

# Suzuki News



Term 4, 2021 / Newsletter

**Mission:** To nurture happy and successful future world citizens through music using the guiding principles of the Suzuki Philosophy and Pedagogy. **Vision:** Suzuki Music SA aims to create and develop a nurturing, vibrant, active and creative community of teachers, students and families for the study and performance of music in accord with the Suzuki Philosophy and Pedagogy. Through the study and performance of music we seek to enrich students' lives, enhancing their family relationships and encouraging them to strive for excellence in all areas of life.



## **Suzuki Showcase** by Therese O'Brien

**After a year of continuously cancelled performances, it was so wonderful to again climb the stairs onto Elder Hall's stage and perform to families and friends at our Annual Suzuki Showcase Concert in September.**

This year, seven confident and inspiring young people passed auditions to play as soloists on the stage and, dressed in their finest, the entire audience was captivated by their accomplished performances. It was a joy to also have everyone back on stage to play together and a special highlight was seeing all sides of the Suzuki Triangle singing and playing for 'Thank you Dr Suzuki' as our finale.

Many thanks to our regulars who continuously offer help and say yes when asked again and again to share their skill sets to enable the many non-musical parts of these concerts to run smoothly. Special mention must be given to Anne, Kylie and Emilie who are the core enablers of all of our events throughout the year. It was a lovely afternoon of music making from students of every age and I am looking forward to the next one already.

**See pages 3-9 for more wonderful photos courtesy of Deb Signorelli**

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## President's Report Term 4 - October 2021

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**Welcome back to the last term of 2021. The year has gone so quickly. We have been very fortunate that our lives have not been impacted greatly with the COVID-19 virus as in other states.**

As we are at the beginning of a new term it would be worth thinking about how to approach practice time. As teachers and parents we should always be reminding ourselves of the way our students are learning through the building block system.

When a child begins to speak they learn the same word over and over again until they master many words. Over a period of time, they learn more words and eventually they master their language fluently

This same principle applies to the way they learn their musical repertoire. Children learn and perfect each new skill through the same building block method. Practising each small step over and over again builds mastery which leads to confidence

Repetition is such an important part of the learning process for our students. It's important to remember that only good practice makes for a perfect result. Students often confuse playing with practice. Playing is performing old pieces that are fun to play. Practice requires a mental approach to a particular phrase or pattern in the music. This needs to be played frequently to make it very secure.

Students often find this frustrating but with slow repetition they will eventually find the particular part will become much easier. Once they understand how this process works they are more likely to take the same steps every time there is a challenging part in the music.

Review is important to consolidate the skills introduced in the early books. When students learn a new piece they are adding to skills that have been learnt earlier in previous pieces then adding new ones. If review is not part of the daily practice then the students don't maintain a strong foundation and won't have the necessary technique needed for the next piece, which will make it harder to learn.

Listening is constantly being reinforced by teachers. Please make sure this is happening on a daily basis as it is such an important aspect of the Suzuki Method. The music only needs to be played softly not loudly as it is only meant to

be in the background. Playing it in the car is another way for the students to listen.

This term you can make a concerted effort to give more attention to the review pieces and repetition of challenging passages when practising and listening.

I would like to thank all the performers who played in the Showcase Concert in September. It was such a wonderful afternoon so thank you to all the students who worked hard to make this a special event. Thank you also to the teachers who play a huge part in preparing the students for the concert.

I would like to thank Judith for her excellent compering and interesting remarks about each soloist's performance. Thank you to Therese O'Brien for her wonderful organisation of the event. Thank you also to the stage hands, Doug and Conway, who were responsible for the smooth running of all the changes during the concert. A special thank you to Judy Homburg who is an integral part of the concert with her polished accompanying.

As the year is drawing to a close I would like to acknowledge and thank the members of the Suzuki Committee - Kylie Mahony, Therese O'Brien, Joan Mahony, Jane Mangos, Ann Vanden Driesen, Emilie Owens and Mary D'Arcy. Since the changes in the COVID-19 restrictions we are now having all our meetings via Zoom which has been highly successful. I would like to thank Emilie Owens our Administrator for all the wonderful work she does for the Association throughout the year.

I hope you all have a very happy Christmas and I wish you all the best for 2022. I hope with the borders about to open up you will be able to spend time with your families from interstate.



Anne  
ApThomas

Suzuki Music SA President

## Contents

Suzuki Showcase Concert.....	1	Interview with Hilary Hahn.....	16-19
President's Report.....	2	Dates, Welcome New Members and For Sale.....	20
Suzuki Showcase Concert .....	3-9	Suzuki Information.....	21
All Comer's Concerts.....	10-12	AGM Invitation & Council Nomination Form.....	22-23
Practice - What is the Secret to Success?.....	13-15	Link to Suzuki Forms.....	24

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## Suzuki Showcase 2021 Opening Items

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The Opening Items included *Twinkle Variation A and Theme*, *Go Tell Aunt Rhody*, *Chopsticks in Chinatown* and *Long Long Ago*



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## Suzuki Showcase 2021 Senior Cellos

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The Senior Cellos played *Double Cello Concerto in G Minor, 1st movement* by Vivaldi



photos courtesy of Deb Signorelli

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## Suzuki Showcase 2021 Senior Violins

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The Senior Violins played Gigue by Veracini



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photos courtesy of Deb Signorelli

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## Suzuki Showcase 2021 Soloists

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Isabelle played *Nobody Knows the Trouble I've Seen* by White



Eryn played *Gigue from Partita in B-flat Major* by Bach



Zoe played *Fur Elise* by Beethoven



Louisa played *Sonata in E Minor, 2nd movement* by Veracini

photos courtesy of Deb Signorelli

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## Suzuk Showcase 2021 Soloists Continued

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Connor played Concerto in C Major, 1st movement, by Haydn



Jude played Hungarian Dance by Rachmaninoff



Ben played Concerto in E Minor, 1st movement by Elgar



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photos courtesy of Deb Signorelli

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## Suzuki Showcase 2021 Finale

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In the Finale, singers and string players joined together for *Thank You Doctor Suzuki*, by Monica Christian



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## Showcase Thank You Everyone

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Thank you so very much to everyone who helped make the Showcase Concert such a success - Organiser Therese, accompanist Judy, stage hands Doug and Conway, compère Judith, photographer Deb and all our teachers, students and parents



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## Term 3 All Comer's Concert Monica and Ann's Studios

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photos courtesy of Ivan Christian

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## Term 3 All Comer's Concert Anne's Studio

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photos courtesy of Deb Signorelli

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## Term 3 All Comer's Concert Anne's Studio Continued

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photos courtesy of Deb Signorelli

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## Practice- What is the Secret to Success? by Therese's Studio

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**'Only practice on the days that you eat.'** Dr Suzuki's famous adage is something we hear regularly, but how many of us really put it into practice?

Have you heard of the 100 day practice club? Practise every single day consecutively for 100 days to win a trophy. Well, recently I found out about another incentive - the one-minute rule.

I've been very privileged to be able to attend teacher training online with my teacher trainer, Takao Mizushima in NSW, for the past year and a half. The bonus of a pandemic is that we have learnt how to better connect across great distances. Teachers from around Australia, New Zealand and Japan set aside an hour each week to share ideas and learn from each other. It has been marvellous for my education as a teacher.



**Takao Mizushima**

A few weeks ago, the discussion came up about practice and Takao shared with us his most excellent words of advice for new parents. I have asked his permission to share his secret to success with you here. Are you ready?

It's so very simple. You just have to practise for a minimum of one minute each day. That's it. It's Takao's only demand of new parents when they sign up for lessons with him. A minimum of one minute each day.

Of course, the genius of this is that once you've unpacked your cello and tightened your bow, are sitting on your stool and have done the first minute, the hardest part is done. And once you've made it to that point, the possibilities of the next 5, 10, 30 or 60 minutes are endless because you have started.

I encourage parents to give it a go. A minimum of one minute each day. And know this. If you get practice started, you've succeeded. Congratulations.

### **From me - here a few more practice ideas:**

**Practise before school** - first thing in the morning is best, when both children and parents are fresh and before the day's distractions make other priorities. Trust me, setting an earlier alarm is easier in the long run than trying to coerce an afternoon practice out of a tired child.

**Always schedule practice at the same time each day** - that way there are no negotiations and a time is set aside for it each day. If you need to change the time, have a discussion the night before about it so again, there is no need for any negotiations (why are children such good negotiators when it comes to getting out of jobs?).

**If you having a cranky/unproductive day (no one is perfect and that is totally fine!), sit with your cello and just listen to the CD for your practice instead.** Don't give up that time slot or you might find cranky to be the new normal - but be prepared to be creative with that time.

**Always finish practice with something they love** - it's so important to finish feeling good about your cello playing.

**And finally, what I say time and time again to my students. Always listen to your mother.** She is usually correct, and if she isn't, she will be sure to let you know.

But these are just my ideas. When planning on writing this, I also realised that I have a marvellous brains trust of parents in my studio who have been coordinating, bribing and inspiring practice in their houses for years. So, I thought I might ask some of them to also share their ideas with you. They have returned with a treasure trove for you to devour. Make a cuppa and have a read



### **Mary and Catherine (Suzuki mum to five children)**

**From Catherine:**

**Every child is different** - parents need to change practice styles with individual children.

**Practice should be done routinely each day.** Best at the same time each day.

**Practice is non-negotiable** - it's just part of your daily routine as a family.

**Listening can never be overdone.** The more students listen the quicker they learn. The quicker they learn the more they enjoy playing.

**I encourage my children to play in ensembles.** The joy of music is shared. Saying this, some children don't enjoy playing with others, which brings me back to my first point: understand your child's personality and work with it.

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## Practice- What is the Secret to Success? Continued

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**For my family, practice was best done in the morning.** That way it was out of the way!

**The most important part about practice for my children was me being there.** Not just sitting there 1/2 listening to them while playing on my phone. Or reading a book. Or doing the ironing. But actually being involved and 100% interested.

**I also only spent practice time with that child.** The other children weren't allowed to come in the room while I was practising with one child. I think this was due to the fact I had so many children! But I always thought it was important to make that child feel special every day with one-on-one time with me.

### Ruby

I wrote down detailed notes in the lessons so when we were practising at home, I could refer to what the teacher said. Ruby never liked me giving her advice. It always had to come from the teacher. Ruby's practice had to be happy and positive. If she got in the bad mood, it was the end of it. Ruby loved stickers or rewards. If she could see her progress on a chart, practice would be more productive

### Fred

Fred did not take well to any form of praise or positive reinforcement. There was absolutely no point me giving any of my opinion to him during home practices. He just wanted to get the job done, and done well. He didn't care what anyone else thought. I learnt very quickly practising with Fred not to comment at all.

Fred was very much a routine student. His best practice was done at the same time of day for the same amount of time. Listening to the Suzuki CDs over and over really helped Fred. He would memorise a piece very quickly after listening. This made his learning progress quick. Practising with Fred had to be efficient and concise. I always got Fred's music ready for him so there was no wasting time.

### Jim

If Jim's practice got off to a bad start there would be no point going on. Jim's practice always had to be positive. My opinion was useless in Jimmy's practice. I always referred back to Therese and what she wanted him to do. I pretty much needed a psychology degree in order to practice with Jim over the years. I had to keep practice very short. But every day. We did more practice in the holidays when he was relaxed.

### Bert

My tips for practising with a child like Bertie – dyslexic – is to have lots of patience. Even the smallest amount of progress should be congratulated. Bertie loved positive reinforcement and oodles of praise. I handed this out in spades and really criticised his playing. He also liked performing so we would have weekly family performances so Bertie could feel important and that his hard practice during the week meant something.

### Mary

Mary learns quicker when she loves a piece. If she doesn't like the piece she is very headstrong about not wanting to play it. I put on recordings of the pieces she's learning so she can learn it quicker. Home practice is helped a lot with videos of Therese playing difficult parts. I need to keep practice very quick with Mary because she gets bored easily and loses focus.

### From Mary:

#### Do little bits of practice often

**Video Therese at the lessons** and play with her videos during your practice at home.

**If you don't like a new piece that you're learning, listen to it a lot until you know how it sounds.** And then you'll like learning it more.



### Ben and Rachael

**Backwards practice** - One bar at a time starting from the last of the difficult bars. Perfect that one and then work on the second last bar and perfect that. Play the last two bars together. Then work on the third last bar etc. – this enables you to always finish on a confident section and does wonders for self-esteem and staying power to give it another go.

**Really slow metronome work** - building up the speed very gradually

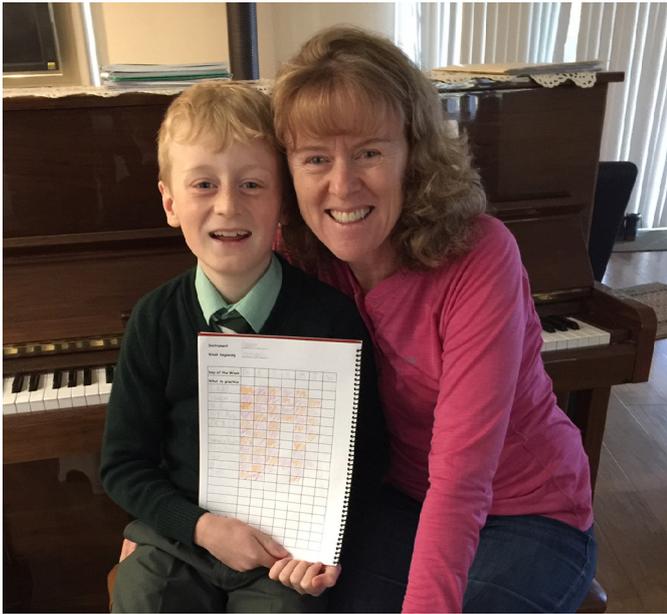
**Colour chart** – photocopy and cut your piece up into smaller sections and back each section onto different coloured cardboard. That way you end up working on the blue section or orange section and it helps you stay focused on one part of the piece and makes a longer piece more manageable to learn.

**Video your teacher and play together**

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## Practice- What is the Secret to Success? Continued

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### Jason and June

Jason suggests that you should always listen to your mum.

Secondly, you will be surprised with the outcome when you do what your mum tells you, so trust her!

Lastly, when you hit a tough spot, it's ok to take a break, have a drink of water and come back to try again.



### Connor and Judith

**We listen to Suzuki CDs in the car.** During times where we are unable to do daily practice with either school assessments or co-curricular activities, we can always make sure that we listen. In a week we spend at least 12 hours in the car driving to and from school and between activities - that gives us lots of time to listen to the Suzuki repertoire.

**Connor has said that he likes to watch YouTube videos of different cellists playing the current piece he is working on.** He finds watching their different styles inspiring.

**I am always of the opinion that some practice (no matter how little) is better than no practice.** So on days where the energy levels may be low or there isn't enough time for a full practice we may just practise a page of, or part of, the piece.

**We sometimes 'mix up' the practices.** If we have been playing a piece a lot, in order to avoid it becoming 'stale', we will play the same piece but with a different beat, for example, with a swing rhythm.



### Anu and Susie

Game changer for us was leaving the cello out in a safe place so it's easy to pick up and always visible! (Hard to ignore)



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## Interview with Hilary Hahn by Laurie Niles, Editor violinist.com

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### Interview with Hilary Hahn: Recording Suzuki Books 1-3 and Returning from Sabbatical

October 29, 2020, 12:10 AM

Superstar violinist Hilary Hahn began her great violin journey as an almost-four-year-old Suzuki student who went to Saturday group classes at the Peabody Institute's Suzuki program in Baltimore.

"That was such a positive situation for me, and I think it's a good way for anyone to start an instrument," Hilary told me in an interview last week - the first interview she's given since emerging from a year-long sabbatical from performing.



**Violinist Hilary Hahn at the beginning of her violin studies**

During that sabbatical, Hilary's new recording of the Suzuki Violin School recordings for Books 1, 2 and 3 was released in July by Alfred Music - a release that was met with downright elation in the Suzuki community (a group to which I belong, as a Suzuki teacher of 25+ years - see the bottom of this article for links to get those recordings.) Hilary performed the pieces with a longtime collaborator, pianist Natalie Zhu, and the new recordings make for pleasant listening, whether you are a Suzuki student or not.

"I have very fond memories of the Suzuki group classes, the Suzuki method, and going to the Peabody Prep, as I did when I was a kid for my Saturday group classes," Hilary said. Not only that, but in her travels as a soloist, she also has encountered Suzuki on many occasions. Once while performing in Sweden, "a Suzuki group from hours away drove to the concert, as their special field trip," Hilary said. "Beforehand they all played for me, and the parents played with them, as their support orchestra, using all kinds of different instruments. It was

so sweet. So I've seen examples of Suzuki teaching around the world, and I've seen how it fits culturally into different societies. I find it such an interesting, beautiful, global method, that I just really wanted to be part of it again."

Being invited to record Suzuki Violin Books 1-3 was yet another chance for her to connect with this community. "I still love these pieces that I started with - so these recordings were made with lots of love." She also felt honored to make the recordings that will become such a part of the lives of students and their families. "I remember what it's like to be a kid and to listen to recordings as part of your daily routine. For me, it started a habit of listening to music as I was getting ready for bed, as I was falling asleep, as we were in the car, at home. I was thinking of all of the people who would be listening to these recordings, and it was very touching for me to be part of that cycle."

\* \* \*

Download Hilary Hahn and pianist Natalie Zhu's recordings of Suzuki Violin Method Books 1-3 with these links:

Suzuki Book 1: [Amazon affiliate link](#) or [iTunes](#)

Suzuki Book 2: [Amazon affiliate link](#) or [iTunes](#)

Suzuki Book 3: [Amazon affiliate link](#) or [iTunes](#)

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What exactly is the purpose of these recordings? Listening to recordings was a crucial part of Shinichi Suzuki's "Mother Tongue" approach to learning an instrument. Following the idea that all children learn to speak their own language, in large part because they are immersed in an environment full of their native language, Suzuki (1898-1998) wanted music students to immerse themselves in the music they were going to learn. That meant listening to that music repeatedly -- thus the "Suzuki recordings" were made to help foster a home environment full of music.

That habit of listening to recordings has stayed with Hilary since early childhood. It remains an important part of her preparation process, when she is studying a piece for future performance.

"The first thing I tend to do, when I'm working on a piece that I haven't played before, is to listen to recordings," Hilary said. "I listen to get a feel for the scope of the piece, and to experience it as a passive listener, so that I know what I want to provide for the audience as an active performer. And I listen actively as I learn the piece."

"It's interesting, when I play new music, I miss having the reference recording," Hilary said. "So when I play a piece that's written for me, I create my own listening guide. I record myself practicing, and I listen back." Creating those recordings for herself allows her to test her ideas about interpretation, phrasing and pacing. "I just can't hear it all while I'm playing.

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## Interview with Hilary Hahn Continued

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So instead of simply playing it over and over, I'll record a practice play-through and listen to it while I'm making dinner or doing something else. I just get it in my ear, so that I know, as a listener, what comes next. The listening exercise is the best way to get the music inside your system."

Hilary and Natalie recorded the Suzuki Books in July 2019 at Alfred studios in Indianapolis.

Over the years, the International Suzuki Association has been notoriously fastidious about exactly how the pieces in the books are to be played. So I had visions of Hilary having to play the recording sessions in the presence of a large panel of persnickety teacher-types.

"There is, as you say, a large committee in the Suzuki world," Hilary said, laughing, "and I did not wind up in a room with the whole committee!"

Longtime New York-based Suzuki teacher Allen Lieb was there to answer any questions and represent the committee -- Lieb is CEO of the International Suzuki Association.

"I had a lot of questions in the process," Hilary said. "I would try different things sometimes, and ask, 'Allen, do you think this would work for the student?' and he'd say, 'Um, that was great...' -- always positive, I never got a negative piece of feedback during the whole session. It was very in-the-method, like I was being coached by the terms of the method as I did the session. That also was very enlightening. So he'd say, 'That was great! But for our students...we'd really like to attain a consistent tempo through all the Twinkle Variations. So we would really love, at some point, if it's possible and comfortable, to try to aim for a consistent tempo, beat-by-beat.' That kind of thing. And that was really helpful."

Hilary also realized that many of the traditions were still with her, all these years later.

"There were a couple of places where I would say, 'I don't know why, but I feel like I'm supposed to hold this note...' and then Allen would say, 'That's exactly right!' The timing in the recordings was so deeply embedded in me, from my subconscious from when I was five years old, that I remembered where you take time."

Recording in the order of the books, she added new playing elements as the pieces progressed. "I added a little bit of vibrato halfway through Book 1, as a goal or something to start to appreciate; and I started doing slightly different articulations, slightly different phrasing. As we got through Book 3, I was able to take more freedom. And I enjoyed revisiting some of my favorite pieces -- those pieces that, as a kid, I looked forward to learning some day."

What were those?

"The Waltz by Brahms and Humoresque by Dvorak are the two that, as a kid, I listened to and loved so much," Hilary

said. "Also, it was interesting for me was playing the Bach arrangements, because it's different playing one line and working with piano."

To keep the piano and violin tracks separate, Hilary and the pianist, Natalie Zhu, recorded in different rooms. "I had headphones on to hear Natalie, and she had headphones on to hear me. I could see her through a window, but we were probably 30 feet away from each other, and I could see just her face." For that reason, Hilary was grateful that they had worked together often before. "We've played together for so many years, and in so many places -- she could tell what I was about to do and vice-versa, so it was really nice that we could do that together."

So did she learn anything new about Suzuki? In some ways, she said, it was like "crash course in how the method is structured."

"It was fascinating to me, as I thinking about the students' learning trajectory: in Suzuki you have to learn certain things early on that you may not use immediately, but that set you up for later things that you learn," Hilary said. "You start by learning your A major notes - Twinkle is like a reduced A major scale. And then you learn most of the rhythms you're going to need, in the Twinkle Variations." The six Twinkle variations, all with different rhythms, help get your bow technique in order. "In the triplets you learn that not every beat is on a down-bow - but you don't know you're learning all this. You also learn syncopations. There are all these different words that go with the variations, and each Suzuki group might have its own take on those words - it can be so personalized."



**Violinist Hilary Hahn now**

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## Interview with Hilary Hahn Continued

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"It's fascinating to me, all the seeds that are planted early on, and that aren't obvious -- they develop later," she said.

I pointed out that the very first Twinkle variation uses the opening rhythm for the Bach Double - something Suzuki specifically planned with that goal in mind for the student.

"Exactly, that's the kind of thing I'm talking about!" Hilary said. "You have no idea, when you are playing 'Taka-Taka-Stop-Stop,' or in my day, 'Johnny Had a Hot Dog,' that it's anything except for that. But then however many pieces later, you realize, 'What? I learned that, in my first piece?'"

"Also, I'm so impressed that Dr. Suzuki found pieces that were already in the repertoire that he knew, and he was able to put them together in this developmentally gradual way," Hilary said. "From the very beginning, you're playing pieces by composers who lived a long time ago, and if you're curious, you can look up their music. Of course, it doesn't cover all of music - it was what he was aware of, culturally, as the leading music of his time. So there are some restrictions in what is represented."

"When people think about the Suzuki method, they think about things like the 'rules' around the method, but in fact, it's a structure in which so many things can be personalized," Hilary said. "I'm so impressed by how teachers coordinate with each other for ideas and how they work with students of all ages."

And the method involves not only a teacher, but it brings in the parent to help, creating a "triangle" of student-teacher-parent. "Involving a practice coach, which is the third person present in the 'triangle,' is so helpful, because then you have this little pod of people moving through this experience together," she said. "It demands a lot of families, and it's difficult to put in that time. But the families who are involved in Suzuki are all-involved in it. It's a whole-family operation! The teacher becomes an extension of both the Suzuki method and the family. As a non-Suzuki trained, non-teacher, that is my perspective. But I've observed so much Suzuki, from different angles and different places and different experiences."

Hilary created the Suzuki recordings a few months before going on a year-long sabbatical, which she started Sept. 1, 2019. Now that her sabbatical is over, what is next?

"Well, that's a good question! I actually don't know what's really happening in my season," Hilary said. "I'll just say that it's weird to come back from a sabbatical where the world of performance looks 100 percent different from how it did when I stopped. In September of 2019, I had no clue what was coming, and I am now experiencing the emotional impact of cancellations, changing schedules -- I'm starting to deal with things now that people have unfortunately gotten used to, from March."

Back in March, Hilary had settled into being a member of the audience for a while. "Until the pandemic started, I was going

to events almost every week as a listener or an audience member. All of that stopped for me, so I first experienced the loss of the live arts as an audience member."

During the beginning of her sabbatical, "I was just processing everything that had happened to me in the past 10 years that I hadn't really stopped to process," she said. "The prior sabbatical that I took was 10 years before that, and it was for six months." This time, with small children, she decided she might need a bit longer. "I think a year allowed me to figure out where I fall in the spectrum of work right now, when I don't have deadlines coming up. What is my natural engagement with my work, when it's just for me?"

In January, she had started taking some classes - and then they were cancelled in March. And that's when those "structures" of life truly started changing, in ways that no one could have anticipated.

"It was frustrating, because I had a sort of sabbatical curriculum," she said, laughing. "But it was interesting, because the process of being forced to change everything about how you structure your day, live your life, and all of the ways you structure your life around your kids going to school, or with the care or work or anything that you have built for your family structure -- it's really a challenge to what you think you know. That was the sabbatical's purpose, but it happened in a way that I never would have predicted."

"It gave me a chance to think," she said. "Since March, I've been thinking a lot about the purpose of art and where it falls, when there are other big things happening in the world. How can we hear all of the voices that we've been missing, and how can we include people in an art form, without asking them to work for free, when concerts aren't happening? I've seen so much voluntary offering of art at the same time that people aren't able to work, and it's challenging to think through. Is the art form serving the artist the way it could be? And what would it look like, if it did? That became the whole point of my sabbatical as soon as April hit. I just dropped everything else, and thought about: What can it look like, if we do things better? I learned so much about my own feelings about the place art can have in society and my own values within art."

And what is next for Hilary?

While she is feeling the impact of cancellations and the reduction of artistic connection as a performer, she said she also is looking at ideas and formats she would not have previously explored, such as making videos at home, or doing a guest artist teaching residency from a distance.

"I'm commissioning solo repertoire that I can premiere by video, or for a small group of people when I might be able to perform," she said.

While it's hard to know which of her planned concerts will happen, she plans to play all the concerts that she is able to do, and "the ones I can't, I'll do in some other way," either

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## Interview with Hilary Hahn continued

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rescheduled or reimagined. "And I think people will be seeing some new explorations from me, within the knowledge that I've gained over the years and within the projects I started before the pandemic that are now wrapping up post-production."

In the near future, she will play a number of concerts as "Virtual Artist-in-Residence" for the Philharmonic Society of Orange County, which has also commissioned her to write new cadenzas for Mozart's Concerto No. 5 for a November 14 performance. "It's my first commission as a composer, so I'm excited about that!" she said.

If you want to know what Hilary will be doing, she advised keeping an eye on her social media (she's very active on Instagram, Facebook YouTube and Twitter. "That's where I'm announcing the things that are coming up for sure. And if there is anything big, we'll let people know. It's going to be an exciting, full year, and it's going to be tailored to what people are experiencing. So I'm really happy to be able to walk that line and incorporate those projects that I've been thinking about for long time with this new situation that we are all in."

"There are ways to learn during this time," Hilary said. "If I'm looking for the greater purpose - it doesn't have to be more than five minutes a day - or some kind of new pattern that can lead into that greater purpose, for me that brings hope, and it helps me think beyond the immediate situation and beyond the possible frustration of learning something new."

### You might also like:

[What is the Suzuki Method?](#)

[New Suzuki Violin Recordings by Hilary Hahn Now Available for Books 1-3](#)

[Interview: Hilary Hahn Releases Sheet Music Book for 'In 27 Pieces' Encores](#)



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Find the link to her original article [here](#).

**EDITOR**

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Members can advertise in our newsletters for free

Email the Suzuki Office with a description, price and photo  
[info@suzukimusic.org.au](mailto:info@suzukimusic.org.au)

**Suzuki SA is a charitable organisation**

**Donations of \$2 or more are tax deductible**

STEEA (SA) Inc.  
BSB: 633 000 Acc: 1483 14859  
Reference [your name] [donation]



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## Diary Dates, Welcome New Members and For Sale

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# 2021 Diary Dates

### Term 1

Sunday 7th February	Early bird cut off for Suzuki Family Membership	
Sunday 7th March	Studio Spectacular Rehearsal	Concordia College, 3-5pm
Sunday 14th March	All Comer's Piano Concert	Concordia College, time TBA
Sunday 21st March	Studio Spectacular Concert	Immanuel College Chapel, 2pm
Friday 9th April	Graduation applications due	

### Term 2

Sunday 30th May	Graduation Concert 1	Concordia College, 2:30 & 3:45
Sunday 27th June	All Comer's Piano Concert	Concordia College, time TBA
	Suzuki Workshop	Concordia College, 3-5pm

### Term 3

Monday 19th July	Showcase featured performer auditions due	
Sunday 22nd August	Monica & Ann V's All Comer's Piano Concert	Concordia College, 1:30pm
	Showcase Rehearsal and AGM	Concordia College, 3-5pm
Sunday 5th September	Showcase Walk-through	Concordia College, 3-5pm
Sunday 12th September	Showcase Concert	Elder Hall, 2pm-3:45pm
Sunday 19th September	Anne A's All Comer's Piano Concert	Concordia College, 1:30pm
Friday 24th September	Graduation applications due	

### Term 4

Sunday 14th November	Graduation Concerts	Concordia College, time 1:30, 3:00, 4:30
Sunday 28th November	All Comer's Piano Concert (Anne A's studio)	Concordia College, 1:30
	Online AGM	Via Zoom (a link will be emailed), 5pm
Sunday 5th December	All Comer's Piano Concert (Monica and Ann V)	Concordia College, 6pm

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## Welcome New Members

### Member

**Anne ApThomas - piano**

Jessie C

**Katherine Quirk - violin**

Linh H

### Student

Olivia K

Grace V

### Member

**Nadia Buck -violin**

Alex C

Chathurani R

**Kaelah Owens-Fleetwood - violin**

Sonja R

### Student

Gisele & Hector C

Gayathmee K

Sophie & Emily R

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## For Sale

### Violin

- 1/16 size Stravinsky violin with 1/8 size brazilwood bow
- Selling for **\$250**
- In very good condition
- Joyce ph 0403 183 621, email [sunflower8595@gmail.com](mailto:sunflower8595@gmail.com)



## Suzuki Information

### 2021 Suzuki Council Teachers

Anne ApThomas (President)  
Therese O'Brien (Vice President)  
Kylie Mahony (Secretary)  
Ann Vanden Driesen

### 2021 Suzuki Council Parents

Joan Mahony (Treasurer)  
Jane Mangos  
Mary D'Arcy

### Administrator

Emilie Owens, PO Box 378, Mitcham  
S/Centre, Torrens Park SA 5062  
E: [info@suzukimusiccsa.org.au](mailto:info@suzukimusiccsa.org.au)  
W: [www.suzukimusiccsa.org.au](http://www.suzukimusiccsa.org.au)

### Office hours:

The office attends enquiries via email -  
[info@suzukimusiccsa.org.au](mailto:info@suzukimusiccsa.org.au)  
Urgent enquiries: 0401 685 730 Anne

### 2021/22 Membership Fees

Full year \$150.00 (Earlybird \$120)  
Term 2 Starter \$112.50  
Term 3 Starter \$75.00  
Term 4 Starter \$37.50

### 2022 Newsletter Copy Deadlines

Term 1, 2022 - Friday 4th February  
(Friday week 1 - earlier preferred)

### Members Advertising

Non-commercial notices  
• Free for Suzuki members  
• Non-members \$15 each

### Advertising

For commercial advertising in the Suzuki SA Newsletter, please contact Emilie Owens for advertising guidelines and costs ([info@suzukimusiccsa.org.au](mailto:info@suzukimusiccsa.org.au))

### Charitable Donations

Suzuki Music SA is a charitable organisation under ATO rulings. All donations over \$2 are tax deductible.

## Accredited Teachers

### Cello

Camden Park	Therese O'Brien	Trainee	0431 570 707
Sturt	Jenny McDonald	Trainee	0410 441 974

### Harp

Hawthorn	Anne ApThomas	Teacher Trainer & Dip. of Suzuki Talent Educ.	0401 685 730
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### Piano

Hawthorn	Anne ApThomas	Teacher Trainer & Dip. of Suzuki Talent Educ.	0401 685 730
Blair Athol	Monica Christian	Dip. of Suzuki Talent Educ.	0413 992 945
St Agnus	Sarah Porter	Dip. of Suzuki Talent Educ.	0413 838 125
Henley Beach South	Ann Vanden Driesen	Certificate IV	0419 827 930

### Violin

West Lakes	Kylie Mahony	Teacher Trainer & Dip. of Suzuki Talent Educ.	0427 745 657
Sturt	Jenny McDonald	Certificate IV	0410 441 974
Parafield Gardens	Rita Reichbart	Certificate IV	0420 417 802
Woodville South	Sonia Treagus	Certificate III	0423 874 100
Eden Hills	Vicky Yagi	Certificate III	0401 577 069
Flagstaff Hill	Sian Williams	Trainee	0417 836 179
Mount Barker	Nadia Buck	Trainee	0412 605 442
Hawthorndene & Tusmore	Katherine Quirk	Trainee	0412 069 106
Parkside & Adelaide city	Kaelah Owens-Fleetwood	Trainee	0435 233 453

### Viola

Parafield Gardens	Rita Reichbart	Certificate IV	0420 417 802
Hawthorndene	Katherine Quirk	Trainee	0412 069 106

### Flute

St Agnus	Sarah Porter	Certificate IV	0413 838 125
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### Recorder

St Agnus	Sarah Porter	Teacher Trainer & Dip. of Suzuki Talent Educ.	0413 838 125
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### Guitar

Adelaide City	Eduardo Ruiz	Trainee	0432 772 700
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# 2021 Suzuki Music SA – Online Annual General Meeting

## Invitation to Members

All Suzuki Music SA Association members are invited to attend the Annual General Meeting

5:00 pm

Sunday 28<sup>th</sup> November 2021

Online via Zoom

**The Zoom link will be emailed to the membership in the days before the AGM**

The AGM will include the presentation of reports from the president and treasurer as well as general discussion and feedback.

The Suzuki Music SA Association belongs to us all and in order to improve our association, we welcome your comments and suggestions.

If you are interested in being a council member, please complete the nomination form below and email it to the Suzuki office by Friday 26<sup>th</sup> November, 2021. You can scan or take a clear photo of the completed form in order to email it. Council meets once a month and comprises 4 teacher and 3 parent members.

Sincerely,

Anne ApThomas President



Suzuki Music SA

info@suzukimusic.org.au

# Nomination for Council

## Annual General Meeting of Suzuki Music SA

Sunday 28<sup>th</sup> November, 2021 @ 5:00 pm  
Online via Zoom

### NOMINATION FOR COUNCIL 2022

**\*\*Please note that in completing this form, parent members need to be nominated by parent members and teacher members need to be nominated by teacher members.\*\***

We hereby nominate.....to be a parent/teacher  
(please circle or underline one) member of the Suzuki Music SA Council for 2022.

Nominated by: .....

(name)

(signature)

Seconded by: .....

(name)

(signature)

#### To be completed by the nominee:

I .....am willing to be nominated as a member of the Suzuki  
Music SA Council for 2022.

Signature of nominee: ..... Date: .....

Scan or take a clear photo and email to [info@suzukimusic.org.au](mailto:info@suzukimusic.org.au) by Friday 26<sup>th</sup> November. Thank you.

Access **all Suzuki forms** at this link on our website:

<https://suzukimusic.sa.org.au/forms/>

**\*\*\*2022 Family Membership Form Coming Soon\*\*\***

## *2021 Suzuki SA Family Membership Form*

Suzuki Music SA is a non-profit association of teachers and families dedicated to the principles and philosophies of Dr Shinichi Suzuki. Families with children learning the Suzuki method are expected to become members of the association so that they can experience the full benefits of a Suzuki education including:

- Access to high quality, trained teachers and resources
- Access to a wide variety of performance and enrichment activities including ensembles, group lessons, workshops, concerts, Winter Festival, Showcase, Suzuki graduation, Interstate Suzuki schools, and Suzuki world conventions.
- Quarterly e-newsletter and free classified listing for buying and selling instruments.
- Being part of an international network of Suzuki families.

Family membership is for all students learning from a Suzuki teacher and covers all members of the family. Make payment before FEBRUARY 7th 2021 to receive the special EARLY BIRD rate.

At the end of this form, you will be asked to make payment via direct deposit using your own online banking facilities.

IT IS EASIER TO MAKE THE PAYMENT BEFOREHAND so you don't need to leave the form.

Partial year rates are available for students starting with their Suzuki teacher for the first time part-way through the year. If you return to lessons part way through the year after an extended break, you may pay the reduced rate. However, If you graduate in 2021, you must pay the full year rate regardless of the time of year you started lessons.

Here are the details:

Amount: \$120 early bird rate if paid before February 7th 2021; \$150 for the full year

Account: STEAA (SA)

BSB: 633-000

Account number: 1483 14859

Reference: your first name surname membership

Other payment methods are accepted if necessary. Where possible, please deposit cheques and cash directly at a Bendigo Bank branch using the above payment details.

**\*Required**