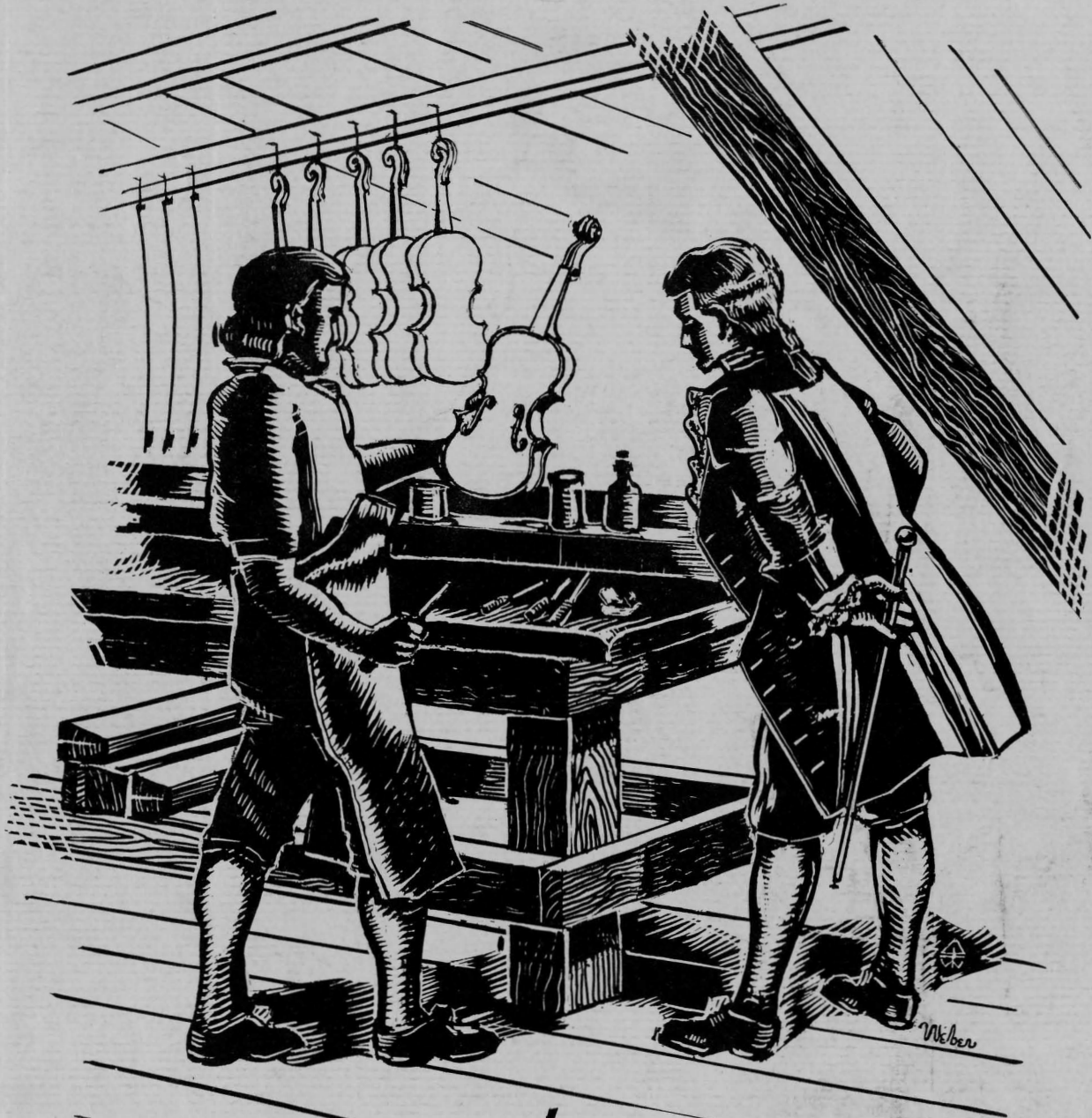


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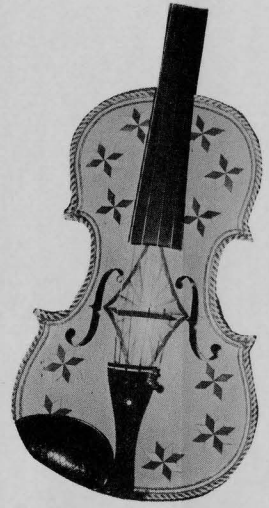
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INDEX

Violin contest.....	2
Contest notes and comments.....Carmen White.....	7
CommentsFred Cr	
Who played it and how much.....E. H. Sangster.....	12
A song and memories.....Arland Cliff.....	13
Bending iron.....Ed Moss.....	16
More about violin varnishCarmen White.....	17
Always something new.....Howard Sleath.....	20
The B.S. Bretch systemEllery Neff Sr.	21
Questions N. Nicholas.....	23
Have violin makers overlooked something.Joseph Michelmen.....	25
The Sonata Allegro Form.....Dewitt Asher.....	27
Classic GuitarSusanne Avory.....	30
Southern Calif Assoc. of violin makers.Harry Wake.....	31
A personal message .B.C.Dres.....Geo	

VIOLIN CONTEST ALL POINTS 1964

GRAND CHAMPIONS

No.	NAME	tone	varnish	work	total
4	Howard Moore	95	95	93	283
24					

GRAND AWARDS

31	Harry Wake	94	93	94	281
9	W.O. Cox	94	93	94	281
23	Bill Oskay	94	94	94	282

1st Prize

79	Howard Moore	89	95	95	279
14	Geo. Friess	91	94	94	279
16	Stuart Bicknell	89	95	95	279
32	Harry Wake	93	94	92	279
74	Dale Stevens	89	95	95	279

2nd Prize

15	Stuart Bicknell				
17	Stuart Bicknell	89	95	94	278
25	Sam Daniels	93	93	92	278
28	Fréd Craig	92	93	93	278
48	Bob Wallace	92			

3rd Prize

13	Joe Harvoth	93	91	93	277
33	Harry Wake	95	90	92	277
10	W.O. Cox	95	91	90	276
21	L.L. Grand	93	95	88	276
43	Bob Wallace	90	93	93	276
49	Wal				

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GRAND AWARD
1964 contest
on tone

No.	Name	Score on tone
4	Howard Moore	95 +
10	W. O. Cox	95
24	Bill Oskay	95
33	Harry Wake	95
35	Harry Wake (white)	95
46	David Templing	95
50	Fred Sears	95
51	Fred Sears	95
53	T.W. Cover (old)	95+
72	Harold Briggs	95
73	Harold Briggs	95
77	David Templing (old)	95+

1st. Priz

9	W.O. Cox	94
23	Bill Oskay	94
31	Harry Wake	94
56	Maurice Roy	94
71	Harold Briggs	

2nd Prize

13	Joe Harvath	93
21	L.L. Grand	93
25	Sam Daniels	93
30	W.O. Cox	93
32	Harry Wake	93
38	Bill Hood	93
54	T. W. Cover entered by	93
67	Walter Waynhoff	93+

3rd Prize

3	Joe Yocham	92
19	Geo. Scott	92
28	Fred Craig	92
48	Bob Wallace	92+
52	T.W. Cover (old)	92+
59	Bob Wallace	92
68	Walter Waynhoff	92

4th. Prize

14	Geo. Friess	91
38	Jim Winning	91

45-----David Templing-----91
 57-----Maurice Roy -----91
 70 -----Brinley True -----91
 80 -----Clyde Armentrout -----) old) -----91

VIOLAS

GRAND CHAMPION

No.	Name	Tone	varnish	workm.	total
7	Joe Harvath	11	9	9	29

GRAND AWARD

3	Harry Wake	10	7	9	26
---	------------	----	---	---	----

1st Prize

9	D.C. Renno	9	8	8	25
---	------------	---	---	---	----

2nd Prize

4	Carmen White	10	7	7	24
---	--------------	----	---	---	----

VIOLAS ON TONE ALONE

	Name	Tone
7	Joe Harvath	11
6	Karel Blaas	10
5	Karel Blaas	10
4	Carmen White	10
3	Harry Wake	10
8	Harold Briggs	10
9	D.C. Renno	9

CELLO'S

	Name	All points	tone	varnish	work.	tot.
10	Harry Wake	Grand Award	10	9	9	28

First Prize

9	Harold Briggs		10	5	5	20
---	---------------	--	----	---	---	----

4

CONTEST

1964 National Violin Contest, violas, Cello's old violins. We like some good old violins to enter just to compare with modern instruments.

This year our contest was a Whing -Dinger. Boy it was rough and tough. We had 80 violins every one a fine tone, varnish and workmanship. 10 violas. We hardly had time to judge them properly.

Mr. Maurice Roy of La Jolla Calif a fine violinist played the violins again this year, and did a fine job of it, as usual.

We had 3 judges, Prof. Miles Dresskell, head of violin at A.S.U. at Tempe, Ariz. Prof. Karel Blaas of Lawrence Kansas University, and Mr. Otto Stiens of the large Stiens Music store in Phoenix Ariz.

The association wishes to extend our thanks to these fine gentlemen that did this hard days work with out pay, all for the good of our association. We are friends here in Ariz. Prof. Karel Blaas played our violas on Saturday. He is a fine day Friday.

This was the greatest contest we have had. Just goes to show, what corporation can do. We took some good advise when we listened to suggestion that we hold only one contest a year.

Next year we want to hold a international violin contest, and expect at least 150 violins and 50 violas. We expect it to grow larger each year.

We thank everyone who sent a violin and came to the contest. My wife and I found out this is the high light of the year for us. We did enjoy everyone so much. I believe we know what Will Rogers meant, when he said, "I never meet a man I didn't like." I never saw so many people so wonderful. There was standing room only in our home in Miami, starting Wed. night, Thurs Friday night and all day they came and went. We had the swellest time ever.

Here is a list of visitors to Ariz., Mr. and Mrs David Templing from Kansas. Prof. and Mrs. Karel Blaas, Lawrence Kans. Joe Horvath, Cleveland, Ohio, Dr. Louis Grand, Bill Oskay both of N.Y. Carmen White of San Angelo Tex. believe me they grow them big in Texas. Geo. Freiss of Vancouver B.C. Fred and Hattie Craig, Dolly and Sam Daniels all of Idaho, W.O. Cox of Utah, Dale Stevens also of Utah. Howard and Joy Moore, and Kato says she really is, Geo Scott, Dr. and Mrs. Laffoon, Dr. and Mrs Bicknell and daughter, Mr. and Mrs Harry Wake, Maurice Roy and son, Dr. T. W. Cover, Mr. and Mrs E. L Hood all of Calif. Mr. and Mrs Harold Briggs of Globe Ariz. Mr. and Mrs Jim Sweazy also of Globe Ariz, Mr. Ben Young of Winslow Ariz. Mr. and Mrs Jim Winnings of Tucson Ariz.

Sat. morning we all headed for Tempe and the contest. It was held in the last great building designed by Harry Bell Wright and dedicated to President Grady Gammage of Arizona State University, it was built after both had passed on.

5

There is a steady line of people coming to see and go through this great music hall. Prof. Dresskell received permission to use the building free. (How about that)

2 to Sat. night we were joined by the Arizona members. Filling up most of the Travel Lodge, with others going to other Motels. We talked and played violin almost all night. Carmen White to bed at 3 AM. As Carmen said the waitress in the eating places all asked how the violin contest was going.

We all missed the Lundays from Dallas, Tex. And believe me they missed the time of their life by not being here with the crowd. Be sure and make it out here next year.

Next year we will need much more time to judge the instruments. We need to play them a lot more, let the violinist playing, also judge. Carmen White has started off the suggestion of needed changes. So lets hear from every one who is interested and we will make next year bigger and better. Never stand still, keep moving ahead, I say. How about changing our contest time to 2nd week in Aug to a time when all school teachers are on vacation and most others also? Then we could visit and judge for a week. What you say?

I'll add a word. Bob has said it all rather well. I'm sorry I did not get to say good bye to all the wonderful friends, old and new, but after the contest I was beat. I think most every one was too. Do come again.

Kate

TONE CONTEST, OCT. 18

Boy this was a mad house. 3 violins with 95+ and mine with a 95 flat. Mr. Wake suggested a play off but we simply did not have time, and besides 1 new violin and two old ones. Howard Moore, new 95+ T.W. Cover Calif, and Mr. Templing Kans. both old, 95+. So it would have been unfair to make these men try and win the same contest twice. Any way when the all points score was added up it seperated them anyway.

I will say this, don't let the high of 95 points on tone fool you, these violins with 95 was good enough to have been given 99 and all these violins 95 scores on varnish and workmanship should have received 100 points on each. They were that good, any 93 on varnish & workmanship could just as well been set down 98 all high points on var. & work. was perfection. No maker ever lived could do any better, this goes for the 95 points on tone too.

Notice the 95 points score, Wake had two, Briggs had two and Templing brothers 2, 1 old, 1 new. Fred Years 2. So 4 Briggs hold up the Ariz. makers honour with 2-95 & a 94. More about Mr. Briggs workmanship next month.

Our printer and publisher (my wife) tells me she has this issue complete and for me to cut my long winded comments on the contest short. So I will have much more to say next issue.

Bob.

CONTEST NOTES AND COMMENTS

BY CARMEN WHITE
1022 CADD
SAN ANGELO, TEXAS.

Even the waitresses and cashiers in the cafes near the Arizona State University wanted to know how the fiddle makers were making it! Never has this writer seen so much feeling and interest in any convention or contest. It would appear that the art of violin making is beginning to flourish in the United States and Canada. Makers from all over the country, including two who flew in from New York by jet airplane, bringing their violins to enter the contest gathered quietly at the Travel Lodge Motel with carloads of new violins ready to enter any contest. Quite, gentlemanly, and scholarly characters, these, with skilled hands, penetrating minds and honest hearts ready to talk fiddles any hour of the day or night -- with many a shaking head and delightful eye admiring the work of fellow craftsmen with wonder and with many an inward vow to "go home and try to do better". This is the keynote of that contest and convention-- the vow we all made to try to do better. And what better purpose could a convention and a contest serve? There was little thought of merely winning a prize, even among those super craftsmen whose work definitely established their claim to a place among the first with many following closely behind and offering much good competition. But all of the violin makers had one central thought in mind; "How can I do better what I want to do?"-- and just how can we all make better violins.

Of course, there were the brighter moments -- the delightful memories of the hearty, sincere hospitality of Bob and Kate Wallace and their constant hard work to make the convention and contest a success. The only time I saw Bob's nerves get him down was the moment Sam Daniels showed up with his myrtlewood violin-- a beautiful breath-taking instrument with a fabulous myrtlewood back-- and just when Bob was feeling that he had a good chance to win first prize-- here came old Sam Daniel from Idaho and uncorked this beautiful fiddle -- and poor old Bob and I just gave up! We tried to talk Sam into going back home with his fiddle and exhibiting it in a museum or somewhere, but Sam allowed as how he would stick around-- and the beautiful fiddle would stick with him! Then, we thought about giving him some roach powder or something, but he ended up eating most of Kate Wallace's famous barbecued chicken and never feeling any pain at all! How can you win against a guy like Sam Daniels? Note to Kate Wallace; Kate, you win first prize as the most helpful wife, but the barbecued chicken tipped the scales in your favor, with Joy Moore and Carolyn Blas right behind you. Note to my wife; Remind me to check Joy Moore's barbecued chicken when I go to California to get Howard Moore to show me how to make beautiful violins. Note to Joy Moore-- better practise up a little on the barbecued chicken if you intend to beat Kate Wallace. On second thought, next year, I think we should have a barbecued chicken contest for the wives, with me as chief judge. There is no doubt about my interest in the subject, and also my capacity with fine discrimination and judgement necessary for a true and honest verdict! Bob could help judge, but I don't want Sam Daniels to have anything to do with it -- with his myrtlewood fiddle!

More seriously now, there were about eighty violins and nine violas along with two excellent cellos, all clamoring to be judged and competing for prizes ! There were all kinds of new violins--some with Michelman varnishes and some with all types of regular varnishes; some beautiful and artistic, with fine clear tone; some thin and weak; some with fine workmanship and poor varnish, some with fine varnish and fair workmanship; some with coarse, tubby G- strings and weak-E-strings; in fact, all kinds and types. One maker even showed violins with lacquer instead of varnish ! Among the violins, there was quite a wide

quality was surprisingly good, and all nine of the violas showed real tonal qualities so that no one instrument overshadowed the others-- a good argument for more interest in the viola and in the making of good violas, as everyone knows good violas are scarce and hard to get. Most of these new violas entered in the contest were good enough for professional use and I would hope that next year, we might have 20 violas instead of only nine, as we had this time. As for the cellos, it was disappointing to have only two, but they were both excellent instruments and spoke (or sang well) for their makers, Harry Wake and Harold Briggs. Now, maybe Sam Daniels will make us one out of myrtle wood ! Or, perhaps a viola? If he decides to make one, you can be sure it will be hard competition for anyone to beat him.

Something should be said about the obliging, enthusiastic, and polished musicians who played the instruments and judged the contest itself. How would you like to pick up and play 80 strange new violins one after the other, playing the same exercise on each one, and knowing that the anxious makers were sitting there with fast beating hearts listening to see how their best works would sound? What an assignment! But Mr. Maurice Roy handled it beautifully, playing that little D-minor exercise time after time with perfect intonation on the most unsavory metal strings-- his bowing and intonation never wavered or faltered, even on the most unfamiliar instruments and strings-- he played with an enthusiastic sincerity of purpose which attested his interest in new violins and in their makers. We are indebted indeed to Mr. Roy. Listening behind the scenes were judges, Professor Karol Blaas and Professor Miles Droskell, violinists Otto Stines, noting all the weak E-strings, and uneven scales and muted lower registers and scoring all instruments on points, with a well known old violin as a sort of measuring stick to judge by-- again, what an assignment! after hearing a dozen or so violins sing this little D-minor exercise under the skilled bow and fingers of Mr. Roy, this writer was so confussed that most of the violins sounded about alike-- and all surprisingly good. Even the violins which had sounded blatant and tubby with their metal strings and thin woods sounded fairly decent under Mr. Roy's playing, and this writer was surprised to note that some such came out with high scores-- right along with violins made by super craftsmen from treated woods and fine varnishes. Mr. Roy must have played that little tune in his sleep for a week or so.

The presence of 80 violins to be judged brings up new problems in future contest arrangements. It is too much to ask any judges to discriminate and judge between that many violins in one day-- the assignment is practically impossible. Bob and Kate Wallace did everything humanly possible to save time and to make the contest fair, equitable, and unprejudiced, as did the judges and the players, Mr. Roy, and for the violas, Mr. Blaas, and for cellos, Harry Wake.

8

It is no criticism of any of these, then, to suggest that the best minds among the craft should now be turned to solving the problems presented by this new development -- that of having 80 violins to judge instead of 30 or 40. Should an entrance fee be collected to allow for more time in judging? Should a score card be developed on which to rate instruments? Should a famous concert violin be borrowed to play along with the new violins? And should this concert violin be played BEFORE AND AFTER each new violin is played, so the judges hear both, one after the other? Should two or three minutes of playing be given to each violin in the final contest instead of a half minute of legato playing? Should bowing, such as spiccato, arpeggio, martele, and staccato be added to the legato passages in order to demonstrate responsiveness of the new violins to bow technique? Should chords and double stops be added, with at least one or two three octave scales in forte and pianissimo, so the articulation and expressive quality of the instrument may be judged and rated? Should there be a preliminary elimination in which each maker is permitted to enter several instruments, but which ends with each maker limited only to one instrument in the final contest? How should the preliminary contest be handled? It must be thorough and fast, to handle fairly so many violins-- but more time should be allowed in the final contest so that each instrument can be heard in all the phases of violin technique so that a fair rating can be made of the performance of each violin-- and it is this writer's opinion that a famous concert violin should be borrowed for the occasion-- one whose value is not a matter of doubt--and that the famous concert violin should be played BEFORE AND AFTER the new violin so the judges can properly rate the new violin without having to depend on tonal memory confused by the playing of 80 violins! Again, shouldn't the player himself fill out a score card? If so, how much should it count? How many judges should be used --3--5--7? These are problems which this writer respectfully suggests should have our attention-- Dale Stevens made some practical suggestions, as did Harry Wake-- let's hear more from them and from any of the craft who have ideas on this subject! The contest is here to stay -- let's make it a greater event if possible! Let's look forward, not backward!

Carmen White.

XXXXXXXXXXXXXXXXXXXX

Fiddle Maker; "When I am dead and buried, on my tombstone I would like to have it written 'I have arrived'. Because when you feel that you have arrived-- you're dead."

Automobile -Manufacturing Tycoon to assistant: "If these traffic jams didn't cause our workers to be late we could make 200 more cars each week."

xxxxxxxxxx

What is the difference in a pen and a pencil -----

Ans. A pen can be pushed- but a pencil has to be lead.

Jane-- "I didn't accept Henry the first time he proposed,"

Joan-- "No, dear, you wasn't there."

COMMENTS

BY FRED CRAIG

155 VAN BUREN

TWIN FALLS, IDAHO

The big 1964 violin makers contest is now history, and since I didn't come up with a top score, I just naturally don't feel like having too much to say about it. Funny how a thing like that can make a person feel like changing the subject but that is just what I want to do. I like to talk about my more pleasant experiences like meeting all the old friends and getting acquainted with some new ones. That is always the high lights of these contests.

All the Old Reliables were there and it is always a great pleasure to me to see them and talk to them again. This time I met some I had not seen before. Mr. Cox from Ogden Utah was the first. He had a beautiful violin and a fine varnish job with Micholman varnish. Good workmanship, too. And he could also play it.

Then there was that "Ornery Cuss," Bill Oskay of New York. I was not surprised at his fine work because I had seen violin s of his before, but I had not seen him. And here he was. He didn't seem ornery at all and showed pictures of his shop and some very nice little tools he had made to simplify violin making. Just the privledge of meeting Bill, took the trip out of the red!

Then there was a new one to me. Dr. Louis Grand, a dentist who lives up to his name by being a grand fellow. He had a beautiful violin with a flawless tone. If he can pull a tooth as smoothly as he can pull a violin bow he must have some well pleased patients. But he hit a nerve at the contest; he came out with a high score. I have been wondering if maybe he had rubbed tone into that fiddle? He told us that he didn't know what kind of polish he was using, but I have a suspicion that he was using GLEEM!

After Harold Briggs came out with such high scores on his violins with the hollow sound posts, Dr. Grand and I discussed the feasibility of putting termites in our fiddles and let them work on the sound posts, but I told him that I had tried that once and a termite crawled out. When I found him a bunch of bed bugs had him tied to a bed post and was trying to put a saddle on him.

Any way, Dr. Grand had the finest polish I have ever seen and he said he would find out what it was and tell the rest of us so we can get some.

But my big moment came when I met the Ball-Point Battler, Carmen White. I came to Bob Wallace's house and Kate Wallace grinned at me and said, "Fred, Carmen is here. Come in and meet him." I asked what kind of guy he was and she said he was a big fellow. So I said, "Now you come up alongside me and don't get behind. If I have to turn and run I don't want no interference from in front!" You know I had challenged Carmen through the Journal. Well, we meet and he flashed me a smile that would have melted an igloo at twenty paces. Within a few minutes we had held a "Summit" conference and were showing each other our violins, each apologizing and making excuses for our fid-

dles. When it comes right down to it I don't think there was a microtone difference, but of course when I say that I don't know what I am talking about because neither has an idea above a goose, what a microtone is!

When the judging was over I got to have a nice talk with Johnny Balmer and also with Garland Green and Pop Wharton. Had an especially nice chat with Pop; he is a fine gentleman.

One disappointment was Mom Ruth not coming to the contest, and we were unable to manage to get to go and call on her. It just seems that there is something lacking when she is not present.

After the contest was over I had a small conference with Bob Wallace and we agreed that for sure and certain, if you let down just a little and build a few little flaws in your fiddle, you will be beaten at the contest. Enter a poor one and you have had it. Eye-double-tee, it.

But it was a great contest and there were so many fine violins it would make you sick. Especially if none of them was yours!

Lets all get busy and make a better one.

Fred Craig.

XXXXXXXXXXXXXXXXXXXXXXXXXX

TWO IDAHO BOYS

Fred and Sam were celebrating the results of the contest. Went out for a walk Sun. Night. They just happened to walk down some of Bob's "Rail Road tracks, not noting just where they were.

After walking a mile or so of ties, Sam said, "I'm getting awfully tired of climbing these stairs."

Fred replied "I don't mind the stairs but those low hand rails are killing me."

XXXXXXXXXXXXXX

DO IT NOW

The owner of a business concern bought a number of signs reading "Do it now," and had them hung around the office, hoping to inspire his people with promptness and energy.

In his office one day soon afterwards a friend asked him how the scheme affected the staff.

"Well, not just the way I thought it would," answered the proprietor.

"The cashier skipped with \$30,000, the head bookkeeper eloped with the private secretary and three clerks asked for an increase in salary."

XXXXXXXXXXXXXXXXXXXX

There are two ways to get to the top of an oak tree---you can climb it or you can sit on an acorn.

"WHO PLAYED IT AND HOW MUCH."

By E.H. Sangster
219 Preston Royal,
Dallas, Texas.

Sorry I had to miss going to Phoenix and miss all the violin makers. I had been looking forward to going out but my brother and his wife came down to visit us and for that reason I could not leave.

Carmen White offered to take me out and I sure would liked to have gone with him. He told me the B.C. Journal is going to fold up and it seems a pity after all the hard work that Don White put in getting it started.

I enjoyed the Oct. issue of our Journal but it is my opinion that if all makers would stick with the plain fundamentals of violin making laid down by the old Italains and get away from a lot of the silly ideas it would be much better. Now that W.E.Hill & Sons have printed a third edition of their famous book, "The Life and work of Antonio Stradivari" every maker can afford a copy, and it is the only book that is worth a cent to a practical Violin maker.

I have spent forty years with a steady lot of violins going through my hands every day- the very finest to the poorest also I have read nearly every book on violin making - I have the most of them and the only authentic clue to the method used by the old Italains that I can find in any book is in Hill's Book chapter IX in which it is stated "The violin cannot be brought to perfection without the strong heat of the Sun."

I disagree with Dr. Saunders on his tap tone system and I disagree with K. Skou on his micro tuning. To make a fine Violin it is unnecessary.

I read with interest Mr. W.H. Brown's article on page 28 of the Oct. journal but I would like to set him straight on the dressing of the fingerboard. He says there should not be any hollow left. This would be all right if one is only going to play in the first position but for a professional violinist who uses all the positions it is very much wrong. On a properly dressed fingerboard the strings should be very little farther from the fingerboard at the bridge end than they are four and a half inches from the nut or about where the little finger comes in the first position. This is done by putting a sixteenth inch hollow in it.

I might ask a question here. What are the three factors that go to make the price of a fine violin? When a violinist who makes a living playing the violin goes and pays five or six thousand dollars for a violin, what is he paying for. In my opinion. First quality of tone; you cannot play quality into a violin it must have it when it is new or it will not have it when it is old. If it were otherwise we would have thousands of old German and French violins with Italain tone. (I have not seen one) " Second " ease of articulation above the third position. " Third " The amount of volume above the third position. These three things is what makes the price of any violin. If one only plays in the first position one can get by on a \$50.00 fiddle, but if one wants to play a concert by Beethoven or Brahms one must have a fiddle with quality of tone, ease of articulation and volume above the third position, These are the three things that make any violin great.

Again all we makers must remember that it is impossible to make a new violin equal to a fine old one that has been played on by great violinist for over one hundred and fifty years. A great many years ago I remember reading that someone asked Mr. W.E.Hill the great violinist expert. Mr. Hill what in your opinion is the main factor in determining the value of a fine violin? Mr. Hill answered ;"Sir in my opinion the main factor in determining the value of a fine violin is - " Who played it and how long".

Violin making is an art and it is a question if we makers will ever solve the problem of the Italian tone. One short lifetime is not enough - if I had known forty years ago what I know now about the making of violins. I might be able to give a more definite answer.

I must stop and go to work. Once again I am sorry I was not able to be in Tempo and meet all the boys and discuss the problems of violin making.

E.H. Sangster.

XXXXXXXXXXXXXXXXXX

FOREWORD

This is a story of a song, an Irish love song popular many years ago. Just a simple song, yet beautiful and expressive, and in this case, the singing of it by a radio artist brought back vivid and pleasant memories to the listener.

A SONG AND MEMORIES.

Then over the radio and into the room floated the golden voice of F--- M---. singing the lovely old song,"Where the River Shannon Flows." The old mechanic leaned forwards and listened. His physical self which worked in the grime and grease of the garage, was submerged and the sensitive and artistic soul of an artist arose and absorbed the song, noting each delicate shading and expression, as the great singer made a classic of the song. Memory flew back and the listener saw again a beautiful lake among the hills. Beside it, one summer's day a large tent had been set up. A traveling movie, and that evening many of the people living around there crowded in, most of them to see their first moving picture show.

A young, awkward country lad was among the crowd of young and old, he sat wide eyed and watched "Desperate Desmond, the villain and other pictures of the wild west. Then they put on slide pictures and one of the owners announced that he would sing a song, a new one just out, that would go with the slides. In a lusty and not too bad Irish tenor, to the accompaniment of the Click of the slides and the chug of of the gasoline engine out side the tent which furnished power to run the generator for the lights, he sang, "Where the river Shannon flows."

The country boy, a keen lover of music, was thrilled at the song. It haunted him for days afterward.

It was six years later, towards the close of an autumn day . It had been a hot and hard day of labor in the fields threshing grain. And now the thrashing was done for the day and the large crew of men were in the farm house eating supper. Two young fellows having finished supper, stepped out of the house and paused , almost in reverence, at the scene before them . A quite hush prevailed the air, the round, red sun was sinking in the west , almost on the horizon . A short distance away stood the threshing machine, now motionless and silent, but high above it against the blue sky hung a large cloud of smoke and dust. The smaller of the two young fellows, the country boy of the first scene of memory, was now grown to manhood . He was small of stature, but powerfully muscled, and both men were deeply bronzed by the sun and wind.

Into the large fellows eyes crept a look of contempt as old C.L.P. having finished his supper climbed into his hayrack and walked his team of horses out of the farmyard and onto the road, heading south toward his home. Not as strong physically as the rest , he could not handle the hard labor like they could, so in Jack's C's , (the larger of the two young men) mind, old C.L.P. was worthless in any capacity.

Suddenly our hero turned to Jack C. " Listen " he said softly. Old C.L.P. was singing . The hard days work was over, his soul was free and the listeners heard a beautiful rich full tenor voice full of pathos and tenderness, sing, " Where the river Shannon flows." The sun sank below the horizon, the retreating song seemed to grow more sweet and clear with distance. The two young men stood still as statues--the song ended-- the singer urged his horses into a trot. The smaller fellow swallowed hard, rubbing a calloused hand across his eyes, and turned to his companion . Jack C. suddenly had trouble with a splinter in his eye, and spoke gruffly to hide his emotion, " What in h--- is a man with a voice like that doing here pitching bundles ? " and thereafter he treated old C.L.P. with respect.

Several years later memory saw a happy crowd at a country dance at old A.M.'s place. It was a surprise party in honor of his birthday. The young fellow who always is present at these scenes of memory , is now with his brother , the music makers for the occasion. As he draws , with sweeping bow, melodies from an old violin , he notices among the dancers, a handsome couple who are fine dancers. They are very classy, well mannered and intelligent. As the players began to play " Where the river Shannon flows," in a waltz arrangement , the violinist notices a pleased look on the couples faces. They dance the waltz and nod thanks at its close.

Later the stranger and his charming partner approach the players and request the same number . They assent and at the close of the number., ask A.M. who happens to be close by who the couple are . He replies that the young man is a banker from Webster, a town some thirty-five miles distant, that he is very intelligent, educated and well liked also very well off financially. He had been married only a short time and the young lady is his wife . " A fine girl " said A.M. I've known them both since they were kids. Their folks and I were good friends."

Towards the end of the party the young couple approached the musicians and A.M. who were conversing together , and the young banker said " We have had

a wonderful time , but we must be on our way, its quite a long way home, but first , " turning to the players, " Will you , once more, please play for us before we leave , River Shannon?" The players nodded assent , and the violinist, inspired by the request, swept the bow over the vibrant strings and played as never before, the song of Ireland, the Irish lad and the colleen he'd left behind. The Waltz ended and the gentleman thanked the players, adding softly, " that's one of the most beautiful songs ever written.

The song ended . The golden voice of F.M. died away . The listener raised his head and glanced about him , he was back in the present, again he was the old mechanic, the man who listened daily to the woes and troubles of the car owners, and with wrench in greasy hand, labored like thousands of other mechanics. to keep the cars and trucks going for the duration.

This was during World War II.

Arland V. Cliff.

2202 Lydia Ave.

Zion, Ill.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Dear Bob ;

Attending the 1964 convention and contest, was a experience to be long remembered.

I highly recommend that all makers attend these annual events. They are very educational and entertaining . Renewing new interest and drive to the violin maker. Making new friends, of an interest in common.

I want to thank you Bob, and Kate, for your kindness and generosity in your home and at the convention. I was never treated finer by any one.

The companionship of Cermen White, and the many others was a pleasure. I hope to be able to attend these events regularly.

I was very pleased with the rating of my violins, and I will strive to do better next time.

Wishing you and all members of the association health, happiness, and good luck.

Willis Orlan Cox .(Odd)

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Hello Odd; We are glad you came , and coming out with 282 points with violin No. 3 out of 80 fine violins is no mean feat. We will look for you next year - bring your wife .

Bob.

15

BENDING IRONS

BY

ED. MOSS

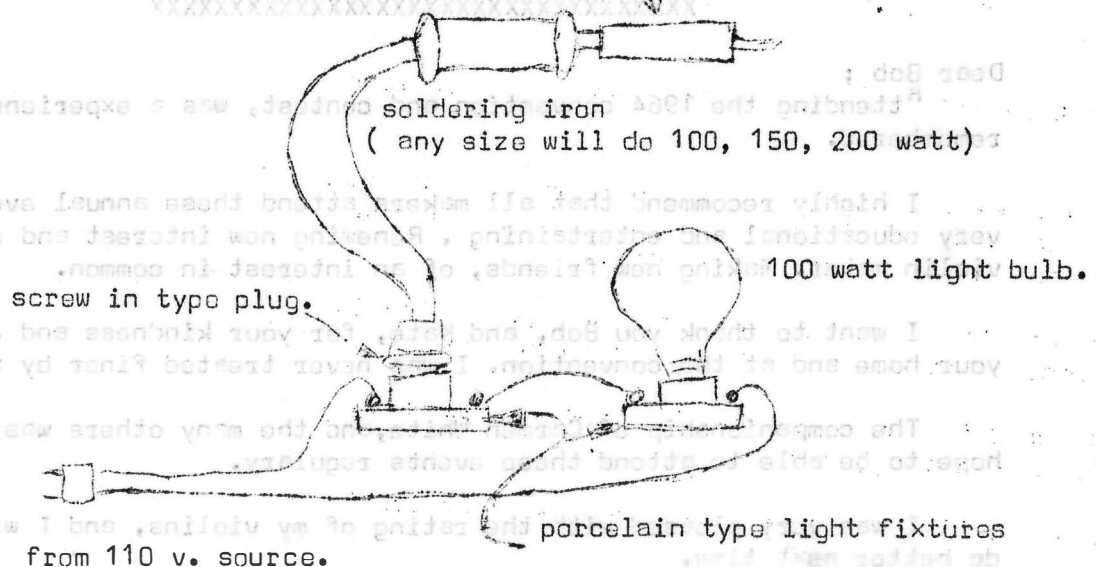
4001 Lester

Bartlesville, okla.

The last copy of our journal has had an item on bending irons. I'de like to get in my 2 cents worth. The attached sketch I believe self explanatory. Mount the soldering iron in a vice, rig this up the way it is shown. The porcelain type fixtures are only one of several ways to do this. Note that light bulb is only on one line to iron. Plug into 110 volt, let iron heat up. Have your mold ready and bend wood to fit. Have found that by glueing sides in while slightly warm and moist I get a good fit to the mold. The reason for the light bulb is to allow only that much wattage to the soldering iron. The larger the bulb the more watts to the iron and the hotter the iron. A 100 watt bulb works best for me.

No scorching of wood yet hot enough to do the job. This makes a very inexpensive electric bending iron. It also makes a good iron bending purfling.

use this portion for bending



If iron is too hot reduce size of light bulb. If too cool increase size of bulb.

Ed Moss

The human race has gone to a lot of trouble to improve everything but people.

MORE ABOUT VIOLIN VARNISH

CARMEN WHITE.

1022 Caddo St.

San Angelo, Tex.

Judging from Mr. Skou's September article on Michelman varnish, it seems that I have not made myself clear at all in regard to my claims as to what Michelman varnish is and what it is not. Actually, I think we may have to give Mr. Skou some kind of a vote of thanks for setting us on the right path on this whole violin varnish problem. However, he did make a few statements which I feel need clearing up somewhat in justice to Michelman varnish-- I certainly do not want to do Michelman or the varnish any disservice by "ascribing to it qualities, effects, and promises which it can never fulfill" as his article stated. Several of the known violin makers have tried this varnish and I have not heard any of them say any such thing about it so far--but Mr. Skou says himself that he has NOT tried it lately, since it has been improved, yet, he claims to be the the final expert in declairing its properties. If he hasn't tried it lately, how can he be so sure that the properties some of us have found it to have are not these, as he claims? None of us, including myself, has ever claimed that it is IDENTICAL to old Italian varnishes: I myself have never said such a thing-- but I have said that Michelman varnish is closer to old Italian varnish than any other varnish) especially gum-in-oil varnish) I have ever seen or tried. I stand on this statement. Mr. Skou says he has found a lot of other impurities in addition to silicon in the old Italian varnishes which, he says, are not present in Michelman varnish. What are these? Does he name them? Does he account for them? Michelman wrote in his most recent paper on the varnish that silicon was present in the oldvarnishes, and that it could be easily added to this new varnish if desired, but he appeared to believe that the presence of silicon was not chemically a potent factor in the varnish at all, and that it might have been incidental in the the impurity of some of the materials used by the old Italian masters. My personal opinion is that the silicon content was so small that it is not a decisive factor anywhere except in Mr. Skou's rather technical article in which he tries without much success to pick Michelman's varnish to pieces WITHOUT offering anything any better -- in fact, without offering anything at all!

If Mr. Skou has a better varnish than Michelman varnish, let's hear about it - lets have it right out in the open in these columns so the violin makers can use it and decide for themselves whether he actually has something better or not. He intimates that he can prepare a varnish without oil, which he claims "is so close to the old Italian varnishes that I can scarcely see any difference" (page 21, September article). Now, you see, it is all right for him to make such statements as this, but if you or I make such a statement, we are guilty of ascribing qualities to the varnish which it cannot fulfill. But he does not go on and tell you how he prepares his varnish. with out oil, nor does he tell you anything else. In fact, about all you know after reading his article that you didn't know before is that I have just made a lot of extravagant claims which cannot be true! He says that I claimed that Michelman varnish doesn't effect tone because it has a low specificweight. I know Mr. Skou wouldn't deliberately misquote me, as he is very sensitive himself on that point, but I have never made such a claim. I simply gave the facts as I found them-- that Michelman varnish is about half as heavy as the average gum-in-oil varnish, and that this varnish is chemically a colloidal suspension

that the light weight MAY account for the fact that it does not seem to bind up the new violin and spoil its tone-- as do many gum-in-oil varnishes . I stand on this statement so far-- if any of you violin makers can prove differently , I shall listen to you . Mr. Skou tries to make you believe that the weight of the varnish is really not important at all , but he condemns ordinary gum-in-oil varnishes himself -- that is , after intimating that I am wrong myself in doing the same thing. What kind of thinking is this?

Mr. Skou is right about some Michelman varnishes taking up dirt in wearing. This is true of the earlier varnishes as prepared in the book, but is not true of the latter varnishes, which Mr. Skou has not prepared, as he states-- but he wants to judge them just the same. Not only that, but he wants to judge US for giving the facts about the varnishes as we have found them-- and his judgement is right to the point -- namely, that we do not know what we are talking about. Now , back to the wearing-- this varnish, when taking up dirt, as he described , actually wears off in places where the hand and chin touch the violin in playing . The maker , or repairer, in cleaning up the violin, rubs the dirt off , along with the varnish. Such a varnished violin shows varnish worn down to the bare wood, which in old Italian violins and in new violins treated with rosins is a rich and lovely yellow, as Charles Roado wrote back in the 1880's. We have all seen just SUCH VIOLINS AND SUCH WORN VARNISH on old Italian violins. I saw a fine Francesco Ruggieri violin with about two-thirds of the entire varnish worn off right down to the wood--which is a rich and lovely yellow! Can Mr. Skou assert with any proof that this original Ruggieri varnish did NOT take up dirt as it wore off ? It may well have been just such a varnish as Michelman recommends in the book-- it appears to me to be aluminum rosinate) if my opinion is still worth anything).

Regarding permanence of varnish and tone, on which Mr. Skou again mis-quotes me, I have never claimed permanence for either the tone or the filler, or varnish . My statements have always been that TIME WILL TELL, and that WE DO NOT KNOW, and that we cannot state anything definite about permanence -- EXCEPT , that this varnish gives greater promise of permanence in tone and appearance than any gum-in-oil varnish I have ever seen or tried. I stand on these statements . I believe Michelman varnish is more permanent and better in every respect than any gum-in-oil varnish I have ever seen or tried -- I stand on this statement-- but remember , I said that " I believe " -- not that I know, or that I claim! He says , " There are some other varnishes with very favorable elasticity , coefficient and viscosity"-- but he does not name them, or give any information about them. Where are these varnishes? Let's hear about them! I assure Mr. Skou in all sincerity that whenever he shows me a varnish better than Michelman varnish , I shall be the first to use it, and to fall down at his feet and worship! He even goes so far as to attack Michelman varnish because it dries in sunlight , as if we should have a varnish which dries only in the dark, and let us hang our violins out at night and take them in during the day time.

Again, I have never claimed that there is any " short cut " in violin making , as Mr. Skou says, nor have I ever said that I did not think highly of Mr. Skou's violins, as he wrote . He seems very sensitive on this point, but I could bring him just as many fine violinists who like our new Michelman varnished violins-- I also can bring you some who like raw-wood and gum varnished violins(for a while anyway, until they throw them aside, as they so often do)--

Carmen White

NEW BOOK ON CREMONA VARNISH

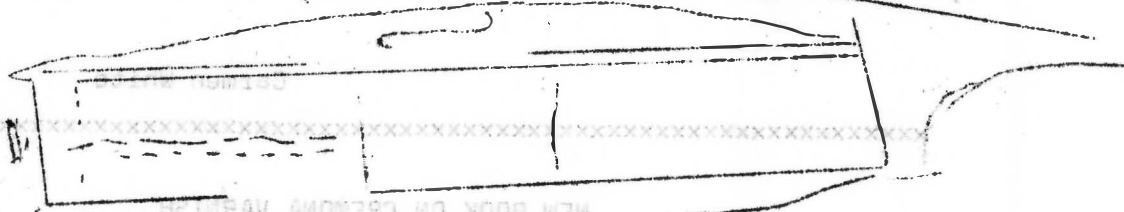
19

ALWAYS SOMETHING NEW

BY HOWARD F. SLEATH

45 Sandford St.
St. Lucia, Brisbane,
Queensland, Australia.

Since the violin was invented or evolved three hundred years ago it has never been successfully altered. With the exception of the modification of the neck and the strengthening of the bass bar to accomodate the rise in pitch the instrument is just as it was originally conceived. But there have been many attempts to "improve" it. In my forty years as a maker and repairman I have seen quite a few innovations but anew one came into my workshop recently. The "improvement" consisted of an extra soundboard inside the instrument. It was made of some light wood about one eighth of an inch thick and was attached to the bottom block in a slot just below the end pin hole. It covered an area up to but not touching the soundpost and was free of the ribs, being supported only by the bottom block. The effect on the tone of the violin was quite strange. I wonder if any of our members has come across this gadget. I would be interested to know where it originated.



EXTRA Sound board P

Howard Sleath

THE B.S. BRETCH SYSTEM

BY ELLERY L. NEFF SR.

R.F.D. #2, Box. 75.

TOLLAND, CONN. 06084.

The B.S. Bretch System, Bretch first adjustment of violin strung up in the white was of balancing the top plate, that is to obtain the proper relationship of thickness between the center of the top at the bridge and edges so that the plate will vibrate in sympathy with the strings. Both in the open notes and in the various positions in which the instrument will be played, then and not until then did he use synchronizing of the two plates. This adjustment is that of regulating the thickness of the back so it will vibrate in perfect harmony with the top. Bretch stated to leave the top and back plates on the thick side for to leave them thin, one would not be able to bring the top and back plate to the correct thickness.

If one knows the texture of the wood being used, one does not have to leave it on the very heavy side but just enough so the plates can be worked down to the final stage of thickness when the violin is strung up. Some makers balance their plates in regard to weight so as to have the heft of wood balance equal ahead and back of bridge and sound post, although some makers do not use this system they seem to make very good violins.

If a maker has tried all the methods used by different makers the best way is to use the method that gives him the best results, Size and kind of strings do have a great deal to do with response of tone. I believe if one is to use steel strings the violin should be adjusted different than when using gut strings to get the best possible tone.

There are makers who leave on their back graduations most of the heft of wood around sound post, ahead of post that is say a spot about $1\frac{1}{2}$ " wide and $2\frac{1}{2}$ " long even some of the Italian old violin are known to be this very way, some makers state it gives a softer quality to the tone of the violin, this I can very well comprehend as the vibrations of the back plate s are bound not to vibrate so strong this way as one that has the wood equal ahead and back of the soundpost, other makers state that the graduations of top are most important from bridge to upper end of plate, on a width of about the distance between the sound holes, they give this much more tension than the graduations on the rest of the top. It maybe that by leaving more thickness of wood between the sound holes this could act some what like the brace used from lower end block to upper end block.

It takes time when using the Microtone system for the violin top and back to stay synchronize, but a violin in the white and strung up can be synchronized from time to time, also until the plates stay synchronized.

There are people who say not to make violin better than Stradivarius but good as a Stradivarius this is I am sure most makers are trying to do. But did not Stradivarius keep on trying to make his violin better and better as time went on, he did not keep to the same system of archings, graduations, outline, varnish, etc., as his teacher before him. He was trying for more perfection in his violins, this is only what most of the present day violin makers are trying to do.

This can only be done when one is willing to try out new ideas be it archings, graduations, fillers, varnish etc. The violin will always be one of the most mystifying of all instruments to thoroughly understand. Makers have tried to thoroughly understand the old Italian master violins, some of the finest violin performers prefer the old violins to the new. It maybe that when some of the present day made violins are very old their tone will be appreciated much more, all violins will improve as time goes on if well built and played on in all positions etc., and in true pitch of tone.

Ellery L. Neff Sr.

News Item

The doors leading to the lobby of an unpretentious upper West Side Manhattan apartment -hotel opened to reveal an unexpected sight.

Concert violinist Ruggiero Ricci was seated with legs crossed, on the floor, surrounded by 10 violins, two violas and two cellos, worth about half a million dollars and all made by the Italian master Stradivari.

The priceless instruments had been rounded up for a recording session by Ricci, a small man with a big sense of humor. Vivaldi's "Four Seasons" was the piece, and Ricci was conducting the string (plus harpsichord) orchestra, as well as playing four different Strads, each one representing a season.

"There isn't too much difference between the fiddles I use for Spring and Summer," Ricci said. "But they are lighter in tone, not as rich as those for Autumn and Winter".

Ricci, called Roger by his friends, paused and laughed. "I suppose to be really accurate, we should have recorded the four movements of the piece during the four seasons-Winter in Iceland. Summer at the Equator."

The album, which will be released by Decca in the Fall, is a result of an earlier Ricci album, "The Glory of Cremona," in which he played 15 pieces on as many instruments.

Ricci's personal violin was made by Guarneri. He had to accustom himself to a Strad for the recording. We barely have a nodding acquaintance. A Guarneri is more of a virtuoso instrument. Is quicker in response, easier to handle and the tones are more penetrating. A Strad is more organ-like, more difficult."

Sent in by Ellery L. Neff Sr.

Sometimes it isn't until you count your money that you realize just how carefree your vacation really was.

The happiest women, like the happiest nations, have no history.--Eliot.

72

QUESTIONS

BY

N. Nicholas
9, Via Vittorio Veneto,
Ventimiglia, Italy.

I am sorry that I have not written for a long time. I was in England attending to my property which was badly dilapidated, and it was rather a hectic time. Back in Italy and gradually returning to a normal state of affairs. I have read through the several numbers of your Journal and much enjoyed the mental contact with the enquiring minds of your contributors, and would like to congratulate you on assembling such interesting material. But I am slightly perplexed by the article of Kristian Skou in the June number, and would like more clarification on. Here it goes;

I understand before that microtoning consists of removing a certain amount of wood from small places on belly and back which are one opposite the other. If we tap belly and back generally in the middle of each, we have tap tone. Microtone is limited to small corresponding areas on both plates. But these areas are tuned one to the other without any reference to any particular note. If we have, say, twenty areas on each plate we may have quite a number of different notes all round. But I wish to underline that microtoning is action between corresponding small places in both plates.

Now in his June article Mr. Skou says:

" I always start to microtone the top, and I don't touch the back and sides until the microtoning of the top is finished ... " " When I have found that the microtone pitch remains constant for the top, I start to microtone the rest of the violin body."

If Mr. Skou does not touch the back and sides, with what is he toning his belly?

I have just finished in white a belly of a very nice wood. When I tap it its sound corresponds to a note on my xylophone. But how shall I microtone it if I have to leave the back and sides alone? Mr. Skou says further on:

" Exact thickness (of the back. N.N.) cannot be calculated beforehand they are determined by the top." Then again: " I . Regarding the top, I work it temporarily out to a thickness of 3 mm. all over. When I have finished the attunement it will have a thickness of approximately 2.6 mm. all over (a little more along the edges)..."

What does this attunement consist of? I consider it very important that any suggestion of a new method printed in the Journal should be so explained that any reader could repeat it and verify its adaptability. The usefulness of our mutual work entirely depends on it.

About the Michelman varnish. I shall be much obliged to any reader who obtained good results with this varnish, if he will repeat my experiment and let us know what he got. I have made a few samples of it and placed a drop of each on the microscope slide. I have found that the colouring matter consisted of a very fine powder suspended in a transparent body.

Without the microcope the colouring was even and transparency was sufficiently good . I would like to acheive complete solution if others got it .

As I read the latest numbers of the Journal several points struck me as requiring more discussion and more concrete data. For example setting of the neck. The old masters often set it as a continuation of the top line of the sides. When the belly is glued to the sides this line presented most rigid resistance to the pull of the strings. I found by experience that the belly vibrates much easier when the top nut of the fingerboard is on the line of the belly edge, or what is the same , on the top line of the sides. In this case the angle of the neck is automatically determined.

If you take a good photo of the side of a violin with the neck on and put your ruler along the above-mentioned line of ribs, in the majority of cases the top nut will be on this line.

The other thing worth discussing is the similarity of action between the soundpost and the long bar between the top and bottom blocks. By the way , hollowing of the soundpost in the middle does increase the power of response of the instruments. Perhaps it is because the ends of the post become ring-shaped and fit better . But it works.

N. Nicholas.

XX

NOTICE

We have a few of the Michelman Varnish Books left . Better get your order in early .

Order from Bob Wallace 4118 Mill st. Miami, Ariz.

\$ 3.95 Post paid.

XX

Memory aid

Would you like to remember what you read?
Get a gossip attitude. Shut your eyes and tell it to your self in a " Did - you- know-that " ? tone of voice. And then reply to your self with an astonish- ed . " You don't say".

At one of the first PTA meetings in the fall, one of the mothers intro- duced herself to a teacher . " I'm margrette's mother ." she said . Then she blurted out, " Just tell me - am I bragging or apologizing!"

Sleepy-eyed man, sitting on bed and looking out the window , to wife: " Darn . it, looks like it's going to be another day."

24

HAVE VIOLIN MAKERS OVERLOOKED SOMETHING ?

BY Joseph Michelman
6316 Wiehe Road
Cincinnati, Ohio

Sixty-two years ago, a monumental book entitled " ANTONIO STRADIVARI, HIS LIFE AND WORK (1644-1737) " was published by three Hill Brothers. I had consulted this book years ago in my researches on the Old Italian Varnish , and as a matter of fact, I quoted excerpts from it in my book. But the original Hill book had become a collector's item, and libraries did not permit its circulation; so I did not have an opportunity to study it adequately.

Recently , an unabridged and inexpensive edition of the original Hill book has become available , (Dover Publications, Inc., New York). The Hill book can now be read, studied and consulted without any of the restrictions imposed by libraries, only a few of which are fortunate in possessing the original edition. Re-reading the Hill book under more leisurely and favorable circumstances gave a deeper appreciation of its magnitude and importance. As Sidney Beck, Music Division, The New York Public Library, states in his introduction to the new edition of the Hill book: " The unrivalled opportunities the .. brothers Hill and their forebears had to examine at first hand all the great examples of Italian violinmaking will never occur again"....." The scholarliness and integrity with which these gentlemen worked are altogether admirable . Theirs was a labor of love and the sincerity and artistic sense of the writers can be felt on every page."

It should be very interesting and instructive to study the writings of men of this caliber in regard to the materials, construction and varnish used in violin making. Their opinions on these subjects in their own words are expressed as follows:

Even with faulty -- we do not say absolutely bad-material, if construction and dimensions are right , and good varnish is successfully applied , a fairly good instrument will result; but though the wood, and also construction and dimensions be perfect , the result will be astonishingly bad if the instrument be badly varnished. Hence we are disposed to classify the relative importance of material, dimensions and construction, and varnish, as follows:- 1st, varnish; 2nd, construction and dimensions; 3rd, material."

The Hill brothers state as to the influence of varnish: " We think it is not either sufficient known or recognized that in a great measure Stradivari instruments owe to it their distinguished quality of tone; in reality the future of any perfectly constructed instrument is determined by the coat it is clothed in . Fine varnish will not compensate for bad material or faulty construction; but that it makes or mars the perfectly formed instrument is , in our opinion , beyond dispute".

For many years violin makers have occupied themselves with dimensions, graduations, archings, thicknesses, tap tones, air tones, etc. But the varnish , which the Hills regarded so highly as of first and foremost importance, has been given little consideration. Only recently has the subject of violin varnish received the attention it deserves and this is due primarily to the

presentation of convincing evidence that the lost art of the old Italian Violin varnish has at last been rediscovered. Violin makers such as Carmen White, Jack Batts, Harry Wake, Dale Stevens, Bob Wallace and others have had the courage to try and test the new Michelman violin varnish, to their pleasure and delight. They, too, realize the relative importance of the varnish and have been generous in sharing their knowledge and experience with other violin makers. Their enthusiasm for the Michelman varnish may be judged by their willingness to supply other violin makers with kits and raw materials for the preparation of the varnish.

Will other violin makers continue to overlook the importance of the varnish? Or, will they give it the consideration recommended by the Hill brothers?

Joseph Michelman

XXXXXXXXXXXXXXXXXXXX

A Sunday-school teacher asked her class to tell the story of creation. Commented one little girl, "First God created Adam. Then He looked at him and said, "I think I could do better if I tried again," So He created Eve."

XXXXXXXXXXXX

At this time of year, pictures of candidates appear almost every where. Several were on display recently on the window of a local filling station.

As we were leaving the station, seven-year-old Timmy asked, "Dad, are these guys wanted dead or alive?"

XXXXXXXXXXXX

Not in the lease

The magistrate looked severely at the small, red-faced man who had been summoned before him.

"So you kicked your landlord downstairs?" Queried the magistrate. "Did you imagine that was within the right of a tenant?"

"I'll bring my lease in and show it to you," said the little man, growing redder, "and I'll wager you'll agree with me that anything they have forgotten to prohibit in that lease I had a right to do the first chance I got."

Hear no more about it

He was arrested and brought before the commissioner for having a still on his premises. He was asked by the commissioner. "How do you plead?"

"I plead guilty and waive the hearing," he replied.

"What do you mean," "Waive the hearing?" asked the commissioner.

"Means I don't wanta hear no mo' about it," the man said.

THE SONATA ALLEGRO FORM

DEWITT ASHER
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CUYAHOGA FALLS, OHIO.

The works of Domenico Scarlotti, Galuppi, Kuhnau, and C. P. Bach brought the gradual developement of the sonata, until it took shape in the hand of Hayden and Mozart. The distinctive quality of the sonata consists in the shape of its first movement; and this is generally an allegro, the shape is mentioned here as sonata-allegro form. The sonata consists of various movements, which contrasts of style admits of much artistic excellence.

The sonata allegro form is first of all divided into three main parts. These are exposition or first playing of the theme used, the development or building up of a tonal structure from material in the themes; and the recapitulation, or return of themes. If desired, a middle part, of new material may be substituted for the development; but composers do not make this substitution without good reason.

The theme used in a sonata may be much freer than those of a song-form. It is variety of material in sonata themes that makes the piano sonatas of Beethoven so great. There is practically no limit to the power and expression that the composer may put into such themes.

The principle of contrast is introduced in the exposition; for the themes these in number, may be of different styles. In general, the theme or first Theme is expected to be bold and resolute in character, while the second theme should be more lyrical and tender. Between the two is a short tributary passage, of modulatory character. After the second theme comes a short closing theme, usually in a brilliant style. The exposition is always marked for repeat, so that the theme may be clearly suggested to the hearer. In piano sonatas the exposition is still usually given twice, though in symphonies the repeat is optional with the conductor.

The developement admits artists possibilities of a different sort. In that section the material of the themes may be worked up into the most striking and beautiful tonal designs.

The recapitulation, or reprise, gives the movement the balance that comes from any return of theme after other material has been used. Here there may be some variety, not only in the tributary passage, but to some extent in the themes themselves.

Development and recapitulation were repeated together in the old sonatas.

The so-called modern sonata, or free sonata, does not respect the divisions or key schedules or allegro form; but it should still reflect the earnest spirit of the sonata, which balances intellectual and emotional effects in artistic fashion.

The schedule of divisions and keys for the sonata allegro form in any major key is as follows;

... in tonic key, generally ending in a cadence . After this comes the tributary passage , modulating finally into the dominant, and usually ending with a half cadence in that key. (A half cadence consists of the tonic chord followed by the dominant.)

2) Second theme or side theme in the dominant key ending in a full cadence.

3) One or more short closing themes, each ending in full cadence.

4) Development of themes. Sometimes the end of the development will be marked by a fairly clear returning passage. The development may be modulatory .

5) Return of chief theme , in tonic key. Tributary passage this time must end in the tonic.

6) Second theme in tonic key

7) Closing theme or themes in tonic key

The movement may have an introduction or a coda. It may also have transition or returning passages wherever needed , as at the end of the exposition .

In the return of themes, they need not always begin on their proper key; but if not, they must modulate to it soon after starting.

The sonata form in minor has the added possibility of contrast between the minor and major keys. The divisions are as before but the schedule of keys is different . The structure is as follows:

1) Chief theme , in tonic minor . Tributary passage leading to a half cadence in the relative major.

2) Second theme in relative major

3) Closing theme or themes in relative major

4) Development, free in style and key

5) Return of chief theme tonic minor

6) Return to side theme, in tonic minor or major

7) Closing theme or themes, in tonic minor

If there is a coda, division (7) may be in the tonic major allowing the coda to establish the tonic minor key.

Another form of the sonata allegro in minor allows division (2) and (3) to occur in the dominant minor. In the return divisions (7) and (6) will be in tonic minor.

The sonatas of Mozart and Haydn show clearness of form and a light but pleasing cheerfulness. Those of Beethoven have much more dramatic power. Weber's sonatas were highly prized, but are not often heard now. Liszt's sonata and those of MacDowell are free in form and in the modern style. The last five sonatas of Beethoven, are free in shape. They are tremendously broad piano rhapsodies in style and spirit, and have been aptly spoken of as "veiled symphonies". But while the later Beethoven and the moderns dispensed with strict form, it must not be forgotten their genius entitled them to liberty of thought and expression.

Music students today may well study from thoroughly and appreciate all its possibilities. One must master these forms before he may readily discard it for something new if he wishes to excel in composition today.

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Dewitt Asher.

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SECOND ANNUAL GREAT COMPOSERS FESTIVAL LAKESIDE, OHIO.

During the month of August at Lakeside, Ohio the second annual Great Composers Festival featuring The Lakeside Symphony with William Penny Haaker as Musical Director and Conductor did their part in encouraging young people in the study of stringed instruments. Each Friday afternoon student recitals were given to stimulate the students in performance of the literature for their respective instruments. Sunday afternoons chamber music dominated the scene in connoisseur concerts.

Students from several different states comprised the student body of the Lakeside Collegium with William Wilson Serving as administration director. Mr. Wilson is head of the string dept., of Sam Houston State University in Texas.

The Lakeside symphony and collegium were sponsored by the Methodist Church.

Dewitt Asher

29

SOUTHERN CALIF. ASSOC. OF VIOLIN MAKERS

#2 OCT. 1964

BULLETIN

(FROM THE PRESIDENT)

SAN DIEGO, CALIF.

Our second meeting was held at "Luthier Lodge" Sunday afternoon Oct. 4th at 2 PM. Discussions covered a wide range from Violin Varnish to Electronics and their Application to Violin Making. Robert P. Weddle M.D. signed in as a Charter Member having been unable to attend the first meeting. The problem of establishing a regular meeting place has been resolved very nicely and I'm sure we could not have hoped for a better location. Dr. Stuart Bicknell our Vice Pres. made many contacts and went to considerable effort to find a place but it seemed impossible to find anything available for Sunday afternoons once a month; we owe you a vote of thanks Stuart. It was beginning to look pretty bad for Sunday afternoons meetings but Dr. Robert Weddle has saved the day and made the necessary arrangements for us "we will meet regularly on the first Sunday of each month at 2PM. in the Camera Club room at the La Jolla Museum of Art, 700 Prospect Ave. La Jolla, this building was previously known as the Art Center and adjoins Sherwood Hall where the concerts are held; it is quite easy to find and I'm sure is quite convenient for all of us; there is one hitch however regarding the Nov. meeting; the 1st of the month is Sunday, and two of our members, Maurice Roy and myself are members of the La Jolla Civic Symphony Orchestra which is scheduled to give two concerts that day; this makes it necessary to switch the meeting date to the second Sunday in Nov. which will be Nov. 8th so keep that in mind, Sun. 8th 2 PM. at La Jolla; Subsequent meetings will of course be on the first Sunday of the month; I would suggest members bring along a fiddle, viola or 'cello if they feel inclined and we will have a session of tone comparison.

Getting back to the last meeting: it has been decided to hold Charter Membership open until Dec. 31st 1964 so that any person who is a violin maker or is interested in the art in any way may become a charter member on payment of one dollar for the balance of the year; this will entitle them to receive the monthly "Bulletin" and to attend the meetings if they wish; regular annual dues will be established for 1965.

The coming competition at Tempe, Arizona, was again discussed and it appears that most of us here have been going "All out" to get our work ready for the event; as for myself, I was quite concerned whether I would have my 'cello ready in time; however it is now finished and I gave it its "Baptism of Fire" at our Symphony rehearsal Oct. 7th where it did very well for itself. This 'cello completes a Quartet of 2 violins, a viola and 'cello that I will enter in the competition.

One of our members, Oscar Halverson is most anxious to go to Tempe for the competition, and would like to share the ride with someone as he himself is too old to drive: he owns a good car but does not want to drive that distance: so if anyone lacks transportation and would drive Oscars car and take him along, that would be O.K. too: maybe someone has room for an extra

passenger; I would be glad to take him along but I just won't have room enough: You can call Oscar at 474-5216, address 1824 Granger Ave. Nat'l City.

Those of you who receive the Journal of the Arizona Assoc. will have seen my letter to Bob Wallace on Page 14 of the Oct. issue; The Journal has a wide circulation at home and abroad and this letter will let the rest of the world see what we are doing here in S. Calif., and perhaps prompt other areas into forming groups for their mutual benefit.

I mentioned at the meeting that I had recently received a letter from George Fries who is President of the Vancouver B.C. Violin Makers Assoc., and he tells me that there is another issue of their 'Journal' in the mail; I had sent him a copy of our Sept. 'Bulletin' and he expressed regret that it arrived too late for mention in the 'Journal'; George spent a few days here at 'Luthier Lodge' early this Summer and believe me we had quite a time talking fiddles, and he knows what he's talking about too; a real nice guy and you will meet him at the competition as he tells me he will be there: Another letter from a violin making friend at Alhambra, Calif., Dr. Ervin Kleffman saying he has just varnished a fiddle with Michelman varnish and it looks fine; says "count me in" the So. Calif. Assoc. As a charter member; Ervin is a real livewire, an excellent musician, as to which his degrees will testify; B.M.:Ph.D. quite impressive oh! and he makes a real good fiddle too; drop in and see him when you are in that area; 1100 S. Garfield Ave. Alhambra.

Our Sec. Treas. Maurice Roy was unable to attend the meeting as he was on a flying trip East in his home town Hartford, Conn.; the Worlds Fair, and all the fiddle dealers he could find, including Wurlitzers'.

Don't forget our next meeting Sun. Nov. 8th 2 PM. Camera Club room, Museum of Art. La Jolla, see you then.

Cordially

Harry Wake.

P.S.

Was wondering about that persistent termite that was staying so close to Arthur Kuriloff during our meeting, which by the way was held outside in the sunshine; did the termite follow Arthur from Del Mar, or was it one of our Local Point Loma variety trying to get established at "Luthier Lodge?" I haven't seen it since so maybe it didn't relish the prospect of a diet of Fossil wood for the next ten years.

H.S.W.

Note; I'm sorry this is late, but it was not received in time for the Oct. issue. I'm publishing it all rather than try to cut any out.

Bob.

The trouble with life is that you're halfway through before you realize it's one of those do-it-yourself deals.

A PERSONAL MESSAGE TO THE MEMBERSHIP FROM YOUR PRESIDENT

MR. GEORGE FRIESS
2724 YALE STREET
VANCOUVER 6, B.C.

(B.C. Section)

(From the last issue of the The Violin Makers Journal of Vancouver, B.C.)

On this sad occasion I feel that it is my duty to acquaint the members with the major factors which , we here believe , caused the demise of the "Journal."

The Journal was distributed free to anyone who became a member of the association upon payment of the annual fee. It was never intended to be a money-making magazine. It's sole purpose was to dispense knowledge.

Since it came into being in November 1957 it has been riding a rough sea, financially. Time after time, the Vancouver section has emptied its treasury to help out the Journal, especially since the printed form was substituted for the original mimeographed one. Possible we were too ambitious.

We sent out an appeal for contributions at the beginning of this year. The response wasn't great, but I want at this time to thank all those who so promptly and generously responded.

Material was another great problem and in spite of repeated requests for members to send it in , it was becoming increasingly scarce, thus causing delays in bringing out the Journal on a regular schedule.

Delinquents were kept on the rolls too long and supplied with copies in hope that they would renew their membership. Then too, funds were never available for extensive advertising in order to get more members.

These then are the reasons why publication of the Journal is now suspended . I wish to thank all those regulars and others who sent in articles over the years , thus making it possible to have a Journal . My thanks to the Membership as a whole, and especially to the Vancouver section, for all the time , money and energy which they gave when called upon.

And lastly , Clarence Cooper , our editor these last two years, who quietly stepped into the breach caused by the death of the Don White, and gave of his best, and uncomplainingly worked getting out the Journal against great odds.

The last Act of the Journal had been played. The Curtain has come down.

You the Members, still have your gouges, plus the knowledge which you have derived from its pages and the dedication with which you will continue to strive to make better Violins.

We are indeed sorry to publish these notices... The Arizona Violin Assoc.

32

DISCONTINUANCE OF THE JOURNAL

BY

AL GOUGH

VANCOUVER ,B.C.

We regret to announce that we cannot carry on the publication of the Journal and are therefore discontinuing it after this issue. The Executive discussed this matter at the last general meeting and sadly came to the conclusion that we would have to discontinue its publication.

In the past we have requested articles for publication and contributions to enable us to carry on. We have not received very many articles or sufficient to produce another issue of the Journal. We do not feel justified in reprinting material which has appeared in previous issues.

In our request for funds for the reasons we pointed out in the previous issue of the Journal, i.e., the cost of production of the Journal was equal to, and could exceed, the subscriptions, that we would have to have more money. While some members did contribute, on the whole the response to our request was ignored, which left us in the position that to publish this issue we will have to request contributions from the local members in substantial sums. We thank those members who did contribute and express our appreciation of their kindness.

In looking back over the life of the Journal, its beginning was a small mimeographed effort of the notes made at the monthly meetings in Vancouver. These meetings are still held and violin making is discussed and the discussions do produce new and useful ideas. The members will continue to make notes at these meetings of the discussions. From time to time it may be possible, if the financial situation straightens out, that these notes could be mimeographed and distributed to contributors and interested members. Maybe then the Journal will not die completely.

VOLUME 1 HAS BEEN REPRINTED and now may be obtained from Mr. George Friess, the president, at 2724 Yale St. Vancouver, B.C., for the price of \$4.00

The supply is limited so you would be well advised to order your copy early.

BACK ISSUES WHILE THEY LAST!

Back numbers can be supplied for the years of 1964, 1963, and 1962- either complete or single copies at 75 cents per copy. Add 25 cents exchange. 1961 not complete. Can supply January 1961; February 1961; March 1961; June 1961; July-August 1961; October - November 1961; December - January 1961-1962.

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For information, write: Mr. George Friess
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33

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JOURNAL

TO-----

