WILSON

Address of Wellington Branch pg 12

New Zealand SUZUKI Institute newsletter

N.Z.S.I. P.O. Box 6058, Hamilton, New Zealand
Vol.10 No.3. October 1988

"The dawn of the world comes with children."
Shinichi Suzuki

Nichola Drake (Wellington), Sarah McCracken (Auckland) and Samuel Page (Wellington) at the NZSI National Conference, Auckland, August 1988.
Photo by Wally Langdon

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AUGUST '88 - '89

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NEWSLETTER MATERIAL.

Contributions from students, parents, teachers and others are welcome. Please send contributions to the Editor, 24 Malmo Place, Massey, Ak 8.

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Opinions expressed in this newsletter are those of the contributors and are not necessarily those of the New Zealand Suzuki Institute or the Newsletter Editor.

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EDITORIAL.

Dr. Suzuki celebrated his 90th birthday on October 17th this year. He says "I have decided to postpone my retirement age to about 110; even so I wish to have more time in order to realize my dreams." (A)

His dream is for the future of humanity, for an ideal world in which 'every child grows.' The basis of this human growth is education: The realization of national programs for child-raising from birth throughout the world. This, is Dr. Suzuki's 'age-old dream.'

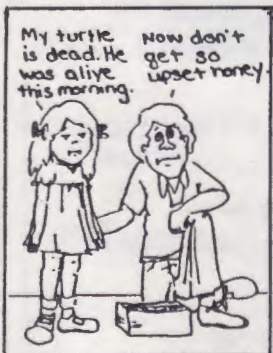
In an address to the United Nations, Dr.Suzuki said: "Every baby has the beautiful functioning of life which enables it to develop in any direction, with goodness, evil, beauty or ugliness. Ability is not inborn... I heartily urge your members of the United Nations to make efforts so that the day will come when national child-raising programs from birth will be practiced in various countries of the world... ' The dawn of the world comes with children' - this, I think is the biggest project assigned to today's mankind." (B)

Dr. Suzuki founded the International Suzuki Association (see page 32) with the purpose of communicating his ideas on a worldwide scale and to bring about world peace, step by step, through the education of our children:

"Our movement plan is to nurture every child to become a highly educated person through music... You must be the examples. Each day you must become a better person. In this way we sow seeds of world peace." (C)

Dr. Honda, Leader of the Japanese Tour Group, says that becoming a better person requires 'self-discovery'. (D) My personal journey of self-discovery has led me to a seven-week course of evening workshops based on the book How to Talk So Kids Will Listen and Listen So Kids Will Talk (see page 20 for book review). The workshops have been giving me tremedous practical skills for more effective communication. One of the messages of the book is to acknowledge the feelings and inner experiences of others. One particular cartoon (see below) struck me as especially moving. I plan to run this same series of workshops for the Suzuki parents in my studio.

INSTEAD OF DENYING THE FEELING,



It's strange. When we urge a child to push a bad feeling away—however kindly—the child only seems to get more upset.

GIVE THE FEELING A NAME.

Parents don't usually give this kind of response, because they fear that by giving a name to the feeling, they'll make it worse. Just the opposite is true. The child who hears the words for what he is experiencing is deeply comforted. Someone has acknowledged his inner experience.

Of course there is no better way of communicating one's inner experiences than through music. Music is the international language which bridges frontiers. The Suzuki Method started with the violin and has spread to other instruments, and other educational areas such as pre-school.

The Suzuki Method has also been adapted successfully to children with special needs. Lois Shepheard is noted for her work with visually impaired students. She writes about her very successful chamber orchestra, (Saino Kyoiku) of blind or partially sighted young musicians on page 30 of this newsletter.

In the last Newsletter, Rosemary Bold (Interim Editor) asked to hear from families with children learning different instruments. So, in this Newsletter we have letters from two such families (see page 7). We have articles on teaching piano (page 15) and composition (page 22). We also hear from children learning Suzuki viola (page 19) and 'cello (page 19).

The growing application of the Suzuki Method to these and other educational areas comes about through publicity. As Harry Lawson says in his Past President's Report: " The Suzuki movement is not shy, every couple of weeks I see articles in the press about what a group of our students are doing and that gives me great satisfaction." (Page 23).

November sees more nationwide publicity on the Suzuki Method in an article in North and South entitled 'Building Better Brains'. In this article our President, Jerome Hartigan, is interviewed on his pre-school gymnastics and movement to music program (Jumping Beans) which he has developed along Suzuki principles. A number of Suzuki families are profiled.

Dr. Honda sees publicity of the Suzuki Method as our 'duty'. He says:

"I ... emphasise the duty shared by individuals who have developed ability through the (Suzuki) method, of letting it be known to society." (D) He goes on to quote from Shakespeare concluding that Suzuki Education is "like merciful rain, never a forced type of education; that ... those who give and receive it alike partake in its blessings."

The seeds of Dr. Suzuki's dreams have been sown. Strong shoots spread his innovative educational method around the world. These shoots are growing beautifully, in music and other educational areas. May 'merciful rain' continue to fall on this earth so that every child may grow.

Sophie Hartigan
Newsletter Editor

SOPHIE HARTIGAN is a Suzuki violin/viola teacher and has been teaching by the Suzuki Method for over five years. She lives in Auckland with her husband Jerome and two children Florence (5) and Colm (3).

She studied violin at the Royal College of Music Dublin and viola, piano and music theory/harmony at the Royal Irish Academy of Music Dublin where she earned numerous scholarships and medals. She was a member of a professional string quartet and played with the RTE Concert Orchestra. She graduated with an honours degree in Philosophy and English from Trinity College Dublin in 1982. She earned her Licentiate of Trinity College London (L.T.C.L.) viola teaching diploma the same year. She was awarded a study scholarship by the Vocational Education Committee of Ireland, and travelled to Ithaca College, New York, where she studied Suzuki violin Pedagogy with Sandford Reuning, and viola performance with Darell Barnes, for one year. Returning to Dublin in 1983, she furthered her Suzuki violin training with Phillipa Lees, under the auspices of the European Suzuki Association.

She has studied and worked with Dr. Suzuki at various workshops in Philadelphia, Lyon and Cork.

While studying in America she participated in a week long workshop in Susan Grilli's Suzuki Pre-school, New York, where she was enchanted by the nurturing and stimulating environment. Sophie is especially interested in the application of the Suzuki Method to pre-school education. ●

REFERENCES.

(A) These Steps Toward Tomorrow, Kiyoshi Kato, Talent Education Journal. No.22 Summer '85.

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THE PRESIDENT'S MESSAGE

Congratulations to members in Wellington and the South Island on forming new branches of the NZSI. Welcome, new members, who have just joined us. I welcome this growth and the changes it brings, new faces, fresh insights, and new challenges.

Immediate challenges facing the NZSI are, the differing needs of various branches, past and future G.S.T. liabilities, and the mounting cost of the NZSI executive administration and meetings. We must act quickly to avoid becoming divided on issues of regional development or getting into debt. Here are some preventive measures we have taken:

1. We have set up a working committee "to explore and decide on policies a methods of approach corporate funding at a nation level." In the past two yea it cost more than 80% of t sum raised in membersh subscriptions to run t executive. This was more th 40% of the total income of t NZSI over this period. Th year it will cost even more run the executive with t larger number of executi members, travelling great distances, and dealing with a greater quantity of business. Clearly, we need to seek other significant sources of funding. A survey form requesting ideas and information on corporate funding is inluded in this newsletter, with a free post envleope. Your contribution is vital!

2. At the A.G.M. in September the annual subscription was raised to $20 to include G.S.T. The issue of G.S.T. has raised the idea of establishing the existing branches of the NZSI as seperate legal entities. But, a crucial reason for setting up autonomous 'branches' might be to address the issue of their differing needs.

3. We are "exploring the ramifications of forming autonomous branches" This is a complex issue which needs careful consideration from many angles. It warrants extensive communication, discussion and consultation.

AUTONOMOUS 'BRANCHES'

Setting up branches as autonomous legal entities affiliated to the NZSI would be a major steps. This would involve changes in the constitution which necessitates extensive consultation of you, the membership. But first, an outline of what autonomous 'branches' might mean. The autonomous 'branches' might be responsible for regional policy, collecting subscriptions, and producing local newsletters. The national executive might be responsible for national policy, corporate fundraising on a national level, and producing the national newsletter. The executive might need to meet only two or three times a year, reducing the burden on NZSI resources. We need to keep in mind here that autonomous branches are just one possible course of action. You may know of some viable alternatives. Doubtless, you have some ideas and insights which the executive committee may not have considered. Please let us know about these fast! Enclosed in this newsletter is a freepost envelope and a form for your ideas and insights. Please take a moment now to jot down your (confidential) response and pop it in the post ... Thank you.

All responses will be given serious consideration if they are received by November 20th. Submissions from branches should also be received by this date.

We are working to a tight schedule. We will use your responses and submissions to frame a formal questionnaire to be enclosed in the December newsletter. The survey in this newsletter will highlight the issues that you see as important. The questionnaire in the next newsletter will seek your views on these issues. If the membership decides on the formation autonomous 'branches,' we will need to repeat this process for the necessary constitutional changes and follow this up in general meeting.

I emphasise that this is a participatory process. Your response will help to ensure a

representative result.

While on the subject of representation I would like to welcome you to attend executive meetings. Members are entitled to attend, (you do not, however, have automatic speaking rights). The next executive meeting will be held at 24 Malmo Place, Massey, Auckland 8 at 9:30am on November 6th. The following meeting will be held on December 11th at a venue yet to be confirmed. Welcome all, and please let us know if you wish to attend.

I look forward to your responses to our survey and I leave you with a quote from John Adams:

"I must study politics...that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy...in order to give their children the right to study painting, poetry and music."

I invite you all to study politics for a moment as you answer our survey and help to create a political model that will free us to "nurture by love."

Jerome Hartigan
President

JEROME HARTIGAN lives in Auckland with his wife, Sophie and children, Florence (5) and Colm (3). He is director of 'Jumping Beans', the pre-school gymnastics and movement to music programme which he has developed along Suzuki principles.

Born in Reading, England, Jerome was brought up on the family farm in Drogheda, Ireland. He competed for Ireland in the Modern Pentathlon (Running, Riding, Swimming, Shooting, and Fencing) in the Olympic Games in Moscow, 1980. He also served as honorary secretary of the Irish Modern Pentathlon Association for several years.

He graduated in Science from University College Dublin in 1978. He received his Higher Diploma in Education from Trinity College Dublin in 1981. He graduated with 1st class honours in his Master's degree in Physical Education and Sport Psychology from Ithaca College, New York in 1983. During his stay in the U.S.A., his wife, Sophie, was studying Suzuki Pedagogy at Ithaca College. He lectured to parents and teachers on "Sport Psychology Applied to Suzuki Pedagogy" at Ithaca Talent Education and Susan Grilli's Suzuki Pre-School Workshop, in 1983. He returned to the U.S.A. in 1984 to lecture on the same subject at the Ithaca College Suzuki Institute.

Jerome has met Dr. Suzuki and observed him teach at several workshops in Philadelphia, Lyon and Cork.

Jerome has developed a movement to music programme to complement the early Suzuki repertoire, which he has taught for several years in Ireland and New Zealand. His 'Jumping Beans' pre-school gymnastics and movement to music programme is based on the Suzuki approach and is proving very popular. ●

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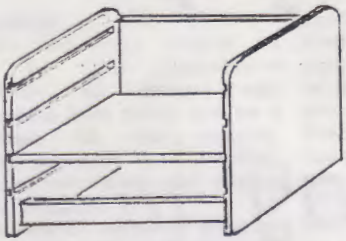

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happy birthday to
dr. Suzuki from the Suzuki
children of new Zealand

LETTERS TO THE EDITOR

NZSI CONFERENCE '88.

Dear Editor,

It was with real pleasure that I attended the Concert given by a large gathering of Suzuki pupils from centres in New Zealand and Australia at the close of their week long Conference.

It was a joy to be present on such an occassion as it was apparent that the ideas of Dr. Suzuki were working so happily and productively for the children.

I got especial pleasure hearing the youngest members of the group perform. It was delightful to see small children playing with such evident enjoyment and ease, and generally having a wonderful time.

We heard some very talented soloists. One girl especially, a cellist from Australia, played with great flair and passion.

Altogether an evening to remember, sincere thanks to everyone who made it possible.

Yours etc.,
Mary O'Brien,
Senior Lecturer,
Dept of Music,
Auckland University.

Dear Editor,

It was with regret we heard of Lois Shepheard's inability to attend our Conference last month due to a breakdown in her health, whilst tutoring in America, thus her orchestra was unable to participate.

However, we were glad to have a few of her students with us and thanks to Mrs Dyball for making it possible.

An article about the "Saino Kyoiku Melbourne Orchestra", directed by Lois Shepheard, appears on page

Yours etc.,
Val Thorburn,
String Convener,
NZSI National Conference '88.

Dear Editor,

We did have Rebekkah, Charlotte and Claire from Australia staying with us for some of the Conference. I liked that best about it.

I liked the morning teas. I did enjoyed the play ins. I did like the Bear Hunt. I did like the concert and I did like the tunes of the concert, but mostly long long ago. I would love to go to another one.

Yours etc.,
Sarah McCracken (Age 5),

FAMILY PRACTICE ROUTINES.

Dear Editor,

With three children learning musical instruments, one of the hardest things is finding the time to fit in all their practice.

The girls enjoy racing the birds to be first up in the mornings. With dawn around 5:00am these days, this is a mixed blessing for those of us who enjoy a more leisurely awakening. Still it does give the opportunity for practice.

Michelle begins her piano practice at 6:00am to be followed by Alexandra at 6:30 until 7:30. Michelle then goes on to her recorder beginning around 6:45. Finding time for Courtney's practice is the hardest. After morning kindergarten she prefers to play quietly in the afternoon or sometimes have a sleep. She too, likes to practice before breakfast, but that often means Alexandra and Michelle are unsupervised, although Michelle will come in during Courtney's practice and ask me to listen to her.

Evening finds Alexandra practising her flute before bed. It seeems to relax her and help her sleep. Lastly when they are in bed, their tapes are being played for the final time.

I wouldn't say this is the ideal way to practice and it won't work for everyone, but as I prefer the girls to unwind and relax after school it seems to work for us.

Yours etc.,
Deirdre Parish (Auckland).

Dear Editor,

Suzuki music has introduced our family to a nurturing musical experience that has given us much pleasure and personal growth.

Having stated that, I acknowledge that it takes a lot of organisation to be able to continue to have three children attend lessons and to practice each day.

Presently practices are going really well in the morning with the earlier starts. Emma, 9, and Meredith, 6, catch the school bus at 7:45 so they both need to be up by 6:00am so as to be organised and have time to practice.

Emma plays flute and we have an enjoyable practice together. I help out with scales and work with her on her new piece and any particular focus. I leave her then to review her pieces playing along with her tape, while I go off to organise Meredith.

Meretith's practice is usually shorter, but I'm finding she is able to concentrate more completely when she's fresh in the morning.

After the girls have left, Fraser and I will settle to practice before he goes off to kindie.

At this point I feel quite relieved that the music practice has been completed happily.

Our practices rely upon routine and it takes constant awareness and organisation to keep to practice going and not to let other things happening disrupt it.

Yours etc.,
Dawson Family (Auckland).

See page 30 for Conference report. - Editor.

9th SUZUKI METHOD INTERNATIONAL CONFERENCE

Tokyo July 15, Matsumoto July 16 — 21, 1989

INVITATION

The City of Matsumoto nestles in a picturesque highland basin surrounded by verdant mountains approximately in the geographical center of Japan. Matsumoto is the birthplace of the Suzuki Method, and Dr. Suzuki still resides in the city.

Matsumoto boasts views of the majesty of famous mountains dubbed the "Japan Alps" and beautiful Matsumoto Castle, built in 1504 and now designated as a national treasure. Not only that, Matsumoto is steeped in tradition which presents a delightful contrast to the "new" culture.

Matsumoto is a "hometown" to all who learn and teach the Suzuki Method. And Matsumoto will be the site of the 1989 international convention, when friends from around the world will have the pleasure of gathering and meeting one another again.

We sincerely hope you will take part in the convention.

PERIOD AND VENUE

Saturday, July 15 – Friday, July 21, 1989
(Registration: July 15) (12:00 – 22:00)

Hotel New Otani, Tokyo
(Conference: July 16 – 21)
Matsumoto City Hall

REGISTRATION FEES

Teacher : ¥22,500
Student : ¥20,000
Student's Sibling : ¥15,000
Accompanying Person : ¥6,000
Qualification for Registration :
Only I.S.A. members can participate.
Evening Reception : ¥3,500

FURTHER INFORMATION

Further information will be available according to the following schedule:

Second Announcement
with Registration and Conference Package
..... September, 1988

Deadline
Registration
..... January 31, 1989

CONFERENCE PACKAGE

Conference Package will be planned for overseas participants including arrival transfers from New Tokyo International Airport (Narita), accommodations in Tokyo and Matsumoto, and transportation to Matsumoto.
Details will be announced on the 2nd circular.

CONFERENCE SECRETARIAT

Secretariat:

c/o Japan Travel Bureau, Inc. (JTB)
Foreign Tourist Division
Convention Center (Ref. CD 7-7301-89)

1-13-1 Nihombashi, Chuo-ku
Tokyo 103, JAPAN

Phone : Tokyo (03) 276-7885
Telex : J24418 (Answer Back: TOURIST)
Cable : TOURIST TOKYO
Fax : Tokyo (03) 276-7806

BRANCH NEWS

AUCKLAND BRANCH NEWS

With the conference behind us (a special report appears elsewhere) we can look forward to two fundraising concerts for the Pan Pacific Conference:-

Suzuki Piano Concert Friday 4th November 6:30pm at Knox Church, Birdwood Crescent, Parnell. Sausages and icecream (!) to follow. Organiser Fleur Chee.

Kerry Langdon's and Val Thorburn's violin students are presenting a concert on 3rd December at 4:30pm at St Kentigerns College Pakuranga. Stall and refreshments to follow. Donations and help welcomed, phone Joan Baber 462-821 or Joy Ward 564-533.

Both concerts $3 adults
$1 children

Tickets from teachers or door sales.

Other fundraising activities include the sale of sweatshirts as advertised in the last newsletter.

Yet to be confirmed are "play-ins" at St Lukes and Shore City.

By the way Sophie Hartigan, Kerry Langdon and Val Thorburn are tutoring at the Melbourne Pan Pacific Suzuki Conference, in January. Joachim Neupert is unavailable to tutor at the conference as he is tutoring at the annual Auckland String Quartet Summer School. See page 34.

In June a group of 16 Suzuki students led by Sophie Hartigan aided Telethon by playing at Footrot Flats.

In August another group led by Sophie Hartigan and Kerry Langdon played at the Community for Peace Concert at Waitakere College.

The Saturday morning group sessions held at Penrose High School have been divided into two, more manageable groups due to the pressure of numbers. Kerry Langdon and Val Thorburns' group lessons are still at Penrose High, Penrose. Sophie Hartigan, Joachim and Karen Neuperts' group lessons are at Waitakere College, Henderson. There will be a combined event once a term. This term's event will be a combined Christmas concert on 10th December, venue to be confirmed. An invitation has been sent to Santa for this occasion.

Sue Townson

HAMILTON BRANCH NEWS

A spring festival is being organised by the Arts Council and will liven up Hamilton for the month of October. The organisers are very keen for our children to give "play - ins" and to busk throughout the whole month. We have arranged three "play - ins" for the strings children. The dates are: Saturday 1st October - Centre Place - 12:00 - 12:30 - assemble for tuning 11:30am. Saturday 22nd October - Innes Common Picnic 1:30 - 1pm for tuning. Saturday 29th October - Centre Place - 12:00 - 12:30 - assemble for tuning.

THE RIVER CARNIVAL will be held on 16th October either on the Grantham Street side or Parana Park side of the river from 11:00am - 3:00pm.

Children are invited to busk there and also in the city during the Market Day on Saturday 29th October 1988. We will be putting out a donation bucket at the "play-ins" and with money received, hope we will be able to give a helping hand to the children going to Melbourne for the Pan Pacific Suzuki Conference in January.

BENEFIT CHRISTMAS CONCERT Hillcrest High School Auditorium - Saturday 26th November 1988 - 4:00pm.

Keep this date free. We hope to have lots of group items, both strings and piano, as well as the usual play - in and make it a really fun event. We will try to contact Father Christmas and see if he can stop off on his busy round for a chat with the children. A rehearsal date will be advised through the teachers.

PAN PACIFIC CONFERENCE UPDATE.

Thank you everyone for the response to this event. Six families are registered, which includes 6 Violinists, 3 Cellists and 2 String teachers. Applications for fincancial assistance as advertised have resulted in grants being made to Erica Colbert, Bev Nation and Joanne Kane. Joanne and Christopher Nation assisted by Bev have been busking as also have Rachel Johnston and Emily Duffill. They plan to continue right up until Christmas. The N.Z. contingent to the 1989 Pan Pacific will be the largest yet and the Australian organisers are delighted with the response. We hope that our teachers and students will inspire us on their return with new levels of skill and new ideas.

CONCERTS.

In addition to the Christmas concert there will be two others during the term at the Hillcrest Baptist Church Centre on Sunday 2nd October - 3:00pm. Organiser: Helen Irvine - Phone 66005. Sunday 6th November - 3:00pm, Organiser: Jan Henderson - Phone 559170.

SUZUKI PIANO WORKSHOP - 10th July 1988.

A mother who attended this day wrote out some very constructive comments about it and here are some of them:- "This was our family's first music workshop and we are looking forward to the next one. The children enjoyed the day and we noticed a surge of enthusiasm towards their music as a result. It has been good for them to play and listen alongside their peers; to see

that other children make mistakes and have to practise tricky bars over and over again to improve. I enjoyed meeting other parents and felt relieved to discover that problems we have encountered are actually common ones. The group session was a high point for our children who still talk about the musical game they played. It is important for young children that music is fun and enjoyment shared is enjoyment multiplied.

The parents' forum emphasised the importance of listening as well as practise, a point proved when Fleur Chee's daughters played for us. I went home determined to organise our time more efficiently to allow time for extra listening and practise during our day.

The workshop was more than a pleasant day; it has motivated me and the children positively towards our music. Planning for different ages and levels is difficult but the main point is that children enjoyed the experience."

ADVANCED PIANO STUDENTS CONCERT.

Many teachers' advanced (pupils BK 3-4) seldom hear other advanced pupils and it is proposed to have a concert for advanced pupils later this term; please contact Dora Harkness, Phone (071) 294891 with pupils' names by 15th October 1988.

Donald Carter,
Chairperson,
Hamilton Branch.

HAWKES BAY BRANCH NEWS

A goodly number of Hawkes Bayites enjoyed the music and tuition at the NZSI Auckland Conference. As Jeni Schofield, piano teacher, said on her return - "The conference was stimulating and a real challenge to me. There is more to the Suzuki Method than I had realised. It is the only way to teach piano."

Now Melbourne in January is the great attraction and at the time of writing it seems ten will attend from Hawkes Bay.

Winter and Spring has seen things chugging along nicely (even while Win Bickerstaff has been out of the country).

Just where have the violinists performed lately: The Napier Aquarium and the Orchid Society Annual Exhibition. Both concerts were return visits from last year. There have also been a number of concerts to entertain senior citizens. We were particularly well received at the Taradale Senior Citizens Club, where they passed around a hat to assist the Melbourne expidition.

Violinists also played at two music festivals, the combined intermediate and primary schools festivals, where they participated in the orchestras and in Suzuki group items.

The next highlights are the Christmas party and the public concert in the Century Theatre.

Don Anderson

SOUTH ISLAND BRANCH NEWS

The first news from the South Island is that a Branch has indeed been formed. The inauguration took place at a weekend camp at "Living Springs", Governors Bay, on Saturday 10th September.

In view of the widespread coverage of the Branch, Corresponding Members listed below will be sent copies of Minutes of Branch meetings and generally provide access for communication to and from the various centres.

Oamaru	Wendy Powell
Timaru	Heather Connell
Darfield	Jill Stevenson
Invercargill	Errol Moore
Queenstown	Marlys Donaldson
West Coast	Marinette Berkeljon

More names can be added as the occasion demands.

The camp at "Living Springs" was greatly enjoyed by all. We were fortunate in having Sophie Hartigan and Kerry Langdon from Auckland, and the teaching services of Alastair, Celia, Lois, Nicky and Val. About 50 violins and a dozen woodwinds attended: and doesn't it give a boost to their playing to gather together like this. Parents of course enjoyed the fully catered aspect of the camp particularly. The venue, perched on the side of a mountain at the head of Lyttelton Harbour, can only be described as spectacular, and has a range of activities available for free time amusement.

Our next camp will run from 10th to 15th January at the Boys Brigade Camp at Waipara in North Canterbury. At this time we are hoping to have Cathy Shelhart from Melbourne, and Sophie Hartigan as the main tutors. There will be a combination of cabin and campsite accommodation. Further details will be circulated soon.

Other activities on our immediate calender include Suzuki participation in the Christchurch School of Instrumental Music area concert at Hornby High School on 16th October and a Suzuki Family Concert night at the Paparoa School Hall on Saturday 29th October. Admission to the latter is by Halloween costume which makes the wearer unrecogniable.

Finally, we are happy to announce that a small but very enthusiastic band of South Islanders have registered for the Melbourne Pan Pacific Conference in January.

Lois Routledge,
Chairperson,
South Island Branch.

See you at the Pan-Pacific

Melbourne 4-8 January 1989

If you haven't registered yet, we have extended the closing date. But we urge you not to delay as the conference promises to be the most exciting yet.

The teaching faculty for the conference is growing. The highly acclaimed Australian concert pianist Geoffrey Tozer and Japanese pianist Shoko Takahashi are our latest members.

Our opening concert will be held in the magnificent 2500 seat Melbourne Concert Hall and our daily programme for teachers, students and parents will be held at the Methodist Ladies College in Kew. This will include:

- Tutorial groups and large groups for all instruments.
- Student solo concerts
- Orchestras at all levels
- Special programmes for brothers and sisters of Suzuki students.
- Lectures and discussions
- Teacher training
- Social activities

and

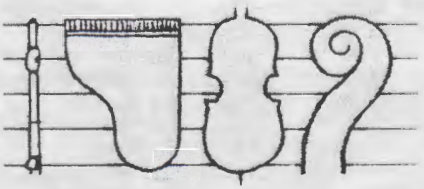
A Special Gala Concert for auditioned soloists with orchestra.

A variety of accommodation to suit your budget and taste has been arranged. We have recently obtained more off-campus, bed and breakfast accommodation but places are sure to fill quickly.

Our teaching faculty will comprise of teachers from both within Australia and from overseas, including:

Dr Shinichi Suzuki (Japan)
Professor William Starr (Violin/USA)
Christopher Bossuat (Violin/FRANCE)
Professor Tanya Carey (Cello/USA)
Toshio Takahashi (Flute/Japan) and
Mary Craig Powell (Piano/USA)
Margery Aber (Violin/USA)
Shuji Arima (Dr Vaclav Adamira, Cello/Japan).

Please write to the Conference Secretary, 13 Hardwicke Street, Balwyn, Victoria 3103, Australia, for registration details and full information.



3rd Suzuki
Pan-Pacific Conference
Melbourne 1989

WELLINGTON BRANCH NEWS

A YEAR OF SUZUKI IN WELLINGTON. Wellington's last report covered the year from October 1986 to October 1987. This one concerns the year 1987 to 1988.

Over this year the numbers of teacher trainees and of students learning Suzuki violin and piano have doubled and trebled, and we urgently need more teachers in both instruments. Enquiries come in at the rate of thirty a week! Cello and flute are also frequently requested. We could guarnatee a full studio to any teacher who would like to live in sunny Wellington. You would be well looked after.

ST. ANDREW'S LUNCHHOUR CONCERTS. Wellington's healthy Suzuki state this year is in part due to the tremendous publicity generated by the concert we gave in the St. Andrews on the Terrace lunchhour concert programme last November. This was widely advertised by St. Andrews and turned out to be our best combined concert to date, with sixty five violin and piano students from six teachers participating. It received excellent T.V. coverage on "Today Tonight".

SUMMER CAMPS. Representatives from Wellington attended all three of the summer violin camps: Snells Beach, Rotorua and Raincliffs (South Island). All reported back very enthusiastically.

TEACHER TRAINING WORKSHOPS Two of these took place in March. The first was a two day violin demonstration and training session with Val Thorburn on March 10 and 11, to which a dozen Registered Music Teachers were invited to be present as observers.

The second was a weekend training workshop with Josie Flühler on March 26 and 27 at which a dozen or two children played and no fewer than nine new teacher trainees were present. Though many of these may not begin teaching Suzuki students for some months and years, the distant future looks bright.

DEMONSTRATION DAY FOR THE WELLINGTON BRANCH OF THE INSTITUTE OF REGISTERED MUSIC TEACHERS. Wellington's three piano teachers, Gillian Bibby, Ruth Page and Diane Stevens presented a three hour demonstration and workshop for the Wn IRMT for the purpose of familiarising other teachers with our new-fangled teaching ideas and in the hopes of attracting other teachers to train.

It took the form of a short lecture on the philosophy of the Suzuki method, a demonstration group lesson with 3 - 4 year olds and their parents, 6 demonstration solo lessons with 3 - 7 year olds, an exposition of the training requirements for teachers and a half hour long question and answer session. Much warmth and friendliness was engendered in this, the first encounter the Registered Teachers had had with Suzuki piano.

BUSKING. On the 7th May the great majority of Wellington's sixty Suzuki violinists took to the streets and busked in Manners Mall to raise money for the then forthcoming violin camp. Half an hour raised a worthy $169 and national press coverage for both of which we were very pleased.

QUEENS BIRTHDAY VIOLIN CAMP/WORKSHOP. At the last minute the campsite planned became unavailable and the camp underwent an instantaneous transmutation into a three day all day workshop. Despite its shaky origins it was a great affair, with tutors Jerome Hartigan, Sophie Hartigan and Joachim Neupert. And supplementary areas of tuition included yoga for children with Tania Dyett and composition with Gillian Bibby, as well as chamber music for the olders and lots of rounds for the youngers.

COMBINED PIANO AND VIOLIN CONCERT. It is now something of a tradition in Wellington to hold a winter solstice concert. July 24 saw another big event at the gracious Baptist church in Boulcott Street (now alas condemned to demolition in the next year or so, like most of Wellington's heart). Five items were provided from each of the six major studios, and one or two from those of the newer teachers. This was our best concert yet, with lots of new ideas for performances being tried out: piano duet playing using the Barbara Meixner and Ray Landers Suzuki duets, the all-time favourite action piece, Witches Dance, the reading group (with addition of a couple of ring-in cellists and viola) playing Beethoven and Weber quartets.

FORMATION OF THE WELLINGTON BRANCH. After much persuasion from on high and deliberation amongst the Wellington teachers, Wellington decided at a public meeting on July 15 to become a Branch of the NZSI. Branch chairman is Buck Page. There is a very strong and energetic committee with is tackling many important issues.

SPONSORSHIP BY THE N.Z. POST. Our first joy to report is that N.Z. Post has sponsored us with the allocation of our own Post Office Box. Many thanks to N.Z. Post. The number is Wn 1226.

BAROQUE DANCE WORKSHOP, AUGUST 6. We spent an afternoon with Dawn Sanders, a tutor at the New Zealand School of Dance being very baroque. Half of the session was spent discussing the period of dance during which our Minuets were composed, looking at the clothes and wigs that were worn and the expectations of the dancers by their audience, and the reasons for certain moves. The other half was

spent in learning a newly choreographed dance to "Minuet III". This was almost certainly not danced to at the time of its composition, being probably intended to evoke the world of the dance to its audience. Nevertheless it follows the exact pattern of a danced minuet and is very suitable to teach minuet steps to. Dawn taught four different sequences of minuet steps to us which was certainly complex enough for even the most advanced dancers present, and gave an intriguing insight into the character of the Minuet.

AUCKLAND CONFERENCE. A lot more students and teachers attended from Wellington this year than in the past. The violinists in particular found it very worthwhile. We hope for more consequential piano training in the future.

Gillian Bibby. ●

THE VIOLIN COLUMN

LET THEM PLAY HOLDING THE FROG

A UNIQUE TEACHING TOOL

Shin'ichi Suzuki

Over the years, I have searched for effective ways to teach how to bow. Just recently, at the Talent Education Institute's Monday Concert, in which students play solos in the Hall, I found that they clearly improved in quality and tone when they played with their thumb on the mother of pearl.

This is probably due to the fact that, in this way, the thumb has greater strength for controlling the bow hair so the tip of the bow is more balanced, giving vitality to the resiliency of the hair, and resulting in rich, vibrant tone. At lessons, please test how a strong thumbnail can control the tip for powerful tone.

One way to do that is to hold the frog, and, with a strong thumbnail, say "panda," balancing the tip. Lower the tip, with just the thumb, little finger, and index finger on the bow; then play. As a separate test, let the student hold the bow with a firm tip. Have him check how strong the tip is, by pushing up against it with his left hand. The student should gradually get stronger. The teacher should also test whether the tip is strong or weak, and encourage more control. This training with just three fingers should yield considerable results.

Please work on this at every lesson to improve control of the tip. Let the student play, the Chorus from Judas Maccabaeus, etc., and help his

tone to become gradually richer and more powerful.

Assign the student to practice his current piece daily at home with this bow hold. Listen every week to see what progress is made. Of course, it is also good to assign former pieces to be practiced the same way. Constant use of this bow hold will mean gradual improvement in tone.

Have some students even perform with this bow hold at recitals; it is a good experiment in terms of study. Right now I have my teacher trainees try this every day. I believe that this is an effective, valuable new teaching guide.

THE ROLE OF THE ELBOW IN PRODUCTING POWERFUL TONE.

An important question is the placement of the elbow. The elbow should be forward, below the horsehair. The correct relationship between the shoulder, arm, and horsehair is important in producing tone. Have the student make small semi-circles to the left in front of his body, then reproduce the same motion when playing on the string.

This excercise utilizes both hands. First, extend the left hand, palm up, in front of the body. The right arm assumes the playing posture for the A-string (check bow angle, and make sure the back of the hand is parallel to the floor with the wrist relaxed) then the elbow rests on the fingers of the left hand.

Now, moving the left hand and right elbow simultaneously, make many small circles. First practice circles to the right, then also to the left.

When the student can do both properly, the next step is for the left hand to support the right arm with its fingers wrapped around the right corner

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of the elbow. As the right arm moves clockwise to make circles, support the elbow movement by pushing it with the left palm and fingers. In other words, the left hand moves the right elbow (arm) to the left, using finger strength, and helping form the habit of applying power to the right elbow or arm.

If this exercise of applying a leftward power when the right elbow/arm is producing tone is habitually practiced, the student's tone will become stronger and richer. Please try this enthusiastically so that all your students will play with rich, beautifully vibrant tone. it is a delicate matter, but I think an important basic approach for creating the ability in the right arm to produce refined tone.

After the student has done the above exercise securely, add a second instruction.

Put the left hand this time palm down, on top of the right arm, again with fingers around the far side of the arm. The thumb should point down, touching the elbow. (See photos.) Again make small circles, moving the left hand and right elbow together. Apply pressure downward with the left hand. This exercise also helps enrich tone.

Please stuy this point immediately, and apply it to your instruction so that all your students will play with fine tone. ●

Talent Education Journal
No.30 Spring 1988

THE PIANO COLUMN
SECOND CLASS SUZUKIS?

A vital part of Matsumoto's Suzuki violin programme is the training of children, especially very young children, in groups. The very young (the one to two year olds) are brought to the group without any parental expectations for the performance at first; they observe the behaviours of the parents and then of other children, until they feel confident enough to join in. From there, progress is by leaps and bounds, the children learning as much by observation and group games as by direct tuition.

One to four year olds in fact often learn best and most consistently in the company of their peers. When the pressure to perform is off, they are free to observe the social and musical behaviours of other children, to absorb all sorts of ideas of acceptable conduct, enjoyment in performing, control of self and of the situation, and to pick up without any pressure whatsoever the songs and rhythms of the repertoire and learn to love performing them in a spirit of co-operation which is cenral to Suzuki philosophies.

But most young pianists miss out on this fun. By the very nature of their instrument they are excluded from most forms of group performance, and some teachers feel they are treated as second-class Suzuki citizens. Their quality contact with Suzuki teaching extends only to five or ten minutes per week, the length of the solo lesson, a very short period to model new behaviour or to give the parent new ideas for the week. To make up for this families are generally asked to watch other lessons before and after their own.

But it is in group activity that the very young learn best. They cannot sit still for long.

There is no formal Suzuki model of group piano teaching in Japan. But such a model has developed in Wellington.

Upon Mayme Earle's return from Matsumoto, she set up a Suzuki music and movement group for her pre-school pianists, where each child attended a group lesson in addition to his/her solo lesson each week. Percussion instruments were used to teach the rhythmic variations and all kinds of cross rhythms explored with them. Physical activities of the heads-shoulders-knees-and-toes varieties were created to develop pitch and rythmic recognition, games in large spaces (e.g. trains and tunnels), developed to allow full physical exploration and understanding of they rhythms and tunes, and action songs evolved for much of the Book I repertoire. In addition she explored activities aimed at loosening and developing the areas of the body directly involved in piano playing - the back, the shoulders, wrists and fingers, the stance and above all she promoted that sine qua non of musical performance, relaxation. Her full-size rag doll provided a fascinating model. Mayme's whole work was an exploration of the possible.

Her trainees in Wellington have continued and developed this work. There are now three schools in Wellington where this type of tuition is offered. If it is my own studio I describe that is purely because I know it best.

I operate three types of group: 0 - 2's, 3 - 4's and two levels of school-age group. I start with 1 to 2 year olds in a small group (three to six families) which meets for half an hour a week. Initially (i.e. for the first six months or so, depending on age) there is no solo lesson. Instead the mother sits at the piano for 3 to 5 minutes with her child on

her lap, the child's hands in rest position, while the mother learns first how to drop her arm and hand relaxedly at the piano, learns the basics of the alignment of the playing-finger with the arm (I teach an understanding of the lateral movement of the wrist right from the start) and learns gradually to play excellent Twinkle Variations. When the child is ready to get down the lesson stops. Incidently, the adults take just as long as the children to learn to do these well! These solo spots are taken only a couple at a time, before and after the main group activities, and even these begin in a number of weeks after the group starts.

At the beginning of the group session proper we practise the bow (Hello toes...pop up toast). Then comes a greeting (sung and clapped, Patkin style, to sohmi: Hello Peter, Hello Gillian), and a handshake ('How are you this morning?' 'Very well I thank you' sung to Variation 1). Next we take Kindergarten songs aimed at giving the baby/child the love of joining in pleasurable activities with song and in learning how to move different parts of the body at will (e.g. 'I wriggle my fingers, I wriggle my toes/ (shoulders / nose) Now no more wriggles are left in me, and I can be as still as can be...')

Then some songs to the Book One piano repertoire are sung, with appropriate actions. I have collected or written words to all the pieces in Book 1 piano, some in many different versions each appropriate to different age groups. For instance, the little ones 'Lightly Row' becomes an elephant song, and the children count on their fingers how many peanuts he eats. (This has a dual educative function: they learn how many repeated notes to play, and receive the desirable byproduct of learning the number-names of their fingers). In between they love to make the elephant's trunk and swing it up high as the music ascends. Falling down songs are popular (London Bridge, Ring-a-Ring-a-Roses) and these we can use to teach relaxation or 'floppiness' ('Be a rag doll/how heavy is your leg?/is your arm as floppy as your hair?').

And finger-plays which develop mobility and control of the fingers, especially those which distinguish the individual fingers by number or by name ('Where is Thumbkin?...I am number One now'/'Oliver Twist says 'Can you do this?'...Put Number One on your tongue') are very useful.

It is through percussion work that the most direct training is done in preperation for the piano. The children learn very quickly how to start on 'Ready Go', how to stop on demand and how to be still.

Initially we separate out 'Froggy, froggy' ( ) from 'jump, jump' ( ). Putting them together takes some time with babies! 'Jump, jump' gives time to raise the hands right up to the roof!

Over the course of some months we teach 'I stop' (and an exaggeratedly long stop is made) 'and you stop' (ditto). Parental expectations of quick success must be eradicated at the outset. The process, not the result, is the exciting thing here.

The teaching of each drummed rhythm is preceded and backed up by hundreds of different physical games using the four rhythms: 'chuffa chuffa bang bang' (trains going through a tunnel of human hands - wonderful fun), 'Cynthia Pilkington bought a new bicycle' (knee slaps and bicycling actions with the arms), 'When we go shopping we buy some bananas, and apples and oranges, fruit juice and sandwiches' (holding hands around the circle and swinging rhythmically to the music). 'Hammer, hammer, paint the house' (here the hands are hammers at first then magically transmute into paintbrushes for the second half of each phrase), and so on.

Other Suzuki songs are played on the piano for them to sing and drum freely to: left to their own undirected devices they generally play quite metrically to the songs

Theoretical concepts such as forte and piano, largo, presto and moderato are learnt through acting them out first (for instance forte consists of stamping round the room making big fists and calling out rhythmically 'for-te, for-te') and later playing them on the drums. Yes, babies can understand these concepts, even though they may not yet be able to speak. Often some of their first words are 'forte, forte', accompanying this with foot stamping and fist shaking so their apparently dumb mothers can comprehend them!

Every musical concept is in fact discovered first with fingers and feet and eys and voice, with the whole body; before refining it to the more common forms of musical endeavour. Scenarios such as 'What we saw when we went walking', 'In the Toyshop', 'Storm at Sea', or 'Train ride' are sometimes played out on the instruments. The noisier parts of the story are often the most popular!

We end the group with a goodbye (holding hands in a circle and singing or acting) and applause to bow to again.

Gillian Bibby ●

We regret that owing to its length it is not possible to print this article in its entirety in this edition.

Part II will be published in the next issue. Here Gillian Bibby discusses the need for regularity and familiarity in the programme of the 1 - 2 year old group, use of tape recordings of the group sessions and of Suzuki recordings, and describes the earliest piano lessons for 1 - 2 years old .

GILLIAN BIBBY is a pianist and composer who lives in Wellington. She graduated from the University of Otago M.A. with first class honours in musicology and B.Mus. Honours in piano and composition, then spent many years in Germany. She graduated from the conservatoria of Berlin and Cologne, having studied piano with Aloys Kontarsky, accompaniment with Wilhelm Hecker and composition with Karlheinz Stockhausen, then toured round Europe for a couple of years performing contemporary music with her own composer-performer ensemble. Returning to New Zealand twelve years ago, she became Mozart Fellow for two years at Otago, then taught at Otago University, Wellington Polytechnic and Victoria University of Wellington in turn for some years.

She writes on music for various journals including the N.Z. Listener and the Evening Post, records for Ely Recordings, has been a national recording artist for Radio New Zealand for the past eighteen years and has toured for the Music Federation of N.Z. She has two children, both studying Suzuki music. She runs a private studio of some seventy students at all stages of training.

THE RECORDER/FLUTE COLUMN
INTRODUCING:
SUZUKI RECORDER.

"Little Birds" is what the young recorder players are called before they are able to play the first song: "Little bird in the sky, flying free, flying high. Can you see just where I am: stuck! in the traffic jam". They are learning the same things as their violin counterparts, the "Pre-Twinklers". Developing concentration, singing, clapping, moving. They have group lessons and do a lot of

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observing and listening to their tapes. In the meantime their parents are learning how to play the recorder with good posture and beautiful tone.

Contrary to what many people think, the recorder is not necessarily a stepping stone to other instruments. It can be a beautiful ensemble and solo instrument. There is a fantastic original repertoire, especially music from Medieval, Renaissance and Baroque periods, which usually strongly appeals to children.

Some of the music is technically easy and after a relatively short study period parents and children can enjoy together the thrilling experience of making music that simply sounds terrific in an "Early Music Ensemble". Parents and older children can play the bigger recorders. Recorders sound best if their whole "family" plays together: from the well known descant down to the treble, tenor and the bass. But, not all recorder music is easy! There is a lot which requires just as high technical and musical abilities as any other instrument. At Auckland University you can study for a Performance degree in recorder, as at most European conservatoria.

The "Recorder the Suzuki way" method which I developed

in recent years contains childrens' and folk songs in the beginning. The "Little bird" rhythm ♩♩♩ is one of the corner stones for further study, just like the ta-ka-ta-ka ta ta for the strings. After that, it is all original, Early Music repertoire. The tapes are recorded with harpsichord accompaniment, which blends beautifully with the clear yet mellow recorder tone. Without effort children learn to play stylishly and to execute special ornaments and trills. And they very much enjoy doing so! When they are older and their fingers are long enough (at about 10), they can start learning the treble recorder as well as the descant and thus have access to a treasure trove of fantastic music by great composers such as Handel, Bach, Corelli, Vivaldi, as well as contemporary composers.

The recorder is an extremely versatile instrument.

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It suits children who like the social aspects of playing music, but is also very rewarding to play alone; the music can be very simple and quickly learned, or very difficult and require dedicated study. It is an instrument extremely suited to assist parents to "nurture by love".

I love this little wooden instrument with its sweet beautiful sound and special ways of musical expression. I hope that many (native) "Little Birds" in New Zealand will discover this love for themselves and become beautiful human beings who play their recorders beautifully.
Karen Neupert.

KAREN NEUPERT studied flute and recorder Performance and Pedagogy at the Amsterdam Conservatorium (Holland). She has been in N.Z. since 1984 and has been engaged in performing and teaching Suzuki flute and recorder. She developed her own "Recorder the Suzuki way" method. ●

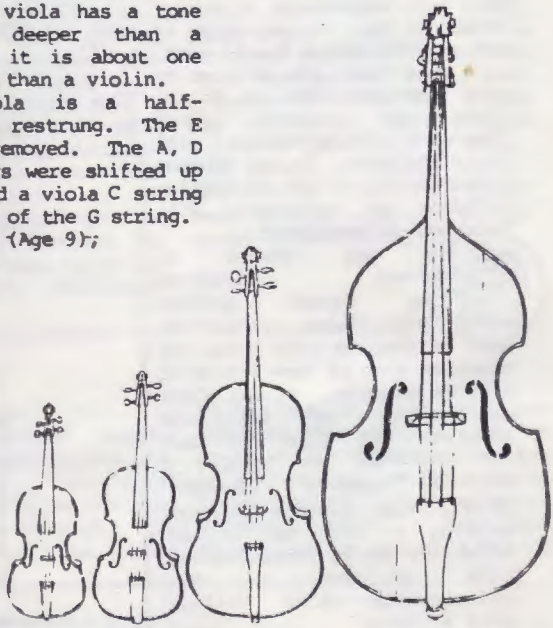
THE VIOLA COLUMN

I PLAY VIOLA

I like playing the viola because it has a nice deep tone. The viola has a tone one fifth deeper than a violin, and it is about one fifth bigger than a violin.

My viola is a half-size violin, restrung. The E string was removed. The A, D and G strings were shifted up one space and a viola C string put in place of the G string.
James Ormond (Age 9);
Auckland. ●

Below **Violin family** *(left to right)* The violin, viola, cello and the double bass



THE 'CELLO COLUMN

I PLAY 'CELLO

My name is Craig Harvey. I am six. I play the cello I've been learning from Kerry Langdon since January. I like it because of the sound At camp it was fun playing with the other cellists ●

BOOK REVIEW

HOW TO TALK SO KIDS WILL LISTEN AND LISTEN SO KIDS WILL TALK. by Adele Faber and Elaine Mazlish.

I have chosen to review this book because it is one of those in the library that is not specifically a Suzuki book.

This book was written to give practical "how to do it' ideas to parents about improving relationships with their children. It has obvious direct applications to getting children to co-operate with learning an instrument.

It has dozens of child/parent diologues involving direct problem situations; with productive ways of dealing with them, and examples also of "how not to do it" to compare. It has short explanations of techniques involved and also cartoons. For example, in chapter 7 entitled "Engaging Co-operation", the authors suggest writing a note can be an effective way of communicating with children. See illustration which follows this article.

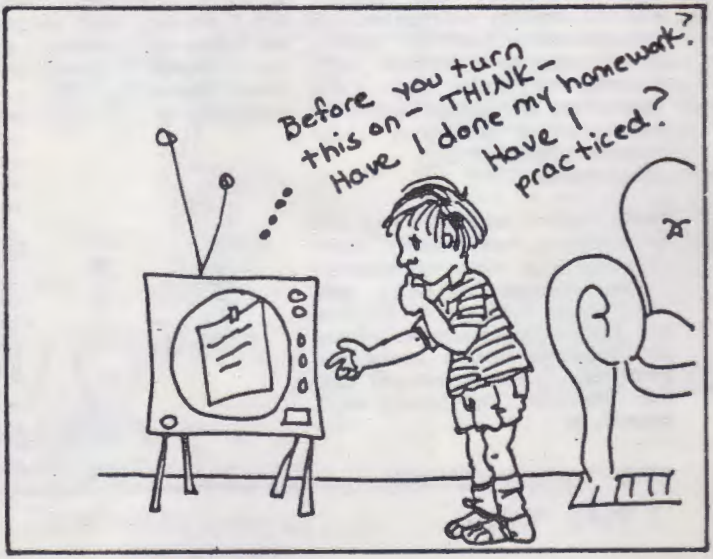
The book can be just read through straight, or the exercises can be worked through in writing, which is probably the best way. It can also be used as a "text book" for workshops, although the library does not possess the workshop package itself.

It is a comprehensive and well written, and an "easy read".

How To Talk So Kids Will Listen And Listen So Kids Will Talk is available from the Negotiation Institute Inc., 230 Park Ave, New York 10169. It costs US$6.95 plus post and packing.

Ruth Ormond,
Librarian, Auckland Branch. ●

This was written by a mother who taped it to the family TV set.



Children's page...

On the following page there is a Panda. He loves to play his violin. Colour-in a star each day you practice. Then colour the Panda. Finally, colour-in his violin —— HAPPY PRACTICING!

PANDA PRACTICE

Question: "Where do we have a strong Panda?"

YOUNG • • musicians...

WRITE YOUR OWN VARIATION COMPETITION:

WHAT'S A VARIATION?

WHAT'S A VARIATION?

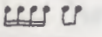
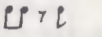
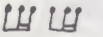
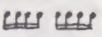
Variations in music are new clothes for old tunes. The composer might give a tune a new rhythm, add decoration to the melody or give it different harmony. Variations usually come in sets, with the tune played at the beginning. Sometimes the composer makes up his or her own tunes to write variations on, or uses an old tune.

Shinichi Suzuki wrote variations on the tune "Twinkle Twinkle Little Star". What did he change? For each variation he chose a little rhythm: (see below)

Rhthmic cells used in Twinkle variations.

The tune gets played at the end, not the beginning.

Are there any others that you play?

	Violin/Viola 'Cello	Flute	Piano
Variation A			
Variation B			
Variation C		—	
Variation D		—	—

Each little rhythm gets played on each note of "Twinkle" melody.

Someone else who wrote variations on "Twinkle" is Mozart, who played around a lot with the melody. These variations are called "Ah Vous Dirai - je Maman!", which is another name for "Twinkle", using French words. Here are a few extracts from this below:

Some other well-known sets of variations are: "The Harmonious Blacksmith" by Handel, for keyboard; "La Folia" by Corelli, for violin and "Carnival of Venice" by Bizet, for flute.

You could make up your own variation on "Twinkle". You could make a new rhythm, or you could decorate the tune. Or you could change the tune slightly by making it sound 'minor'. When you've written your variation (or variations), please send it in to the newsletter. We will give prizes for the ones we like the best and print them in the next newletter, as long as they arrive by 20th November.

DOROTHY KER is a composer and piano teacher living in Swanson, Auckland. She likes to write music for children and would love to hear from any young composers who would like to send her their work. Her address is: P.O. Box 95-022,Swanson. ●

PAST PRESIDENT'S REPORT:

THE 1988 NEW ZEALAND SUZUKI INSTITUTE PRESIDENTIAL REPORT.

It is my pleasure to present the annual report for 1988. In my year of office the Executive has worked extremely well as a team and I am grateful for the time and effort that everyone has put in for the growth of the Suzuki movement.

It has been my style to delegate tasks, try to co-operate with everyone encourage and promote Suzuki, when ever as much as possible.

To that end I see the past year as being most successful. I would like to thank every member of the executive for playing their part in giving their valuable time, the use of their homes, the supplying of food, and the use of their cars. That is not always easy, especially when it disrupts other ...family members. My special thanks to: Our Secretary Iris Apiti, Treasurer Bev Nation, The Hamilton Branch for the Rotorua Camps, they get better every year, The Auckland committee for this Conference, Erica for the tapes (a very time consuming job), Josie Fluhler for here comprehensive reports and suggestions for the inclusion of another step in the piano certificates, Val Thorburn for her untiring efforts in Teacher Training, Win our vice president to whom many tasks have been delegated. Our news-letter Editor Denise Loiselle is in Holland and Rosemary Bold has done a good job as interim Editor. And of course the Mums and Dads for encouraging their children throughout the year and especially for bringing them to Camps and Conferences.

It is with pride I note that two more Branches have been or are about to be formed, WELLINGTON & CHRISTCHURCH, I take no credit for this, a very large part of credit must go to Val Thorburn. Two more tiny seeds are beginning to germinate, QUEENSTOWN & GISBOURNE it may take a couple of years or more but the process has started.

The SUZUKI movement is not shy, every couple of weeks I see articles in the press about what a group of our students are doing and that gives me great satisfaction.

NEW ZEALAND SUZUKI will be well represented at the PAN PACIFIC CONFERENCE and I know that Hilary Bergen the Conference Director is delighted at the response from New Zealand.

I wish to all who go to Melbourne the very best, as I know it will be a grand experience for everyone.

Which brings me to DR. SUZUKI's proposed visit. We had high hopes of him coming to N.Z. in January 1989. It was unfortunate that it was published in the newslette BEFORE arrangements had been finalised. Melbourne was not keen for him to come to N.Z. at that time, they were concerned that it would reduce the number of New Zealanders going to the Pan Pacific Conference. Nobody is more disappointed than me. However, I am certain he will be coming to New Zealand at some stage as both he and Mrs. Suzuki are keen on the prospect, which they discussed with me while I was in Matsumoto last month. The continued bonds between our overseas tutors is in essence part of the success we have had in recent years and I hope that will continue for many years to come and I had the privilege to visit both Mr Nakamura and "PIP" Jackson in Sydney in April this year.

In conclusion I am bound to say that the honour and trust that has been placed in me, I value highly, it is a pleasure to be involved with people who give their children one of the most valuable things we have TIME.

In the firm belief that you are never too old to TWINKLE and if wanted I offer myself for re-election.

ALL THE BEST FOR THE COMING YEAR.

Harry B. Lawson.
PRESIDENT 1987-8

●

NEW LOOK...
MORE GOODNESS

Eat to Beat
HEART FOOD
FESTIVAL
PRODUCT

Nut Oata

NATURAL

MUESLI

100% NATURAL BREAKFAST CEREAL

NZSI INC. FINANCIAL REPORT: '86 - '87

NEW ZEALAND SUZUKI INSTITUTE INC. STATEMENT OF ACCOUNTING POLICIES.

GENERAL PRINCIPLES - These financial statements have been prepared on the basis of historical cost accounting.

DEPRECIATION - Depreciation has been provdied in the accounts at 10% on diminishing value on the Computer, Video Camera, and Video Recorder (for 6 months only).

AUDITOR'S REPORT TO THE MEMBERS OF THE NEW ZEALAND SUZUKI INSTITUTE INC.

I have examined the records of the New Zealand Suzuki Institute Inc. for the year ended 30 June 1987.

Some records were not available and some transactions were not fully recorded in the records that were available. However, from the bank statements it was possible to construct the annual statements as attached. Accordingly, I am unable to verify the income, although I have no reason to consider that income has not been fully accounted for. In addition the Institute will need to register for G.S.T. to comply with the Goods and Services Tax Act 1985.

Subject to the above, in my opinion the financial statements give a true and fair view of the financial position of the Institute as at 30 June 1987 and the results of its activities for the year ended on that date.

C.J. Martin, B.C.A., A.C.A.
Napier.
17 June 1988.

NEW ZEALAND SUZUKI INSTITUTE INC.

STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 30 JUNE 1987

INCOME			
Subscriptions		8,490.45	
Tape Hire		1,746.50	
Ineterest Received		1,316.09	
Refund from Auckland Branch		160.00	
Sale of Books		2,982.80	
Video Hire		106.00	
Miscellaneous Income		71.65	
Graduation Tapes -			
Income	3,934.00		
Less Expenses	2,874.72	1,059.28	
Conference - Net Receipts	2,725.75		
From H.B.Branch	6,091.51		
	8,817.26		
Less Advance H.B.Branch	8,000.00	817.26	
Unidentified Deposits		5,313.30	
			22,063.33
LESS EXPENDITURE			
Printing and Newsletter		1,809.10	
Travel Expenses		1,259.60	
Telephone and Tolls		1,191.88	
Tapes		1,588.32	
Video Tapes		215.60	
Postage		1,164.84	
Stationery		304.55	
Teacher/Training Subsidy		1,092.83	
Miscellaneous Expenses		220.09	
Four Copies Thesis		200.00	
Subscriptions		240.43	
Honoraria		3,051.64	
Grants - Auckland & Hawke's Bay		1,000.00	
Post Office Box Rental		70.00	
Printing Renewal Notices		89.60	
Insurance		728.81	
Berlin Conference - Reimbursement		1,000.00	
Dishonoured Cheque		55.00	
Loss on Summer String Camp -			
Expenses	12,282.42		
Less Income	11,592.30	690.12	
Accountants' Fees 1985/86 Accounts		348.00	
Depreciation		730.00	
			17,050.41
EXCESS INCOME OVER EXPENDITURE			$5,012.92

NEW ZEALAND SUZUKI INSTITUTE INC.

BALANCE SHEET AS AT 30 JUNE 1987

ACCUMULATED FUND			
Balance, 1 July 1986		20,476.00	
Prior Period Adjustments -			
Add Interest on Auckland Savings Bank A/c to 30 June 1986	192.09		
Less Unpresented Cheques at 30 June 1986	155.93		
		36.16	
		20,512.16	
Less "Society Cheque A/c" belonging to Hamilton Branch		434.45	
Adjusted Balance, 1 July 1986		20,077.71	
Add Excess Income over Expenditure for year		5,012.92	
			$25,090.63
REPRESENTED BY:			
CURRENT ASSETS			
Trustbank Waikato		9,579.63	
Term Deposit, Trustbank Waikato		2,500.00	
Advance Hamilton Branch 1987 Conference		6,000.00	
			18,079.63
Add FIXED ASSETS			
Computer (at cost)	2,700.00		
Less Accumulated Depreciation	513.00		
		2,187.00	
Video Camera, Case Battery and Tripod (at cost)	4,872.00		
Less Accumulated Depreciation	874.00		
		3,998.00	
Video Recorder (at cost)	869.00		
Less Accumulated Depreciation	43.00		
		826.00	
			7,011.00
			$25,090.63

NZSI INC. FINANCIAL REPORT: '87 - '88

NEW ZEALAND SUZUKI INSTITUTE INC. STATEMENT OF ACCOUNTING POLOCIES.

GENERAL PRINCIPLES - These financial statements have been prepared on the basis of historical cost accounting.

DEPRECIATION

Depreciation has been provided in the accounts at 10% on diminishing value on the Computer (for 3 months only on the upgrade), Video Camera, and Video Recorder.

AUDITOR'S REPORT TO THE MEMBERS OF THE NEW ZEALAND SUZUKI INSTITUTE INC.

I have examined the records of the New Zealand Suzuki Institute Inc. for the

year ended 30 June 1988.

In common with the audits of similar organisations, my examination of income was limited to a comparison of the recorded receipts with bank deposits. Whilst I have no reason to believe that there has been any unrecorded income, I am unable to confirm this. In addition, the Institute should have registered for G.S.T. - I understand this is in hand.

With the above reservations, in my opinion the financial statements give a true and fair view of the financial position of the Institute as at 30 June 1988 and the results of its activities for the year ended on that date.

C.J. Martin, B.C.A., A.C.A.
Napier.
29 August 1988.

Question:

"Where do we have a strong Panda?"

answer: read page 13

NEW ZEALAND SUZUKI INSTITUTE INC.

STATEMENT OF INCOME AND EXPENDITURE FOR YEAR ENDED 30 JUNE 1988

INCOME			
Subscriptions	8,696.00		
Add Subscriptions in arrears	3,600.00	12,296.00	
Interest Received		1,507.88	
Sale of Books		151.50	
Video Hire		64.00	
Graduation Tapes -			
Income	3,533.00		
Less Expenses	2,864.86	668.14	
Conference -			
Received back from Hamilton Branch	6,000.00		
Less Advance to Hamilton Branch	6,000.00	0.00	
Summer Camp -			
Income	13,408.00		
Less Expenses	11,741.09	1,666.91	
Advertising		140.00	
Refund Journal Sub.		68.71	
Unidentified Deposits		3,610.35	
			20,173.49
LESS EXPENDITURE			
Photocopying, Printing and Newsletter		1,688.04	
Travel Expenses		952.00	
Telephone and Tolls		248.35	
Tapes		824.59	
Postage		888.85	
Stationery		452.74	
Computer Disks and Ribbons		80.25	
Teacher Training Subsidy		100.00	
Miscellaneous Expenses		58.55	
Honoraria - B. Nation		220.00	
C. Mackenzie		180.00	
L. Owen		180.00	
I. Apiti		2,060.00	
Car Allowance - I. Apiti		510.00	
PAYE Tax - I Apiti		384.84	
ACC Levy		47.71	
Grants - Auckland, Hawke's Bay, and Hamilton		1,500.00	
Post Box Rental		70.00	
Insurance		334.30	
Printing Constitution & Teachers Training Policy Document		243.10	
Assistance to Conference for South Island Member		200.00	
Gifts (Vouchers and Dr. Suzuki)		248.15	
Lawyer re Constitution		19.80	
Depreciation		818.50	
			12,309.77
EXCESS INCOME OVER EXPENDITURE			$7,863.72

NEW ZEALAND SUZUKI INSTITUTE INC.

BALANCE SHEET AS AT 30 JUNE 1988

ACCUMULATED FUND			
Balance, 1 July 1987		25,090.63	
Prior Period Adjustments -			
Add back stale cheque from 1986/87		12.50	
		25,103.13	
Add Excess Income over Expenditure for year		7,863.72	
			$32,966.85
REPRESENTED BY:			
CURRENT ASSETS			
Trustbank Waikato		8,037.31	
Trustbank Waikato - Summer Camp Account		1,978.54	
Term Deposit - Trustbank Waikato		2,500.00	
Advance Auckland Branch, 1988 Conference		6,000.00	
Subscriptions in Arrears		3,600.00	
			22,115.85
Add FIXED ASSETS			
Computer (at cost)	7,358.50		
Less Accumulated Depreciation	848.50		
		6,510.00	
Video Camera, Case, Battery and Tripod (at cost)	4,872.00		
Less Accumulated Depreciation	1,274.00		
		3,598.00	
Video Recorder (at cost)	869.00		
Less Accumulated Depreciation	126.00		
		743.00	
			10,851.00
			$32,966.85

Minutes of the Annual General '88

Minutes of the Annual General Meeting of the New Zealand Suzuki Institute held at the College of Education, Epsom Avenue, Auckland, on Monday 5th September 1988, at 6:45pm.

President welcomed those present. 61 members attended, 16 did not sign the register. Apologies were received and accepted. President presented his report and moved that his report be received /W. Bickerstaff Carried.

The Secretary read the minutes of the 1987 Annual General Meeting. There were no matters arising out of the minutes. It was moved that these minutes were a true and correct record. Shackleton/Madgwick Carried.

The Treasurer presented the Balance Sheet for 1987. It was moved that the Balance Sheet for 1987 be accepted. R.Bold/W.Bickerstaff Carried.

The Treasurer presented the Balance Sheet for 1988. It was moved that the 1988 Balance Sheet be passed with proviso that the cost of the computer update be included in the expenditure. Litchwark/Page Carried.

It was moved to write and thank Caroline Martin for her work as auditor and that the registration fees for a Camp or Conference of her choice be paid for Caroline and her family. J.Rhodes/I.Apiti Carried.

Christine Mackenzie questioned the information on the Constitution alterations registered on 23 August 1988, the Clauses 14B, 21 and 31 were not presented to that Special General Meeting of the NZSI held at Keswick Convention Centre, Rotorua on the 6 January 1986. It was resolved that the Clauses 14B, 21 and 31 were passed as alterations to the Constitution to be registered at the Annual General Meeting held at Auckland Secondary Teachers College on 5 September 1985.

Clause 31 - Validity of proxy voting was questionable. J. Hartigan

A motion that proxy votes be considered valid was moved by J. Litchwark.

'That the meeting proceed with the election of officers according to the Consitution to honour the proxy votes received and the interest taken from the number of apologies received for the Annual General Meeting!
D.Carter/W.Bickerstaff
This was amended to read as a motion — 'That the meeting proceed with the election of officers according to the Constitution'. Carried.

A motion made by J. Hartigan that the democratic solution would be to adjourn the meeting to a date around 20 September 1988, as insufficient notice of the registered alteration of Clause 21, Proxy voting had been given to all NZSI members.
P. Trafford
Voting on this motion was - 24 for, 24 against, 13 abstained. 2nd Vote: Recounting figures 26 for/ 27 against/ 8 abstained. 3rd Vote: Recounting figures 24 for/ 30 against/ 7 abstained.
Motion lost.
That those present vote without proxies was moved by L. Owen. This was amended to 'that the meeting proceed with the Election of Officers from the voting of the Financial members present.'
L.Owen/T.Dyett Carried.

D. Anderson wished to record he was against this motion.

The meeting thanked the retiring President who vacated the Chair. The Vice-President W. Bickerstaff took the Chair.
Litchwark, Kells and Owen voted that a secret ballot be held for the election of officers.
Scrutineers were appointed. This was accepted.

Nominations for President:
H. Lawson nominated by C.Rynhart.
J. Hartigan nominated by G.A. Holt.
J. Hartigan elected President.

Vice-Presidents:
D. Carter nominated by J. Litchwark.
L. Shackleton nominated by D. Bull.
G. Bibby nominated by D. Anderson.
H. Lawson declined.
B. Nation declined.
Nominations closed.
Vice-Presidents: G. Bibby & D. Carter - elected.

Nominations for Secretary:
I. Apiti - nominations closed - elected.

Nominations for Treasure:
P. Macartney - nominations closed - elected.

Newsletter Editor:
D. Loiselle and S. Hartigan
Nominations closed.
S. Hartigan elected.

It was moved that 5 more members be elected as Executive Officers. K.Neupert/V.Thorburn Carried.
Nominations were: E. Colbert, G. Short, B. Nation, W. Bickerstaff, A. Sands, T. Haystead, J. Litchwark, N. Benton.

Nominations closed.
Elected: E. Colbert, G. Short, B. Nation, W. Bickerstaff, A. Sands.
This concluded the election.
A remit for discussion, that a proportion of membership Subscription fee be returned to Branches was received.
It was moved to set this remit aside until the Institute's liability for G.S.T. was established.
S.Nicholls/J.Trafford Carried.

The election of an Honorary Auditor was left for the Executive to resolve.
It was moved to increase membership fees to $20.00 inclusive of G.S.T. using the monthly scale of $1.00 a month reducing for new members.
K.Neupert/G.Bibby Carried.
H.Lawson against.
That minutes, agenda and Balance Sheet be distributed as an insert in the Newsletter before the next Annual General Meeting was requested. Teacher Training programme, that this be left on the table to be considered by the Teachers concerned.
Ratification of Wellington Branch.
It was moved that the Wellington Branch be ratified.
K.Neupert/L.Routledge Carried.

The meeting closed by 10:45pm.

EXECUTIVE OF NEW ZEALAND SUZUKI INSTITUTE (INC.).

President:
Jerome Hartigan,
24 Malmo Place,
Massey, Auckland 8.
09-833-6871

Vice Presidents:
Gillian Bibby,
86 Maida Vale Road,
Roseneath, Wellington.
09-843-451

Donald Carter,
Goulds Road,
Box 193, Te Aroha.
0819-49-641

Secretary:
Iris Apiti,
7/18 Frances Street,
Hamilton.
071-551-666

Treasurer:
Peter Macartney,
33 Holt Avenue,
Browns Bay, Auckland, 10.
09-478-6807

Chairperson of Auckland Branch:
Lyn Shackleton,
10 Sealand Place,
Mangere Bridge.
09-567-941

Chairperson of Hamilton Branch:
Donald Carter,
address & telephone as above.

Chairperson of Hawkes Bay Branch:
Derek Martin,
25 Upham Crescent,
Taradale, Napier.
070-442-023

Chairperson of South Island Branch:
Lois Routledge,
26 Perry Street,
Christchurch, 5.
03-527-769

Chairperson of Wellington Branch:
Buck Page,
74 Nicholson Road,
Khandallah, Wellington.
04-796-943

Ordinary Members:
Win Bickerstaff,
12 Enfield Road,
Napier.
070-355-729

Erica Colbert,
3 Wha Street,
Hamilton.
071-79-401

Bev Nation,
14 Beerescourt Road,
Hamilton.
071-496-263

Alistair Sands,
12 Sedgwick Way,
Christchurch, 3.
03-384-256

Gwen Short,
65 Prospect Terrace,
Pukekohe, Auckland.
87-670

Ex Officio Members:
Past President:
Harry Lawson,
47 Hospital Terrace,
Napier.
070-357-673

Newsletter Editor:
Sophie Hartigan,
24 Malmo Place,
Massey, Auckland, 8.
09-833-6871

NZSI CONFERENCE '88

Another Conference has come and gone, and we in Auckland are delighted that it proceeded so smoothly. It was a great pleasure for us to welcome fellow Suzukians, both long-time members and new ones, to our Conference venue, the Auckland College of Education.

The College, once again, proved to be a very suitable Conference Centre, both for its amenities and its central Auckland setting.

We were pleased to be able to offer excellent tuition in violin, cello, viola, piano, movement and flute, by employing the best tutors available to us. It is to be hoped that future Conferences will find it possible to include flute tuition on a regular basis. The response in this area was very promising.

It seems that it could be some time before another Conference is held here as the new branches in Wellington and South Island are keen to host theirs before too long.

Much of the catering at the Conference was organised by Joan Baber and her team, and what an enormous undertaking it proved to be! Their hard work was much appreciated by all.

The Public Concert was a highlight of the week's activities, and demonstrated the high standard which the students have achieved. The venue was the brand-new Auckland Girls' Grammar School auditorium, and this proved to be an excellent choice. The acoustics were very good, and the arena - designed seating enabled the large audience to obtain an excellent view of the stage at all times.

In closing, may I take this opportunity to sincerely thank my Committee and Sub-Committees for their hard work and dedication towards making the '88 Conference so successful. The team work and co-operation which they all demonstrated can not fail to be an inspiration to those running future Conferences.

Finally - best wishes, Napier, for a successful 1989 Conference. May it be as happy as Auckland's was!

Lyn Shackleton.
(Auckland Branch Chairman)
1988 Conference Co-ordinator.

SAINO KYOIKU MELBOURNE

The Saino Kyoiku Chamber Orchestra is a very successful group of young musicians. They are aged 12 to 18 years and some are totally blind or partially sighted. In 1987 they received much International acclaim with their performances in West Germany, the Netherlands and England. During their European tour they participated in the International Suzuki Conference in West Berlin, where Dr Suzuki himself congratulated them on their fine performance with "...so beautiful a sound...".

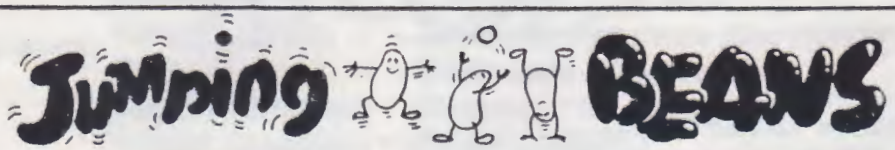
The Saino Kyoiku Chamber Orchestra performs regularly in and around Melbourne, giving concerts in schools, clubs and other organisations. In August 1987 they played in the Melbourne Concert Hall as part of the Soroptomists International Convention Friendship Concert. Recently they appeared again in the Melbourne Concert Hall with Barry Crocker to mark the opening of Senior Citizens Week.

They have also performed "Spring" from "The Four Seasons" by Vivaldi with renowned soloist Christopher Kimber.

The young musicians of this orchestra are taught and directed by Mrs Lois Shepheard.

LOIS SHEPHEARD of Ormond has a wealth of experience as a soloist, orchestral and chamber player, teacher and conductor. She introduced the Suzuki Method to Victoria in 1975 and is in fact a graduate of the Suzuki Method Teacher-training Institute in Japan. She also travels regularly to Europe and the united States teaching both children and teacher-trainees, and was the only Australian to lecture and teach at the Suzuki Conference in W.Berlin last year.

Noted for her work with visually impaired students, Lois appears in "Who's Who in Australasia and the Far East". ●



PRE-SCHOOL GYMNASTICS WITH A SUZUKI APPROACH.

PE teacher and former Olympic athlete Jerome Hartigan (MSc PhysEd HDipEd) has developed JUMPING BEANS along Suzuki principles: The programme is based on specific tangible goals which offer constant opportunity for success. Each goal is approached in child-sized steps, sequenced to facilitate learning. One parent attends all the classes and is encouraged to work with their child at home. Above all, JUMPING BEANS provides a stimulating, nurturing and positive environment and the children learn with enthusiasm and enjoyment.

In an interview on Top Half Jerome says: "Children have enormous potential ... as an Olympic athlete I was interested in developing my own personal potential. Here I am sharing what I have gathered from international competition with other children."

JUMPING BEANS offers classes for 1 to 5 year olds to learn balance, co-ordination and self-confidence. They learn educational gymnastics, rhythmics, movement to music and more. JUMPING BEANS uses an extensive array of equipment designed for small children.

Enquiries to Jerome or Sophie Ph.(09) 8336871

INTERNATIONAL SUZUKI ASSOCIATION
Office of the Executive Secretary
3-10-15 Fukashi Matsumoto City
Nagano-Ken 390 JAPAN
(0263)33-7710

Dr Shinichi Suzuki
President

INTERNATIONAL SUZUKI ASSOCIATION.

A meeting of the various country representatives was held in Matsumoto, Japan, in 1983 for the purpose of organising the International Suzuki Association (I.S.A.).

As a result of this meeting the I.S.A. Board of Directors was appointed, with Dr Suzuki as President.

The International office was to be located in Dallas, Texas at the address of the Executive Secretary, Ms Evelyn Hermann.

At the last meeting of I.S.A. held in Berlin, 1987, Mr William Starr, Chairman of the Board, spoke of the needs of I.S.A.:-

1. Translations

2. The new school to be built in Matsumoto.

Dr Suzuki's report:- I.S.A. should work collectively to change the world so that every child can be educated.

The Mayor of Matsumoto has offered ground, rent free, for the building of a new International Conservatory. The land is worth $3,000,000 and is 90,000 square metres.

It was announced that the main office would move to Japan.

Dr. Kamizo, Matsumoto, Japan, reiterated Dr Suzuki's request to give up one cup of coffee per month and donate the money to I.S.A. If everyone would do this it would be possible for Dr Suzuki to have his dream very soon. It is everyone's duty to promote happiness for children.

Group Membership.

Membership fees are due and payable each year on 1st July and are valid until 30th June of the following year.

Group membership can be accepted of 30 or more and donation. Benefits include: International Conference and various information of all Suzuki activities in the world, plus an International Newsletter.

The teachers minimum contribution of US$17 a year to be listed in the Teachers Directory.

The parents minimum contribution is US$12 a year.

For Application Forms for Membership please contact:-

Valerie Thorburn,
(N.Z. Representative),
15 Four Trees,
Howick,
Auckland. Tele.09-534-2677

VAL THORBURN returned to New Zealand with her family in 1983 after an absence of 21 years. After studying in London and teaching in East Anglia Val settled in Melbourne, Australia. For several years she was a member of the Melbourne Symphony Orchestra and played freelance extensively.

Val taught violin for the Education Department of Victoria and latterly was full time string co-ordinator at Ivanhoe Girls Grammer School, where there is a very large Suzuki programme. Her first experience with Suzuki Talent Education was in 1974 when she attended the International Society for Music Education Conference in Perth. Since then she has attended many Conferences, etc., and had the pleasure of working with Dr. Suzuki when he visited Melbourne in 1980.

For the past nine years she has been an examiner for the Australian Music Examination Board and has been appointed Examiner in New Zealand.

In 1987 Val attended the VIII Suzuki Method International Conference in Berlin, as the New Zealand representative. ●

Setting up your Stringed Instrument

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1. The sound post must be positioned. 2. The bridge must be shaped and made to the correct height. It must be also be properly positioned. 3. Pegs must be made to work smoothly. 4. String adjusters must be fitted. In many instances new bridges and sound posts must be fitted and other parts replaced to make an instrument play correctly and to produce the finest possible sound. Finally, a set of good strings should be fitted to give the best tone. LEWIS EADY'S are specialists in caring for your instrument and you can rest assured that it is fully prepared - for very little more cost.

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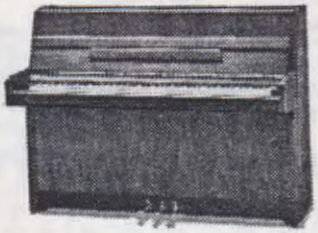

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NZSI EXECUTIVE REPORT

Executive news will be appearing in your Suzuki newsletter as a way of keeping you in touch with the NZSI at a National level.

On the 9th September a meeting of the new executive was held. As there were a number of new members, everyone gave a short introduction about themselves and their hopes and concerns for the NZSI.

The subject of autonomous branches is under investigation. This will involve a lot of consultation and research to reach the best way of serving the NZSI membership.

A working party was empowered to bring Dr. Suzuki to N.Z. at his convenience.

L. Routledge

●

CLASSIFIEDS

WANTED

Wanted: Suzuki 1/8 violin, contact Glenys Holt phone (09) 832-5354.

Wanted: 1/4 size violin, contact Rukmini phone (09) 760-960.

FOR SALE

Piano for sale: Monington & Weston, London. Tall back, iron frame, mahogany gloss finish, real ivory keys, excellent tone. $750 O.N.O. Interested please phone 875019 (office) or 298-1189 (home).

LOST AND FOUND

LOST NZSI TYPEWRITER

The Institute owns a typewriter, at present it is not with the office equipment in Hamilton.

We are keen to locate the typewriter, if any member of the Institute knows where it is please contact me.

Iris Apiti,
Secretary NZSI,
P.O. Box 6058,
HAMILTON.

FOUND AT CONFERENCE:
1 baby cardigan - white with pink and blue stripes.
1 denim shoulder bag, containing book "If there be Thorns".

LOST AT CONFERENCE:
1 music stand, named "Sarah Lane".

Please contact:-
N.Z.S.I.,
P.O. Box 6058,
HAMILTON.
regarding these articles.

DATES FOR YOUR DIARY

January 1989

2 - 9 6th Auckland String Quartet Summer School. Venue: The Lodge, 215 Bleakhouse Rd, Howick, Auckland. Contact: Brecon Carter, 43 Hanlon Cresc., Devonport, Auckland. Tel. (09) 452-876.

4 - 8 3rd Suzuki Pan-Pacific Conference, Melbourne. (See Page 11.

10 - 15. South Island Suzuki Camp. (See Page35).

15 - 21 Snells Beach Suzuki Summer Camp. (See Page 36).

22 - 27 NZSI String Summer Camp, Rotorua. (See Page & enclosed registration form).

July 1989

15 - 21 9th Suzuki Method International Conference, Matsumoto. (See Page).

ACKNOWLEDGEMENTS

I would like to thank Rosemary Bold, Interim Editor, for her advice on setting up this Newsletter, all the contributors for their articles, the advertisers for their sponsorship, Ann Nicholson for her typing and Lionel Taylor (Suzuki Grandfather!) of Western Advertising for his endless patience and support in producing this Newsletter.

Sophie Hartigan
Newsletter Editor

NZSI SOUTH ISLAND BRANCH

SUMMER CAMP 1989

WHEN: Register late afternoon 10 January.
Playout early afternoon 15 January.

WHERE: Boys Brigade Camp, Waipara.
50 km North of Christchurch.

TUITION: Violin, flute/recorder.
The main tutors will be Cathy Shelhart (Melbourne) and Sophie Hartigan (Auckland).

The Boys Brigade Camp is set in 10 ha grounds adjacent to the Waipara River. Features of the Camp include a sports field, trampoline, adventure playground, abseiling wall, three flying foxes, miniature golf course, BMX track, wooded Tarzan area and a formed pool in the Waipara River suitable for swimming or conoeing.

There are a variety of bunkrooms, with 11, 6, 4, 3 and 2 beds. In addition there are campsites among shady trees, with 15 power points for caravans.

All meals will be taken in the Camp Dining Room, except for a barbecue by the swimming hole one fine evening.

Fees have not yet been set, but, with bulk food purchasing and bulk accommodation rates, we expect the cost of living to be very competitive with camping costs elsewhere. Then there is the happy sound of a music camp as well - and isn't it pleasant to be at a camp where the piano is actually played, and doesn't just sit there mute.

Enrolment forms will be circulated soon. Enquiries could be made to

George Mullenger
10a Harkness Pl
CHRISTCHURCH 4

ph 429 163

SNELLS BEACH

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Christian Convention Centre
Warkworth

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Joachim Neupert, violin/viola
Sophie Hartigan, violin/viola
Maryla Endert, violin
Karen Neupert, flute/recorder
Malcolm Humphris, flute/recorder
Celia Calvert, Dalcroze movement to music

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Academy for Development through Music,
5 Oberon Pl, Auckland 7, ph 888-484

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Dr SUZUKI says...

"I think that the greatest project assigned today's human race is to abolish armament from the world and try to create an earthly paradise of world-scale love and friendship where all help one another as friends...

...The dawn of the world comes with children."

From a lecture at the United Nations, New York.

New Zealand SUZUKI Institute

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