WHERE THE BOSTON SYMPHONY ORCHESTRA FIDDLES ARE MADE

Two Local Violin Experts Tell of the Freaks and Fancies of the King Instrument and Relate Philosophic Bits on "Trading Flddles"-A Violin That Hears With Its Eyes-A Master Maker of Violin Varnish and His Book of Revelations.

Violin Home.

There is probably no musical instrumoney, is never to be materially alment in existence that contains such
an unlimited supply of robinsuitate.

ment in existence that contains such
an unlimited supply of robinsuitate. an unlimited supply of romanticling terest as does the violin. Up in a spacious shop on one of the principal business streets of Boston, there is a home of all grades, types and com-plexions of the king instrument, the violin studio of Orin Weeman. in one corner, an old, dismaniled vicloncello, surrounded by a conglomera-tion of succent and retired fiddle

better days, rests a hairless and much-scarred bow, its probable companion in many long years of hard

Army of Fiddle Boxes.

If you should take a bird's-eye view of this studio, you we uld find so many stopping places of attention that you would hardly know when to move on.
Here is a large table running nearly across the room and covered with an army of fiddle boxes. Each doubtless contains a many-chaptered history in spruce and maple. Beyond the table and close under the large windows is bench littered with everything that partains to the royal instrument, from white hairs of the bow to be frayedout end of an E string.

Then there are little battalions of

tools, tiny brownies of secret intent. ome of which are drawn up in battle array, prepared for the attack. Others are resting on their arms, as it were, waiting for the hand of the violinmaker and repairer to direct them,

From a Genuine Strad. "What is that for a violin?" asked

ter, pointing to a violin of Stradivarius pattern that gleamed from an upper shelf,
"That, sir," quietly remarked Mr.

Weeman, without in the slightest in-terrupting his work, "is a violin which I made a short time ago from original drawings of a genuine Stradiyarius." Then, leaving his work of bo pairing, Mr. Weeman brought down tine instrument in question from (its know or rare and valuable old violine, sheet-nined clouds of high hope which) his personal collection of ruse old tot. All Mr. Weenan's is that of Mr. resting place on the shell. It is cert. that have seen varieties and variety in the property of the sheet campies of the finest campies of th sellow-gold shading of Stradivarius fame, to say nothing of the myriad been executed with a perfectness that would bear the searchlight of s

"The top of this violin," said Mr Weeman, as he put it back in its place, "came out of an old dwelling house that used-to-stand on South street, of this city. When the woo came to me in the rough I found sam oles of the old-fashioned hand-madnaile, indicating an age of at least 120 years. The bottom came out of front drawer of an old bureau. I wouldn't want to say how old it is.

Old Violins Not Always Best. Is it your opinion that the age of folin has much to do with the char-

cter of the tone?" "Well," replied Mr. Weeman, with smile and a quizzical twinkle in his eyes, "I shall have to answer that

iolin Home. Imakers. But I do not believe that the wonderful tonal beauty of their in A There is something in the wonderful tonal beauty of their ingram that appeals to all lowers of the beautiful and the render of the beautiful and the render of the post of

The Points of a Good Violini "On what points, then, does the tone of a violin depend?

"Well, in the first place, there's the wood. Some kinds of wood that are put into a violin were never intended to produce any sort of tone save that which comes from he back of a sawhorse. Then comes the matter of boxes, psking sease, etc., unlods a late of duaty significance.

Against its worn 'and battered old have been selected. Some woods will have been selected. Some woods will be with the selected with the selected words and the selected words and the selected some woods will be selected. work brittle, others work in a crumbling manner, like theese, and still others work, now soft and then hard In other words, no two pieces of violin wood are slike, and the manner of working and graduating to the redulred micely must come from long their eyes. In other words, they are various violin, He came in here just best of this famous line of violin

> one thing. Of course this question I have learned by experience to let of the correct amount of sir-space is prejudice have its way." determined largely by the archings of the outside of the instrument to which too much attention cannot be

The Question of Varnish.

me, after a careful examination of a so perfect are the imitations in point considerable number of genuine old of tone and workmanship, instruments, that the varnish used by the old masters was a sort of trade mixture characteristic of the times Most of the early variab was spirit; a some of the latter was oil, and I lee in the course of & year many know of rare and valuable oil violins silver-lined clouds of high hope which

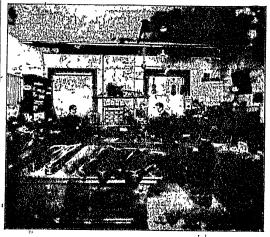
many of the old and authenticated varnish is simply that of making the violins are imitated to a nicety. The violin good to look at and of serving as a protection to the wood. Indeed, I know of some violins whose tone is freer and more pleasing to the ear surface, that is 'In the whites,' as we technically call it. Then again it is possible to spoil a violin by putting

on too much varnish" .
"How much time do you require to roperly varnish a violin?"
"Anywhere from two months to ten

weeks, provided the violin which is eing varnished be perfectly new. Mr. Burleigh Weemans by the way. a son of Mr. Weeman and assistant in all his work, does the varnishing on the new instruments Mr. Wee man, Jr, for the most part uses an oil varnish seconded by a few coats of spirit varnish.

The New Violin vs. the Old,

In reply to a further query as to very old violins, Mr. Weeman said:
"Many people think that if a violin juestion in a way, that may cause is old, it's all right, and if it's new, it sout think that I haven't sufficient is all wrong. The trouble is violine dimiration and veneration for the old seem to have a way of hearing with



A Typical Violin Home in Boston

space which, in my opinion, has as received in 90 going, out a may one part in migrations a non-instance of special models of the making or uncertainty disturbances in his blook to be a fired, as so not) a community of violin tone as any other circle of personal identifiable lines, mon Franch nightenion of the common of th

Good Makers in This Country. You do not think then, that violinmaking is to be reckoned among the lost arts?"

Far from it. We have today in this

with the making of pure visin tone?

"Not hearly so much as is common, there are several worthy disciples of ly supposed," responded Mr. Weeman the art in Vienna today. Of the model to his task of rehairing two bows for spoil a violin. To be sure, no'one has nearly all of which stand high today, ever been able to tell exactly what Then a lot-of violins are being turned the varnish of the old violins is made out today which will some day get Some varnishes consist of hard the credit of being genuine old instrugums and others of soft. It looks to ments from the hands of the masters,

Silver-Lined Clouds.

'Speaking ubout violin imitations,'

know it is a Strad, and I will not believe a word of it!"

"It is this kind of twomle," added Mr. Weeman, with a smile of philo-sophic-reflection, 'that get just as much comfort out of owning a fifteen dollar fiddle as your professional vio-"Does the variish have much to do country several excellent makers in collector does out of possesing a with the making of pure violin tone" whose names I could mention. Then fine old Maggini or Amati."

immediately. "Of courts, there are em French school, so called, there are two prominent first violinists of the inferior grades of varnish that will the Vulliaume and Lupot violina, Boston Symphony orchestra and as marked by way of after thoughts myself in judging old violins for other If the instrument is really saluable, I never make a price on it

I simply say 'It is a valuable instru-ment,' and stop right there," A Fine Old Ruggeri.

Mr. Weeman has recently added to his personal collection of rule old vio-

direct niesty must come from long their eyes. In other words, they are varius violin, it came in here just; best of this framous line of violing their eyes. In other words, they are varius violin, it came in here just; best of this framous line of violing truck.

It is a fixed in a fixed in the came in th and the beautiful carrying-tone of this

Humanistic Appeals.

"One of the special delights of my he leaned against the work bench. "comes from the music of the violinists. Frequently they take up the violins and pluy upon them for hours, people of hard-headed business cares Vuillaume, who set out immediately whom you would never dream could they go so far as to applaud when some famous player is drawing the bow. One of the greatest charms of the violin to my mind is its power of appeal to all classes of people'

Mr. Squier's Studio.

A violin studio of equal interes with Mr. Weeman's is that of Mr. Orin Weeman and Jerome B. Squier Have Many Rare and Valuable Instruments That Delight the Cranks Who, From All New England, Come to Their Shops With Confident Appeal in All Matters Pertaining to the Violin.

shapes and sizes. For Mr. Squier has not only more beautiful than the Mes-made a special and make the more shah Rrad, but it has more powerful caseful study of violin varints. He has produced over fitty different kinds of violin yarnish. On the walls of his sionally the great master indulged, studio are numerous enlarged photos and like most of his experiments it of renowned violins, among them was left with a robust amount of a picture of the "Messiah" Stradi- wood in both top and back, I convdrius. It is a sider the Dolphin the most magnifi-for publication this picture, together cent instrument. That Strudivarius will several rothers of yale value. The "Messiah" Stradivarius.

"The original of this 'Messich' "The original of this 'Messich' Strad picture," said Mr. Squier, "was also called the "Salube Stradivarius. Subsequently it was known as the 'Vuillaume Strad. A story goes with all these titles. It is said that Strad-ivarius so loved the instrument that he would allow only his most intimate friends to blay upon it. The violin friends to pay upon it. are to make the was constructed according to the Italian singing timbre of tone pre- a photograph of a violin of his own walling at that time. Evidently Strain make. The instrument is that which talling at that time. Property of the limited very favorably known as any rate, he kept it as long as he his copy of the Paganini Joseph any rate, he kept it as long as he his copy of the legantil Joseph lived and his two sous kept it an long (Gournetine. It as a made by Mr. as they lived I twas then sold to Bouler only last nay by order of Count Cusio of Milan, who kept it in Treedore (Recon, Ar. by order of Count Cusio of Milan, who kept it in Treedor (Recon, Ar. by order of long as he lived. Then the instruments as limited of Waterton N. X. to the country of the countr lived, and every time he went to Paris maker and initiator, he sirest French back came out of a tree that was maker and initiator, he siways told

French virtuoso, was present by insi-tation, and he succeeded in thoroughly arousing the admiration of Vuillaume over the beauties of the violin. After father of the present owner, who the great French violinist had fin-worked from an old diaguerrectype of ousiness," remarked Mr. Weeman, as the great French violinist had finished playing on the violin, it is said Paganini taken about 1810."
that he spoke these words:

"This violin is like the Messiah, the value which Mr. Gegoux, Jr., sets whose coming we ever await." testing the tone, up and down the "It was this historic appreciation finger board. At such times you would be surprised to see the people to the instrument. When Teresio would be surprised to see the people to the instruments and the seed of the se for the home of Teresio. There he were starting, I would not parf with he interested in music. Sometimes found the choicest instruments of the they stay at the door until the last old Italian makers, and he purchased Mr. Squier also brought forth from note has been sounded and sometimes the entire collection, in which, of the inner drawer of a desk another the entire concerns, in many in the inner graver of a vector and course, was the 'Messiah' Strad. Vylljicture of a violin made by his own
jamds, It is a copy of a Maggini, and

Crawford was recently approached by Cpd, out of an old dressing case or an agent with a liew to purchasing bureau that was just about to cele-it and presenting it to the great brace its 200th anniversary before it German itolinist, Joachin. The offer passed into song and story, Only the other day I had a caller remembered, is considered by the au- and shelves of the quaint rooms a German Mollinist, Joachin. The offer she thought he had a genuine Stradi- thorities to have been one of the very benildering array of bottles of all was 412,000, but it was declined with

The Glory of Being Born Right. "The chief glory of the 'Messlah' nook of his studio. Here are boxes Strad, as it exists today, is that it of choleest amber from the Baltic Ses. hasn't a scratch or a blemish on it, samples of India lac and other prename a scratch or a premise of samples of the mysterious art it yet shows every detail of exquisite workmanship, just as it left the hands of varnishing, which he has gothered workmanning, your as it least the first all parts of the world. Here can yield never had a bass-bar in it be seen every shade of oil varnish, all violin never had a Tanes-har in it has een every shades of oil varnish, and all when it immediately sent forth the control of than a hundred years. I mention this to prove that it is construction modestly remarks: this to prove that it is supreme thing and not ago that is the supreme thing in the making of a violin. Indeed, I the wonderful possibilities of colorof violins that are constantly expression through the medium of

growing worse rather than better by julying."

The meritage of the Stradvarii.

To mer' continued Mr. Squier, waste moods of tone that come from the mood of tone that come from the mood of tone that come from the mood of tone that come from the which is more interesting than the links are perfect, as that of the old Messah's Strad, and that is the "Dot-phin's Strad, on culled. Mr. Lownie Messahime Mr. Squier, waste made better control." Principle of the mood of the strady was the strady of the strady

ever made, "
"Here," said Mr. Squier, as he passed on to another picture of his collection, "is a likeness of a Gaspa Dulffopragar, A large number of these instruments were introduced in very early times, being fathered upon a fletitious name. This specimen is a figitious name. This specimen is undoubtedly of Italian or Tyrolese origin."

Mr. Squier's Violins.

Austria, which was built in 1845. The maker and initiator, no atways tout 160 years on breath it was a war well and a state of the sta of the red bud manies which are the

> One may understand something of upon this Guarnerius copy from a letter which he recently wrote to Mr.

head was carved by Theodore Genous

Squier in which he says:
"Its voice improves almost daily,

laume kept It as long as he lived, and lands. It is a copy of a Magzini, and Alard, being his son-in-law, so it is now owned by Mr. House of sing effect his death. Alard kept it until glass, N.T. Creat and Direibs Pollector, who Mr. The top of this instrument also Direibs Pollector, who Mr. The top of this instrument also looks it. It understand that Mr. Oranford was recently approached by Cpt, out of an old dressing case or assent with a level to purchasing his weath that was just about to cele-

The Squier Varnish.

Mr. Squier's varnishing department rules with sovereign hand in every

growing worse rather than better by violin varnish. The variations that



A Rare View of Notable Violins in Boston Beginning at the left, one sees a so-called Dullfopregari the next is a copy of Maggini, made by Jerome 11 Squiler of Boston in 1991; the next is a copy of the Pagania Josef Guarnerius, made by Mr. Squier in 1901, and the last is a Sa-lubo Strad, latterly called the Messiah of Squier in 1902, and the last is a Sa-lubo Strad, latterly called the Messiah of Squier in 1902.