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MUSICAL AMERICA

Some Famous Violins Owned in the U. S. A.

Remarkable Collections Made Since the Middle of the Last Century—"Strads" and Other Noted Makers Among Them.

That the country's army of violin teachers are heroes among American idealists is the belief of Jay C. Freeman, a noted authority upon old violins of note, who has arrived in New York recently from one of the larger cities of the country. Mr. Freeman has made his share in the development of the art. I say "made" because, as far as one can tell, every instrument that has been and still are pioneers in the musical instruments in the United States. This fact alone demonstrates the ideals. The American is nothing if not dramatic, and undoubtedly the high place which the violin occupies in America is a new country, where the Continental war broke. While the Kaiser's armies were to be found in only a few of the larger cities of the country, the interest which was aroused through the collections of Messrs. Hawley and Waters soon made its appeal to all parts of the country. Artists traveling in this country from abroad stopped at Hartford to see the famous collection and devotees of the violin made Hartford the object of their pilgrimages.

"Between 1860 and 1885 Mr. Hawley made what has always been regarded as the most complete and artistic collection of violins ever assembled in this country. The interest which was aroused through the collections of Messrs. Hawley and Waters soon made its appeal to all parts of the country. Artists traveling in this country from abroad stopped at Hartford to see the famous collection and devotees of the violin made Hartford the object of their pilgrimages."

Mr. Freeman has shown that $600,000,000 worth of music and musical instruments in the United States. The fact alone demonstrates that there is a high note of idealism in the country.

Pioneer Work

"The American violin teacher has done his share in the development of this art. They are the heroes of small cities throughout the country, venerated, devoted to the highest ideals. The American is nothing if not dramatic."

Immediate Return Has Been Small, Where They Have Had to Depend Altogether on Their Own Resources to Create Interest, New. This is the 'Messiah.' That is what I mean by a 'Strad.' Simply because it happens to be the name of the 'Strad.' Ysaye, with his wonderful Guarnerius, has an instrument worth many thousands of dollars, as does his 'Emperor' Strad; Elman, with his 'Strad.' These are the 'Messiahs' of the modern concert artist, for his instrument must be in the 'pink' of preservation in order to possess the requisite tone-quality."

H. C. P.