

The Beginnings of Suzuki Piano

Dr Suzuki began teaching his violin method to young Japanese children in the 1930's. Pianist Shizuko Suzuki, helped him as studio accompanist, a time during which she said she learned more from accompanying and listening to Dr Suzuki's stories than in any other class or lesson. She eventually became Dr Suzuki's sister-in-law and worked alongside him when he opened his Talent Education Research Institute in Matsumoto in 1946, which was also the official start of Suzuki Piano. When Mrs Suzuki returned to Tokyo in 1958, she started a Suzuki Piano branch there and continued to accompany Dr Suzuki's demonstrations and tour-group, with Suzuki Piano students joining the 1963 National Annual Suzuki Concert for the first time.

In 1956 Mrs Haruko Kataoka came to work as Dr Suzuki's studio accompanist in Matsumoto. In response to the demand for Suzuki Piano Teacher Training outside Japan, she began to teach at workshops in 1972 in the USA & Canada (and Europe from 1979-1994) until her death in 2004.

Under Dr. Suzuki's guidance, Mrs S Suzuki, Mrs Kataoka, Mrs Ayako Aoki and Keiko Sato developed the repertoire that would become the Suzuki Piano Method. They included the "Twinkle Variations", which Dr. Suzuki had designed for the Violin Method, folk songs and other elementary pieces for Volume One. Volumes Two to Seven contain standard works from the piano repertoire, from the Minuets of J.S. Bach to the Mozart Piano Sonatas. After many years of research and experimentation the Suzuki Piano books were published in 1972.

Dr Suzuki asked teachers to always research tone and to continue looking for ways to improve and progress their own playing and teaching skills. Japanese 'kenkyusei' (research students) and teachers from abroad who completed their studies in Matsumoto with a Graduation Recital made the following pledge to Dr Suzuki:

"We realise the unlimited possibilities in early education. We also realise that every child can be educated. Our purpose is to develop this ability, and present this fact to the world. We are delighted to be teachers of the Suzuki Method and fully comprehend the responsibilities we have as teachers. We will continue to study teaching in the future with much reflection, and through this continuing study we will be better able to concentrate energies toward better teaching. We solemnly affirm that we will keep this promise as a Suzuki Method teacher, and always do our utmost for our common purpose of educating the children of the world."

On behalf of teachers, students and parents, thank you Dr Suzuki for this wonderful opportunity. – Betty Power

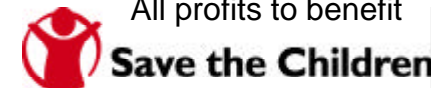
Suzuki Piano Anniversary Concert

Dedicated to the life and work of pioneering music educator,
Dr Shinichi Suzuki (1898-1998)



Sunday 29th June at 3PM
West Road Concert Hall
Cambridge UK

Hosted by Cambridge Suzuki Young Musicians
All profits to benefit



***Every child has amazing potential;
All depends on how it is developed.***

“I want – if I can – to get education changed from mere instruction to education in the real sense of the word – education that inculcates, brings out, develops the human potential, based on the growing life of the child. That is why I am devoting my efforts to furthering Talent Education: what a child becomes depends entirely on how he is educated. My prayer is that all children on this globe may become fine human beings, happy people of superior ability, and I am devoting all my energies to making this come about, for I am convinced that all children are born with this potential.”

– Dr Shinichi Suzuki

? Concert Notices ?

Please silence all mobile phones during the performance and refrain from bringing laptops or other electronic devices into the concert hall.

Drinks and food are not permitted inside the concert hall, but these may be consumed in the lobby. A cash bar will be open during the interval for tea, coffee, juice and soft-drinks.

Photography during performances is not allowed. Performers may be photographed at the piano during rehearsals, in the interval or at the end of the performance. Videotaping is permitted by parents who wish to record their own child's performance for home use only.

Out of respect for the student performers and audience members, please consider the ability of very young children to sit quietly through an entire programme and plan your exit accordingly.

All profits from this concert will go to *Save the Children*. Donations can also be made directly using the collection pots in the lobby.

Welcome to all Students, Teachers, Parents, Families & Friends!

This year is being celebrated at Dr Suzuki's Talent Education Research Institute in Matsumoto, Japan, as "The Suzuki Memorial Year", commemorating 110 years since his birth and 10 years since his death. Memorial concerts by Suzuki students in Japan took place in January and March, and we continue the celebration here today by dedicating the performance of these Suzuki Piano students to the life and work of Dr Shinichi Suzuki.



The Suzuki Approach is based on the principle that all children possess ability and that this ability can be developed and enhanced through a nurturing environment. All children learn to speak their own language with relative ease and if the same natural learning process is applied in teaching other skills, these can be acquired as successfully. Suzuki referred to the process as the *Mother Tongue Method* and to the whole system of pedagogy as *Talent Education*.

Shinichi Suzuki (1898-1998) was born in Japan and studied western music in Germany in the 1920s. He first began teaching young children in Japan in the 1930s and further developed his ideas and philosophy of teaching during the post-war period. His approach to teaching has now spread to many parts of the world and is proving increasingly successful everywhere. Because he was a violinist, he first applied his ideas to the teaching of violin, but it has since been used with many other instruments, in nursery school teaching and other more general areas.

The important elements of the Suzuki approach to instrumental teaching include the following:

- an early start (aged 3-4 is normal in Europe)
- the importance of listening to music
- learning to play before learning to read
- the involvement of the parent
- a nurturing and positive learning environment
- a high standard of teaching by trained teachers
- the importance of producing a good sound in a balanced and natural way
- core repertoire, used by Suzuki students across the world
- social interaction with other children: Suzuki students from all over the world can communicate through the language of music

(Reprinted courtesy of the European Suzuki Association)

Dr Shinichi Suzuki (1898-1998) Anniversary Concert

Where love is deep, much will be accomplished.

PROGRAMME

Annabel Galbraith	Fantasie in D minor, KV 397	Mozart
Jesse Lawson Edward Low	Polka	B. Kirkby-Mason
Efrem Bekteshi Noemi Bekteshi Tessa Boschkor Johannes Krautwig	Spiel um ein Kinderlied	W. Giesecking
Alyssa Ralph Irena Radic Olga Iturri Tyler	Polish Dance	Scharwenka
Laura Lyttle	Sonatina Op.36, no. 1 (Vivace)	Clementi
Yvonne Helmore	March of the Tin Soldiers	Karganov
Lara Boschkor (violin) Elisabeth Kania (piano)	Sonate KV301 – 1 st movt.	Mozart
Tessa Pinto	Arabesque Op. 18	Schumann
Shannon Tiffany Russo	Prelude I in C major, Vol. 1 <i>Well-Tempered Clavier</i>	J. S. Bach
Eve Kirmatzis	Romance Op. 24, no. 9	Sibelius
Peter Amiri	‘Clair de Lune’ From <i>Suite bergamasque</i>	Debussy
Julianne Kania	Waldesrauschen	Liszt
Nathalie Kantaris Sam Wood	UNCERTAIN - 3 rd movt.	G.Fitkin

INTERVAL (20 mins.)

CSYM Arion Chamber Choir (Accompanist: Sharzad Shini)	Three Hungarian Folk Songs I Bought Me a Cat Music Alone Shall Live	Arr. Kodály Arr. Copland Trad.
Emily Fraser	Short Story	Lichner
Jerome de Saulles	Sonatina (Moderato)	Beethoven
Sarah Chung	Allegro	Suzuki
Martha & Alfie Harlan	Cuckoo	Trad.
Isabel Hall & Natalie Martin	On The Move	Markham Lee
Isabella Shallcross Roxanna Shini	Corrente III	Frescobaldi/ trans. Kurtag
James Carrabino	‘Für Elise’ - Bagatelle WoO 59	Beethoven
Simon Philip-McKenzie	Polichinelle, Op.3 no.3	Rachmaninoff
Theia Kirmatzis	‘The Little Shepherd’ From <i>Children’s Corner</i>	Debussy
Katya D’Janoeff	Liza	Gershwin
Sharzad Shini	The Maiden and the Nightingale	Granados
Shelby Wong	Italian Concerto in F Major - Allegro -	J. S. Bach
Jessica Chorley	Fantasie Impromptu	Chopin
<p>A special thank-you to all the teachers for their participation: Angela Davis, Antonella.D.Giulio (Germany), Caroline Gowers, Claire Lester, Christine Magasiner, Fiona Matthison, Jenny Macmillan, Betty Power, Stephen Power, Aleli Tibay (USA), Pat Vendryes</p>		
<p>CSYM Arion Chamber Choir Members: Lauryrn Barnes, Claudia Bisutti, Sarah Chung, Christopher James, William Kunz, Alexander Mitchell, Roxanna Shini, Benjamin Somers- Heslam, Mathilda Streets, Tristan Townsend, Jed Upjohn, Molly Upjohn</p>		

Dr Suzuki in Cambridge

Dr Suzuki visited England in 1980 when he was 81, and took part in several workshops and events over two weeks. Part of this time he spent in Cambridge, at a 'Central Suzuki Group' workshop, teaching from the very stage where today's concert will take place. Here are a few quotes from that time:

“It was (his) enthusiasm and remarkable energy which continuously shone out through the next fortnight. (Dr Suzuki) seemed to be completely happy only when he was working and his programme was a very full one. Where his timetable allowed him to rest he would always invite teachers or children to come and work with him and as he got up at 3.00a.m. every morning it often proved difficult to find pupils awake enough to play!”

“... (Dr Suzuki) was always urging the children to listen and be aware of the sound they were making. This he did not so much by words but by facial expression, mime and movement thus both amusing and instructing the children and overcoming the language barriers.”

Recalled by Jean Braga: “Sometimes it is possible to forget his very high ideals (which is of course one of the many good reasons for re-reading 'Nurtured by Love') but he obviously doesn't for a moment, and is most anxious that the ability of every child should be developed and that there should not just be a cream of apparently exceptional children. The children he teaches are developing higher ability all the time and when asked, “How far can a child go?” he replied, “I do not know.”...he now recommends that every child play a lot with the tape until all the timings, nuances and of course posture are perfect. Then he says the child is ready to work on the piece....”

“He stressed the importance of review...He also stressed how it was possible to use the playing of great players on records as the child's teachers and says they must listen carefully and play with these records too. The main accent throughout, though was tone....As a final point, Suzuki says that all pupils beyond level I should practise two hours daily or they are unworthy of being called Suzuki pupils, so I must stop writing now and go and do some practice.....”

In an interview with Dr Suzuki, from Eric Cooke: “Parents must know the very high potential for ability of their own children; that is the most important point. A child's wonderful living soul makes ability. Parents must believe that from zero years we can educate children to high levels of ability - every child and your own child also.”

A Legacy for the Future

Sadly, we no longer have Dr Suzuki's warm and enthusiastic personality before us as inspiration, but his ideas can be re-visited through his numerous writings, all of which are worth reading, and re-reading, as they contain a lifetime of experience and wisdom. I am sure he would have been happy by the students' playing today, and would have jumped up on stage to inspire teachers to continue to research better ways of playing, and to inspire students and their parents to find a more beautiful tone and heart through their daily practice.

Perhaps he would also have talked to the audience about world peace, and how we might all contribute: 'I feel that recent tendencies are to think too much about person-to-person relations based on personal profit. Instead, we need to have person-to-person relations within an atmosphere of mutual deep consideration of the other person.' Dr Suzuki in 'Ability Development from Age Zero'

Although the idea of 'service', i.e. helping others, was not something he often mentioned in his talks at conferences, he did show this in his heart and his actions, through daily example, and this was what, in my opinion, made him such a remarkable person. He himself was the person he describes in the following:

“A truly civilized human being is thoughtful of others, pours his love on others, knows the joy of living, and enjoys working for the happiness of all. Such a person loves other people and the other people love him in return. Raising children to become such people is the best gift we can give them, and it will help in civilizing this world.”
Dr Suzuki in 'Ability Development from Age Zero'.

Sharing the music and supporting each other is the essence of a concert, and the essence of human growth, so we can do a little today, towards promoting Dr Suzuki's high ideals, as a tribute to him in this anniversary year, and towards a lasting legacy based on those high ideals.
– Stephen Power

