



Newsletter August 2018





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CONTENTS

- 4** Letter to the Readers. By Joanna Swart
- 5** Important dates for 2018. SASA's highlights of the year
- 6** Stomgeslaan: ons eerste kennismaking met Suzuki-viool (Dumbfounded). By Louïne van der Vyver
- 8** Meet the teachers: Melissa Witbooi. By Melissa Witbooi
- 10** Teacher's bio: Nina Marais.
- 11** Commandments for Suzuki Parents. Author anonymous
- 12** An orientation towards happiness. By Dr Shinichi Suzuki
- 14** If you go down to the woods today. By Natalie Watermeyer
- 15** Taking the Suzuki level one teacher training course. By Kate White (Moore)
- 16** 5 favourites. Ideas of good music to listen to by Suzuki cello teacher Natalie Bentley and Suzuki violin Joanna Swart
- 18** Updates from the European Suzuki Association.
- 19** The Annual Suzuki Concert 2017. By Lee Marais-Nel
- 20** Graduation Concert 28 October 2017. By Madeleine Wikner
- 22** That feeling of accomplishment. By Tessa de Wet
- 23** Adapting the Suzuki Method for two community music programmes in Atteridgeville. By Joy Meyer
- 24** Contact us Today. How to get in touch with SASA

6



8



12



14



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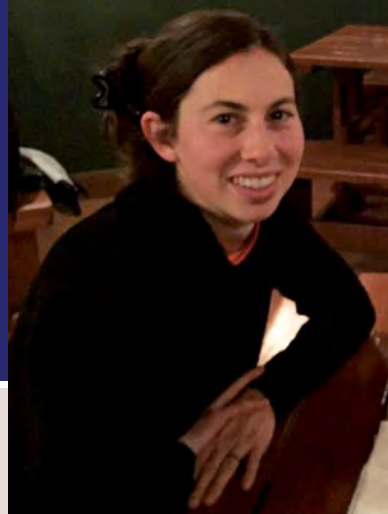
LETTER TO THE READERS

Dear readers,

On a bright and sunny day in April last year, I was pleased to visit the Leomogwetse Safety Home in Atteridgeville where Betsie and Joy Meyer have worked for years as Suzuki teachers. I delivered a gift from the families of my violin studio -- a CD player, for listening to the Suzuki CDs and other classical music. While there I gave many short violin lessons to the children, and my own children joined in a group lesson given by Betsie and Joy. The children's hearts were touched, as were ours!



Joyce Makhubela, mother of Leamogetswe, received the CD player.



My wish is that, ever increasingly, each Suzuki teacher, parent and child in South Africa would make effort to connect with one another, enjoy being together, value one another, embrace one another. How beautiful are the people who learn to live outside of their own ways and live in happy interdependence with those around them! May we all learn to reach out to others, in spite of our busy lives and regardless of our backgrounds and cultures. I encourage you all to look for ways to connect, to foster an attitude of community and sharing. We will all be better for it! May there be many more encounters, like mine in Atteridgeville, for the good of us all. When you do, please share your experience with the rest of us!

Warm regards,

@Joanna Swart
Chairlady
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Important dates for 2018

18 February

Violinist Zanta Hofmeyr and pianist Malcolm Nay perform a family concert at 15:00. Free to members. (St. Francis of Assisi Church, Parkview, Johannesburg)

12-16 April

Student Masterclasses for Volumes 1-3 at the SASA Teachers Training (Laerskool Jan Celliers, Johannesburg)

16-20 April

Student Masterclasses for Volumes 4-7 at the SASA Teachers Training (Laerskool Jan Celliers, Johannesburg)

19-20 May

Annual National Concert rehearsal and performance (Lindner Auditorium, Wits Education Campus)

5-9 August

Student Masterclasses at the SASA Teachers Training (Laerskool Jan Celliers, Johannesburg)

10-13 August

Student Masterclasses for Volumes 4-7 at the SASA Teachers Training (Laerskool Jan Celliers, Johannesburg)

20 October

Graduation Concert (Venue TBA, Pretoria)



By Louïne van der Vyver
Suzuki violin parent

Louïne van der Vyver skryf oor haar familie
se inleiding tot die Suzuki metode

Stomgeslaan:

ons eerste kennismaking met Suzuki-viool



Woe Matieu my op 2 begin smee om musiek te neem, het ek hom nie ernstig opgeneem nie. Toe hy aanhou neul op 3 het ek skielik begin wonder of ek nie 'n musikale wonder op hande het nie. Nou giggel ek lekker vir myself, mammas kan so naïef wees. Vind eers maande later uit dat hy net jaloers was op die alleentyd wat ek en sussie tydens klavierlesse deurgebring het. Maar toe's die koeël deur die

kerk, want hoewel ons steeds oor sy musikaliteit wonder, is daar nie meer omdraai nie.

Suzuki het Matieu een ding geleer: Hierdie vioolles beteken nie net gehalte-tyd saam met mamma nie. (Dis net ons, ek en hy, wat na daardie les toe ry. Boetie en sussie moet agterbly, en dis nou ietsie wat sy hartjie verbly.)

Hierdie vioolles is pret! En teen sy eie verwagting in, kan hy na net 'n

paar maande reeds 'n hele toonleer vol note stryk. Inderdaad.

Ons woon eers 'n paar Suzuki-groepsklasse by om waar te neem. Mamma is vasgenaël, stomgeslaan. Matieu ly aan bomskok. 'n Groepie vier- en vyfjariges speel – in harmonie – verskillende ritmes op die wysie van “Twinkle Twinkle Little Star”. Hulle klap, hulle stryk, hulle druk daardie note met drie miniatuurvingertjies op 'n slag en dit klink soos 'n orkes.

English translation by: Lucia Seleka
Dumbfounded:

When Matieu started begging me to play music at two years old, I didn't take him seriously. When he kept on nagging me I suddenly wondered whether I didn't have a musical wonder on hand. Now I giggle and laugh at myself; mommies can be so naive. I only found out months later that he was only jealous about the “mommy-time” his sister and I had during her piano les-

sons. But then the “chill was through the church” – even though we are still asking ourselves about his musicality, there was no turning back.

One thing Suzuki taught Matieu: this violin lesson doesn't only mean quality time with mommy – it is only us, he and I, that go to this lesson; brother and sister have to stay behind, something in which he rejoices – this violin lesson is also fun! And, against his own expectation, he can already bow one whole scaleful of

notes after only a few months. Indeed!

We first attended a few Suzuki group classes in order to observe. Mommy was glued, dumbfounded. Matieu suffered from bomb-shock. A group of four and five year olds played – in harmony – different rhythms to the tune of “Twinkle, Twinkle Little Star”. They clapped; they bowed; they pressed the notes with three miniature fingers, at once; and it sounded like an orchestra.



Die fokus fassineer my. Die dissipline verbyster my. Daardie kleuters, wat maar pas uit hulle peuterskoene geklim het, konsentreer vir 'n volle halfuur en maak sinvolle, pragtige, ware musiek. Regtig, dit het gevoel soos 'n vorm van betowering. Matieu het die spulletjie so gekyk en gesê, nee dankie, hy gaan dit nie regkry nie. Maar hy kon nie sy oë van die klein violiste afhou nie, en hoewel hy swaar en verlam op my skoot gesit het, kon

sy vingers nie help om die ritmes saam te tik nie.

Die Saterdag daarna verbaas Matieu my as hy vra of ons weer gaan luister – net luister, hy gaan nooit-ooit speel nie.

Vir die volgende twee maande sit 'n sak aartappels tydens elke groepsles op my skoot. Hy tel geen strykstok op nie, en raak nie aan sy viool nie – al het hy reeds met privaat Suzuki-lessies begin. My perfeksionis is eenvoudig te

bang. Hy kyk wel fyn, baie fyn.

En op 'n dag verras my vierjarige my. Hy staan op, tel sy instrument op en werk saam. Dit was 'n magiese oomblik – en nie net vir my nie. Matieu het ontdek dat hy meeste van die opdragte wel kan uitvoer. Wat 'n eksperiment in bemagtiging! Sy hele houding teenoor die instrument het handomkeer verander. Die geheim lê in die metode – maar soos Pinnocchio altyd. **S**

Their focus fascinated me. The discipline astounded me. Those pre-schoolers that had just stepped out of their toddler shoes concentrated for a full half hour and they made meaningful, beautiful, true music. Really, I was enchanted. Matieu observed this bunch and said, no thanks, I wouldn't be able to do this. But he couldn't keep his eyes off the small violinists, and even though he sat heavily and paralyzed in my lap, his finger couldn't help

itself but to tap together with the rhythms.

The Saturday after, Matieu surprised me and asked me if we are going to listen again – only listen, he would never ever play.

For the next two months a bag of potatoes sat in my lap during each group lesson. He didn't pick up a bow, he didn't touch a violin – even though he had already started with individual Suzuki lessons. My perfectionist was simply too afraid. Of course he was observing, very intently,

And one day my four year old surprised me.

He stood up, picked up his instrument and participated in the group lesson. It was a magical moment – not only for me. Matieu discovered that he could indeed execute most of the assignments. What an experiment in empowerment! His whole attitude towards the instrument radically changed. The secret lies in the method – but as Pinnocchio always ended – “of that we will tell you next time!” **S**



By **Melissa Witbooi**
Suzuki violin teacher

.....
melwitbooi@gmail.com

Meet the teacher: Melissa Witbooi

I grew up on the coastal town of Port Elizabeth in the Eastern Cape. There is a rich and vibrant culture of music in this windy city ranging from choirs, brass and wind bands, jazz bands, string quartets and their very own symphony orchestra, the Eastern Cape Philharmonic Orchestra. Our home was filled with music.

My parents were both school teachers and musicians. Piano lessons were given in our home; on Saturdays I would watch my father conduct the church choir, and my mother had school ensembles and choirs. My parents were active in the community with music and my sister and I were exposed to diverse genres and musical instruments from a young age.

My first encounter with a violin was at a symphony concert at the Feather Market Hall in Port Elizabeth when I was seven years old. I sat and watched the orchestra play the Water Music by Handel and was completely mesmerised by the sound that they produced. It felt

ethereal as I sat on the edge of my seat taking in the sounds, my focus completely gravitating to the violin section. Unbeknownst to me, after the concert my father took me backstage and I was introduced to the concert master Doina Bruno, I was

“The Suzuki method has grown me so much as a teacher and human being”

about to embark on my violin journey! She took one look at my hands and said I could start playing the violin as my fingers were long enough.

Miss Bruno was of Romanian descent, and had the most fascinating life story as a famous concert violinist in her day. Our lessons were filled with joy as she took me through the paces of rigorous violin technique school of Sevciks, Kreutzers and all the essential violin studies that are difficult to pronounce and spell! My love for the violin was cultivated in these lessons; she called me Maleesa (named spelt Melissa) and we had a good working relationship as I excelled on the violin.





As a young violinist I played in Eisteddfod and music competitions. My father played the piano and accompanied me at church concerts, old age homes and soirees in the town. At primary school I also took up the piano and trumpet. The school brass band didn't have a place for the violin, so I learnt the trumpet so that I could play in the ensembles.

Making progress

When I could play the Vivaldi A minor, my musical world opened up to the orchestra. I auditioned with the first movement and was ready to join the second violins. Being a part of the university orchestra and string ensemble was like a musical feast for me. Learning about composers, playing full symphonies and learning to play with other musicians and not stick out were just a few highlights of my childhood.

In high school I played for the South African National Youth Orchestra and later the Eastern Cape Philharmonic. All these enriching learning experiences inspired my choice to follow a BMus degree, first at UPE and then Rhodes University in my second year. During my training in the idyllic town of Grahamstown, I played at various master classes, lead the university orchestra, performed in a successful

string quartet and attended music courses like the Stellenbosch Chamber Festival.

In love with violing teaching

After my degree I got a job with the Eastern Cape Philharmonic Project as violinist and violin teacher. This was one of the most humbling experiences in my life. I would drive out to the townships in the surrounding areas of Port Elizabeth to teach the violin to underprivileged children.


There was a big language barrier, but somehow we could all speak a musical language and that's how we communicated – with some broken Xhosa I had learned at school and university.

With a generous loan from the Lotto, we made headway, and soon we had budding violinists whom I even accompanied to the Sanlam Primary Schools Competition in 2009. During this time a professor came out from Indiana University to see our project and give some master classes. Through watching Dr Brenda Brenner teach and interact with the students a spark and love for violin teaching developed. It was also my first encounter with the Suzuki method in a very positive and uplifting way.

“Through the Suzuki method, my students are learning the violin with ‘beautiful tone, beautiful heart’, as Dr Suzuki used to say”

From there I moved up to Johannesburg to take up a post at Brescia House School as music teacher. It was there that I met Anne Naylor, who nudged me towards Suzuki teacher training – and I have never looked back.

The Suzuki method has grown me so much as a teacher and human being. As a traditionally trained violinist and player, there is much more to learn through the philosophies and training left behind by Dr Suzuki. We are so privileged to have the quality teacher training that is provided by SASA. After every module I am left so empowered and it leaves a lasting impact on my violin studio.

I am currently violin teacher at Dainfern College, where I have taught for the past five years. What these young violinists have achieved thus far is just incredible. Through the Suzuki method they are striving and learning the violin in a completely different way to how I was taught, and it continues to leave them with “beautiful tone, beautiful heart” – Dr Suzuki. 




By Nina Marais-Eitner
Suzuki violin teacher

marais.jeannine@gmail.com

Nina Marais is a freelancing musician. She also runs her own teaching studio, The Red Violin, using the Suzuki Method. She currently teaches 40 students ranging from beginners to advanced.

After receiving her degree in BCur at the University of Pretoria, she did two years of community service in Pretoria.

During those two years she also started freelancing as a violinist, and performed and recorded with several South African artists including Watershed, Steve Hoffmeyr, Kurt Darren, Nikolas Louw, Anna Davel, Jakkie Louw and Beeskraal.

Nina is also a wife and mother of three, and enjoys renovating, gardening and spending time with family and friends. 



Teacher's bio: Nina Marais-Eitner

Commandments for Suzuki Parents

Author anonymous



1. Thou shalt offer loving encouragement to thy child.
2. Thou shalt find something good in every attempt.
3. Thou shalt communicate successes, failures and frustrations with thy teachers.
4. Thou shalt not visit with other parents during children's lessons.
5. Though shalt be content with each step forward.
6. Though shalt be understanding when thy child wishes to watch rather than participate.
7. Thou shalt approach daily practice sessions with enthusiasm.
8. Thou shalt not compare other children with thy children.



“It is imperative that parents who wish to foster all kinds of wonderful human abilities in their children must first be happy themselves”



An orientation TOWARDS HAPPINESS

This 1953 passage of an article by Dr Shinichi Suzuki reflects on the parent's role in cultivating a child's talent for happiness.

When one considers all human ability as talent, it is important to recognize the value of the talent to register happiness and well-being.

Aspiring to a state of happiness is a human quality that results from one's heart and sensibility. The appreciation of beauty is also an ability of the heart and sensibility. Feeling delight and sadness, or registering more noble sentiments, is something we cannot do without ability. The ability to perceive beauty, too, varies according to the person, and is one of the talents human beings can cultivate.

Likewise, I believe that the ability to appreciate one's well-being can evolve to the point that one takes joy in even the small concerns that defy other people's sense of what constitutes good fortune. The same holds true for unhappiness. People in whom a talent for unhappiness

has been nurtured tend to regard as highly unfortunate even those circumstances that others wouldn't consider to be so dismaying. One might say that their ability to feel dissatisfaction has been fostered.

Many factors are at the root of happiness. Among those, one might wish parents to plant a sense of appreciation within their children from a tender age onwards. Only where parents respond with joy to the smallest phenomenon will they be able to transmit that sensibility to their children. I think that when parents constantly complain, there is nothing in their sensibility to nurture in their child an orientation toward happiness.

The world is full of instances of mothers and fathers who say that although their lives have been unhappy, they want to prevent at least their children's lives from being unhappy. When I hear such stories, my feeling

is that such parents are asking the impossible. If people don't realize that their inability to sense happiness makes them vulnerable to misfortune, how can they possibly nurture in their children a sensibility toward happiness?

I have come to the conclusion that for people who consider their lives unfortunate, it is impossible to dream of instilling a sense of happiness in their children.

For parents to make a child happy, they must first come to understand, through their own experience, "What exactly is happiness?" and to express that through their own beings. Otherwise, a sensibility toward happiness simply cannot be developed in a child. What this means/ from the perspective of Talent Education, is that it is imperative that parents who wish to foster all kinds of wonderful human abilities in their children must first be happy themselves. ■



By Natalie Watermeyer

Suzuki Parent



The 2017 Teddy Bear's Picnic was held on 11 March at Southdowns College, and brought together a number of dedicated Suzuki families, busloads of children from Joy and Betsy Meyer's violin outreach programme, and several teddy bears.

After registration, the picnic kicked off with all of the children playing the twinkle variations together, which was a surprisingly uplifting and inspiring moment – good enough for a concert. The group then split up into different levels and went off to play various games and musical exercises for about an hour. Most of the children took part with enthusiasm, with only one or two preferring to make a beeline for the jungle gyms.

The parents – some of whom were left clutching abandoned teddy bears – attended a presentation given by Joy, introducing the Suzuki programme that she and Betsy have been running within disadvantaged communities, and which has formed the basis of her Master's project over the last few years. She also distributed notes around the Suzuki approach, for parents wanting more insight into the method and philosophy.

Meanwhile, the children took a break to spend time decorating cupcakes, colouring in and playing, before

going back for a second practise session that ended well with the Suzuki instructors playing a rendition of "Teddy Bears Picnic".

All in all, it was a good morning out, with lots of practice and plenty of fun – an enjoyable and inspiring opportunity to be part of a wider community of Suzuki musicians. ■





By Kate White (Moore)

Suzuki Teacher



Taking the Suzuki level one *teacher training course*

I had often considered attending a Suzuki teacher training course, as I loved my experience with my Suzuki teacher, Nicolette Solomon, during my early years of violin training. While I did not start my violin training with the Suzuki method, my experience with Nicolette was something I will always remember as a time of fun, learning, nurturing and developing my love for the violin.

Everything finally came together and I was able to attend the Level One Teacher Training course in April 2017, hosted by the Kreuter family at their lovely residence in Bryanston. Opening up your home to a group of strangers for days of intensive training is not something many people would be kind enough to do, and we all really appreciated Arja's hospitality.

One never knows what to expect when doing something for the first time, but this course completely outdid any expectations I had. Our amazing tutor, Karen Kimmett from Canada, had such a wealth of knowledge that she shared with us – I still refer to my notes every time I'm a bit 'stumped' with a student, and there is always something that Karen told us that can help me navigate my way through the issue.

Her enthusiasm for teaching and nurturing the development of a child's violin training was incredible and contagious; all I wanted to do once I left



“Karen Kimmett's enthusiasm for teaching and nurturing the development of a child's violin training was incredible and contagious”

the course was to become the best violin teacher I could possibly be. And while I still strive for that every day (and some days are a lot harder than others), I value every bit of information I absorbed from Karen during the teacher training course.

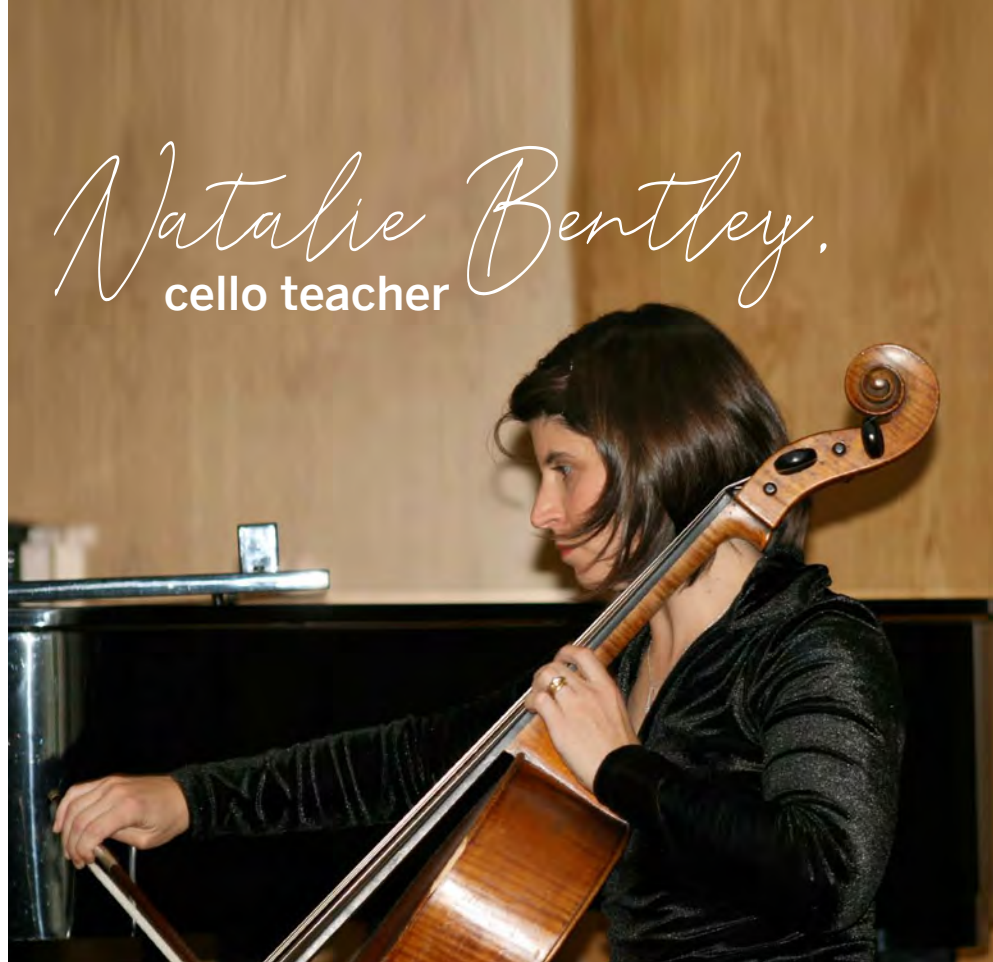
We all tried to be sponge-like and soak up and retain as much of the information as possible. While it would be impossible for Karen to teach us all of her many decades of teaching experience, we gained so many wonderful ideas and approaches to teaching from her.

The level one trainees were a diverse group of people, all in a different place in their lives and their teaching journeys. While I saw unexpected familiar faces, I also met some wonderful men and women from whom I learnt some very valuable lessons as well. It was an amazing atmosphere of group learning and sharing of knowledge, as we were all there to grow our teacher training knowledge. At the end of the day, we all wanted the whole group to become better teachers through the Suzuki philosophy and training, and we all helped where we could to get everyone there. ■

5

favourites

According to Dr Suzuki, listening to good music is a key aspect of developing a child's musical talent – so we asked some Suzuki teachers for five of their personal favourites.



Natalie Bentley.
cello teacher

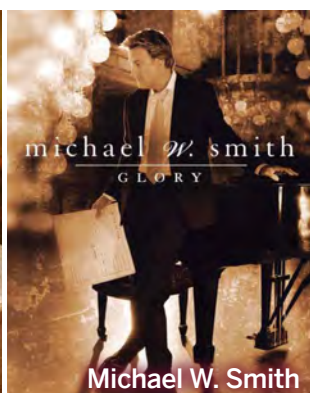
1. **Vivaldi *Concertos for two Cellos***. I love all Vivaldi's music!
2. **Donizetti/Vivaldi: *Double Concertos for Violin and Cello***. Ruxandra Constantinovici and Emil Klein.
3. **Michael W. Smith's *Glory***. This music is so expressive and beautiful! Each piece of music tells a story, and paints a picture in one's mind when you listen to it. It really speaks to my soul.
4. **Music by the Piano Guys**. You can find this easily on YouTube.
5. **Music by 2Cellos**. Also available on YouTube, 2 Cellos do covers of all kinds of contemporary music.



Vivaldi



Donizetti



Michael W. Smith



The Piano Guys



2Cellos



Joanna Swart.

violin teacher

1. The Four Seasons, by A. Vivaldi. My children love to turn up the volume and dance to these, as I loved to do as a child before them!

2. Recordings of violin show pieces, which include things like 'Meditation' from the opera *Thaïs* by composer Jules Massenet; *Zigeunerweisen & Czardas* by Monti; *Vocalise* by Rachmaninoff, *Introduction & Rondo Capriccioso* by Camille Saint-Saëns, *Liebesleid, Praeludium & Allegro*, by Fritz Kreisler, etc. These short pieces dazzle the audience with their beauty and complexity.

3. The Mendelssohn and Mozart violin concertos. No. 5 and 4 of the Mozart concerti comprise



Suzuki Annual Violin Concert 2017.


Joanna Swart, upper right corner, performs with other Suzuki violin teachers and students.

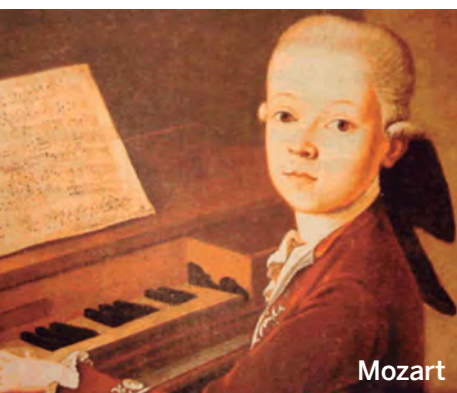
Suzuki Volumes 9 and 10, and Mendelssohn is often learned shortly thereafter. All are a delight to listen to, and easily approached by children.

4. The Harp Concerto in B Flat Major, by Handel

- a favorite of mine since childhood. It always made me wish

I could play harp! Explore music written for other instruments.

5. When you get tired of listening to the Suzuki Volume 1 CD, try listening to the Volume 4 CD. It's great to have a little view of where you're heading in the not- so-distant future! 



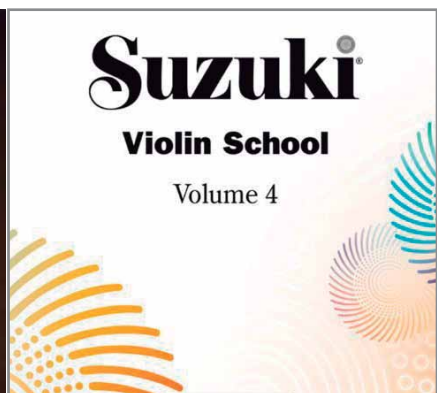
Mozart



Mendelssohn



Handel



Updates from the European Suzuki Association

Numerous resources are available online to help and enrich children and adults learning an instrument via the Suzuki method. Have a look at these three recent additions:

Dr Suzuki's video Birch Trees and Violins

Made in 1965, Dr Suzuki's video Birch Trees and Violins, is available on the English page of the Talent Education Research Institute website, by kind permission of the President, Dr. Hayano. According to the International Suzuki Association, "Birch Trees and Violins is a 26 minute black and white archive film produced in 1965 and aired on Japanese television about Dr. Suzuki and his philosophy. Dr. Suzuki was 66 years at the time this film was made, and it remains a profoundly moving documentary of his vision and pedagogy." Find it at www.suzukimethod.or.jp/english/translations/index.html

An accompaniment app

A new accompaniment app approved by the International Suzuki Association has been released. This offers accompaniment performed by professional pianists for all volumes of the Suzuki repertoire. Find it at <https://suzuki.accompanymusic.com/>.

App for Volumes 1 and 2

MyOngoku: A practice app for Volumes 1 and 2 is now available at <https://www.myongaku.com/>. According to their website, MyOngoku "was created to help students practice correctly and make the most of their practice time. It is a licensed video practice aid for the Suzuki® Method. Used along with the Suzuki sheet music, it is a reference tool for students and their parents to use during practice time when students are away from the direct guidance of their instructor... The MyOngoku apps help students stay in time, play the right notes, and maintain correct posture, rhythm, fingering and bowing."

The screenshot displays the MyOngoku website. At the top, the navigation bar includes links for Home, The App, Support, and About Us, along with a Suzuki logo and a 'Suzuki Approved' seal. The main banner features a close-up of a young girl with curly hair smiling while playing a violin. To the right of the image, text reads: 'MyOngoku for Suzuki® Method Violin Volumes 1 & 2 Now Available. Make practice time easier.' with a 'Learn More' button. Below the banner, there are six colored boxes with icons and text: 1. 'Try the Violin Volume 1 app for free' (Available on the App Store). 2. 'Learn more about Volume 2' (See a video sample and read about our talented Volume 2 performers). 3. 'Get helpful practice tips' (Questions about how to help your child practice?). 4. 'What Teachers Are Saying' (Suzuki teachers share their thoughts on MyOngoku). 5. 'Get Volume 2 now on the App Store' (Available for iPad, iPhone & iPod Touch). 6. 'What Parents Are Saying' (Find out what parents think about MyOngoku).

The Annual Suzuki Concert

By Lee Marais-Nel

Teacher Lee
Marais-Nel
and MC Wim
Hoogedeure



The Annual National Suzuki Concert was performed at the Linder Auditorium, Parktown, Johannesburg, on 21 May 2017. As usual, the performance centred around the delightful performances of Suzuki students, which this year consisted of 130 violinists and 20 cellists.



Violinist Zanta Hofmeyr performs while Andri Potgieter accompanies.

Nationally and internationally acclaimed violinist Zanta Hofmeyr opened the concert with Méditation from Jules Massenet's opera Thaïs.

The Suzuki students performed repertoire such as Herman

Clebanoff's Millionaires Hoedown, Antonio Vivaldi's Concerto in A-minor, Broadway Medley, Bach's Minuets and finished off with the Twinkle Twinkle Variations of Dr Shinichi Suzuki.

The cellists played repertoire

including Go Tell Aunt Rhody, French Folk Song and Leonard Cohen's iconic Hallelujah. Ten qualified Suzuki teachers participated in this annual event: Louise Howell, Lee Marais-Nel, Madeleine Wikner, Joanna Swart, Natalie Bentley, Nina Marais, Melissa Witbooi, Engela Tomlinson, Maria Meyer, and Daniel Seleka.

Accompanist Andri Potgieter did a fabulous job on the Linder's exceptional piano!

A workshop was conducted at the Wozani Block at Wits University's Education Campus on 20 May, where all the students and the music teachers rehearsed together for the first time.

Senior students played harmonies that complemented the well-known melodies and produced a lovely sound. Students and teachers worked well together to achieve fantastic results. This was truly a showcase event!

The kykNET team, lead by Annemie van Staden broadcasted a masterfully told story which was seen on TV. [S](#)



► Graduation Concert ►

28 October 2017

By Madeleine Wikner
Suzuki Teacher

This year the Suzuki Graduation Concert was held at the Villa Taormina, Derrick Street, Waterkloof, Pretoria. Colleen Marais was our accompanist and we had no fewer than twenty-two graduates, which necessitated two concerts on the same day.

To graduate from Twinkle, Twinkle Little Star and Variations, students must show a thorough mastery of all the basics of violin playing, i.e. posture, bowhold, left hand, tone production and memory. The following students graduated in this category: **Liam Ravu, Elizabeth Gray, Linda Kaseke, Leila Smit, Albert Swanepoel, Keemaya Naidoo, Katie Lee Heyns, Anita Maota, Arashel Stevens, Chloe Liang and Kaela de Wet.**

Our Cello Twinkle Graduates were **Anja Semelink, Johan van Niekerk, Angelique du Toit and Gaby Meeves.**

To graduate from Book One requires mastery of the above-mentioned and memorisation of all the pieces in Book One. The

Book One graduates were **Zoe Hlatshwayo, Azania Petersen, Zachary Petersen, Savannah Maerasera and Zoe Maota.**

Then, a special mention should be made of a student who graduated from Book Two and Three in 2017: **Alexa Burger.**

We want to congratulate all our graduates for all their hard work and perseverance. A very high standard of playing was attained and discipline and good teaching were evident. Well done to teachers Engela Tomlinson, Natalie Bentley, Joanna Swart and Madeleine Wikner, and the parents who made the concert possible.

The much sought-after Con Spiritu Award, awarded to the student who exemplifies the Suzuki Philosophy to the highest degree was won by **Alexa Burger, Zoe Maota and Gaby Meeves.**

The concert was well supported by friends and family and served to encourage all those who took part to try again next year. **S**



Colleen Marais,
accompanist

Congratulations to teachers Engela Tomlinson, Madeleine Wikner, Joanna Swart and Natalie Bentley, who made the concert possible.



TWINKLES



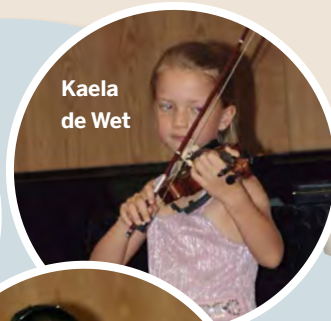
Arashel
Stevens



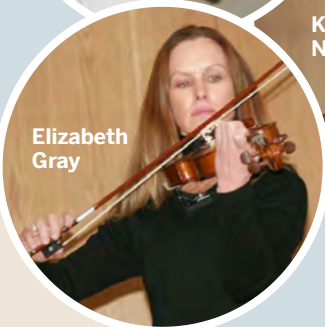
Liam
Ravu



Anita
Moata



Kaela
de Wet



Elizabeth
Gray



Keemaya
Naidoo



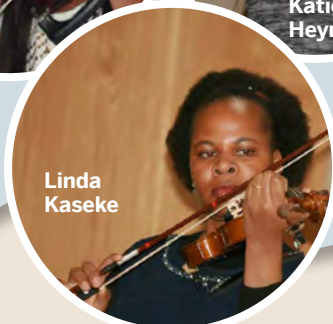
Katie-Lee
Heyns



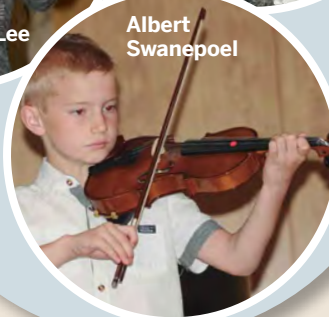
Chloe
Liang



Anita
Moata



Linda
Kaseke



Albert
Swanepoel

CELOS

BOOK ONE GRADUATES



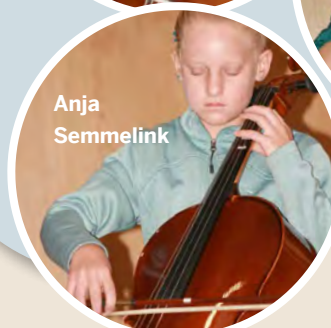
Johan
van
Niekerk



Gaby
Meewes



Angelique
du Toit



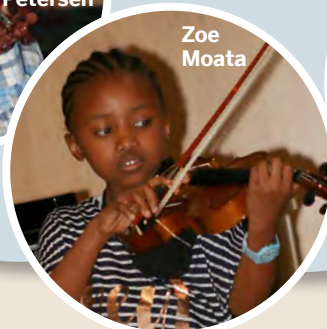
Anja
Semmelink



Zachary
Petersen



Azania
Petersen



Zoe
Moata

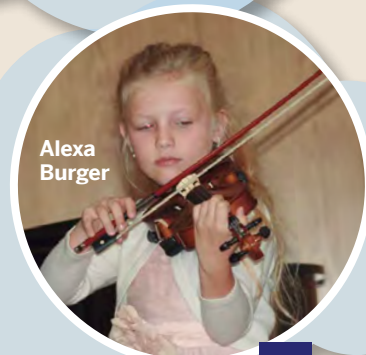


Savannah
Maerasera



Zoe
Hlatshwayo

BOOK TWO AND THREE GRADUATE



Alexa
Burger



By Tessa de Wet

Suzuki Parent

That feeling of *accomplishment*

Suzuki parent Tessa de Wet reflects on the experience of watching the 2017 Suzuki Graduation.

Sitting in the graduation ceremony audience as a parent, it strikes me again what a privilege it is to see the little ones grow and develop through their engagement with the Suzuki Association.

Earlier in the year it blew my mind that one could have a hundred-odd students of different ages and ability levels simultaneously and confidently playing the different Suzuki pieces and having it sound like a musical performance. Now I get to see my child graduate from having to discover

“Now I get to see my child graduate from having to discover the joys of greeting, hand positions, bow hold and posture – all done through fun associations with ‘hippopotamus’, ‘mouse holes’, ‘flat little tables’ and ‘Bugs Bunny’”

the joys of greeting, hand positions, bow hold and posture – all done through fun associations with ‘hippopotamus’, ‘mouse holes’, ‘flat little tables’ and ‘Bugs Bunny’ – through to standing on a stage with the other students and having the confidence to entertain her audience, and to start learning that feeling of accomplishment and skill.

It is enriching for me as a parent to partner with my child and her teacher on this journey. It leaves me with a sense of thankfulness and anticipation for what is to come in the musical years ahead. Thanks to SASA for

providing our children with an opportunity to not only learn to play the violin, but to grow and develop their holistic potential as human beings. ■



▲ Tessa de Wet and her daughter Kaela de Wet

▼ Tessa and Kaela de Wet with Suzuki Teacher Madeleine Wikner



By Joy Meyer
Suzuki violin teacher

joymeyer1@gmail.com



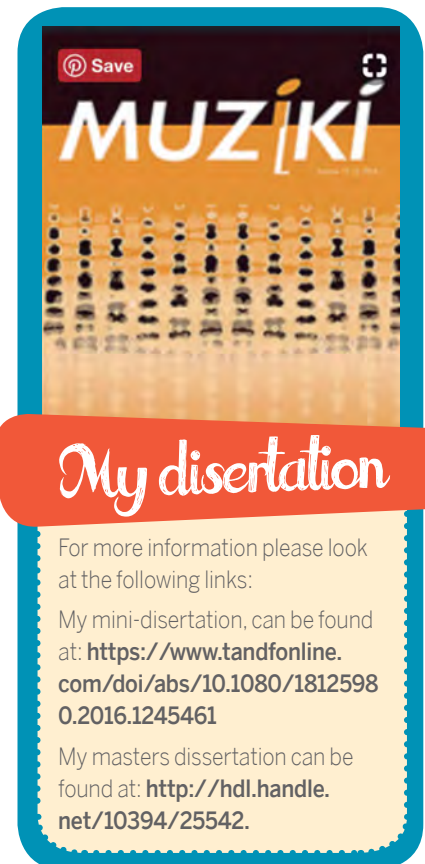
Adapting the Suzuki Method for two community music programmes in Atteridgeville

I grew up in Pretoria where I played in a youth orchestra and worked in community music programmes. I earned my Suzuki teacher level one accreditation in 2012 and my level two accreditation in 2015. I completed my Bachelor of Music from the North-West University in 2014 and my Masters in Music in 2016. After having served with the National Youth Orchestra and having traveled abroad, I am currently a violin teacher at St. Johns College.

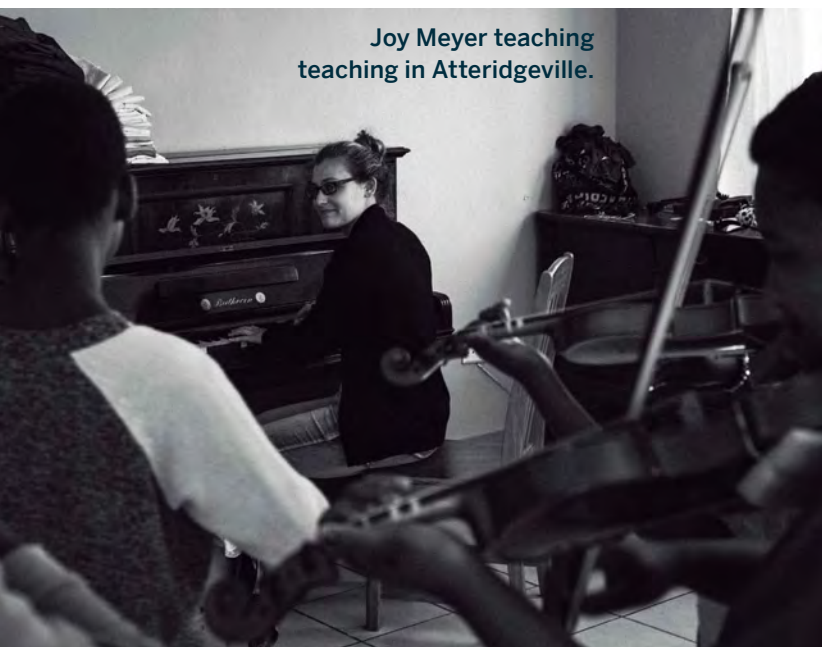
My research was inspired by my long-term involvement with Betsie Meyer, a Suzuki violin teacher in the Atteridgeville community. I was teaching and I realised we needed to adapt certain aspects of the Suzuki method

in order to teach our students at two children's homes effectively. This made me curious about what other teachers in similar community music programmes in other parts of South Africa and that inspired the research topic for my masters degree.

This research endeavour proved that teachers work hard to include as many students as possible in their community music programmes. Support of these teachers and students is paramount to their success and the role of the Suzuki community in offering such support should not be overlooked. With the support of the Suzuki community the Suzuki method can spread and every child can get the opportunity to learn music. 📖



Joy Meyer teaching
teaching in Atteridgeville.



Photos by Jacques Nelles



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