The Suzuki festival week was terrific. The students were well prepared and had incredibly positive attitudes. This is due to their local teachers, most of whom have had at least one unit of Suzuki teacher training in the US. The two main teachers of festival participants were Katy Elias (who received her bachelor's degree in the US) and Julio Cesar Rodriguez, the festival director. My friend Frances Reedy had worked closely with Julio Cesar's father and taught Katy's three older brothers.

I taught eight hours each day; Lou taught six hours, read teacher training observations, and presented two lectures

to parents in Spanish. The rooms were packed with people taking notes, taping, and videotaping. We taught students from pre-Twinkle through Book 5. The families absorbed all we could give, and all experienced a feeling of being involved in a special, exciting event.

The Suzuki families there have lived through a dreadful civil war and continue to live in maximum-security circumstances, but they have chosen to nurture peace in their children. The armed guards at the university where we taught often looked into the rooms and then stayed to listen to the music. I spoke to several families who had opportunities to move to the US but chose to stay in El Salvador because they feel their children have more innocent childhoods there. Parents choose not to give their children Nintendo and Game Boys. Children played imaginative

Estrallita ("Little Star," i.e., Twinkle). By the end of the week I was comfortable with the more common phrases including *Buenos días* (good morning) and *Buenas noches* (good night), though I sometimes reversed some vowels and said "Buenas dias" and "Buenos noches," which the children found quite funny.

Music educators in El Salvador use the fixed "do" Solfege system, and I found it marvelous in the Suzuki situation. As part of learning to tune the violin strings we sing their pitches, and so we sang "la" (A), "re" (D), "sol" (G), and finally "mi" (E) many times. I could count to five in Spanish, and so we sang *uno, dos, tres, cuatro, cinco* down or up the scale steps to each open string pitch. I wrote scales on the board and made sure the students understood which pitches match their violins' open strings. I involved the audience by doing everything from count-

ing for the others, and I will never forget how poignant it was to tell it in that situation:

I am going to show you something special that was given to me. It is a little bell, and it has its own box and pillow. Here is a piece of paper that tells about the bell. I cannot read what is on the paper, because it is in Japanese and I do not understand it.

This bell was given to me by a Japanese boy and his mother. He was 15 years old and came to America for a semester with his family. He had a very hard time in America, because he could not really speak English.

It is hard for me here in El Salvador because I do not speak Spanish—but I am only here for a short time. I am sure that the Japanese boy's time in America seemed very long to him. He could not speak to other teenagers. The only time he felt like everyone else was when he played his violin at our Suzuki groups, so that became an important time for him.



games and brought stuffed animals to play with. The Suzuki families spend their money on excellent private schools and music education rather than buying a lot of material possessions.

I managed to communicate with smiles, short sentences and the help of translators and parents. If the student was older and more advanced, either Nelly or a teacher translated and explained details. Even if I spoke German or English to a student, Spanish translation was necessary for the audience. By late afternoon we often forgot who spoke what and got bewildered. Many times I forgot that a class playing Suzuki repertory with me could not understand my words. After a few days, the littlest children seemed to think they could start talking directly to me. They would run up between classes and say something in Spanish. My face would tell them I did not understand, so they would repeat themselves. Finally I learned to say *No hablo español* ("I don't speak Spanish!"). Light would dawn on their faces, and they would laugh and run off. I managed to learn a few Spanish words like *Saludo, por favor* (take a bow, please), and

ing (while a pre-Twinkler held her violin properly with a toy duck) to it: singing (scales in Solfege syllables, Suzuki pieces, tonic while a student played a piece, etc.). I drew pictures on a chalkboard to show the three things all Suzuki students have to help them learn pieces at home, and the students named them: *cassette* (cassette tape); *libro* (Suzuki book); and *Mama/Papa* (parent).

I characterize the first section of Dvorak's "Humoresque" from Suzuki Violin Volume 3 as being "butterfly" music and learned the Spanish word for butterfly, *mariposa*. Several children and one of the group classes worked on this piece. If they forgot to be gentle with the opening D of the phrase I stomped on the floor and then looked at the bottom of my shoe, saying "Mariposa!" in a sad voice. At the end of the week, one little girl gave me four beautiful painted butterfly sculptures.

On the last lesson day of the festival, I told each class my special "Bell Story." Generally an adult served as my translator for this, but one class included a teenage girl who spoke excellent English. Gracia translated my story into Spanish

When he and his family returned to Japan, they gave me this little bell. I thought, "What a cute little bell! I will keep it in my violin case." Two years later I met a person who could read Japanese, and I learned what the bell's paper says. It says that the bell is a Shinto prayer bell and is made of real gold. It is very valuable. Ringing it brings good luck. The Japanese boy had given me a gift that I did not know the value of. But when I thought about it, I realized that he also had been given a gift that he did not know the value of. This gift was his violin lessons. He realized how valuable they were when he came to America. I hope we will all notice and appreciate the gifts we are given. I ring this bell now for you—to bring you Good Luck!

Earthquake

Another sort of "ring" connected with El Salvador is that it lies in a ring of volcanoes and fault zones that encircles the Pacific Ocean, called *Cinturón del Fuego* (Belt of Fire). The last major quake to hit the country was in 1986; it measured 7.5 on the Richter scale and did a lot of damage to San Salvador. According to the book *On Your Own in El Salvador*,

Left to right:
Nelly Aguilar,
Carolyn McCall,
Julio Cesar Rodriguez
and Louita Clothier



"San Salvador was first flattened by an earthquake in 1575, and averaged two or more each year for the next 300 years... the quake of 1854 destroyed most of the city's buildings and stirred debate about whether the government should move its capital to a more stable location. In the end, the government decided to rebuild in the same area, though it restricted building height to two stories..."

On January 13, we had just finished the dress rehearsal for that afternoon's Festival concert when a terrible earthquake hit. We had packed up our instruments and the students were having a snack in the lobby of the theater. Lou and I were standing with a few others in the theater seats, while people gave us lovely gifts. Suddenly the theater began to heave and shake violently, and the lights went out. There was a huge sound, as though a thousand horses were galloping straight at us. Julio Cesar turned his ashen face to me and yelled, "Terremoto!" It felt as though we were in a giant blender. Someone said we should get under the seats, but the ceiling started falling on us. I looked for my

purse and violin but realized I should just run. Lou tried to take her violin with her, but the hunching floor caused her to stumble and fall. She later wrote, "From my position there on the floor I looked up into the confusion of flying debris in the eerie glow of the darkened hall. Time seemed to stand still, and in those frozen seconds I felt a strange calmness and lack of fear. The sensation was that of watching a disaster movie—I was not really a part of it, only a detached spectator." She abandoned her violin and ran toward the light with the rest of us. We could see daylight streaming in the outside door, and the acoustical tile and metal rods came down in huge chunks all around us as we ran.

Somehow we found ourselves outside; the guards at the doory had assisted us. I realized that my purse and violin were still inside the theater and that I was holding my violin shoulder rest. Lou was holding her purse and one institute e-shirt. When the shaking stopped, a few El Salvadorans rescued some of our belongings, including our violins and my purse. (They said the acoustical tile was Lou had suffered a good-sized bump on

her head and a torn Achilles tendon when she fell. Everything seemed unreal—Lou's first concern was whether we could clean up the theater in time for the concert, while Julio and Nelly wanted to take Lou and me to the airport so we could immediately fly away to safety.

We jumped into the Aguilar's car and took off for their home. With the power out, traffic was even crazier than usual. We could see what looked like smoke coming out of the top of the San Salvador volcano north of the city. At home, the maid was sobbing hysterically. Everyone was running around checking the house, and no one had time to comfort her. I could not speak Spanish, so I just put my arms around her as she sobbed. Then we discovered that she was clutching the TV remote control and the top of the milk jug.

Lou and I stayed two more days in El Salvador and went through many frightening aftershocks; some measured over 5 on the Richter scale. We had to sleep in our clothes in case we had to get up and run outside during strong aftersh-

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SAA Announces 2001 Minijournal Cover Design Contest Winner

The SAA would like to thank Caroline Orman for judging this year's Minijournal Cover Design Contest. There were many great entries and the selection process was very difficult. This year's winner is Yuri Honer of Madison, Wisconsin. Congratulations!

All quotes from Caroline Orman

"Your picture is charming—full of fun and happiness. Thank you!"



1st Prize
Yuri Honer, age 8

"A very unusual concept, very effectively portrayed in your picture. Indeed, every piece of music does start with a seed—nice colors."



1st Runner-up
Micah Broehin, age 10

"A very carefully drawn picture and well composed in that it fits the space in an interesting manner. You get across several ideas... Good for you!"



2nd Runner-up
Hannah Dykes

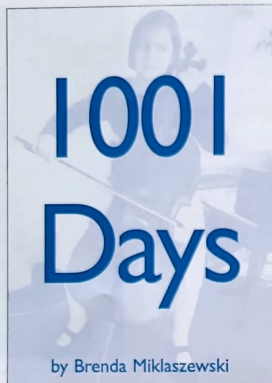


photo courtesy of Maria Ambrose

On November 13, 2000, Rachel Ann Miklaszewski reached a milestone. She achieved something at her tender age of seven that many people, including adults, have never done. Rachel played her musical instrument, the cello, for 1001 consecutive days. What a feat!

A little over 2½ years ago, Rachel's cello teacher, Ms. Janet Janz, challenged all the students at the Suzuki Music School of Lincoln Park to play 100 days in a row. Rachel struggled in the first 100 days, but at the end enjoyed her accomplishment. Folklore of the school had it that a former cello student held the record for 1000 days. For Rachel, the new challenge was on. By the end of her 1001 days, Rachel had played her cello in sickness and in health, through kindergarten and first grade and into second grade. She at times practiced early morning or late evening to fit it in. Rachel kept her goal in sight through family visits and vacations, playing her cello in eight states. Even though she dislikes plucking, when her bow broke on the road, Rachel plucked her way through practice for four days rather than give up.

Rachel is one of the many children who with their families and teachers participate in music the Suzuki way. The Suzuki way is more of a way of life than a teaching method, where the idea that we are forming a beautiful human being is the key. In a world full of talk about failing schools, children who lack even basic civility, children hooked on video games, TV and Internet, it is refreshing to talk about an emerging bright spot in our culture. One of those thousand points of light. A shining star. A hope for the future. Rachel. Music.

(From the teacher: "A note of thanks to Craig Timmerman who sent the "100 Days" idea to our school through students who attended the American Suzuki Institute in Stevens Point, WI, many years ago.") ♣

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shocks. Whenever an aftershock hit, the local dogs and roosters would put up quite a fuss. Unpredictability is a strong component of aftershocks, and it took a long time for people to get back to sleep.

We listened to a battery-powered radio and were told that a strong quake had hit Mexico and been felt by us. It was a huge relief to hear a few sentences of English spoken on the radio when the US Ambassador came on with some information for Americans. We learned that the volcano was not erupting—its crater wall had collapsed. It was not until the next day that we knew that We were at the epicenter of the earthquake and that half of a nearby suburb had been buried by a landslide. Once the power came back on, we saw constant live films of people digging day and night to rescue possible landslide survivors. The quake was 7.6 on the Richter scale and lasted 50 seconds. Its epicenter was deep beneath the ocean, near where we had spent the day at the beach. The beach house we had used was destroyed. Julio Cesar's music school building suffered damage. The room in which Lou held teacher training classes all week was completely smashed. We saw some damage in the capital city, especially at the airport, but most of the real tragedies occurred some distance from us.

The children naturally showed strain and fear. I played endless games of cards with them, and we cut things out of paper and made string figures. Once power was restored, Nelly resumed playing the Suzuki recordings. Normally helped bring calmness. Another mother spoke to us of doing the same thing at her home.

It was easy to get tangled up in "why" and "what if." Why did more than 850 people die? We were fortunate—none of the Suzuki families were injured during the quake. If it had hit a little earlier or later, we would have had a theatre full of panicking parents and children.

Francisco was in Guatemala part of the week and easily could have been en route when it hit. We had planned to visit volcanoes and the mountains the very next day...

Lou, who has a master's degree in theology, later wrote to me, "The *tain* causes of misfortune, 1) 'natural evil' due to the random character of natural forces and 2) 'moral evil' due to wrong human choices, are very clear in this horrible event. 1) Pow-

erful forces were released deep within the earth, the same Divinely ordained forces that created the mountains and gave our earth beauty and variety. 2) During the last century, greedy land owners cleared the hills of 90% of their forest in order to grow more coffee. Without roots of trees there was nothing to hold the unstable sandy volcanic ash soil. Landslides killed far more people than the earthquake itself..."

Lou and I got out on one of the first flights when the airport reopened on January 15. When the plane took off, many shed tears of relief. It took some time for us to resume our normal lives in the US, and we were shocked to learn things such as the fact that El Salvador had run out of coffins. Lou and I were both interviewed for newspapers, and I was on the St. Louis Fox network television news.

Aftermath

Nelly continued to send emails and shared her feeling that her soul was shaken by the earthquake. She is trying to get the best she can from both experiences—the Suzuki institute and the earthquake. Lou and I both promised to come to the second El Salvadoran Suzuki Festival. Schools reopened, and somehow the shattered El Salvadoran economy tried to regroup.

Then on February 13, another major earthquake hit El Salvador. It measured 6.6 on the Richter scale, and its epicenter was closer to the capital city and also closer to the earth's surface. Among the dead were a group of kindergartners and their teacher, who died with her arms around the children. The second quake caused so many injuries that there was a critical shortage of blood with which to help the injured. Nelly wrote that her family was well, although very impacted and worried by the situation. There have been more than 3,000 aftershocks. The stresses and strains on human emotions are very powerful.

Despite this situation, some El Salvadorans hope to attend Suzuki institutes in the US this summer. Please welcome them. Their spirit of striving to be good citizens through music fits right in with Dr. Suzuki's vision for the people of the world.

Carolyn McCall (Meret) teaches violin, viola, and music & movement in the Suzuki program at SILE and at many workshops and institutes. She is Assistant Coordinator of the next SAA conference, to be held in May of 2002 in Minneapolis.

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Thunder Bay

Eh?

by Marjorie Peel



left: Rob Van Wyck teaches Micaela Crawluk

Because of our isolation, Thunder Bay is the butt of many jokes, some funny, some tasteless. But the isolation is real enough—15 hours northwest of Toronto, 9 hours east of Winnipeg, 4 hours north of Duluth and one and a half days' drive from Chicago. We have the most expensive airport in Canada. It costs more to fly to Toronto than by excursion to Frankfurt or Beijing! We also have some of the most beautiful scenery in the world, with the best fishing and many, many tourist attractions.

Our camp has a varied history, starting when I was asked to run a string class during Dwight Bennet's summer orchestra camp. In 1985 our Suzuki camp began—2 rooms, 12 students, one teacher and some enthusiastic parents. We alternated rooms, one for teaching, one for practice, and all met at the end for a midget orchestra with a parent by each child helping with notes!

The second year, still 2 rooms, now 2 teachers, and our orchestra of about 20 rose to the dizzy heights of the Theme from Sesame Street—and we had an 11-year-old string quartet and a choir.

From then on, we regularly outgrew our accommodation and teaching staff. We moved to a Christian school 8 km outside Thunder Bay with 10 rooms. Felicia Urbanski (violin) and Rob Van Wyck (flute) joined the team, we were able to enjoy the expertise of Loraine Darqava for two years, and to our great excitement,



above: Group photo at the Thunder Bay Suzuki Camp in 1996

Randy Sabien came for two years and ran a student and adult course in jazz. We were still under the umbrella of Thunder Bay Suzuki Strings, still all growing and learning together. We took the plunge, became independent, and were fortunate to have Daphne Hughes come for two years of Teacher Training, followed by Joanne Martin. Some of my seniors were becoming very able teachers. Katharine Rapaport also joined us at this time for several great years. We have permanent very caring and experienced staff for many peripheral musical experiences. Now, permanently ensconced in Lakehead University, we look forward with great anticipation to our regular visiting staff—Diana Nuttall, cello, Witold Swoboda and Irene Taudberg, violin, and in 2000 we were blessed with Joseph Kanninsky from Missouri for Teacher Training.

Apart from our greatly nurtured Suzuki programme, everyone 7 years and up sings in a choir, and anyone may try out ANY other instrument of choice, and we will bring in a teacher for that subject. For the little ones, Jennifer Cohen from Georgia is exceptional—and much loved! We have a large number of caring, sharing traditional teachers to draw from in Thunder Bay, and have offered piano, voice, drumming, craft, ukulele band, guitar groups, saxophone, trumpet, improvisation and fiddling, not to

mention a strong chamber music programme.

In 2000, all of our classes were full—we used the entire Teachers' College, and some of us taught in the staff room and out in the grounds. It was a phenomenal year for visitors, with students from Barbados, Kansas, Texas, Illinois and many places in Canada. This added an extra excitement, as our isolation tends to preclude many new faces.

Unlike many institutes where the supervising parent is also on holiday, our parents are usually both working, and drop in when they can. Our students are busy for about 5 hours and often more, and we have been known to pick the sleepy ones off the floor (once even a teacher!)

There is always an ongoing soccer game that no-one gets time to play! Lunch is eaten whenever the recital is taking place—in formal and non-treatating. The highlight is the final concert which has everything from soup to nuts, including parent groups, and draws a community audience. ♣

Marjorie Peel is the director of the Thunder Bay Suzuki Institute

Thunder Bay

A Seven-Year-Old's View

By Graydon McNally

Going to Suzuki camp is awesome! Here are some of my favorite memories from my first two Suzuki summer camps.

The first week I remember making an island to stand on, learning to hold my bow with an "up like a rocket" poem and balancing a lifesaver on the tip to keep my bow straight and tall. But the thing I remember most was when my fingers got slippery and I dropped my violin just before the final concert. I thought I had really done it this time! But Mrs. Peel fixed my violin and told me something about mistakes. Mistakes happen, and when you begin playing the violin you are given a million mistakes straight away; mistakes are good because they help you learn.

The second time I went to Suzuki camp, I got to try out another instrument (the piano) and sing in the choir. I especially liked the group violin classes where we played lots of fun games and learned to work at making a "together" sound, which is not as easy as you might think!

But I would have to say that the greatest thing I learned from my second Suzuki camp was ...the "big picture!" Before the camp I was playing and having fun, but not enjoying the "work" part so much. During the camp I saw kids working very hard to become better, and something clicked for me! I worked harder too and felt proud inside. I started to realize that what you give and put into things is what you get.

So, do I think Suzuki camp is for me? You bet! If you have been thinking about coming, why not give it a try? And if you do, get ready to fly!

P.S. Thank you, Mrs. Peel, with all my heart for bringing Suzuki to Thunder Bay and for working so hard with other Suzuki people to make Suzuki camps possible for all of us. But mostly, thanks for allowing Suzuki to become alive inside of me! ♣

A Blind Child Teaches Vision

by Susan Warwick Fisher

By 1997 I was convinced that I had my whole life figured out. I had four great kids ranging in age from 3 to 13. I was happy teaching Entomology at Ohio State University. And while life was certainly full, there was time for music. Our eldest child, Justin, played piano. The second son, Christopher, had been in the Suzuki violin program for 3 years on the strength of which our third child, daughter Elizabeth, began studying violin shortly before her fourth birthday. The violin intrigued me enough so that I decided to take it up shortly before I turned 40, and was pleased to find that the Suzuki method works on old brain cells as well as young ones. It was almost time to start my youngest daughter Sarah on her musical studies when the dynamics of our situation and, indeed, my whole life suddenly and irrevocably changed—due to a little girl named Wen Wei.

My husband Scott and I had seen the news reports detailing the wretched conditions of orphanages in China. There is a preference for male children in China and, due to overpopulation, a policy of allowing each family to have only one child. As a result, female children are often abandoned and taken to orphanages. China is not prepared for the social problem of this magnitude and the children, primarily female, who are kept in these orphanages often endure unbelievable squalor and neglect. The situation is heartrending. So, my husband and I decided that we would try to adopt a Chinese daughter.

We hooked up with an international adoption agency that could facilitate the adoption. Among the mountains of paperwork they sent us was a catalog with pictures of some children for whom they were having difficulty locating families. On the first page I saw the face of a child I knew would become my daughter. Her name was Wen Wei. She was two years old at the time, and was described as being bright and happy and full of life. She was also blind. We had no idea what parenting a blind child would entail, but one look at Wen Wei's face convinced me that we had to try. This began a two-year process of filling out paperwork and enduring intense scrutiny of our lives. There were many ups and downs, and several times we almost gave up. But by then our other children had started to bond with Wen Wei through her picture, and we knew that we had to keep going.

Finally, in July of 1997, Scott and our two older children went to China to bring Wen Wei home. By this time, Wen Wei was almost four and had lived with a foster family for

and a half years. She was clearly very bonded to her foster family, and it was an ordeal to take her from them. Fortunately, Wen Wei bonded right away with Justin and Christopher. In time, she was willing to give her new parents a chance as well.

Wen Wei learned English with lightning speed. She was able to navigate new environments with amazing ease despite being blind. In most respects, she was just like the other kids and I sometimes had to remind myself that she was blind.

Naturally, the idea of teaching her to play the violin came to us. Wen Wei loved to listen when the other kids played and she loved to listen to tapes and CDs. Sound was definitely her medium. Since Sarah, now almost four, was about to start playing the violin, it seemed reasonable to teach Sarah and Wen Wei together. I read and reread Suzuki's comments on teaching a blind child in *Nurtured by Love* many times. I really had no idea if we could do this, but Suzuki's confidence was infectious, so we were determined to try. We purchased a couple of 1/16th size instruments and hoped for the best.

The initial stages of introducing the violin were fraught with difficulty and disappointment. Both girls learned the fundamentals of rest and playing position, how to hold the bow and the instrument without much difficulty. They also both had splendid ears and had already memorized Book 1. They would sing it in the car when we went on trips and at home when we put on the tape for listening each day. But when it came time to actually produce sound on the violin, things took a turn for the worse. Wen Wei simply could not tell the difference between her left hand fingers when she held the violin in playing position. She couldn't see them, so we had to teach her to feel them. It was very, very difficult. We practiced "twinkles" on the fingers of her left hand without the violin over and over but she just couldn't make the transition when she held the violin. We quit several times, got motivated and started again. But after 6 months, it was clear that we weren't making any real progress with either child. I began trying to convince myself that having two Suzuki violinists in the family was enough and that I wasn't obligated to turn every child into a musician.

Just as things began to look hopeless, help came from an unexpected source. My Suzuki violin teacher and friend, Kari Gunderson, announced to me one day that she had enrolled both Wen Wei and Sarah in group classes. It was all we needed.

Scott and I started the adoption process with the idea of changing the life of a needy child. Little did we know that we were the ones who would be changed.

Guided by regular playing with other children, both girls found the energy and focus to learn twinkles very quickly. Once Wen Wei figured out the relationship between depressing the string and changing pitch, there was no stopping her. Her phenomenal ear took over and I would come home every day to find that she had learned a new song: Lightly Row, Song of the Wind, Aunt Rhody. I started trying to slow her down. But she would work on new songs while I was away at work and by the time I got home, the new song had been learned.

Just how good her ear was became more and more evident. I had been working on the first movement of the Vivaldi A minor concerto for a number of weeks. One day, Wen Wei announced: "Mommy, I can play that on the piano."

Sure enough, she got through most of the first page on the piano, but she wasn't playing it in A minor and was having trouble with the accidentals in the key she had chosen. Almost in jest, I said to her: "Wen Wei, if you play it in A minor, there aren't any sharps or flats." To my utter amazement, she transposed it to A minor and played it perfectly. To this day, I have no idea how she did that. She has had a number of other remarkable achievements as well. She can "hear" the bowing. She picked up the bowing for slurs on her own just by listening to the change in sound. She often chides me when I'm playing and I miss a slur. She also started using vibrato spontaneously as she reached the end of Book 1. She is very attuned to differences in sound and she has a fantastic ability to mimic those sounds on her violin.

If one and intonation are Wen Wei's strengths, position is definitely her weakness. We struggle with good position every day. We use lots of adaptations on her violin and her bow to help her out, but it is still very difficult to instill the necessary muscle memory. When people comment that it's easy for blind people to be musicians because their acute sense of hearing compensates for their lack of sight, I remind them of the difficulties they face in trying to learn the odd body posture violinists must adopt when they can't check their orientation in space with their eyes.

Scott and I started the adoption process with the idea of changing the life of a needy child. Little did we know that we were the ones who would be changed. Helen Keller was once asked if there

were anything worse than being blind. She replied that it would be much worse to possess sight and lack vision. Wen Wei taught me that my life lacked vision. But she also showed me how to change my life in such a way that realizing a grander scheme for my life—a vision, in other words—would be possible. With seven violinists in the family and Scott playing piano, we have an entourage that we take on the road. We play concerts for lots of church groups and senior citizens' homes. It is thrilling to me to show people that even disabled children have the power to create something of great beauty. And in the post-Columbine era, I feel an obligation to showcase the activities of children in a positive light, creating beautiful music and finding a mode of self-expression that is ennobling instead of destructive.

It is amazing how lives, even those lived half a world apart, can touch each other. Dr. Suzuki's method of teaching violin was phenomenal for many reasons, but it is absolutely perfect for teaching a blind child. The emphasis on aural learning puts Wen Wei on equal footing with her sighted friends. Wen Wei is living proof of the Suzuki philosophy that any child can learn. It is my deep hope that Dr. Suzuki would look down on our efforts to teach Wen Wei and smile in approval. ♣

Since bringing Wen Wei home, the Fishers have also adopted two girls from Ethiopia who had polio as infants—Wubalem and Hannah. They both play the violin despite some physical problems. The family is now anticipating the arrival of another blind child from Cambodia.

The Fisher children after playing a Christmas concert at their church. Clockwise from top left: Elizabeth, Wubalem, Christopher, Wen Wei, Hannan and Sarah.



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During the first session teacher workshops were offered in Early Childhood Education. The early childhood workshop was taught by Luisa del Rio and Roxana del Barco who had taken courses with Dorothy Jones in Peru and are currently working with parents and infants in Lima.

Both sessions included classes and workshops for students as well as teachers. During the second session Ralph Harrel taught a course in duos and chamber music. He writes:

I was privileged in the Lima Festival, to teach classes in 4-hand piano ensemble and to help a chamber music group prepare for a recital performance. This was the first year that during the week of the festival, the national group was enthusiastic and well-prepared, enabling us to progress musically throughout the week. I feel the students accomplished much, not only musically but also in terms of self-assurance and social confidence. Most of them performed their duets in one of the student recitals. I taught through an interpreter, Consverto Stubbs, herself a fine composer/pianist, who was of immense help both to the students and to me. The chamber group, piano and string quartet, had prepared two works by Catherine McMichael. When I told them I knew Cathy, they seemed surprised to be playing works by a LIVING composer. Some of the players spoke some English, and though we had a translator, we could talk directly about some aspects of playing. I had the feeling that the group had never played for a large audience, and they learned, over the 5 days, about projecting their feelings "to the back row". At the final recital they played with great intensity and feeling and, I sense, impressed the audience with their poise and maturity. I was very proud of their achievement, which did much for their self-esteem. —R.H.

In both sessions, local teachers taught individual and group lessons, ensemble groups and special workshops. Participating from other countries were Ana Espinoza (cello, Argentina), Deborah Moscoso (violin, Argentina), Blancamaria Montecinos and Enema Tinoco(piano, Chile) and Cises Mulati (piano & Dalroze, Brazil). In conclusion, the financial support which the Suzuki Association of Peru received, will benefit communities far beyond Lima and the provinces of Peru. Each one of the 34 teachers who traveled from Bolivia, Argentina, Chile, Brazil, Ecuador, Colombia and Mexico has returned to his country to share his experiences, knowledge and passion with colleagues, friends, families and students.

The Suzuki Association of Peru would like to offer its sincere gratitude to the various organizations which made this possible: the Suzuki Association of the Americas, the Suzuki teachers of Ohio, the Idaho Suzuki Institute, and the Holy Names College Teacher Training Workshop. There is tremendous need for teacher training, and there are very limited financial resources. We want to continue to work together to help spread the Suzuki philosophy and methodology throughout Latin America: for the happiness of all children. ♣

Informe Sobre el XVI Festival Internacional Suzuki

Por Caroline Fraser
Traducido por Luisa del Rio y Marcial BF

En Enero de este año, tuvo lugar con gran éxito el XVI Festival Suzuki en Lima, Perú. Participaron un total de 83 profesores y 204 alumnos. Vinieron profesores de Bolivia, Argentina, Brasil, Chile, Ecuador, Colombia, México y de distintas partes del interior del Perú como Arequipa, Trujillo, Piura y Cusco. Sólo en mi clase de piano IB, ¡hubo representantes de 6 países! Esto no hubiera sido posible sin el aporte que recibimos de la Asociación Suzuki de las Américas, así como la ayuda que enviaron los profesores Suzuki de Ohio. Esto permitió a la asociación Suzuki del Perú ofrecer becas para el transporte de los profesores de otros países de América Latina. También con las donaciones del Instituto Suzuki de Idaho y de la Universidad Holy Names dimos becas a alumnos y profesores peruanos de Lima y provincias, quienes sin esta ayuda no hubieran podido participar.

Anniko Petrozzi, presidente de la Asociación Suzuki del Perú, mandó el siguiente mensaje:

En el movimiento Suzuki soplan los vientos de integración latinoamericana. Si bien es cierto que desde hace muchos años mantenemos relaciones de coordinación y de amistad con nuestros vecinos, fué durante el Primer Encuentro Latinoamericano de Profesores Suzuki de Latinoamérica, celebrado en 1999 en Lima, en el que nos identificamos como un conjunto de países con problemáticas similares y con un enorme deseo de superación. Este sentir fué captado por la SAA (Asociación Suzuki de las Américas), quienes otorgaron un pequeño pero significativo fondo para facilitar la llegada de profesores de capacitación a nuestro XVI Festival Internacional Suzuki realizado en enero de este año, y para ayudar a viajar de todas partes de esta inmensa región. Durante diez días escuchamos, entre notas musicales, las voces y cadencias del castellano de Buenos Aires, de Tucumán, de Santa Cruz, de La Paz, etc. En el concierto de profesores gozamos del colorido abanico de características musicales de diferentes zonas de nuestro continente, desde las ricas armonías brasileñas hasta los dulces y sentimentales acentos cuabanos. Qué hermosa experiencia para nuestros alumnos y familias! Continuando con el mismo tenor, el próximo Festival Internacional y II Encuentro Latinoamericano tendrán lugar en Curitiba, Brasil, en enero de 2002. Mientras tanto, trabajemos paso a paso, profesores, padres e hijos, desarrollando nuestras habilidades para aprender, crecer y mejorar. —A.P. Este Festival fue un momento histórico para el movimiento Suzuki de Latinoamérica. Fue la primera vez que tantos cellistas y guitarristas de distintos países estuvieron juntos cambiando ideas, compartiendo y aprendiendo.

Tanya Carey tuvo una clase de diez cellistas ¡la clase más numerosa que se ha dado en Latinoamérica! Tanya escribió:

Después del arduo invierno de Chicago, la tibia brisa y las lindas flores de Lima nos dieron una especial bienvenida. Igual de cálida y bonita fue la bienvenida de la gente del XVI Festival Suzuki. Como el Festival creció en el número de participantes, los cellistas tuvieron una semana para ellos, los pianistas y flautistas. Esta fue realmente la mejor clase en América Latina que pueda recordar, en cantidad y calidad de sus profesores participantes. Cada una tenía las piezas del Libro 1 y el libro 4 memorizadas. Como mi trabajo de entrenamiento de profesores era fuerte, yo vi a muchos niños este año. De alguna forma, Annika Petrozzi, profesora maestra de cello y presidenta de la Asociación

de Perú, hizo posible que yo viera a todos los niños. El horario fué su esfuerzo y los espacios estuvieron bien designados.

La variedad de países representados fué impresionante. Diez profesores de Brasil, Perú, Argentina, Bolivia participaron (una profesora de cello de Chile no pudo asistir por problemas con la visa). Hubo un buen número de alumnos de Argentina. Andrea Espinoza trajo muchos alumnos de varios niveles. Ella también fué asistente en las clases de niños de Annika Petrozzi. Empezábamos muy temprano en la mañana y nos íbamos tarde en la noche. Como gracias a la participación entusiasta de un grupo maravilloso de profesores del Perú, Argentina, Bolivia, Colombia, y México. Muchos de estos profesores han tomado cursos en los festivales desde hace más de diez años, mientras que otros tuvieron tan sólo su segunda experiencia. Todos se beneficiaron y aprendieron mucho. El curso de los profesores fue en la mañana y los estudiantes vinieron por las tardes. Yo vi y escuché a muchos buenos estudiantes. Por eso sé que el método de violín Suzuki está creciendo en calidad y cantidad en el Perú. —M.O.

Ana Carolina Garbero, cellista de Tucumán, Argentina, mandó la siguiente carta a la Asociación Suzuki del Perú después del festival:

Me dirijo a ustedes con el fin de transmitirles mi agradecimiento por haberme otorgado la ayuda económica que me permitió asistir al Curso de las unidades 1-A y 1-B de cello en el Festival Suzuki. De no haber sido por su apoyo, me hubiera resultado imposible asistir, y una gran pérdida para mí. En mi país, la formación pedagógica de maestros de instrumentos prácticamente no se ha desarrollado como es indispensable, y por la tanto, las personas que, como en mi caso, desean formarse y evolucionar en este ámbito, (especialmente en instrumentos no tan populares como el cello), dependemos no sólo de la fortuna de haber tenido buenos maestros y de nuestra intuición, y búsqueda, sino fundamentalmente, de acceder a formadores tales como los que han integrado el staff en el festival. La organización de tamaño evento ha resultado realmente eficiente, a pesar de que realizar un festival de esta magnitud para un país latinoamericano, es verdaderamente difícil. Creo que sin duda, va a representar un ejemplo digno de imitar. Por otro lado, el trato ha sido maravilloso, por lo que me queda un hermoso recuerdo, así como la inspiración y el entusiasmo para seguir adelante con la metodología, y en contacto. Me despido, deseando que, así como ustedes nos han ayudado a todos, reciban verdadero apoyo, para que su invaluable labor se vaya facilitada y validada y ofrezco mi disposición a colaborar con lo que sea necesario. —A.C.G.

Fue muy emocionante ver el conjunto de profesores de tantos países diferentes, tal vez diferentes instrumentos y tal vez distintos idiomas, pero con una meta común: el sueño del Dr. Suzuki de crear un mundo mejor a través de la música. Se habló sobre más festivales, talleres, juntar ideas nuevas, y se plantearon una serie de sugerencias de ideas y materiales. Este sabor internacional dio una calidad muy especial a los conceptos de profesores, cuando algunos visitantes nos deleitaron con música de su región y cultura. Los profesores maestros estaban impresionados por el entusiasmo y grado de preparación de los alumnos y profesores. Ellos estaban emocionados de ver el espíritu de colaboración y dedicación que se ve entre los profesores de la Asociación del Perú. ¡Ellos demostraron ser un equipo que hace su trabajo con amor y alegría!

Los alumnos, sus familias y las personas en entrenamiento eligieron mucho el nivel de profesionalismo, musicalidad y experiencia de los profesores maestros. Sin excepción cada uno dejó en el festival muchas ideas nuevas, nuevas energías y un conocimiento más profundo de la filosofía Suzuki.

El Festival fue dividido en dos secciones: durante la primera sesión, se ofrecieron clases de entrenamiento de los profesores de Filosofía Suzuki, guitarra y violín.

Marilyn O'Boyle escribe:

Fue maravilloso llegar a Lima nuevamente este enero para enseñar en el Festival Suzuki. Yo enseñé un curso de capacitación en violín llamado "Estrategias de Enseñanza y Técnicas para los Libros 1 y 4 de Violín Suzuki". Tuve un curso absolutamente fantástico, gracias a la participación entusiasta de un grupo maravilloso de profesores del Perú, Argentina, Bolivia, Colombia, y México. Muchos de estos profesores han tomado cursos en los festivales desde hace más de diez años, mientras que otros tuvieron tan sólo su segunda experiencia. Todos se beneficiaron y aprendieron mucho. El curso de los profesores fue en la mañana y los estudiantes vinieron por las tardes. Yo vi y escuché a muchos buenos estudiantes. Por eso sé que el método de violín Suzuki está creciendo en calidad y cantidad en el Perú. —M.O.

En la primera sesión también se ofrecieron talleres de flauta dulce y estimulación musical temprana. El taller de Estimulación Temprana estuvo a cargo de las profesoras Luisa del Rio y Roxana del Barco quienes a su vez habían asistido anteriormente a cursos con Dorothy Jones en Perú y actualmente trabajan juntas en Lima dando talleres de estimulación temprana en participación de los padres.

Durante la segunda sesión los cursos de entrenamiento que ofrecimos fueron piano, cello, y flauta dulce. Las profesoras de flauta dulce Kyoko Harakawa y Aurelia Miller Res Rodriguez viajaron de Sao Paulo, Brasil, para participar en el taller de flauta dulce dirigido por la profesora Lucia Nieto de Lima.

Ellas escribieron:

Tuvimos el privilegio de estudiar con la Profesora Lucia Suárez de Nieto, una persona deoatística, dotada de grande carisma, amada y respetada por algunos de país Suzuki por sus eficiencia, grande dominio de metodología Suzuki y personalidad amorosa e cheia de generosidad. O Curso permitiu-nos um mergulho total no método, através das aulas que recebemos diariamente, pelas master classes e apresentações a que assistimos.

O Festival e o Curso de Flauta Doce possibilitaram um contato pessoal insubstituível, pois tivemos um exemplo vivo de como se processa o método baseado no prazer de ensinar música.

Lucia nos transmitiu sua enorme experiência acumulada durante os anos de dedicação ao método. Esse treinamento nos permite desenvolver um trabalho com mais segurança, dentro das princípios que norteiam a filosofia Suzuki. Evidentemente, tivemos muito o que aprender e trocar com colegas e professores. —K.H. y A.R.

Doris Harrel escribió:

Fue un placer enseñar el Curso de Extension del Libro 5 y sus clases maestras en Lima. Este curso muy contenta de ver antiguos amigos en mi clase, que estuvieron conmigo cuando vine hace 3 años a Lima.

Estas caras familiares peruanas estuvieron mezcladas con profesores de Brasil, Ecuador, Bolivia Chile, y Argentina. Se sentía mucha emoción en el ambiente como resultado de esta mezcla de nacionalidades. Ellas tenían mucho que compartir sobre las distintas experiencias en cada país, y estaban muy ansiosas de aprender. Hicieron sugerencias sobre cómo poner la filosofía Suzuki al alcance de más gente en el mundo. También hablaban alumnos de otros países del Perú. Virtualmente todos los alumnos estuvieron bien preparados

y apoyados por padres que estaban definitivamente envueltos en el proceso. Me gustaría compartir un par de experiencias donde yo sentí el ejemplo del Dr. Suzuki puesto en práctica para guiar niños a ser personas nobles. Una abogada muestra enseñanza a niños en un Hogar para niños abandonados. Uno de ellos, de nombre Orlando, es un adolescente que interpretó la Invención de Bach en La Mayor muy bien y también participó en un grupo de música de cámara. Este jovenito estuvo alimentado durante el taller y se preparaba para contribuir a una sociedad mejor. Otro niño, Rodolfo, tocó muy bien sus primeros Tumbales en el concierto final. La profesora que trabaja con estos niños es un verdadero ejemplo de lo que se puede hacer para formar vidas jóvenes a través del Método Suzuki. —D.H.

También se ofreció un taller de Canto en el estilo Suzuki. Estuvo a cargo de Liza Quesada que tomó cursos con Paivi Kukkamani en Lima y luego estudió con ella en Finlandia. Ella completó el nivel 1 del taller del Programa Europeo de Entrenamiento de profesores y en la actualidad enseña en Lima.

Ana María Wilde, directora del Colegio de Educación del Talento Suzuki, viajó de Tucumán, Argentina para participar en el programa de Estimulación Temprana y Canto. Ella escribió:

Quiero expresar mi gran satisfacción por las experiencias tan gratificantes vividas en el XVII Festival Suzuki en Lima, Perú. El viaje tan largo y también costoso desde Tucumán, norte de Argentina, no fue en vano ya que las ciudades superaron mis expectativas. En la 1ª semana participé del Taller de Estimulación Musical Temprana trabajado con niños desde 5 a 30 meses con sus mamás y/o papás dirigido excelente por Luisa del Ríu y Roxana del Barco. Lo que no da lugar a dudas del éxito obtenido, es el haber observado "en vivo", como disfrutaron los Bebés en los 30 o 40 minutos de actividades durante las cuatro jornadas.

A comienzos me costó interpretar tantos cambios de propuestas en una jornada, pero tuvo la respuesta al observar que el cuarto DJA, aun las bebés más pequeños de 3 meses, ante la presentación del estímulo que le era familiar, estaban expectantes y "conociendo" lo que iba a suceder y esa relajación es la agradable. El sonido, la música y el movimiento fueron siempre el centro de escena y estuvieron asociados a otras percepciones sensoriales como elementos visuales (títeres, manoplas, cajas, sorpresas, etc.).

Las actividades fluyeron una tras otra, siempre presentadas en forma contrastante, sorpresivas, que mantenían la atención de los Bebés, su asombro y entusiasmo. Me emocionaron realmente y a mi regreso repetí las experiencias con mi nietita de 17 meses, Julieta con su mamá Andrea y sentí como es de importante el vínculo afectivo-emocional en el logro de aprendizajes exitosos y como estas experiencias, favorecen al crecimiento armónico e integral del niño y a la ve, instrumental a los padres para continuarlas en el hogar, para gozo de sus hijos.

Los bebés, con estas experiencias tan significativas, por ello, van construyendo toda una constelación significativa que favorece la adquisición del lenguaje y el conocimiento sobre el medio, del cual forman parte. ¡Felicitaciones Lucha y Roxana y gracias por vuestra generosidad!

En la semana siguiente del Festival, participe del Taller de Canto. Despertaba en mí una "curiosidad" especial la propuesta del Canto desde temprana edad. Mi contacto con el Canto, fue siempre positivo desde mi entorno materno: mi padre y hermana mayor cantaban y mi casa fue el centro de reunión de excelentes cantantes y músicos. Pero sin embargo, en este Taller Suzuki solo pensaba "despertar" pero no "cantar". No fue así, pues Liza Márquez, con esa suavidad, dulzura y a la vez, firmeza propia de un profesional y preocupada por dar solución al grupo heterogéneo de profesores-alumnos en

cuanto a edades y experiencias, nos invitó a cantar "naturalmente" y así me sentí muy bien en lo personal. En lo profesional; descubrí que con experiencias planteadas en forma lúdica para los niños, bien conducidas, cotidianas, con ejemplo excelente del adulto que emite la voz, se logra el canto espontáneo y se mejora la comunicación tanto hablada como cantada del niño trabajando desde temprana edad. A mi regreso reflexión sobre como desde el Material, en los Jardines de Infantes, el Canto debería ocupar un lugar de mayor importancia en lo formativo. ¡Lola! Muchísimas gracias!

Todo optimo y ¡a seguir adelante Asociación Suzuki del Perú!! A.M.W.

Amas sesiones incluyeron clases y talleres para alumnos y profesores. Durante la segunda sesión, Ralph Harrel enseñó un curso de dios y música de cámara. A escribir:

Tuve el privilegio de enseñar en el festival de Lima clases de piano a cuatro mamás y ayudar al grupo de música de cámara a prepararse para su presentación en recitales. Este es el primer año que se ofreció la interpretación de dios. El grupo multinacional vino muy preparado y entusiasta haciendo posible que progresáramos musicalmente durante la semana. Sentio que los alumnos mejoraron mucho, no solo musicalmente, sino en términos de seguridad y autoconfianza. Muchos de ellos tocaron sus dios en los recitales. Yo enseñé a través de una intérprete, Consuelo Stubbs, una muy buena música compositiva y pianista que fue una inmensa ayuda para los alumnos y para mí.

El grupo de cámara, piano y curiadas, había preparado dos trabajos de Catherine McMichael. Cuando yo les conté que conocía a Cathy, ellos se sorprendieron de estar tocando composiciones de una persona que estaba vivo. Algunos de los alumnos hablaban inglés y así pudimos hablar directamente sobre aspectos de cómo tocar. Yo tenía la impresión de que el grupo nunca había tocado para un gran público y ellos aprendieron en estas días a "transmitir" sus sentimientos hasta la última fila. Al final ellos tocaron con gran intensidad y sentimiento, y yo sentí que impresionaban al público con su presencia y madurez. Estuve muy orgulloso de este logro que hizo mucho por su autoestima. —R.H.

En ambas sesiones muchos maestros locales compartieron su enseñanza en grupos individuales y clases de grupo y en los talleres de especialidades. Maestros de otros países latinoamericanos también compartieron enseñanzas. Andrea Espinoza, (cello) de Argentina, Deborah Moscoso (violin) de Argentina, Blancamaria Montecinos (piano) de Chile y Eneima Tinoco (piano) de Chile. Clises Mulatú (piano) de Brasil dio clases de Dalcroze

En conclusión, el aporte financiero que recibió la Asociación Suzuki benefició comunidades más allá de Lima y provincias. Cada uno de los 34 profesores que viajaron de distintos lugares regresó a sus países a compartir sus experiencias, conocimiento y pasión con colegas, amigos, familias y alumnos.

La Asociación Suzuki del Perú quisiera dar su más sincera gratitud a las varias organizaciones que hicieron esto posible: Asociación Suzuki de las Américas, al programa de entrenamiento de profesores de Holy Names College, a los profesores Suzuki de Ohio, al Instituto Suzuki de Idaho. Nos gustaría que se ofrecieran más contribuciones de este tipo para toda Latinoamérica. Hay una enorme necesidad de entrenamiento para nuestros profesores y tenemos recursos muy limitados. Queremos contribuir a llevar a cabo este proyecto. Quisiéramos trabajar juntos para divulgar la filosofía Suzuki y su metodología a través de Latinoamérica: por la felicidad de todos los niños. ■

Watching Suzuki Guitar Grow in South America

By Bill Kossler

I had the good fortune to be invited to teach an overview of Suzuki Guitar Books 1-5 in Lima Peru during the XVI Suzuki Festival from January 5-9 of this year.

Caroline Fraser, Roberta Centurini, and Marilyn O'Boyle have been well known over the years for the "Suzuki seeds" they have planted in South America. The seeds have long since sprouted and born fruit, and the resulting association of teachers, students, and parents is unsurpassed anywhere I have been in terms of personal warmth and dedication to Dr. Suzuki's educational ideals. The Festival was conducted under the leadership and gracious hospitality of Annika Petrozzi, president of the Suzuki Association of Peru.

I was told that this Festival was a rather historic occasion for the guitar in that it could for the first time boast of an international South American representation. There were ten people who participated in the course. The Peruvian participants were Isaac Garcia, Mercedes Vargas, Alejandro Palma, Meche Vargas, Ytala Flores Buniga, Alejandra Barreda, and Cesar Benavides. Emiliano de Castro came from Brazil, Tatiana Muñoz from Chile, and Elena Tejera and Marco Ceraulo from Argentina.

Several visits by guitarists Frank Longay and Alan Johnston had "fanned the flames" of the guitar program during the 7 years since my last visit, and I was very impressed with the growth of this program in Lima. Peruvian guitar programs have also been added in Cusco and Arequipa. Lima is fortunate to be blessed with the dedication of several Suzuki guitar teachers, including Cesar Benavides, Isaac Villalta, and Alejandro Palma. Cesar Benavides, guitarist and architect, is the founder of the program. I first met Cesar in 1985 at the SAA Chicago Conference. He was one of the founding members of the SAA Guitar Committee and is a co-author of the Suzuki Guitar literature. Alejandro is a colorful local performer who hosted our guitar dinner, turning it

on its ear with his playing and leading of everyone in the singing of South American folk songs. I was very moved by the singing and spontaneous dancing of the guitar course participants in the restaurant. What a wonderful group of people!

Alejandro also leads a local performance group called "La Corda Nostra." "Corda" means "strings," so the title implies the local string Mafia! All of the Peruvian teachers provided excellent students for the Festival, making my job of "inspiring and polishing" a very easy one. Fortunately for me (and for the course participants), the Festival provided me with a full time interpreter, Erika Kohatsu.

It has been my experience that it takes a full time teacher to develop a mature Suzuki program, and Isaac Villalta is in this fortunate position. He was able to provide the largest contingent of the 19 guitar students that attended the Festival, with students ranging from early Book 1 to Book 5. People like Isaac are an inspiration to music teachers everywhere, not only as a good teacher, but as a demonstration of what the Suzuki Method can provide for a community. For individuals like Isaac who are gifted with teaching skills, a giving heart, and the willingness to work hard, the Suzuki Method represents an opportunity to build a thriving program that not only provides the teacher with a direction for his/her career, but also provides a way to positively impact the lives of many people. Isaac is one of several guitar teachers in South America whose progress will be particularly interesting to watch over the next few years.

In a moment of inspiration, as I offered a toast in English during a dinner for faculty and participants, I declared that when I returned I would toast them in their own language. What have I done? I reflected soberly on this promise during my return flight, realizing that an announcement

like that made me accountable, and wondering where I would fit the study of Spanish into my schedule. My solution has been to start a Suzuki guitar program for our Spanish speaking students at the public school where I teach full time. We meet directly after school during my planning period and the parents don't have to pay—the only payment is that they can only speak Spanish to me, and they are asked to constantly correct my own poor attempts at their language!

One parting bit of advice to those who visit Lima (besides the suggestion to study their Spanish): your travel agencies mean it when they tell you to get to the airport two hours early on your return flight! We were having a little too much fun at our guitar dinner, and a mad taxi dash across town to the airport got me to my midnight flight 45 minutes before take-off, only to be asked by the attendant "Where have you been? We gave your seat away!" I was stunned, to say the least. "How can that be? So when can I possibly leave?" "Tomorrow night" was the reply. After answering all my further questions in the negative, with no eye contact, I decided my best strategy was to stand nearby, look as devastated as possible, and discuss my situation mournfully with a fellow hopeful passenger within earshot of the attendant. Just as I was giving up hope, a second attendant was summoned. I was called over to another computer station, and I managed to get the aisle seat in the very last row. To be honest, however, an extra day in Lima would have been welcome. I heartily recommend the unique warmth of our South American Suzuki neighbors to any teachers who are lucky enough to be invited there. ■

William Kossler is a co-author of the Suzuki Guitar Method and serves on the Guitar Committees of both the SAA and the International Suzuki Association.

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Curso:Piano 2, violín por confirmar
ContactarVioletaSanchez: promusicandartseducation@yahoo.com
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Contactar Magdalena Cano: jmcano@ciec.com.ar
Cursos: Piano 1B por confirmar; Enrichment course. TBA

septiembre 7-10, Santa Maria, Brazil

Contactar Maria Isabel Aude: misabell@zax.com.br
Curso: Filosofia Suzuki, IA

septiembre 27-30, Mar del Plata, Argentina

Contactar Graciela Aria: gracielaalias@topmail.com.ar
Curso: Filosofia Suzuki, IA

octubre 11-15, La Plata, Argentina

Contactar Graciela Vides: gracievides@amc.com.ar
Curso: Piano 1B

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Contactar Marianne Dietze: casadietze@cotas.com.bo
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Viendo Crecer el Método Suzuki para Guitarra en Sudamérica

Por Bill Kossler; Traducido por Marcial BF

Tuve la buena fortuna de ser invitado a dar una visión general de los libros 1-5 de guitarra Suzuki en Lima, Perú, en el XVI Festival Suzuki, del 5 al 9 de enero del presente. Caroline Fraser, Roberta Centurión y Marilyn O'Boyle son muy conocidas por sus "semillas Suzuki" que plantaron en Sudamérica. Estas semillas hace tiempo que germinaron y han dado fruto: una asociación de profesores, estudiantes y padres que no tiene comparación en ninguno de los lugares en que he estado respecto al calor personal y dedicación a los ideales educativos del Dr. Suzuki. El Festival estuvo dirigido por Annika Petrozzi, presidenta de la Asociación Suzuki del Perú, quien lo lideró con generosa hospitalidad.

Me dijeron que este festival fue una ocasión histórica para la enseñanza de la guitarra, pues por primera vez se tuvo una representación internacional sudamericana. Diez personas participaron en el curso. Los participantes peruanos fueron Isaac García, Mercedes Vargas, Alejandro Palma, Meche Vargas, Yalá Flores Buniga, Alejandra Barreda, y César Benavides. Emiliano de Castro vino del Brasil, Tatiana Muñoz de Chile, y Elena Tejera y Marco Ceraolo desde Argentina.

Varias visitas anteriores de Frank Longay y Alan Johnston "avivaron las llamas" del programa de guitarra durante los seis años transcurridos desde mi última visita, y quedé muy impresionado con el crecimiento de éste programa en Lima. Ahora también hay programas de guitarra en Cusco y Arequipa. Lima es afortunada por la dedicación de varios profesores Suzuki de guitarra entre los que se encuentran César Benavides, Isaac Villalla y Alejandro Palma. César Benavides, guitarrista y arquitecto, es el fundador del programa. Yo conocí a César en 1985 en la Conferencia SAA de Chicago. El fue uno de los fundadores del Comité de Guitarra de la SAA y es coautor de la literatura Suzuki para Guitarra. Alejandro es un alegre músico local, quien fue el anfitrión de nuestra cena de guitarristas, y la animó tocando guitarra y liderando al grupo a cantar canciones folclóricas sudamericanas. Me emocioné mucho con las canciones y el baile tan espontáneos de los participantes del curso de guitarra en el restaurant. ¿Que grupo de gente tan maravilloso! Alejandro también lidera un grupo local llamado "Corda Nostra." "Corda" significa cuerda, por lo que el nombre implica ¡la mafia de cuerdas local!

Todos los profesores peruanos llevaron estudiantes excelentes al festival, lo que hizo muy fácil mi trabajo de "inspirar y pulir". Afortunadamente para mí (y para los participantes del curso) tuve una traductora a tiempo completo, Erika Kohasu.

De acuerdo a mi experiencia, se necesita un profesor a tiempo completo para desarrollar un programa Suzuki maduro; Isaac Villalla está en esa posición afortunada. El trajo el contingente mayor de los 19 estudiantes de guitarra que asistieron al festival, quienes estaban del Libro 1 al Libro 5. La gente como Isaac es una inspiración para los profesores de música en todas partes, no sólo como un buen profesor, sino como una demostración de lo que el método Suzuki puede entregar a una comunidad.

Para individuos como Isaac, que están dotados de habilidad para enseñar, un corazón generoso, y la voluntad de trabajar duro, el método Suzuki representa una oportunidad para

construir un programa floreciente que no sólo entrega al profesor una dirección para su carrera, sino que también señala un camino para impactar de manera positiva las vidas de mucha gente. Isaac es uno de los profesores de guitarra cuyo progreso durante los próximos será particularmente interesante de observar.

En un momento de inspiración, cuando ofrecí un brindis en inglés durante una cena para los profesores y participantes, declaré que cuando regresara, les haría un brindis en su propio idioma. ¿Qué he hecho? Reflexioné sobriamente sobre esta promesa durante mi vuelo de regreso, dándome cuenta que un anuncio de esa naturaleza me hacía responsable y me pregunté de dónde iba a sacar el tiempo para estudiar el español. Mi solución ha sido empezar un programa de guitarra Suzuki para estudiantes de habla hispana en la escuela pública donde trabajo a tiempo completo. Nos reunimos después de clases, durante mi período de preparación. Los padres no tienen que pagar. El único pago es que me deben hablar en solamente español y me deben corregir constantemente los pobres intentos de hablar su idioma.

Un consejo de despedida a aquellos que visiten Lima (además de la sugerencia que estudien su español): su agente de viaje está en lo cierto cuando les dice ¡lleguen al aeropuerto 2 horas antes del vuelo de regreso! Nosotros nos divertimos demasiado en nuestra cena de guitarristas y luego de un viaje alocado en un taxi cruzando la ciudad hacia el aeropuerto para coger mi vuelo de medianoche, llegué 45 minutos antes del despegue. La agente de la aerolínea me dijo ¿Dónde estuvo? ¡Ya le dimos su asiento a otro pasajero! Yo estuve abrumado, por decir lo menos. ¿Cómo puede ser? ¿Cómo soy a menos? Mariana por la noche, me respondió. Luego de responder negativamente a todas mis demás preguntas, sin mirarme a los ojos, yo decidí que mi mejor estrategia era quedarme cerca, parecer lo más desolado posible, y discutir mi situación tristemente con otro pasajero esperanzado de forma que la agente me pudiera escuchar. Justo cuando estaba por abandonar mis esperanzas, otra agente fue llamada. Me hicieron ir a otro terminal de computadora y me asignaron el asiento en el pasillo de la última fila. Para ser honesto, sin embargo, un día más en Lima hubiera sido bienvenido.

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Joyful

by Timothy Durbin

LEARNING

This article is excerpted from a talk given at the Ottawa Suzuki Institute Mid-Southwest in June 2000. This is the third of three parts.

From Part I, v29#1:

The story is told of a revival tent meeting where on the first night a man came forward, reached his hands to the sky and said, "Fill me up, oh Lord." The next evening at the end of the service the same man came up and again said, "Fill me up, oh Lord." The third night the same thing happened. On the fourth night the man came forward and said yet again, "Fill me up, oh Lord." A little girl in the front row cupped her hands over her mouth, looked up at the sky and said, "Don't do it, Lord. I think he leaks."

The topic today is joyful learning. A joyful student is a motivated student. To me, a motivated student is a student who is "filled up." Once filled up the child participates in the learning process with freedom and abandon, with no fear of emotional harm or retribution from the teacher or parent. When students say or show through their actions that they do not like musical study or enjoy the process of learning, that tells me that they are not "filled up." But filled up with what? What qualities do motivated students possess that unmotivated students do not? How do students "leak" and lose motivation and joy? And how do we go about continually renewing and refilling students so they continue to be motivated and grow? That is what I hope to address here.

Part I emphasized the importance of placing the child first in the daily teaching and practicing with children. Part 2 presented ideas teachers and parents can use to build or "fill up" the child, to create and sustain motivation. Part 3 continues with this presentation.

Build the child through timelessness.

Throw away the clock. I had a student who played very mechanically regardless of what I did in the lesson. The mother assured me he was practicing exactly 30 minutes each day. After a while I said, "What do you mean exactly 30 minutes everyday?" She said he stood in front of a big clock in the living room and when the second hand got to twelve he started to practice and three minutes later when the clock got to twelve he stopped, even if it was in mid note. He was mindlessly moving the bow, thinking that how long he moved the bow was more important than doing it with thought and creativity.

Then there is the story of my son and our practicing at home. He was learning Alberti bass in his left hand and somehow we made it so fun and interesting that we both forgot the clock. When my wife came and asked if we were going to stop, we realized that we had practiced for two and a half hours. This is known as *flow*—the state of optimal learning achieved when you are totally absorbed in the moment. Sports people call it "being in the zone." Try to achieve this timeless state of optimal learning as much as possible. And the only way to do it is to throw away the clock.

Build motivation by not doing too much.

I had a phone call one day from a parent of a young girl. She wanted her daughter to start violin lessons and asked if they could come by to meet me. When they arrived, she came in and sat down. A little girl slowly followed her in, sat down, and looked at the floor. The mother was quite enthused about starting violin and asked to schedule a lesson time. Once we started exploring options it quickly became apparent to me why the little girl was so lifeless. We could not find a lesson time—not because I was too busy, but because the child was so booked there was not even time for a fifteen minute lesson in her week. She was in ballet, horseback riding, piano, cooking classes, preschool and after-school programs, soccer, and tutoring programs.

This was early in my teaching career and I knew this wasn't right but did not know exactly what to say. Now I do. A child needs time to be a child, time to model his world through play. Play is serious business to a child and is essential to the emotional, social, and mental well being of the child.

Build the child through celebration.

Celebrate the effort, not the level of achievement. There is always something to celebrate in a performance. After a Carnegie Hall debut that

did not go well, the teacher came back stage and the performer said, "Boy, I missed a lot of notes." To which the teacher replied, "We don't care about the ones you missed, we love you for the ones you got."

Suzuki heard a student once who played so poorly the piece was almost unrecognizable. Observers wondered how he could possibly say anything positive to the student. Suzuki looked at the student and said, "Good, you play the violin."

There is always something to celebrate in a performance, a lesson, or a practice session. Find the celebration point and you will find a motivated student who is a joyful learner.

Build the child through games.

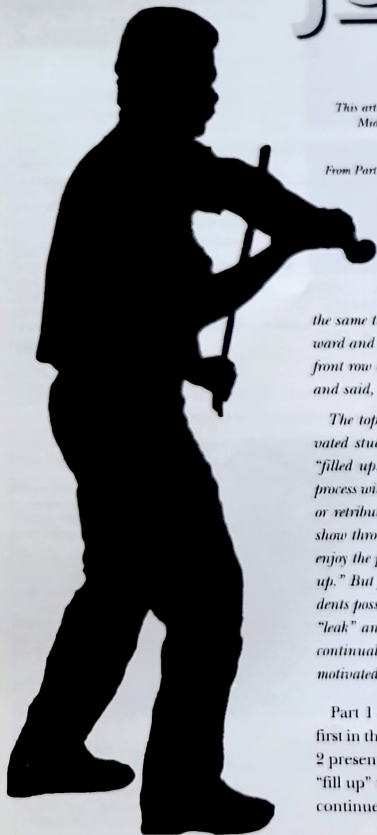
Games are an ideal way for children to learn. They provide a non-threatening environment, help keep attention and focus, and involve a lot of joy and enthusiasm. Students learn and absorb the material without the pressure of having to "concentrate" or "perform." Games in the Suzuki environment should be observed so that

Put the child first and the music, the love, the motivation is sure to follow.
Motivation? To me it is just another way to say to the child "I love you."

students don't compete against each other, but work on improving some idea or technique for themselves.

The most interesting things can happen when you get the students thinking creatively and let them have input into the games. Some of my most creative ideas are those that I have picked up from groups of children I have taught. Let the students modify the games, let them be leaders of the activities when possible, and most of all don't be afraid to have fun. If the game has a musical or technical point you can choose to present it in a creative way. I think challenging the spirit in the classroom is just as important as presenting material. Perhaps these young violinists will not grow up to be professionals, but we can help them see that learning can be rewarding. This can set a pattern for them as adults where they will be able to enjoy the process of learning. To me that is what it means to be a successful teacher.

My greatest reward is seeing the joy on children's faces as they learn and grow. Learning can be fun! We need to dispel the notion that to learn you have to "concentrate" and "focus."



What does that mean anyway? Timothy Gallwey has the best answer in his book, *The Inner Game of Tennis*. He says that concentration is simply fasciation of mind. When the mind is relaxed and there is no pressure involved, the brain is free to be fascinated by whatever is presented to it at the moment. In this environment the brain absorbs and processes information effortlessly. That process is slowed or stopped by the ego that tries to control the process of learning. It interferes by giving us critical feedback that takes away from absorption in the activity itself. How do you get the critical ego out of the way? One ideal way, especially for children—is GAMES! So go ahead and have some fun.

This does not mean the classroom needs to be a three-ring circus. Parameters need to be set to maintain order and create an optimal learning environment. I find, however, that if students are attracted to what is going on and involved in absorbing the material presented, there is no disruptive behavior. If you spend all your energy trying to keep control of a student or class, perhaps you need to look at the way in which you are presenting the material. A disruptive child is often saving. "This is not capturing my imagination." It is the teacher's job to make the material engaging to the student. It means much work and thought on your part. It is not just *what* you say, but *how* you say it. Take the time to look at it from the students' point of view and ask yourself if this is how you would like to learn this. Small things like fidgeting can be tolerated if they do not detract from the ultimate goal of creating an overall stimulating learning environment.

Build the child through attention span.

The story is told of the old farmer who sells his mule to a young new farmer. After several days the young farmer comes to the old farmer and says, "I can't seem to get this old mule to do anything." The old farmer goes over and gets a bucket, walks around to the front of the mule, smacks it right between the eyes with the metal bucket and says, "Move, mule." The mule immediately complies with the old man's wishes. The young farmer says, "How did you know to do that?" Whereupon the old farmer says, "If you want him to do anything, first you have to get his attention."

I don't recommend hitting children with a metal bucket to get them to practice, but we must approach them at their level and attention span. Suzuki was once found outside the classroom of a young Book 1 group sitting quietly with his eyes closed. Asked what he was doing, he said, "I am coming to try to their level of wonder and awe."

There was a movie some time back that opened with a father giving a huge lecture on responsibility, hard work, etc., that went on and on. As

he finished, the camera panned back and you saw that this lecture was being delivered to a three-year-old. Build motivation by accepting the level and attention span of the student and work to gradually and effortlessly increase the attention span by using age-appropriate techniques to keep the student's interest engaged.

Build motivation by making connections.

Be aware that children learn in a different way than adults. A child has to conceptualize a new piece of information, place information into a context, learn correct syntax to express an idea, and so on. In a way this makes it easy to teach children, because there is always some new information for them to absorb. But the thing that makes children learning sponges can be the very thing that frustrates adults. In categorizing information, children can take up tangents that may seem irrelevant. However, *no question a child asks is without meaning*. We must simply try to figure out what model or system the child is trying to fit that information into. Accepting this and understanding how children process and store information opens up a whole new world of connections. And in formative education making connections is everything. If you nip children's inquisitiveness rather than fostering it, children will learn to turn off inquiry as a dead end and later there will be fewer connections, fewer models and systems to deal with.

Build the child through love.

We do not want the student to just put the right finger in the right place at the right time, we want them to do it for the right reason—to express and share the human spirit found in music for the enrichment of both the performer and the listener. Do not apologize for being exciting, or creative, or fun, or joyful, or energetic. This is the way music and life should be.

John Kendall tells a story about a conversation with Paul Rolland. Rolland asked John why his Rolland Method was not taking the world by storm as the Suzuki method was. John replied that he thought it was because Suzuki combined a teaching method, a social experience (parent-teacher-student triangle, group lessons) and a philosophy all into one and therefore was more complete and appealing than other methods. This is true, but the key for me that really makes it work is what I have distilled from the philosophy. Everything flows from the well being of the child, and everything is used for the growth and benefit of the child as a complete person.

I would like to close with a story that happened right here in Ottawa. Several years back I was

teaching an advanced violin group that played the Wieniawski Romance and a duet at the final concert. I had used these ideas I have discussed in teaching the class, and the more we worked the more tuned in and motivated the students became. At the concert they played absolutely stunningly. They were so motivated that the group exceeded all performance expectations. But more importantly I could tell that the students had been filled up. I tried to put them first and nurture them with love, and when they performed they transmitted this positiveness and love to the audience. The circle of love through music was complete. In the process, we changed and grew, and we played the music for the right reasons—the enrichment of ourselves and others.

If love is really deep, which means if we put the student first, much can be accomplished. I have seen it happen. I know it to be true. That is why I am proud to say I am a Suzuki teacher, with all that it means. Put the child first and the music, the love, the motivation is sure to follow. Motivation? To me it is just another way to say to the child "I love you."

I have participated in numerous panel discussions on motivation. On two occasions that I remember, teachers on the panel said that they just make the student practice. If students don't like it and cry, that is OK. Everyday practice is important and the results of the everyday practice are worth putting up with the bad attitude and the crying.

I could not disagree more. I think the representation of the human spirit which is expressed through music is too important and special to be taught in any way other than with all the love, spirit and joy the human spirit has to offer. This to me is what gives music truth, beauty and meaning. This is what "fills me up" and keeps me from leaking. ♣

Timothy (Terry) Durbin brings smiles and laughter to over 40 workshops and institutes each year. He is Professor of Music at Morehead State University where he directs the University Orchestra, is Associate concertmaster of the Lexington Philharmonic Orchestra, and is the director of the Bravo Youth Orchestra in Lexington. He has written many works for string instruments, and has appeared as soloist with orchestras in Pennsylvania, New Mexico, Mississippi, Alabama, Illinois. Terry has recorded two CDs, the most recent being the complete chamber music of Marcel Dupre for the Naxos label. He received his undergraduate degree in violin performance from the University of Alabama and his masters in violin performance from the University of Illinois. He lives in Lexington, Kentucky with his wife Sandy and their three children.

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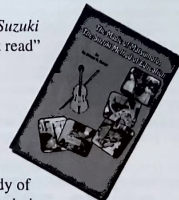
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Sources of Motivation

How Sevan turned her mom into a Suzuki Violin Mom

by Armena Marderosian

Sevan had been asking for a violin from age three—maybe even two. She would make herself a toy violin out of two chopsticks, holding one on her shoulder and bowing on it vigorously with the other, singing. But she wanted a real violin. Her frustration led to crisis just after she turned four when she walked into that little room (the Shar exhibit at EMU) full of tiny violins on tables and in the hands of other little kids. Sevan repeated her wish for a violin, and upon being told once more that we don't just buy a violin because first we contemplate the responsibilities of lessons and home practice, Sevan threw herself on the floor and kicked, cried and yelled, causing great embarrassment to her mother. Of course it was her mother's fault for always singing and playing music for her and taking her to Suzuki workshops and concerts where Sevan saw all those kids with little violins.

Later that day, Sevan went with her mom to the Pease Auditorium big final violin concert and was in the audience with her friend Jenny. Sevan's mom suddenly realized Sevan was missing, and frantically searched for her. When she asked people if they'd seen Sevan, they pointed to the stage. There was Sevan smiling in the front row of the whole performing group, happily playing her heart out, her bow going in the right direction for Twinkle A!

Sevan had taken matters into her own hands! Sevan's mom was stunned, with no idea how this had happened. She never learned the story until Sevan wrote about it for her college application essay almost 14 years later. It turned out that Jenny (still three), whose Suzuki violin teacher mom had made a pretend violin for Jenny, had gotten a nosebleed when it was her turn to go on stage as a pre-Twinkle. In her college essay, Sevan confessed that at that moment she saw her chance, snatched Jenny's "violin" and ran up on stage to fulfill her dream.

When Jenny's mom saw Sevan playing on stage, she said, "Oh, she's ready. I'm starting a group tomorrow, and she can be in it!"

It was out of my hands. I became a Suzuki violin mom. This had not been my plan. I had wanted only piano which she was already doing.) Sevan made it happen; she was going to be a violinist! (A year later, Sevan's baby sister was born and the obsession spread as Anoush began grabbing Sevan's violin away and started lessons herself at age two.)

Sevan knew for a long time that she wanted to play violin. It was totally her idea. She didn't actually get a violin that fateful day at Eastern Michigan University. At her first lesson group, her teacher, E. Cathy Keresztesi, made her a margarita box violin. Sevan practiced holding it and "bowing" on it with a stick. When Cathy decided that Sevan was ready for a real violin, Sevan was so happy!

Knowing that studying violin was her own idea must have helped keep her going through years of practice, so that as a presumed major at college, she still takes violin lessons, plays in orchestra, and sings in choir. She plays piano (her first instrument), as well as guitar, clarinet, recorder, and—for fun—trombone. On trombone, Sevan plays a mean "jingle bells" even if she can't stop laughing before she gets through with it!

If children are in a musical environment which encourages them to join in, they naturally want to sing and play instruments just as they naturally want to walk and talk. Adults who want music-making in children's lives need to let children be in positive environments which nurture both the desire for music and the confidence to participate.

How is this done? From their earliest age, best presently, we sing and play music for the babies, repeating great works for them to learn deeply ("memorize"), and we repeatedly let them see others—including other children—singing and playing music. We let them absorb the sounds and sights, the beauty, joy, and life of music, the rhythm, melody, harmony, form, and spirit in music. They'll naturally be drawn to it if we establish a musical environment, just as they are drawn to talk and walk by the communication and activity around them. When they make efforts, we show happiness, not criticism. When babies start to talk and walk, we communicate our delight to them. We don't say, "You moved your mouth wrong," or complain when they fall down. We try to help them by our positive example and response. If some disability becomes evident, we devise ways to help them without discouraging them. This "mother tongue learning," Shir'ichi Suzuki's idea, is what we emulate for teaching piano, violin, all instruments, and everything else!

All healthy babies learn to talk and walk. No one tells children that they don't have a talent for talking or walking so they shouldn't open their mouths or get up. Yet sometimes this still happens to children with music. Many adults were told not to sing when they were children because someone believed that they had no talent. These thwarted people often don't sing to their own babies because of this, thinking that they will damage their children by singing badly. What a mistake! We all should sing for babies so babies will learn that people sing, and express themselves musically.

Practicing an instrument can be difficult even when the motivation is strong, so adults need to constantly feed the desire for and understanding of lessons and practice by letting children watch others' lessons and practice. When children's motivation droops, sometimes it's because they can't have enough lesson buddy time, or they need more listening to their study pieces, or there is negative energy dis-



Sevan at age 4.



Violin Row at Blue Lake Suzuki Family Camp—Sevan at far left.

couraging them. We have to keep it happy and keep them happy. We keep showing the right way for them to emulate as a positive model. We say "yes," or "let's try that again." We acknowledge their efforts and intentions as well as their achievements.

We have to take the time to figure out, each step of the way, how to "skillfully inspire" children, as Dr. Suzuki said, not just force them, so motivation is coming from within the children. Children need to know that this ongoing endeavor is their idea, not something imposed. When children are resisting, maybe we're asking too much. We should back off temporarily, ask for something they do well easily, thank them, and let them be done. Psychology always counts.

Scheduling lessons together helps kids and parents learn and be motivated. Dr. Suzuki said lessons should be in a lesson group with other children. All are fed by the synergy of music friends whom they look forward to seeing. They learn from watching each other, encourage each other, and feel it's natural to play with others watching. This increases motivation, communication, understanding, happiness and ability! It diminishes stage fright in concerts and in all of life.

Kids who are used to playing music in front of others tend to be confident in other situations like speaking in front of the school class to give a report. And, because our Suzuki kids memorize their pieces from the beginning, they develop an ability to memorize in general. This helps a lot with memorizing math-plus-

ics, chemistry formulas and foreign language vocabulary. Our Suzuki-style learning gives many benefits.

Sevan and Anoush have loved going every June to Blue Lake Fine Arts Camp for Suzuki Family Camp (western Michigan) where they have a big Suzuki family of friends. Blue Lake increases their learning and motivates them to practice, thus develops their ability and gives them more confidence.

Sevan shows this kind of confidence in her life, walking into new territory with excitement and drive. This confidence feeds the courage I saw when she went out for the high school gymnastics team and was competing even when they were really a beginner, same with college diving, and the time we'd moved to Palo Alto, California and she didn't know one kid, but insisted on walking alone into

Jordan Middle School that first morning. I'd wanted to go with her. Her insistence on going on Outward Bound in the hardest Rockies course, and going far away to college (Colorado College) also shows her spirit. I thank Dr. Suzuki for his ideas, and I admire my daughter. I know that her life certainly isn't going to be boring! ▲

Armena Marderosian has taught Suzuki piano since 1972 and trained Suzuki teachers since 1973. First in Oberlin, OH, where she had been a student, now in Ann Arbor, MI. At the Oberlin Conservatory of Music in 1972, she fell in love with Suzuki under the tutelage of Catherine Helen Smith who had studied in Massachusetts (Japan at Dr. Suzuki's Talent Education Institute in 1975). Ms. Marderosian spent four months in Massachusetts observing lessons of Dr. Suzuki. Dr. Suzuki, Mr. Takadaishi, Miss Mori, and others. She has taught, researched, and performed at workshops and institutes in the U.S. and Canada, written articles for The USA Suzuki Forum, Photo Review, the Oberlin Source Magazine, and American Perspectives.



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The Self-Motivated Child

Part I

Twelve stages of development that lead to self-motivation

By Jeanne Luedke

When I talk about developing self-motivation, I am talking about developing the ability to respond to an internal force in order to reach a goal. The self-motivated person does not need an extrinsic reward (stars, stickers and candy) to get things done but finds he is able to respond to an intrinsic (inner) drive to learn for the sake of learning. What I have observed over the past thirty years of working with parents and children in the Suzuki Method is that children who develop self-motivation have parents who are willing to take them through a learning process starting virtually at birth.

These parents are nurturing and happy to teach their children. The home itself offers a stimulating environment, and the child is encouraged to experiment and be present and active in daily life routines. There is an effort to keep things simple and to value time spent being with the child and teaching the child. These parents are quite willing to help their child develop skills on a daily basis. Not everyone ends up with the ability to motivate him or herself. Some children grow up and spend their lives as adults with little ability to work or learn without extrinsic rewards. But when children grow up and develop true self-motivation the rewards are many. Without self-motivation life can be flat and dull because there is a lack of drive to try new things, learn new things, go new places or even be open to thinking new thoughts.



Stage 1. Developing a Self-Motivated Child

Building the desire to learn is the first step in the process.

The first step in the process that ends in self-motivation is creating a desire in a child to learn that which we want him to learn. What is the best way to interest someone in learning something new? The saying "Like father, like son; like mother, like daughter," reflects the thinking that parents consciously and unconsciously influence how their children act as well as what their children want to learn. Parents, through their modeling, have a powerful tool to get their children to do what they want them to do. Dr. James Reed Campbell, best known for his international research with gifted and talented children, says, "Parents are crucial in teaching their children to develop their achievement expectations and to avoid the defeatist strategies that have plagued so many children and in so doing, account for much of their child's motivation. Parents can raise or lower a child's academic output by 20 to 30%."

As parents we have to be good salesmen and paint the skills and activities that we want our children to learn in the most positive light. If we want our child to learn to play the violin, we need to acquire a lovely little violin and try to play the violin ourselves so they can see that we think violin playing is important. We must play recordings of violin music,

especially the repertoire the child is going to learn. We must make sure that we stay positive and encouraging and that we do not say anything that will kill the child's desire to get started on this new project of learning to play the violin. We must be willing to go to lessons, take notes, and participate in the child's practice each day. On the other hand, we cannot create the desire to learn in our children if we are demanding, short tempered, disinterested, or absent. Fear and anxiety make learning impossible and little can be learned when one is terrified of reproach. If parents are too busy, too preoccupied, too involved in other things they will not be able to ignite the love of learning in their children. A parent's too busy schedule too often ends up in parental pushing, pulling and forcing which kills desire to learn.

The best way to assure that your child will love learning is to start from the moment of birth to develop a close, nurturing relationship with him. Spending time with him and daily teaching him a skill is exactly the way to develop such a relationship.

Children are most often introduced to skills by the parent. Sometimes parents have to heavily promote the learning of the skill in order to get the child to actually participate. Sometimes the child's interest may be short lived in this skill; but, generally, if you can get the child to participate, it indicates that there is a desire to learn, however faint that desire may be.

Stage 2. Developing a Self-Motivated Child

Desire to learn ignites the initial learning of the skill.

If a child works at a skill with a parent he will get better at that skill. If the child is developing the skill of throwing a baseball and the parent plays catch with the child four or five days a week at least for a few minutes, the child will improve. He will become more accurate and stronger from repeating the motion of throwing.

I remember a student of mine, Paul Chin, whose mother told me from the first lesson she knew her son Paul would be a fine student and that she expected him to be the best. It is well and good for parents to have expectations for their child as long as they are willing to work with the child regularly and do so in a calm and productive way.

Mrs. Chin was such a mother—calm, quiet and determined—who faithfully practiced every day with her child. Her prophecy that he would be the best came true. He was the best!

Parental expectations are the beginning of a child's success. If a parent doesn't expect (anticipate) that their child will excel, he generally does not. Expectation is anticipating a child's success; and when a parent has that frame of mind it positively affects the parent's behavior and the attitude of the child.

Stage 3. Developing a Self-Motivated Child

Early and continued success triggers the drive to work at a skill.

It is the responsibility of the parent to see that a child has early success in whatever he is learning. This means, of course, that great care must be taken in order for this to happen. I have learned after thirty years of Suzuki teaching that children, in order to find success in a new skill, need to be taught in very small steps with plenty of repetitions for each step. Each action must become well internalized. Then the child experiences what it means to really know something, to feel the security and joy of being able to do something with ease. I think

the reason children are often afraid and unwilling to play certain pieces, or to participate in certain activities is because they know the difference between knowing and not knowing.

The child who always wants to play Mary Had a Little Lamb at the recital again, is making a point we should not ignore. One of the biggest mistakes that teachers and parents make is thinking that the child learning to play the violin needs/wants to be doing what the more advanced kids are doing. It is true that the child may say that he likes such and such a song that the older children are playing, but don't interpret that to always mean he isn't happy where he is. It is a mistake for a parent to demand that the teacher skip the next five songs so little Johnny can play what the more advanced kids are playing.

It is sometimes true that parents come to lessons and report to the teacher that their child is bored with the elementary steps or the Twinkles, but I tend to think that these comments are nearly always the result of things that were said in the home by the parents. The child is simply verbalizing what he has heard them say.

In fact, children are happier with themselves if they are allowed to "get good" at every step starting with the easiest beginning work. It is an important lesson to learn that children do not want or need to do some grandiose thing in order to be happy with their learning. Adults think this way, not children. Children must feel secure and have success when they perform whether that is playing the violin, tennis, or baseball if we want them to develop a drive to work. A successful Mary Had a Little Lamb will create a lot more drive to work than a fearful or mistake ridden more advanced piece.

If your child is unwilling to move to new pieces or new skills he may be worrying about making mistakes or has not internalized the necessary skills to go to the next step. First look and see if your child is adequately prepared to move on. If your child is struggling to progress or is making errors in his learning, then go back and see what steps in his development you might have missed or moved away from too quickly. Don't label your child lazy, uncooperative or untalented just because you find him unable/unwilling to develop any drive about his skill development.

Parental expectations are the beginning of a child's success.

If a parent doesn't expect (anticipate) that their child will excel, he generally does not.

While some people are concerned that driven people are neurotic, Dr. Campbell, in his book *Raising Your Child to be Gifted*, says, "I don't consider 'driven people' to be neurotic. They frequently are among those who rise to the top in any society. No doubt, they would not trade their drives for a less active, more peaceful life.

Parents can motivate their children by establishing reasonable expectations and by developing structures and a climate that supports achievement. Once the child tastes the fruits of her achieve-

ment, she will become driven to the extent that she becomes committed to producing high levels of excellence.⁷⁴ The truth is that we should want our children to be driven to excel.

Stage 4. Developing a Self-Motivated Child

Drive to work at a skill contributes to the development of a good work ethic.

The feeling a child has about the value of work probably begins when the child

is still in the crawling stage. Even before the kid can walk he no doubt takes in data that tells him how his family feels about that work. All the comments about how the day went, what we think of the boss, how the company is doing, are verbalized day after day in conversation between the parents.

It isn't that the baby understands his parents' emotions of happy, sad, mad, or frustrated in connection with the work they do. In the perfect world our children would never see or hear us indicate that we felt work was a negative experience. They would never hear us say that we hate our job, that we can't wait to retire so we can do nothing.

The power of the parent's influence is so strong that I think the child catches the desire to work hard and achieve from his parents in the early stages of his life. The child also sees how diligent or not his parents are about their work and how faithfully they do their work each day. These observations plant the seeds for the development of a good work ethic in the child. I think it is important to use the word work in conjunction with any skill that the child is learning even at an early age.

If from an early age we announce practice sessions or work assignments by saying it is time to do our work on the violin or piano or baseball etc, the child will soon understand that daily work is good and expected. Soon (may take a year or two) the child will develop a habit and expectation that each day he has his work to do. The sooner a child develops the habit of work, violin practice for instance, the better for everyone. Daily habits lower resistance to the practice, and soon the child cannot remember not practicing his violin or baseball. ♣

1. Dr. James Reed Campbell, *Raising Your Child to be Gifted* (Cambridge, MA: Brookline Books 1995) p.19.

2. *Ibid.*, p.148.

Jeanne Luedtke has recently retired from Suzuki piano teaching after thirty years in order to devote full time to her parent education seminars, parent education newsletters and other writing. Her parent education newsletters, workbooks and seminar booklets are available through her web site at www.parentnewsletter.com, by e-mail WJLuedtke@aol.com, fax 205-759-0066 or phone 205-754-8445.

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Memorable Moments With Eleanor Stanlis

by Sara Leib

When Eleanor Stanlis moved to Rockford, Illinois from Texas, it was her intention to focus her attention on her daughter, Margaret, who was adjusting to a new school, meeting new friends, and already making her mark as a budding violinist. Eleanor had no intentions of teaching other students. She was, however, aware of the need for more violin teachers here, and she finally gave in to my father's persistent requests to accept me as a student. She had tried to discourage my father, saying that she would only consider taking a serious violin student. He assured her that I was a serious student, and thus began a multi-faceted relationship between Eleanor, myself, and members of my family that would span over three decades.

It was over thirty years ago when Eleanor reluctantly accepted me into her home and life as her first violin student in Rockford. She was like no other teacher I had ever encountered. She was strong and demanding, constantly drilling me on scales, theory, and the dreaded circle of 5ths. I knew there was much to be learned from Eleanor.

Eleanor was not very tolerant of excuses, as I found one day when I suddenly became ill during a lesson. I started to feel light-headed, and asked if I could sit down. Apparently, she thought I was trying to get out of playing something for which I had not adequately prepared. She told me to continue playing. She must have eventually noticed that the color was draining from my face, as she finally agreed to let me sit, but I still had to play until my lesson ended. Eleanor then escorted me to the front door, where we both greeted her husband, Peter, who was approaching the house. I remember saying "Hello" just before my violin and I crumpled into a heap on the front porch.

Years later, my son John arrived at her house for his lesson wearing a clavicle splint. He had broken his collarbone

right where the shoulder rest would normally sit. Eleanor carefully placed his violin over the splint, asked if he was comfortable, and proceeded with his lesson as usual. After several weeks she joked that she might recommend that all of her students wear a clavicle splint, as it had forced John to pull his shoulders back, resulting in better violin posture.

Last September, John again arrived at a lesson wearing a splint, this time for a broken finger. Eleanor had only three questions. "How did it happen?" "Does it still hurt?" "Can you hold your bow?" She was most interested in the response to the last question. When John answered, "Sort of," she quickly responded, "Then you'll get no sympathy here!" Without hesitation, she focused her attention on the violin hand. It was a good opportunity, she said, to concentrate on vibrato, shifting exercises, hand posture, and the memorization of fingerings. For several weeks she ignored the clavicle bow hold. No obstacles would be too great for Eleanor, and nothing, we came to believe, could get in the way of practicing the violin. No matter how large or small our problems, she was always quick to suggest an alternate approach or offer a solution.

I remember being amused during one of my own lessons. Her daughter, Margaret, had just returned home from middle school. She briefly interrupted my lesson to ask her mother where her TV was. Eleanor said, "You can't watch TV until you've finished practicing your violin." Margaret responded, "But I can't practice while you're teaching." Eleanor said (a little more emphatically), "That's right, but you still have to practice before you can watch TV!" I remember thinking at the time, "Whew... this is one tough cookie!"

As I came to know Eleanor better over the years, I grew to expect comments like that. "You must make practicing a priority," she would say. She didn't really mean that. What she really meant was, "Practicing must be your top priority!"

One day, I shared with Eleanor a comment from a former Suzuki mom. The mother had enrolled her son as a Suzuki violin student without having a thorough understanding of the commitment involved. She said, "I wanted my son to take violin lessons, I didn't know it was going to be a way of life!" Eleanor's response surprised me. She said, "It should only take about 20 minutes a day, it's not a way of life." Anyone who knew Eleanor knew that it was her way of life! She lived and breathed music. Eleanor's students and parents realized that if we actually spent as much time practicing everything Eleanor instructed us to do every day, we would barely find time to eat! Too much homework was not an acceptable excuse either. "Get up earlier. Practice before you go to school," she reasoned.

We arrived for lessons one evening just moments after Eleanor learned that several of her students would not be able to attend a rehearsal she had scheduled, due to a conflict with a school program. "Those darn schools keep getting in the way!" she muttered. It was apparent that Eleanor expected evenings and weekends to be left open for musical activities. If we were not able to attend concerts that she thought we should hear, she made certain that we felt at least a little bit of guilt for having other plans.

One day I asked Eleanor about her family. She always seemed quite confident that she had succeeded as a parent. This is evident by the marked success of her children. On the coffee table in her living room she proudly displayed a book by her son Hui. Posters announcing some of Margaret's past concerts decorated the walls in her studios, both at home and at Rockford College. She also adored her grandchildren, and enjoyed sharing their milestones as well as their photographs.

After giving me the family update, Eleanor sat back, thoughtfully, in her chair. "I have three children of my own," she said, "but I have helped raise hun-

dreds of others." I had not really thought about that before, but how true it was! Over the years, hundreds of students and parents made weekly trips to have lessons with Eleanor. Some began their journey as toddlers, continuing through adolescence and into their young adult lives. Eleanor offered advice, and helped mold these lives every step of the way.

Lessons with Eleanor were far more than violin lessons, they were lessons in life. In the early years, when my sons occasionally appeared to be too young, too tired, or too stubborn to benefit from Eleanor's teaching, she often turned the violin lesson into a parenting lesson. She recommended that Dr. Suzuki's *Motivational Law* become a part of our library. She loaned me her own copy of *The Strong, Wilded Child*. We had numerous discussions about love, respect, and discipline. She exemplified Dr. Suzuki's belief that learning to love and appreciate beautiful music would help students develop their inner beings. They would mature as beautiful individuals. This was important to Eleanor, as she truly believed that every one of her students was an extension of her own family. She considered herself to be a grandmother to all of her students.

Eleanor never eased up on the expectations she had of her students. She was strict and demanding. She freely stated her opinions, not always in the most kind or diplomatic way, but they were honest, and students learned to respect her for that. Eleanor was proud of her students for their accomplishments—particularly in music, but in other areas as well.

Three days before her passing, Eleanor braved the bitter cold to enjoy the music of one of her notable former students, Shelby Latin. She was obviously very proud of Shelby's (and perhaps her own) accomplishments that evening. Shelby had benefited from many years of lessons from Eleanor, becoming both a fine violinist and a beautiful person. Shelby had stated in a previous interview that her mother (Ronnie Latin) and Eleanor were her role models. Following the recital, I asked the three if they would pose for a picture. They quickly grouped together. I studied the pose, and told them I thought Shelby should be in the middle. Pointing to the right, I said, "We'll put your mother on this side." Eleanor positioned herself on the other side of Shelby and laughed. "And your grandmother can be on this side."

Two nights later my sons John and Dan and I went to Eleanor's house for our make-up lessons. (I must mention here that I often had people question me when I mentioned "our" lessons, or referred to Eleanor as "our" teacher. They wondered whether I was still taking lessons. I usually satisfied their curiosity by explaining that Eleanor used to be my teacher, also. I realize now, though, that I automatically included myself because all of those lessons were for my benefit every bit as much as for the boys'. After thirty years, there was still much to learn from Eleanor. Even though my relationship with Eleanor had grown over the years from teacher/student to colleagues who occasionally performed together, friends, and eventually teacher/parent, Eleanor still thought of me as her student. She would forever be my teacher and advisor. If she was not sure whether the boys understood what she was trying to teach them, she would hand her violin to me and ask me to play the passage for her. She was making sure that I knew what she meant, so that I could teach it to them at home. It was a more effective use of her time, she felt, to teach me how to teach the pieces to them so that she could spend our lesson time on other matters.)

Anyhow, we concluded our lessons on a good note that night. Eleanor was in a good mood, happy to have finally finished teaching her last lessons before a much-deserved break. We stayed and talked for another half-hour, sharing our holiday plans with each other. Ironically, we also discussed plans for my grandmother's funeral, which would be held later in the week. She was surprised when I told her that my sister (Rockford College Music Academy director Marti Franz) would not be able to attend the service. Marti had scheduled a meeting, which would be nearly impossible to reschedule. She did, however, offer to have a luncheon at her house following the burial. Eleanor expressed her concerns over how busy Marti was. "How can she do one more thing?" she asked. Shortly thereafter we said our good-byes, as Eleanor was eager to start packing for her trip. She and Peter were going to leave early the next morning for California, where they planned to spend Christmas with Margaret and her family.

Eleanor never let on her trip the next morning. As Eleanor's Rockford daughter, Marti was asked to help plan

Eleanor's memorial service. We said goodbye to two of our family matriarchs in as many days. Marti was also faced with the challenging task of placing Eleanor's students with other teachers, who were already booked to capacity. Perhaps the greatest job still lies ahead. How do we even begin to fill the void left by Eleanor?

It was perseverance that allowed me to enter Eleanor Stanlis' home thirty years ago to become the first in Rockford to benefit from her teaching. It was by chance that my boys and I returned to the very same room in her home last December. (We normally had our lessons at the college, and were not originally scheduled to have lessons that evening.) Fate would allow us to be the recipients of Eleanor's final lessons on the violin, and on life. We had made the complete circle. It ended where it all began. Everything in between was a privilege. ♣

Sara Leib was a member of the Beloit-Janesville Symphony, Rockford Symphony Orchestra, and the Mendelssohn Chamber Orchestra, and has played with the Rockford Pops Orchestra for 27 seasons. Her sons began studying with Mrs. Stanlis nearly 10 years ago. Sara is an active member of the Suzuki Parent Board, and serves as editor of the Rockford College Music Academy's newsletters.

Farewell to Eleanor

I came home from a visit with our children and grandchildren to find that another family had lost its grandmother and mother, a school had lost its director, a community had lost its leader in string education, and our association has lost another pioneer. It was my privilege to work with Eleanor Stanlis in the 30 years I've worked in Illinois. She was a strong advocate for quality string education in Rockford and worked to mesh the many threads of community support to build an outstanding school. I never knew her to compromise excellence. I found her vision inspiring. I found her clear thinking helpful to me on many occasions. Her insight into children, families, teaching, how people worked together, created a community. She offered support to those she touched. She gave full measure of herself to her students and her community and her family. She will be missed.

—Tanya Carey

In Memoriam

Priscilla Alice Smith

Priscilla Alice Smith, 74, of Ft. Myers, FL, died suddenly Sunday, March 11, 2001 in Ft. Myers. She was born August 3, 1926 in Terre Haute, IN. She received her Bachelors and Masters degrees in music education from Indiana State University, and did postgraduate studies at Indiana University and the University of Wisconsin. She studied cello with Luigi Silva and Fried Magg, and at the Suzuki Institute in Japan in 1980.

From 1973 to 1991, she was professor of music education at the Oberlin College Conservatory of Music, where she taught string pedagogy and conducting and served nine years as Director of the Music Education Division. Prior to her appointment at Oberlin, she taught in schools in Indiana and at Florida State University. She served as state president of ASTA chapters in

Indiana and Ohio as well as on the ASTA national board. From 1981 to 1995 she was a member of the faculty at the National String Workshop, University of Wisconsin-Madison.

Priscilla was the co-author of *Guide to Orchestral Bowings Through Musical Styles* with Marvin Rabin. She performed with the Cleveland Civic Orchestra, Starlight Musicals in Indianapolis and the Indianapolis Philharmonic. Her memberships include the Suzuki Association of the Americas, American String Teachers Association, Pi Kappa Lambda, Sigma Alpha Iota, and Music Education National Conference. In 1994 she received the Music Alumni Achievement Award from ISU. After retiring from Oberlin, she taught at the Punalou School in Honolulu for a year.

(Submitted by Joanne Erwin)

Robert L. Oppelt

Robert L. Oppelt, D.M.A., violinist, died March 30, 2001, in Birmingham, Michigan. A longtime SAA member, he was Director of Suzuki Music Activities of Greater Detroit at the time of his death.

Dr. Oppelt was also active in the American String Teachers Association, where he served as national president, president of the Kentucky and Illinois chapters, and as Artis: Teacher of Viola at international workshops in Austria and England. He had recently completed a long tenure as member of the Executive Board of the American Viola Society.

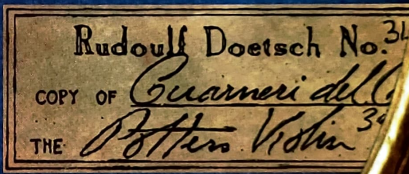
Dr. Oppelt earned Bachelors and Masters degrees in music education at the University of Illinois and a Doctorate in performance and pedagogy at the Eastman School of Music. His teachers included Paul Rolland,

Francis Tursi, and William Primrose. Over the years he held positions at the University of Iowa, Eastern Kentucky, Illinois State University and Lehman College of the City University of New York.

Dr. Oppelt published more than twenty-five articles in professional journals. His most recent work, *The Robert L. Oppelt String Series*, consists of seven volumes of pedagogy and music published by Willis Music Publishing Co.

Robert L. Oppelt was born July 7, 1925 in Lorain, Ohio. He is survived by his children: Rev. Richard Oppelt of Oak Tree Presbyterian Church in Edison, NJ, David Oppelt of Milford, CT, Carla Bednarsky of Huntington, CT, and Robert J. Oppelt, Principal Bass with the National Symphony Orchestra in Washington, D.C. He had eight grandchildren.

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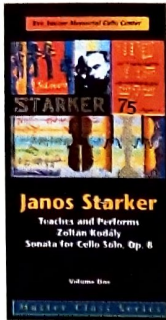
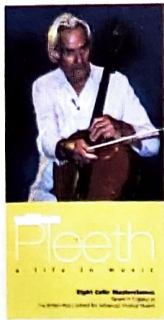
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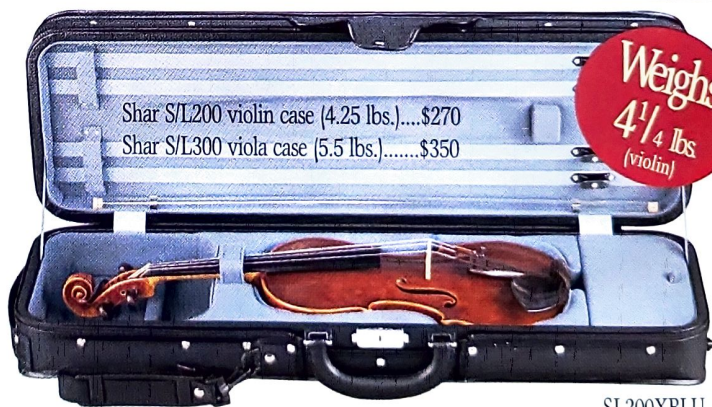
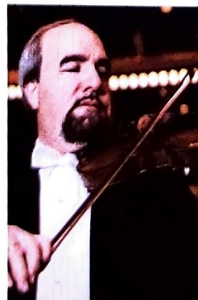
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