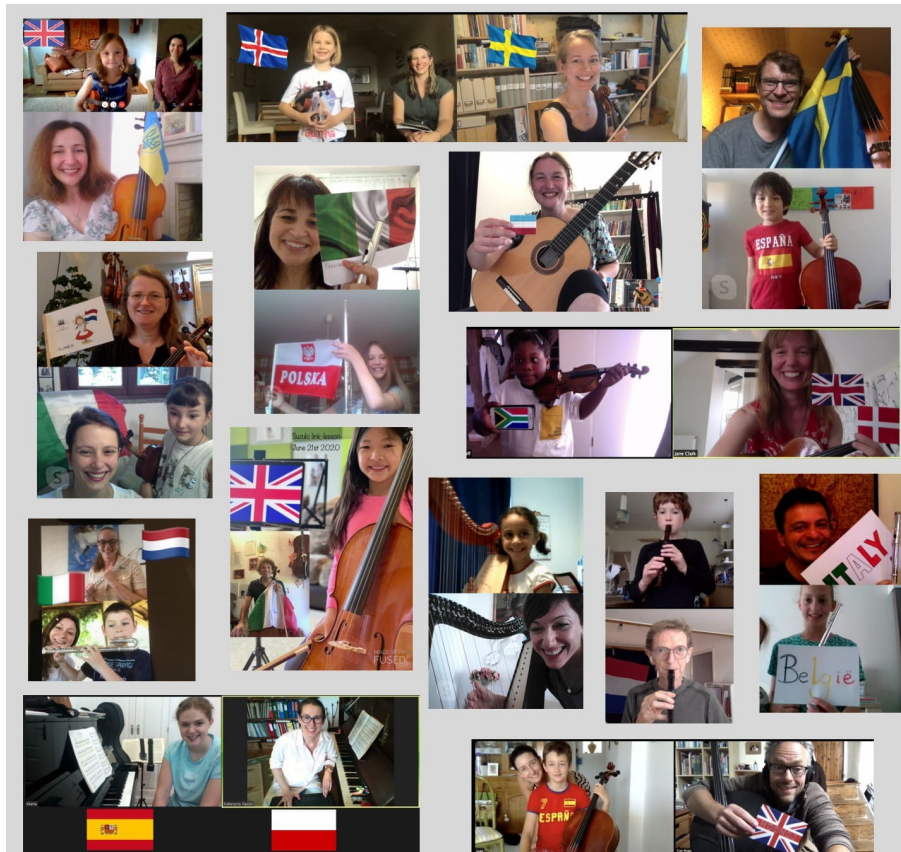


International Suzuki Journal

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Welcome to the latest edition of the ISA Journal. We're pleased to bring you articles and photos about Talent Education activities from around the globe.

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Cover Photo: Musicians from all over Europe participated in the ESA's Lesson Link Up Day.

This past year 2020, proved the resilience, creativity and adaptability of Talent Education and Suzuki Method teachers and families around the world. Students continue to practice, lessons are taught, performances are posted online, teachers become Zoom masters, and Suzuki communities reach out across the globe to share their ideas, challenges and triumphs in this age of social upheaval and potential isolation. Music speaks to the soul of humanity. "Tone has a living soul," Dr. Suzuki has said. That life force sustains our movement even in the virtual age of the internet. How we long to share once again our skills and gifts in person. For now, we continue our work "for the happiness of all children."

Allen Lieb Jr., ISA CEO

Visit and join the ISA Facebook [SUZUKI™ Teachers](#) page for postings, discussions and questions from Suzuki teachers around the globe.

Visit and like the ISA Facebook page for important announcements about Suzuki events across our Association and the latest developments in all the instrument areas: <https://www.facebook.com/InternationalSuzukiAssociation>

Visit the ISA website at InternationalSuzuki.org for up-to-date news from each Instrument Committee, important announcements and events from Regional Associations, and read past editions of the ISA Journal dating from 1983.



• End of an Era — Haukur F. Hannesson — Sue Wimpeney

At the ESA Annual General Meeting, on April 24, 2020, Dr. Haukur F. Hannesson announced his resignation as the Honorary President of the ESA. Sue Wimpeney met with Haukur to hear about his involvement with the ESA and his future plans.

“Little did I know when I joined the ESA Board of Directors in 1987, that I would be involved with the running of the ESA for 33 years! That was certainly not the plan initially.” Haukur says with a smile. “This, however, is now a fact, and since I had no intention of dying on the post like my predecessors, I thought now was a good time to pass the torch on and go into ESA retirement.”

Haukur is the ESA’s fourth Honorary President. The first was Dr. Shinichi Suzuki, then Waltraud Suzuki and after her Eleonore Fürstin zu Salm-Salm.

But how did Haukur’s involvement in the Suzuki world start?

Music, Medicine and Suzuki

During his student days at the Guildhall School of Music and Drama in London in the late 1970s and early 1980s, Haukur came into contact with the SUZUKI™ Method. It wasn’t altogether obvious that teaching was to be a choice.

“It was all Elisabeth Waterhouse’s fault! Elisabeth was teaching Alexander technique at the Guildhall and I was her student. She invited me to a presentation of SUZUKI™ cello given in London by Yvonne Tait, one of the pioneers of SUZUKI™ cello in the U.S. At the presentation, Yvonne gave a lesson to the students of Annette Costanzi and when the students started playing, I immediately became interested. I had never heard small children play the cello so well, with a good tone and intonation. At the end of the presentation, Annette walked onto the stage, with her baby daughter Arianna in her arms. Annette announced that she had an opening for two SUZUKI™ teacher trainees. I spoke to her and shortly thereafter started training as a SUZUKI™ cello teacher with her. I had taught previously in Iceland but had never considered teaching as particularly interesting. That was to change with my Suzuki journey.”

Haukur was born and raised in Iceland and had his early music education there. Both his parents were music teachers and his uncle, who was also his cello teacher, was the Principal Cellist of the Iceland Symphony Orchestra. So, there was plenty of music around him when he grew up. Was he encouraged to become a musician and teacher by his family?

“No, on the contrary! Musicians and music teachers seldom have a view of their profession as being glamorous or desirable for their children. The message I got was: Yes, it is very nice that you play the cello, but please keep it as a hobby and get yourself a REAL profession. Look at us! Surely you don’t want to end up like us?”

After studying medicine at the University of Iceland for a while how-ever, music won.

“I really liked studying medicine, although one of the drawbacks was that there was no time to play the cello! In the end, I had to choose music or medicine. I chose the cello and even with the benefit of hindsight, it is a choice I have never regretted. Music has given me an interesting and varied career. Had I chosen medicine, I would most likely have had an interesting career also – not better, only different.”



Cellist in the Iceland Symphony Orchestra

Haukur came to London in 1979 and studied at the Guildhall School of Music and Drama until 1983, where his teachers were Stefan Popov and Raphael Wallfisch. In 1983 he won an audition for the post of cellist in the Iceland Symphony Orchestra in Reykjavík and moved back to Iceland. For the next few years, he worked full-time as a cellist in the orchestra, did a considerable amount of freelance work as musician and started teaching SUZUKI™ cello. Was there much interest in the SUZUKI™ Method in Iceland when he returned there?

“Yes, there was. A couple of years earlier, two SUZUKI™ violin teachers had started teaching in the north of the country, in Akureyri. Michael Clarke, a British born but a long-time resident in Iceland, had gone to the USA and studied SUZUKI™ teaching with John Kendall in Illinois. Michael started offering SUZUKI™ violin lessons upon returning to Iceland. Lilja Hjaltadóttir, who completed her SUZUKI™ teacher training with Kendall, moved to Akureyri and started teaching there. Lilja later became a teacher trainer on the violin and is still training teachers today. The SUZUKI™ violin programme in Akureyri grew to a sizeable group of students during the early years. Lilja’s husband, Kristinn Örn Kristinsson, later became a SUZUKI™ piano teacher and teacher trainer.

My colleagues in the orchestra showed an interest in my teaching and so did the media. This resulted in a big interest from parents, so big that in the end I had to turn down potential students. Also during this time, I managed to convince my mother, Kristjana Pálsdóttir, to train as SUZUKI™ piano teacher, which she did, later becoming a SUZUKI™ teacher trainer on the piano. Other family members have also become SUZUKI™ teachers. My sister Elín Hannesdóttir is a piano teacher and my brother Páll Hanneson has trained as a SUZUKI™ double bass teacher. His wife Sarah Buckley is a SUZUKI™ viola teacher and teacher trainer.”

First time at an ESA Board Meeting

As the years passed it became apparent that something had to be done about the enormous interest in SUZUKI™ music teaching in Iceland. Haukur took the initiative to found the Icelandic Suzuki Association in 1985 and was the association’s first chairman. A few years later he left his full-time post in the Iceland Symphony Orchestra, founded the Reykjavík Suzuki School of Music and became the school’s first Principal. It was around this time that Haukur came into contact with the ESA.

“I had contacted the ESA through their first chairperson Marianne Klingler. She invited me to my first ESA board meeting in 1987 at the International Suzuki Conference in Berlin. At this meeting Marianne stepped down, and Eleonore Fürstin zu Salm-Salm became chairperson. Henry Turner was elected Deputy Chairman. The thought was that the post of Chair should be a less active honorary position and that the Deputy Chairman was the acting chair, running the organisation. Henry held this role for many years. He left his mark on the organisation and moved it forward.

“Initially I was country representative for Iceland and then became instrumental representative for cello on the board. When Henry retired, I became Deputy Chairman and then Chairman. Upon my resignation as Chairman in 2009, the board asked me to become the ESA Honorary President.”

In the years that Haukur has been involved with the ESA, there has been a considerable development. What is the difference between now and then, in his opinion?

“When I joined the ESA Board, there were 11 member countries, if I remember correctly. The membership structure was also different. The teachers were individual members and parents could also become individual members (C-members). This changed fairly early to the membership structure we know today, with country association membership being the main form of membership. The organisation was very much in the pioneer phase of its development. During the early years of my involvement, considerable effort was put into structuring SUZUKI™ teacher training and defining processes, such as appointment of teacher trainers. The organisation of teachers’ conferences, as well as specific conferences and meetings for teacher trainers was and still is an important aspect of the ESA’s work. One difference today, is that there is a larger number of country organisations, which calls for a bigger administration. With size comes organisational complexity. This is an issue which is interesting to compare to organisational theory. Organisational theory has models of how organisations develop, and the ESA can certainly be measured against these models. According to some theoretical models, an organisation will collapse if it becomes too complex or too bureaucratic. This is a constant reminder to the ESA to always seek optimal structures and processes in its administration and governance. It is the vision, core values and core activities of the organisation that constantly need to be measured against the necessity of rules, structure and administration. Compared to many other music organisations I think the ESA has done well so far. As an example, I would like to say that using one language only, English, in all ESA communication has significantly reduced the organisational complexity and reduced costs. Many European music organisations have not been able to keep things as simple as that.”

The Suzuki Teaching Trust

One of the changes that has happened during Haukur's time with the ESA, was the opening up of Eastern Europe after the fall of communism. How did he see the ESA's roll in reacting to these changes?

"In the early 1990s it became apparent that the SUZUKI™ Method was gaining popularity in countries in Europe, where previously, new ideas in music education had not been welcomed by the former regimes. Often, however, the problem was that, despite music teachers' interest in learning more about the SUZUKI™ Method, there was little or no possibility for teachers to train as SUZUKI™ teachers due to financial reasons. I felt that although the ESA had an important role in reaching out to these countries, it was better that financial help to train teachers in these new countries was offered by a separate entity and not the ESA. This is why I initiated the Suzuki Teaching Trust, which is an independent charity in England and separate from the ESA. The trust has over the years given in excess of £130,000 to various SUZUKI™ teacher training projects in Europe and Africa."

Relaxed or busy retirement?

Although SUZUKI™ teaching and orchestral playing have been two main components of Haukur's professional life, he has also done other things. Some are Suzuki related, such as being a member of the Board of Directors of the International Suzuki Association for 18 years (as Treasurer, Secretary, Vice-Chair and Chair) and some are not.

After receiving a scholarship from the British Foreign and Commonwealth Office to study Arts Management at the City University in London, Haukur completed his M.A. and later his Ph.D. in Arts Policy and Management. He worked for a number of years in arts management, as Chief Executive Officer of two professional orchestras in Sweden and as School Principal of two music schools, one in Iceland and one in Sweden. He has also taught arts policy and arts marketing at two universities in Iceland and published research articles in academic journals, most recently in the British Journal of Music Education. He has also worked as cultural policy advisor for the government of Iceland.

But what is Haukur going to do now that he retires completely from the ESA's activities?

"There will be no lack of things to do! I will, at least for a few years, continue with teaching my 46 cello students at the Västerås School of the Arts in Sweden, where I have been for the past 10 years. The ultimate goal, however, is to retire in a few years' time and do absolutely nothing! The question is, however, whether I will achieve that goal. My husband, Jörgen, does not think I will, but I am determined to try."

Any message or thoughts about the ESA upon leaving?

"It has been a tremendous privilege to work for the ESA for the past 33 years, in all the different roles I have had. I have been very happy to see Martin Rüttimann grow and prosper in his role as Chairman and would like to use this opportunity to thank him for all the work he has done for the ESA, now that he has stepped down from the chairmanship. Fortunately, he has agreed to become the ESA's new Honorary President and I wish him luck in this post. I would also like to wish Anke van der Bijl, ESA's new Chairman, all luck in her work. The ESA is lucky to have her in this role and to take advantage of her many great talents and her professionalism. I would also like to thank you, Sue, for all the work you have done for the ESA and hopefully will continue to do for a long time. I have to take some credit for it myself, though: I was the one who hired you! And, last, but not least, I would like to thank Birte Kelly, your predecessor, with whom I have had almost daily contact for decades and still do, since she is still the administrator of the Suzuki Teaching Trust, where I am Chairman. She has done and is doing great work for the Suzuki movement."

I am sure that I speak on behalf of all of those involved with the ESA when I offer heartfelt thanks to Haukur F. Hannesson for all the work he has done for the ESA over the past three decades and wish him luck in all his endeavours in the future.

2020 SUZUKI™ Lesson Link Up — Marco Messina



We are living in difficult and unprecedented times all over Europe, and all over the planet due to the Coronavirus. Since this started, I have been thinking of my little students. I thought that sooner or later they also would suddenly realise they were living a "strange" life. Forced to stay at home, many of us started experimenting with distance lessons with our students. This has brought some benefits and ensures that, as teachers, we can keep contact with students and families; continue on a path of growth; develop the music and the instrument; learn something new every day. Distance learning can never replace live lessons, but in this situation, technology has come to our aid.

Education through music is at the very heart of the SUZUKI™ Method and, with a common repertoire, it connects all Suzuki teachers and students everywhere. I therefore started to think of doing even more than just teaching online.

Why not connect teachers and families from different countries, even just once, on the same day?

One day, one lesson, different teacher, different country, same SUZUKI™.

Those I shared my idea with urged me to go ahead and, at the same time, almost everyone warned me to be cautious as the idea could turn out to be 'crazy'! The thing that motivated me more than anything else was the thought of putting a smile on everyone's face! From the very first moment I could visualise a teacher and a child from different countries engaged online in their 'international' lesson on one special day. The teacher would never know who he would find on the other side until the instant the video connection was made, and this was fun and really exciting! How much joy would this bring?

How much would this make teachers and students feel a part of one big family? How much would this inspire families? How much incentive would this give to our future work? All this led me to propose and organize the SUZUKI™ Lesson Link Up.

The response from teachers and families was immediate and, at the same time, fantastic. I am only sorry that, once we had matched all the lessons available, there were some students who were not able to participate who would have liked to. We can learn from this experience and do things differently if we decide to do this again in the future.

So, the SUZUKI™ Lesson Link Up was launched on World Music Day, 21 June 2020, and three hundred and fifty teachers held a total of seven hundred lessons making a network of connections throughout the ESA region of Europe, Middle East and Africa. Teachers and students came from Austria, Belgium, Cyprus, Czech Republic, Denmark, Estonia, Faroe Islands, Finland, France, Germany, Iceland, Ireland, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Portugal, Qatar, Russia, Saudi Arabia, South Africa, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom, Zimbabwe.

Organising and coordinating the event proved to be many hours of work, especially in the initial phase of matching teachers and students and also in the final phase resolving communication problems between some teachers and students. I would like to thank the ESA Office for their work, my colleagues for all their help and above all a big thank you to all the teachers and students who supported the project with such enthusiasm.

I would like share with you two of those emails – the first from a teacher and the second from a parent.

'It is very pleasant that my students had the opportunity to participate in the Suzuki Lesson Link Up as well. This was an additional incentive and motivation in our further work. I want to say that we need such international

communication, it was very helpful! Their mothers were sincerely inspired by communication at lessons with European teachers.'

'Hello, I would like to say THANK YOU for organizing the LINK-UP lesson. It was a great thing for my kids. It was fresh blood in our violin training. Many thanks!'

We are experiencing a time of great change which is affecting our lifestyles, behaviors and the structure of our world. The experience of the SUZUKI™ Lesson Link Up has shown that the sweetness and enthusiasm of 'talking through playing' fortunately cannot change and that perhaps music will really save the world.

LOCKDOWN MUSIC — Helene Pohl

From March 29 until June 28, Lynley Culliford and I were the hosts of 14 weekly concerts on Zoom.

Looking back, a serendipitous set of circumstances made it possible, right from the first weekend of NZ's first lockdown. Lynley had asked me to give a workshop on Bach's solo violin music to a group of her senior students, and we set the date to coincide with Bach's birthday March 21, with a concert to follow on the 29th. Covid-19 was already very much in the air, and in fact one of her Christchurch-based students decided not to come because her mum had recently returned from overseas and was feeling unwell. New Zealand was at Level 2, but with social distancing – a bow's length apart, we decided - we were able to go ahead.



World premiere of Ross Harris' trio - Peter, Rolf and Helene all dressed up on Zoom in the bedroom

Looking back from the current Level 2 in Wellington, there was a much greater sense of unease and impending potential disaster at that time. No contact tracing systems were in place, masks were not being used, and we all felt the virus could be lurking around any corner. Victoria University, where I teach as a member of the New Zealand String Quartet, was discussing going all-online and had begun training staff about using Zoom. I told the students that if we were to be locked down, their book of solo Bach could potentially become their best friend for the enforced practice retreat. And, if we were to be locked down before the 29th, we would run our concert on Zoom!

A mere 2 days later our prime minister announced Level 4 to commence that week. Even after only 4 days of lockdown, it was a very moving experience to see all our Suzuki friends at the Zoom concert who we knew we couldn't see live for the foreseeable future. Other Suzuki families and some of my university students tuned in, having been tipped off by their friends. And at the end we all agreed it was an experience worth repeating! And repeating, and repeating.... So Lynley and I were kept busy giving pieces to our students that they could play alone or with family members, and by Friday each week we had a nice programme together. It became a tradition that everyone dressed up, which itself was something special in lockdown, when we all spent our days in sweatpants!

Friends and family overseas (Holland, UK, Germany, Vietnam, Malaysia, Australia) joined in to watch, and some even to play. Louis van der Mespel performed repertoire from his master's degree bass recital from his aunt's living room in England. Emma Ravens, stuck in a village in Germany where she was on exchange, played on a borrowed cello in her bedroom. Olivia Coustance, locked down since late January in Ho Chi Minh City, played Bach and Paganini. Claudia Tarrant-Matthews, back from London where her master's degree had gone all-online, contributed Ysaye.

And families created all sorts of wonderful chamber music. Parents and siblings accompanied violinists on piano (Tim Ng, Calvin Scott, Anne Faulkner, Claudia and Sofia Tarrant-Matthews, Jill Bebbington) or on violin (Jenny Champion, Shanita Sungsuwan). Donald Maurice and family ended up playing a string quartet every week, sharing a kaleidoscope of rock music arrangements. My husband Rolf, son Peter and I played various combinations of violin/viola/cello, revelling in the Wienawski opus 18 violin duos and in Bach organ sonatas that work terrifically as string trios. Ross Harris heard of the concerts and wrote us two trios which received their world premieres. Sibling duos ranged from Lucas and Grant Baker romping through the violin and viola repertoire to Hamish and Catherine Harrison playing violin and piano with props and costumes, to Lisa and Sarah Artmann on violin and cello.

Various of the NZSQ's university students performed from their lounges, bedrooms or stairwells. Other instruments that found their way onto the programmes were oboe, guitar, harp and gamba – and voice. Lots of heretofore unknown solo music was discovered, learned, and performed. And always, there was solo Bach. The word kept spreading until we had up to 72 computers worldwide tuned in, and we had to ask all audience members to turn off their video to increase the faltering audio quality.

Unexpected bonuses appeared in the virtual gathering of far-flung family members. In my case, it was the most regularly I had ever had visits with my German cousins – and an opportunity for them to “meet” many of our NZ friends! They invited Emma to visit them before she returned to NZ. Other performers were heard on the Zoom concerts and were invited to perform live as a result.

ROCKING LOCKDOWN — Rupa Maitra

Lockdown was a time for Donald and me to hang out with the girls, which meant discovering that all those years we thought Gemma was listening to Suzuki cello on her iPod, somewhere along the way she had moved on to rock music. After daily listening with Gemma, I became a convert, and we began to look for string quartet arrangements. We had been playing quartets to while away the time on lockdown, but the Zoom series made it more serious. We had a deadline to meet every week and we wanted to entertain.

Persuading the viola player to play rock was a doddle, however it was more difficult convincing the other first violinist, who was suspicious of anything other than Mozart and Haydn. Astonishingly, we found that quartet in-fighting did not go away when we shifted from Mozart to Guns 'n Roses. It was a bit like driving, the way it brought out certain personality traits.

Bubbling near the surface of the Mozart was our inner 'rockstar' persona. 80s hair dos, headbands, electric guitars and screaming lyrics. One by one we became possessed by 'rock' fever until we began to believe we were actual rock stars. Nirvana, Guns 'n Roses, AC/DC, Aerosmith - the possibilities were endless. Sometimes we'd have to miss a few of the items in the Zoom concert before it was our turn to play so that by the time we burst onto the screen, we had our hair on and were ready to deliver.

Like any good string quartet, the second violinist accused the first violinist of stealing all the solos, the cellist was too 'cool' to comment and the viola player knew better than to argue with three females. Despite all the rifts, the quartet has managed to stay together. Just.



Black Representation in Classical Music Matters — Chenoa Alamu

For two weeks this summer, I taught two classes (one for adults and one for families) on Black classical composers and musicians. It was my way of bringing hope and sharing historical knowledge while the protests of the murders of George Floyd and Breonna Taylor took place in this country and around the world. Plus, this pandemic kept me stationary for far too long. I got tired of being angry, depressed, and feeling helpless. Because I taught this class last October to homeschooling students, I did not know what to expect this time around. Would people be open to this subject? Would I be adding fuel to the already burning fires of racial frustrations? Imagine my surprise when 26 families and 56 adults (including a Juilliard faculty member) signed up for my class.



I started the violin at age three with the Suzuki Violin Method, and having spent most of my musical life being the only violinist of African descent and later being one of the few is something I still have not gotten used to. It truly does not feel normal to me. I knew in my heart of hearts that there were more musicians who looked like me in this field. I have met them, talked to them, performed with them, encouraged them, and supported them. But when I am sitting in my local orchestra, I am the only tenured musician—again. During my class, very few teachers, music directors, conductors, parents knew of any Black classical musicians either. When I asked them why they chose me as their teacher, a student simply stated, “I wanted to hear this history from a Black person; a Black woman.” Her statement affirmed me in areas of my soul I did not even think needed to be affirmed. I had gotten so used to being invisible; that pivotal moment showed me my presence mattered. My voice mattered.

Before it seems like I just want to toot my own horn, let me explain further. My first orchestral experience started at the tender age of nine. I still remember like it was yesterday because one of the pieces on the program was Mozart’s *Eine kleine Nachtmusik* and I played the awesome harmonious and rhythmic second violin part. It is one of my favorite pieces to play to this day. And yet, in *all* my years as a violinist, teacher, symphony musician, freelancer, very few times have I been asked my perspective, opinion, expertise, or anything as it relates to classical music or even my cultural experience as a Black classical musician. I have two violin performance degrees from a highly reputable conservatory. I’ve learned the same repertoire as my counterparts, auditioned for orchestras and got in like my counterparts, I’ve sacrificed, I’ve worked hard, I have earned my place in this field and yet it was as if I was invisible. Did I have a lot to say? Of course! It eventually got to a point where I just sat back and chose to focus on the music. Isn’t that what this was about anyway? The music?

One of the students who took my Black classical composers and musicians class is a 14-year old violinist of African descent. Because she was the youngest student in the adult class, she was asked about her experiences being in her local youth symphony orchestra. She shared how kids made fun of her hair, saying it was too big. She felt lonely and did not feel she belonged. She felt her friends did not understand her love for classical music although she would take time to educate them about it. A beautiful moment occurred when the adults shared words of encouragement. They affirmed her, told her she mattered in this field. Another student from the UK said, “One day another Black girl will see you onstage and will tell herself, “I can do this too!” Haven’t you ever loved something so much or been passionate about something but yet didn’t see the representation or felt your presence mattered, but once you did, it lit a fire in you like *yes I am not alone*? Did seeing that person also give you a sense of what is possible for you? Caused you to feel like you could climb a mountain, overcome any obstacle, or give you that “nothing is impossible for me” feeling? You may not have felt the sting that the lack of representation brings as it relates to your race or ethnicity, but maybe you have felt this sting because your passion of choice has led you to be part of a male-dominated field, or mostly abled bodied field or a field where having a learning challenge would cause you to stick out. Nobody should feel as if their presence does not matter or is not welcomed. We were created to matter, to belong, to feel a part of something that is bigger than us. This sense of community helps people have a deep sense of identity. Hopefully when a child—a Black child—sees me onstage, they will see themselves in me. As teachers and educators, it is our job to make sure children are seen and heard—*every* child—to the best of our ability.

During my class, I included a Living Legends feature where I highlight classical musicians and composers of African descent who are alive today and have chosen classical music as their career choice. Featured are musicians such as Anthony McGill, first Black principal clarinet of the New York Philharmonic, Joseph Conyers, associate principal bass of the Philadelphia Orchestra, and Monica Ellis, bassoonist and founding member of Grammy nominated wind quintet Imani Winds, just to name a few. These people are showing up to inspire, encourage, educate, and motivate change. We are here and our presence matters. We are not hiding. We have been here all along doing the exact same things you are doing.

Now is the time to be the change we want to be. To wait for change to happen naturally would only risk things remaining the same. We are where we are now, in terms of race relations in this country, because of some people wanting things to stay the same. The fight for equality is still an ongoing fight even in classical music, but it is a necessary one. If you are a Suzuki teacher who is ready to be the change you want to see because you truly believe it is important for this generation of classical musicians and the next, here are five tips I shared with SAA member and violin teacher Ashley Rescot on her blog, Music Genes, about ways the classical music community can better integrate Black composers and musicians into our curriculum:

1. Educate yourself. Show an interest. There are more than 300 Black classical composers and musicians, both deceased and alive. Aim to do your own research.
2. Once you have educated yourself, make it a point to highlight the works of these musicians. Call your local classical music radio station and request that more music be heard from Black composers and musicians. Share the information with your colleagues, on your blog, your podcast, encourage your students to research these musicians. Come up with a project where you and your students can do research together. Start with a simple question such as, what Black composers and musicians were alive during the time of Mozart, Beethoven, or Brahms? Google is your friend. The beauty of researching history is that it can take you down many amazing paths of discovery. Make it fun for your students.
3. Get to know more Black classical musicians. Having relationships are breeding grounds for good conversations and opportunities for personal growth and development. It is also a great opportunity to gain a wealth of knowledge that you may not have had before.
4. If you are a member of a symphony orchestra, artistic director, orchestral librarian, personnel manager, or board member, go to your conductor or musician's committee and offer recommendations for repertoire that highlight Black classical composers and invite Black solo artists to appear on your programs. For a great example of diverse programming, check out the Fall 2019 season of Music at the Gardner: <https://www.gardnermuseum.org/sites/default/files/uploads/files/2019FallMusicCalendar.pdf>
5. Wherever you purchase your sheet music, request repertoire from Black composers. Buy recordings that feature Black solo artists. I could go on and on, but the main point I am trying to make is that it will take effort and intentionality to integrate music from Black composers into the music community. It will not happen by default.

It was not until I was in undergraduate school that it occurred to me to research classical composers and musicians of African descent. That is roughly 15 years of my life where not one teacher or youth symphony conductor took the time to expose me to that information. Or expose other students, White or Black, to that information as well. At the same time, one does not know what one does not know. The first composer I found was William Grant Still. I performed his *Suite for Violin and Piano* in one of my recitals. *That feeling of performing a piece by a man who was an integral part of the Harlem Renaissance, who attended the Oberlin Conservatory as well as the New England Conservatory gave me a deeper sense of accomplishment. I enjoy Beethoven, Mozart, and Tchaikovsky just like most people in this field, however my scope has been enriched and broadened by researching and studying the lives of Black classical composers and musicians. I can stand on their shoulders now because of the beautiful yet racially tumultuous path they paved for me. Their strength and courage inspire me, encourage me.*

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Suzuki Violin School Volumes 1-3 Published in China



Three volumes of the Suzuki Violin School (International Edition) in Chinese Language were published in November, 2020, Beijing, China.

These volumes are accompanied by violinist Hilary Hahn's Mp3 download. The following volumes (Volume 4 -10) will also be released in the near future.

The Suzuki Piano School, Suzuki Cello School, and the two Suzuki Philosophy Nurtured by Love, and Ability Development from Age Zero are all in the process of being translated into Chinese Language and will be published by the PMPH.

TERI's Online Events 2020

This year we had to cancel the events with large gatherings due to COVID-19. Instead, we held two big events online.

The first one is "Natsumatsuri (Summer Festival)", which was streamed on YouTube Live on August 1st and 2nd.

"Natsumatsuri" was planned as an alternative to the cancelled 69th Summer School in the hope of giving an opportunity to share a fun time to Suzuki families. On the first day, a special video of Dr. Shinichi Suzuki and a lecture by the TERI President, Dr. Hayano, was broadcasted. On the second day, we streamed fun group lessons for each instru-

The 1st day program:

Dr. Suzuki's video with Dr. Hayano's lecture



<https://youtu.be/NX2yHMzJ6l8>

Violin Course Program with Kyoko Takezawa



<https://youtu.be/oeR3LaEK-lo>

The 2nd day program;

Flute Course Program with Takeaki Miyamae



<https://youtu.be/11Q7m6Q2Ceg>

Cello Course Program with Hiroyasu Yamamoto



<https://youtu.be/vSjI5ZGlqOM>



https://youtu.be/1nn7-Bi_4hU



<https://youtu.be/TSm5BA-hqAo>



<https://youtu.be/SPhoLklodo4>

At the end of the concert, special ensembles prepared for the students to play together from each home was streamed. Then we asked the participants to send in the videos of themselves playing to the ensemble videos and combined them into large ensemble.

Hunter's Chorus/ Weber



<https://youtu.be/5QjIUHE057Y>

Minuet No. 1/ Bach



https://youtu.be/oWETjFk_S4g

Allegro/ Shinichi Suzuki



<https://youtu.be/O-TQ8qb-tYI>

Song of the Wind/ Folk Song



https://youtu.be/wpGflsn-H_Y