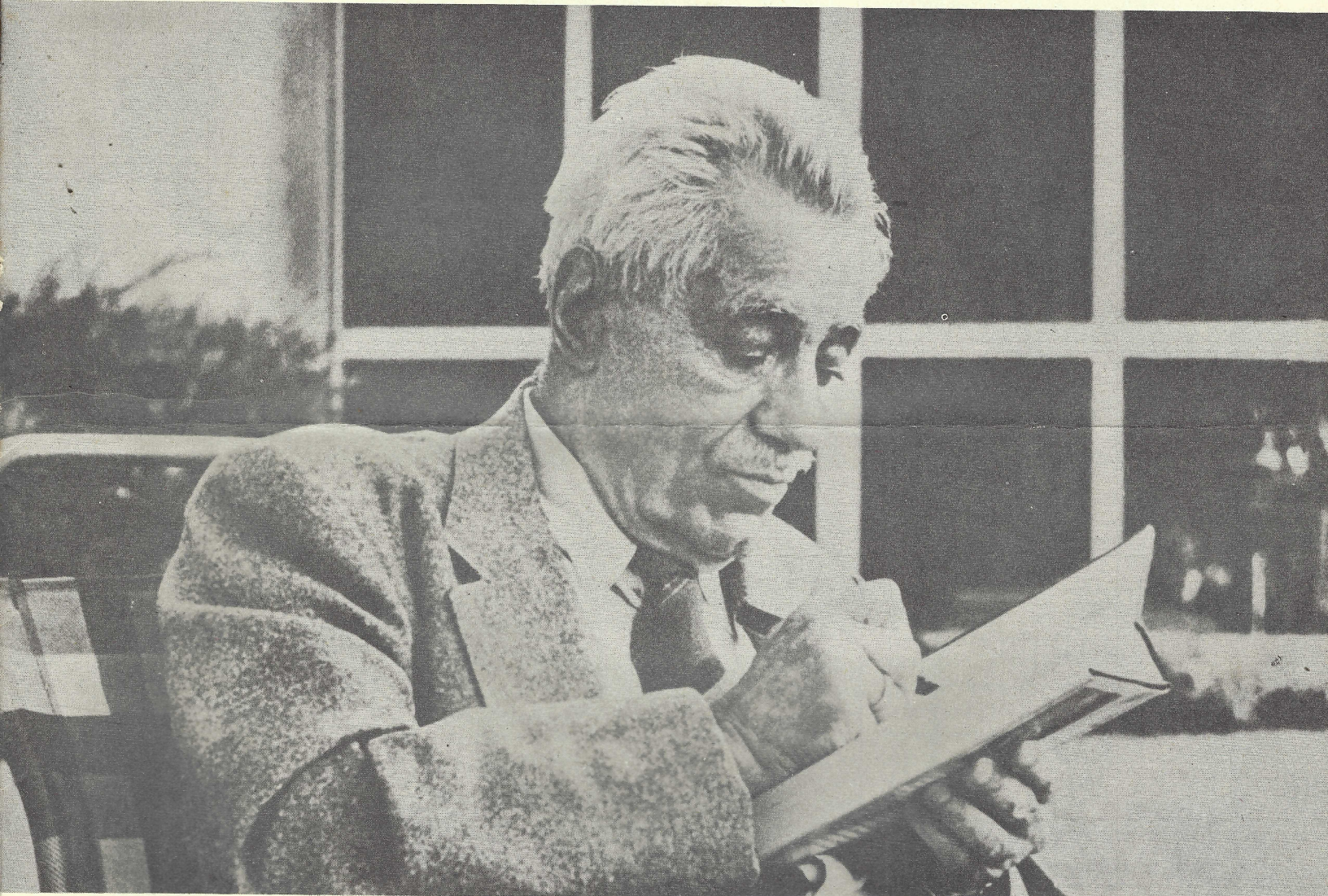


ORCHESTRA NEWS®

MAY 1962 VOLUME I NO. 3

A quarterly magazine devoted to the development and encouragement of orchestras in America



FRITZ KREISLER

in this issue

RECRUITING STRINGS IN THE SPRING Orville (Cy) Dally

THE MAGIC OF FRITZ KREISLER Heinrich Roth

THE HOW AND WHY OF SUMMER STORAGE Frank W. Hill

FORMULA FOR SUCCESSFUL STRING TEACHING J. Frederick Müller

BOOST YOUR CAREER THIS SUMMER! Howard M. Van Sickle

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Published in the interest of music education and participation of music in America - and specifically to further the cause of THE ORCHESTRA.

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OUR COVER: This striking photograph of Fritz Kreisler—in full color—was loaned to Orchestra News by Rembert Wurlitzer, lifelong friend of the world's most beloved violinist who died January 30, 1962, just four days short of his 87th birthday.

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ORCHESTRA NEWS

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CONFERENCE
MEETINGS
&
SUMMER
WORKSHOPS

...invaluable for
professional growth

BY HEINRICH ROTH

The need for professional growth presents a constant challenge to all teachers; and the best way to sustain such growth is to attend your professional meetings. Such conferences not only provide workshops designed to solve classroom problems, they also offer opportunities for scattered segments of the profession to meet and exchange ideas. In the camaraderie of a convention, more practical success secrets are divulged than you'd ever encounter elsewhere.

At these meetings, too, publishers and manufacturers present new developments from their research laboratories to further your cause. Even more important, here's your chance to make known to them YOUR ideas and educational needs! Manufacturers *want* to help you. Many of them even provide workshops designed around specific requests by teachers and programmed by orchestra directors and educators.

Some firms offer prizes as incentives to stimulate learning among students. (Example: Caspari pegs, Bow Grip, Strad Pad, Biondo Testing Aid, Pitch-pipe End pin, etc.). Manufacturers are vitally interested in the continuing growth of music education, for YOUR success, remember, is THEIR success.

If music education is to survive in the curriculum, it must be fostered by dedicated professional teachers who belong to the organizations that ascribe to their standards. So BE professional. Keep abreast of all that's new in your field. Don't miss the stimulus of constant idea exchange—attend those valuable workshops and conferences throughout the year!



recruiting strings in the Spring

Spring, when all nature is starting anew, is the time to "plant the seed" of a new musical experience in the minds of children. Add to this natural "climate" two important ingredients: *Selectivity* and an *Intense* 6 to 8 week daily summer program...and you, too, should enjoy the fine results we've had in the Bryan City Schools. Our "Selling Program" is a 4-Part procedure: Preparation, Presentation, Programming, and Participation.

Planting the seed: Preparation

Early in May, the string teacher makes a brief visit to each classroom, to invite pupils in grades three through six to attend a string demonstration by their friends who started the summer before. After playing a short selection on violin, viola or cello, the visit is over. The seed is planted.

The seed is nurtured: Presentation

Just as essential as sun and moisture to newly planted seed, is proper *presentation* of the strings at this point. Have the group set up, tuned and ready for the program early to present an orderly atmosphere. In our big gymnasium, we achieve an air of informality by having the children seated around the string group on the floor. Thus, they feel a part of the program rather than just listeners.

First, I introduce the 1/8 size violin, which is of immediate interest. Children are impressed that the strings can adjust to their size! Then the group plays from the class method book, starting with open strings, pizzicato, then "Lightly Row." The audience participates by singing "America" with the ensemble; then we ask, "What is the word that describes a group singing more than one part?" They answer, "Harmony." They are impressed to hear good harmony, even when parts are exchanged among the instruments. "How many of you would like to play an instrument like this?" I ask. After a short discussion, the children return to their

classrooms to fill out SURVEY FORMS (re-produced here), with the help of teachers and parents. These are returned to the principal's office within 3 or 4 days. The seed is nurtured.

Weeding and cultivating: Programming

Just as everything that pops out of the ground in Spring is not desirable, so all children are not suited to study strings. The procedure of *Selectivity* is carried out by the classroom teacher, who gives the pertinent information on the survey forms. There are many aptitude tests you can use, but please—give the opportunity of string instruction only to those who have the best chance of success. Why start with the knowledge that 50% will be lost?

Usually 65 to 75 survey forms are returned, with about 30 selected. After meeting these 30 and being assured that *strings* are what they really want, I measure them for instruments. Then I telephone parents to tell them about the summer schedule, and that instruments can be rented for 10% of their value, with no charge for lessons. Classes are set for every morning, Monday through Friday, for one hour, starting at 8:00 and 9:00 A.M. Parents are requested to attend the first day to pay fees and to observe.

Watching them grow: Participation.

Habits learned in the first few lessons point the direction of growth. The first day must be planned in detail. When students enter the room, they see an array of instruments, all tuned, bows resined, and identification for each pupil. As they find their places, they feel a part of the picture immediately. "There's a chair for *me!* There's an instrument for *me!*...I like it!"

Not many lessons later, we all feel gratified to have sown that seed in the Spring—and in the fall, we are rewarded with a rich harvest of flowering orchestra talent. Try it and see!

By Orville L. (Cy) Dally

Director of string program Bryan City Schools; Bryan, Ohio



SURVEY CARD

Pupil's Name.....
 Pupil's Address..... Telephone.....
 School..... Grade..... Teacher's Name.....
 Pupil Plays Piano Yes No Parents Play Piano Yes No
 Father's Name..... Mother's Name.....
 Teacher's Remarks: Good citizens? Yes No Leader? Yes No
 Industrious? Yes No Completes work on time? Yes No
 Can sing in tune? Yes No Average academic grade.....

Other Remarks:.....

FRITZ KREISLER

1875-1962



"I would describe his art as hypnotic," said Nathan Milstein. "He was a violinist above and beyond all others. I was invited to visit

with him in Paris in 1931, after he had played Bruch, with piano—hypnotically. When I left the room, someone said to me, 'You kissed his hand!' 'No,' I said, 'that is impossible. I wouldn't do such a thing!' But when I thought back—yes, I had, without even realizing it."

Yehudi Menuhin experienced that magic, too, the first time Kreisler came into his life. "It was his recording of *Liebeslied* which cast a spell on my childhood. His particular qualities of tenderness, rhythmic lilt, and the human speaking sound matched by its lively accented incisions, spoke a universal language as understandable to a small boy of five (in 1921) as to the whole of mankind."

His first violin a cigar box

Kreisler's violin magic had a whimsical magic beginning when he was only four - on a fiddle made of an old cigar box! Son of a Viennese doctor, he entered the Vienna Conservatory at the age of seven (in 1882), the youngest student ever admitted. Within three years, he won first prize for violinists; and at twelve, as the youngest of forty contestants, he won the coveted

THE MAGIC OF KREISLER

By Heinrich Roth

Prix de Rome. At fourteen, he went on his first American tour with Moritz Rosenthal, pianist.

During the next ten years, he exhibited a versatility which somehow characterized his art, for he studied medicine, art, and languages. As he once remarked to Zino Francescatti, "To be a great violinist, you must practise your instrument; but to be a great artist, you must be curious of everything and learn in every subject as much as you can." Fritz Kreisler was a truly cultured man, who spoke eight languages and also had a scholar's grasp of history, philosophy, and mathematics.

Remembering his propensity for languages, it is interesting to recall that when he was struck by a truck in New York in 1941, he emerged from the resultant coma speaking only Latin and Greek. He'd forgotten, for a time, all the modern languages!

Magic hailed by Elman and Stern

Much of the Kreisler magic is attributable to his great personal charm. Beloved by other artists as well as by the listening public, it is no wonder the man had such a zest for living. As Mischa Elman put it, "He communicated a feeling to each listener that he was playing just for him. It was this intimacy that endeared Kreisler to everyone in his audience." And Isaac Stern, also impelled to refer to the artist's magical qualities, said, "I did not meet Kreisler more than half a dozen times...yet I, like most string players of our time, must confess that in some subtle way, he influenced us all. In every Kreisler performance I heard, it was inevitable that in its course there came moments of pure magic...moments when you could forget you were sitting in a concert hall listening to a man performing on an instrument; where only that golden thread of sound entered your ear and mind, to remain always as a cherished memory."

The magic in his technique

It has been said that Kreisler's technique was at times rather shaky, and that he had an occasional tendency to slip off key. It is

true that he felt the *human quality* of his music to be of utmost importance, perhaps even superseding at times the static rigor of precise technique. So perhaps these occasional "lapses" were intentional! Perhaps it was these that helped to put the real magic in his performances. Menuhin is quoted in the *Saturday Review* as saying, "How often did he warn me not to practice too much, not to destroy by slogging that most precious gift of all: to ignite oneself and one's audience in an act of spontaneous combustion."

Kreisler himself is credited with having gone an entire summer without touching the violin, on the theory that "if I played too frequently, I should rub the bloom off the musical imagination".

Be that as it may, he was still the finished artist of whom Mischa Elman said, "His vibrato was the only fast vibrato I enjoyed, because he used it up to the value of the note. He did not carry it over to the next one, as many pianists do, but put their foot on the pedal only to ignite the keyboard with excess vibrations - very often to cover up their technical insecurities. His quality of performance was always the quality of the great artist."

His magic now our legacy

"The world", once declared Fritz Kreisler, "is a great child and tires easily. You cannot make friends for long with all of the world." Though there may be truth in his statement, the world will never tire of the Kreisler magic. Not only has he left many inspiring recordings as a legacy to this tired old world, he has also left many fine compositions, among which are some the world will doubtless always love: *Liebeslied*, *Liebesfreud*, *Caprice Viennois*, *La Gitana*, and *Schön Rosmarin*.

Of all the glowing tributes written about Fritz Kreisler upon his death in January, just four days short of his 87th birthday, the one from the February 24th *Saturday Review* seemed to sum up the man... "His influence was gentle. He was never dramatic, bombastic, or dazzling as a virtuoso. But he loved music and music truly loved him. No more can be said of any artist."

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Reproduced here is one side of the Inspection Record charts (actual size is 8 1/2 x 11 inches) now available at no charge to music educators. The other side of the chart carries a Music Report Record on the student's own progress. Right now, as summer approaches, is the ideal time to make use of these helpful charts. Prepared by Dr. Paul Van Bodegraven, of New York University; and published by the Educational Division of Scherl & Roth, Inc., these charts are an invaluable adjunct to the teaching of string classes.

Educational Division; Scherl & Roth, Inc.

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Please send me....String Inspection Records,
FREE OF CHARGE

Name _____

School and Position _____

Street Address _____

City _____ Zone _____ State _____

A. PEGS
 1. Do they fit snugly in both peg hole openings?
 2. Do they turn smoothly and silently?
 3. Do they hold in position with slight inward pressure while tuning?

B. FINGERBOARD
 1. Do all strings clear fingerboard without buzzing when playing open or stopped strings?
 2. Are the string grooves in the fingerboard not shallow?

C. FINGERBOARD
 1. Is it smooth with no grooves?
 2. Is it glued securely to the neck?
 3. Is it free of excess glue along edges?
 4. Is it the proper height?

D. BRIDGE
 1. Is it the proper height?
 2. Do the feet fit perfectly with the top contour?
 3. In the E string on low side of bridge (violin A string on viola and cello, G string on bass)?
 4. Is it set opposite the inside notches?
 5. Are all string grooves shallow?
 6. Is it perfectly straight, not warped?
 7. Does it lean slightly towards the tailpiece?
 8. Is there sufficient arch so the student does not have difficulty playing from one string to the other?

E. TAILPIECE
 1. Is the small end of tailpiece almost even with the outside edge of saddle?
 2. Is there some space between it and top of instrument?
 3. Is there a clearance between tailpiece and chinrest?

F. STRINGS
 1. Are all perfectly smooth, without kinks?
 2. Is the metal winding tight?
 3. Are the adjusters on all metal strings working smoothly?
 4. Are the strings free of caked rosin?
 5. Do you have an extra set of strings in your case?
 6. Are your reserve strings packed from dryness?
 7. If you have any steel strings on your instrument, are they equipped with adjusters?

G. INSTRUMENT BODY
 1. Is it free from open cracks?
 2. Is the top clean and free of caked rosin?
 3. Are the front and back thoroughly glued to the ribs?

H. THE SOUNDPOST
 1. Is it directly behind the right foot of the bridge?
 2. Is it perpendicular to top and back?
 3. Is the soundpost water slot facing the right F hole?

I. THE BOW
 1. Can it be loosened and tightened freely?
 2. Does it have enough hair?
 3. Does the hair extend the full width of the frog?
 4. Has it been rehaird in the past year?
 5. Is the bow stick free of caked rosin?
 6. Does it have real wire winding and leather thumb grip?
 7. Is the bow arch noticeable when it is tightened, ready to play?
 8. Is there a protective fastening ivory or metal, on the tip?

J. CHINREST
 1. Is the chinrest securely attached to instrument?
 2. Is the chinrest free of broken edges?
 3. Is it of proper height for correct posture and comfortable playing?

K. ROSIN
 1. Do you have a full size (unbroken) cake of rosin?
 2. Do you have a clean cake of rosin?
 3. Are you using rosin for the individual bows?
 i.e., violin, cello, bass rosin?

L. MUTE
 1. Do you have a mute attached to your instrument ready for instant use? (Silon mute)

M. CELLO AND BASSES
 1. Is the adjustable endpin in proper working order?
 2. Do you have a cello or bass endpin rest that prevents instrument slipping while playing?

ALL ANSWERS SHOULD BE "YES"
 Instructions to correct faults of your instrument are found in repair manual, "YOU FIX THEM," published by Scherl & Roth Inc.

DATE INSPECTED _____ 1st quarter 2nd quarter
 SERIAL NO. _____
 STUDENT NAME _____
 INSTRUMENT _____
 TEACHER _____
 3rd quarter 4th quarter
 ADDRESS _____
 SCHOOL _____
 TELEPHONE NUMBER _____
 GRADE _____

THE HOW AND WHY OF SUMMER STORAGE FOR STRING INSTRUMENTS



By Frank W. Hill

Former President, American String Teachers' Association; State College of Iowa; Cedar Falls, Iowa

The end of the school year means that many string instruments will be placed in storage until school opens in the fall. The chances that they will emerge from "hibernation" in the same condition they entered are slim, unless definite precautions are taken. For example, a dry, over-warm atmosphere and a long period of inactivity can create havoc with wood and glue. Glue dries out and joints open. Warping can occur, which may permanently damage instruments.

No violin, viola, cello, or bass should be stored for the summer months if it is in need of repair. A slight crack or open seam can spread and require repairs which are very costly; and, in some cases, impractical.

An accumulation of rosin under the bridge can harden to cement-like consistency. Bows, unless loosened, can look like pretzels in the fall; and pegs can "freeze" in the peg-holes unless they are properly

lubricated.

An ounce of prevention is certainly worth a pound of cure; and string instruments, like automobiles, need care if they are to remain operable...especially when they are to be stored for long periods. Most of the casualties can be prevented if you take the proper precautions. Attention to the following will help to insure your investment from June to September:

- 1 Inspect instruments for damage before storing, and make needed repairs.
- 2 Store instruments in a room with humidity kept constant with containers of water, periodically refilled.
- 3 Hang bows from wires rather than keep them in closed cases, thus preventing moth damage to the hair.
- 4 Do not expose instruments to direct sunlight, which may heat wood unevenly.
- 5 Lubricate pegs with prescribed Peg Dope or soap, and loosen string tension slightly.

Do NOT loosen strings more than a half-step, as tension must be retained to prevent bridges and posts from shifting. Be sure bridges are left straight.

6 Wipe accumulated rosin from strings and beneath bridges. Cleaning and polishing of instruments is highly recommended BEFORE storage.

7 Release tension on bow hair, but not so much that the hair dangles loosely.

8 Thoroughly brush out case linings.

9 Check instruments once or twice during the summer for cracks, broken strings, or open seams.

Strangely enough, damage seems more likely to occur when an instrument is not in use than when it is being played (and therefore more closely watched). If a string instrument is worth its price, it is worth the kind of watchful care that will reduce repair bills and permit it to fulfill its destiny — to make beautiful music.

FORMULA

FOR SUCCESSFUL STRING TEACHING

By J. Frederick Müller

Educational Director,
Scherl & Roth, Inc.

PART II. THE STRINGS MUST BE RIGHT

This is the second in a series appearing in *Orchestra News*, designed to help you to develop a successful string program.

For better sound and proper blending of your string section, it is essential that all instruments be equipped with strings of perfect fifths, matched gauges and matched stringing system. No compromise is possible here. So equipped, your string section comes alive, with the resonance and sound fully capable of giving proper balance to woodwind, brass, and percussion instruments at all dynamic levels.

Elementary, Junior, and Senior orchestras represent three distinct systems of stringing instruments; therefore, correct stringing must be carefully controlled in youth orchestras, as well as the correct matching of strings. To maintain the proper standards, write out the complete information a student needs on a 3 x 5 card—or write to the Educational Department of Scherl & Roth for cards already printed with this information. Place a card in the case of every instrument, thus making sure the student has correct information to guide his purchase of string replacements for false or broken strings.

It goes without saying that your string section must have the capacity to tonally balance with brass, woodwind, and percussion instruments. American professional symphony orchestras, incidentally, produce the largest orchestral sound of

any of the great world symphonies. Our school and youth orchestras, which use the same symphony-quality brass, woodwind, and percussion instruments, could make a similar claim but for one weakness...their string sections. In most cases, neither the instruments nor their strings are anywhere near the fine quality of the wind and percussion instruments!

This is a deplorable condition, and one which we string people must work hard to correct. Extended rehearsal hours can never substitute for lack of quality in sound. The real beauty in orchestral string sound is produced only with high quality instruments equipped with correctly matched high quality strings. Young orchestras labor under nearly impossible acoustical conditions when directors and purchasing agents fail to face up to the critical disadvantages of tonal mis-match and inadequate string sound. Neglect that fails to correct the situation is unfair, not only to the players themselves, but also to the prestige of the orchestra.

In the woodwind sections of our young bands, for instance, you'll find that the players know about—and use—the *brand name of reed* and the proper strength as required by their teachers and bandmasters to obtain the best sound and uniform-

ity. Why not accord string students the same advantage? Give them specific information as to the string replacements that will improve the tonal capacity of their organizations...let them know what a difference fine quality makes! Then you can expect your students to acquire that hoped-for goal of a truly beautiful, uniform string section sound that is a thrill to hear—and to produce!

Note: Mr. Müller is available as a clinician, speaker, and guest conductor for state, regional, and national meetings. For details, write: Mr. J. Frederick Müller, 1729 Superior Avenue, Cleveland 14, Ohio.

To Lengthen "True String Life"

It is important to insist upon fine quality strings at purchasing time, as every orchestra director will agree. But it is equally important to insist upon the proper care of those strings in use. Be sure that students wipe off moisture from the left-hand playing area before putting instruments away. They will realize the deterioration in sound that can result from neglecting this ritual when you point out that this same moisture has been known to eat holes through the brass and nickel valve casings on brass instruments!



- Does not tilt bridge
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- Remains on instrument—never misplaced
- Does not pinch bridge like old-fashioned mutes

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- _____ Roth Sihon Viola Mutes —each 1.25
- _____ Roth Sihon Cello Mutes —each 2.50
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BOOST YOUR CAREER

Howard M. Van Sickle is editor of the "American String Teacher," and music director, Mankato State College, Mankato, Minnesota.

More enticing than ever before, the 1962 offerings of summer string and orchestra conferences and workshops can be an invaluable boost to your career, one you really cannot afford to miss.

Players, teachers, and conductors who regularly attend the growing series of summer string and orchestra activities are looking forward eagerly to a reunion with friends and the excitement of meeting more music enthusiasts. They certainly won't be disappointed; for in recent years, the conference-workshop idea for the encouragement of strings and orchestra has shown remarkable growth.

Turn leisure time to profit

Summer orchestra workshops and camps are available to all ages. They are usually beautifully situated among the trees, between lakes, or on university campuses. Sessions running from one week to as long as eight weeks capitalize on the leisure time of summer and turn talent and time into a profit. Indeed, school orchestras are already experiencing a marked upgrading of musical productivity resulting from student leadership developed at such camps.

The usual conference workshop lasts a full week. Participants are kept constantly occupied with interesting activities accenting—

1. The intricacies of fine string playing technique and literature.
2. String orchestra performance (Some conferences encourage youth participation in specially organized youth orchestras that provide a full orchestra experience for all.)
3. New and effective ways of teaching the stringed instruments in classes.
4. Instruction for string teachers in other string instruments. This activity is usually attractive to band directors who want to get basic information for the development of a school string program.

An outsider observing the activities of a summer conference-workshop would find it hard to understand the motivation that produces such devotion and expenditure of energy. The love for music, and the

HOW WELL DO YOU KNOW

"The Art and History of Violins and Orchestras"

Try these questions on yourself—then try them on your students. Score 10 for each correct answer. Anything short of 100 for YOU won't do! Watch for more of these knowledge-testers in our September issue..

1. During Andreas Amati's lifetime, the President of the United States was: a)George Washington b)John Adams c)Thomas Jefferson d)None of these.
2. The earliest symphony orchestra in this list to display orchestral virtuosity was found in: a)Boston b)Mannheim, Germany c)Azzuzza d)Cremona
3. The Accolay Violin Concerto was purported to have been written by: a)Accolay b)Kreisler c)Viotti d)Vieuxtemps
4. The clarinet was first used extensively in the orchestra by: a)Monteverdi b)Bach c)Mozart d)Wagner
5. The regular conductor of the New York Philharmonic Orchestra in 1902 was: a)Walter Damrosch b)Leonard Bernstein c)Arturo Toscanini d)Arthur Nikisch
6. Joachim was head of the following music school: a)Coventry Gardens b)Juilliard c)Berlin Hochschule d)Paris Conservatory
7. Pizzicato was introduced to the orchestra by: a)Monteverdi b)Paganini c)Haydn d)Von Weber
8. A Viola da Gamba has the following number of strings: a) 3 b) 4 c) 5 d) 6
9. A violin bow has approximately the following number of horsehairs: a)50 b)150 c)300 d)500
10. One of the earliest method books on the Art of Violin Playing was written by: a)Carl Flesch b)Hohmann c)Leopold Mozart d)Jack Benny

ANSWERS 1. (d) Since Amati was a 17th Century violin maker, our country was still in its early pioneer stages. 2. (b) Mannheim. 3. (d) No record has been found of anyone named Accolay. It is said that Vieuxtemps wrote it for a student and did not wish to attach his name to it. 4. (c) Mozart. 5. (a) Walter Damrosch. 6. (c) Berlin Hochschule. 7. (a) Monteverdi. 8. (d) Six 9. (b) approximately 150. 10. (c) Mozart.

processes which produce it, surely flourish in the informal environment of a conference-in-the-woods. Dedicated string and orchestra teachers are edified by the intensity of the many chamber music players who find the workshop situation ideal for indulging in day-long playing sessions!

Rare, indeed, is the progressive teacher or player who doesn't yearn for self-evaluation of his particular "slant" on life and teaching. In the informal setting of the camp or workshop, two-way communication between the novice, the near-expert, and the artist teacher is facilitated. Ideas so gleaned are bound to nurture musical growth for the entire school year. In addition, the opportunities for personal exchanges over the dinner table provide priceless "recharging."

Effective string teachers and orchestra directors usually plan to go to at least one summer conference workshop each year. Such "booster" sessions keep them producing at top efficiency year after year. The most promising teachers are indeed the ones who leave no path to improvement unexplored...no opportunity for a "career boost" unexamined.

Needless to say, conference and workshop directors quickly become aware of these "eager ones" who generally signify the more promising teaching talent. Although a rapid increase of interest in strings and school orchestra development is now clearly evident, with the resultant demand for teachers, school superintendents are still very choosy. They cannot afford to start a new program that doesn't have a reasonable chance to succeed. Because of this, there is a real demand for youthful vigor, teaching and playing skills, and breadth of experience. Are you ready to fulfill these requirements? Are you keeping in circulation among your peers and taking advantage of every CAREER BOOST available to you?

Now is the time to check the announcements of conferences and workshops in such music publications as the Instrumentalist, School Musician, Music Educators' Journal, and your state journals. Watch, too, for mailed announcements. Plan now to treat yourself this summer to a wonderful vacation "ear-deep" in music...and at the same time, give the biggest boost to your career yet!

ATTEND A SUMMER CAMP OR WORKSHOP!

By Howard M. Van Sickle



Student Violin Outfits to **INSPIRE** study and **BUILD** good orchestras

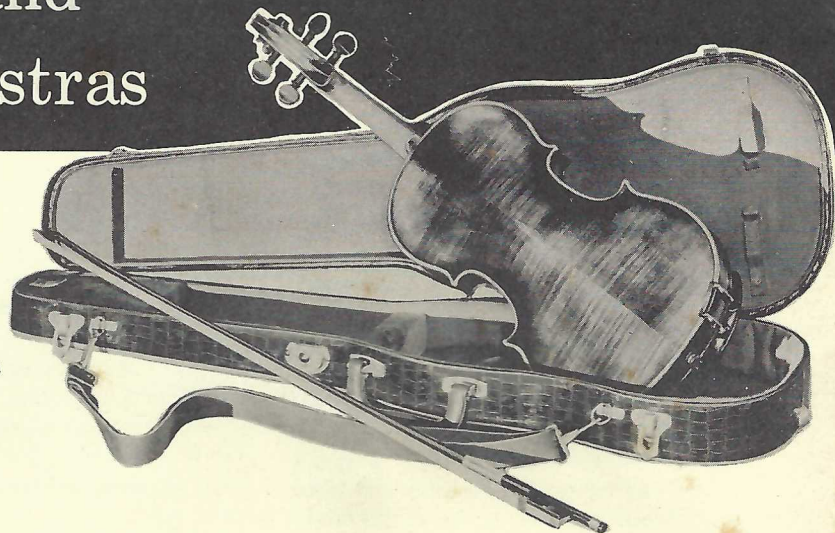
301 "the Supreme" VIOLIN OUTFIT

Violin by E.R. Pfretzschner; Mittenwald, Bavaria

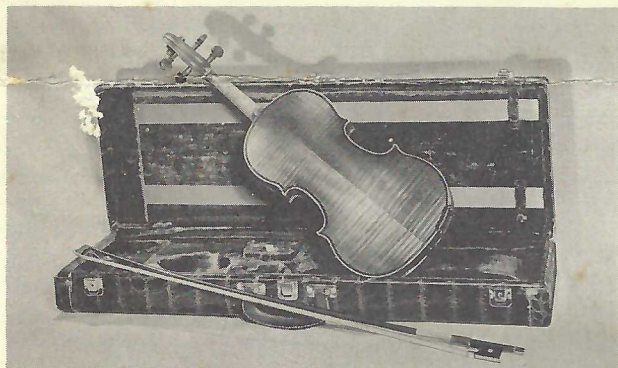
The most popular, most widely used Violin Outfit for recruiting in public schools today. The accurate and acoustically correct construction and perfect adjustment of the violin, combined with a fine, well-balanced Brazil wood bow assures the student quick advancement. Thus enthusiasm for school orchestra participation is sustained and constantly increased. Exclusive features such as Caspari pegs, endpin with built-in "A" pitchpipe, and wire bow winding, make this the greatest value of all Violin Outfits. Thousands of the "Supreme" are used in schools throughout the country, and highly recommended by outstanding orchestra directors and string instrument teachers.

Smart two-tone case complete with shoulder strap, lined with attractive two-tone flannel is part of this Outfit.

Available in full, 3/4, 1/2, 1/4, 1/8, and 1/16 sizes.



301 Violin Outfit, 4/4, 3/4, and 1/2	\$115.00
301/C Same, equipped with Caspari pegs	127.50
1301 Same, with oblong case, plush lined	117.50
1301/C Same, equipped with Caspari pegs	130.00
301 1/4, 1/8, and 1/16 size outfits only	88.00

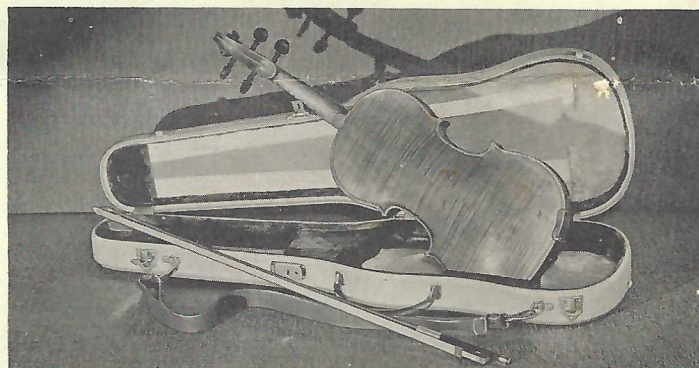


308 "the Pride" VIOLIN OUTFIT

A most appropriate title! The student will be as proud of this outfit as a band student is of his band instrument valued at the same price. This actually is our leader. We challenge anyone to duplicate the quality, appearance, and value of this outfit at our low price! A Stradivarius model, made by Herman Beyer, of beautiful reddish amber color, handsomely shaded and equipped with Caspari pegs and endpin with built-in "A" pitchpipe. A fine high grade Pernambuco bow fitted with Rolland bow grip is part of this outfit, as well as a very smart, durable plush-lined two-tone shaped case with carrying strap or oblong plush-lined case.

Available in full and 3/4 sizes.

308 C Violin Outfit, in 4/4 or 3/4 sizes	\$149.50
1308/C Same, with oblong case, plush lined	149.50



303 "the Artist" VIOLIN OUTFIT

Just think! An outfit with a genuine Ernst Heinrich Roth Violin for less than \$200! Reproduction of Antonius Stradivarius, year 1700. The excellent tone quality and striking appearance have made it a favorite for the past 50 years with leading orchestra directors. Indeed, many violin sections of Junior High and High School Orchestras are equipped exclusively with this outfit. Its unsurpassed value and quality constantly create greater popularity and pride of ownership.

The perfectly balanced bow is of carefully selected Pernambuco wood. A smart deluxe case with two-tone keratol covering and finest silk plush lining completes this really wonderful outfit.

303 Violin Outfit, 4/4, 7/8, or 3/4 sizes	\$189.50
303/C Same, equipped with Caspari pegs	199.50
130 Same, with oblong case, plush lined	189.50
1303/C Same, equipped with Caspari pegs	199.50

All Ernst Heinrich Roth Instruments are registered and certified for dependable quality.

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