

Concert Violinists and Teachers of String Instruments



Violin Instruction
VICTOR KUZDO

First Authorized Exponent (in America)
of the System of
LEOPOLD AUER

(TEACHER OF ELMAN, ZIMBALIST, PARLOW, EDDY BROWN, ETC.)

Studio 560 West End Ave.

New York

Mademoiselle
Lucile Collette
Violiniste
Premier Prix Conservatoire Musica
Paris
MUSICALES, RECITALS, CONCERTS
A limited number of pupils accepted
446 West 23d Street, New York
Phone 4762 Chelsea



Helen DeWitt Jacobs
CONCERT VIOLINISTE
Marjorie E. Jacobs
ACCOMPANISTE

STUDIO: POUCH GALLERY | Branch Studios in New York
345 Clinton Ave., Brooklyn and Flatbush. Resident Studio:
Phone 6400 Prospect | Bellerose, Long Island.

Miss Jacobs will give her first violin recital of the season at the Academy of Music, Brooklyn, on Sunday afternoon, November 26th, 1916, at 3:15 o'clock.

KATHRYN PLATT
GUNN
VIOLINIST
Concerts, Recitals, Instruction
Address: 930 Lincoln Place, Brooklyn
Tel. Bedford 5472 W.



Mr. and Mrs. Harry J. Clark

Famous Artists Will Accept Pupils in

Banjo, Hawaiian Guitar, Ukulele, Mandolin, Guitar

We Aim to Teach Thoroughly, Correctly and Rapidly.

Studios 179 Madison Ave. (34th St.), New York

Phone Murray Hill 7856.



Elfrida Engelhardt
Violinist Instruction
61 West 83d St.,
8286 Schuyler

Thorough Cello Instruction. Twenty years' experience. Leipzig Conservatory method. Special attention to beginners. Pupils' residence.
WALTER KAUFMANN
1337 Clinton Ave., near McKinley Square (169th St.), Bronx, N. Y. City.
Telephone 4472 Tremont.

THE LEHMANN VIOLIN SCHOOL

GEORGE LEHMANN, Director. 147 West 97th Street, New York City

An ideal school for the beginner as well as the advanced player

A staff of the ablest assistants to meet every student's needs. Free instruction in Theory of Music and Piano Playing. All communications should be directed to the Secretary, Mary G. Russell.

ANNA WINCH LAWRENCE
Harpist
Recitals, Instruction, Orchestral Work.
Formerly harpist with Anton Seidl, Theodore Thomas and Van der Stucken.
331 Amsterdam Ave.
Schuyler 7390



ALEXANDER BLOCH
VIOLINIST

Authorized by **LEOPOLD AUER** to teach his system

Studio: 46 West 96th Street.

Res. Studio: 790 Riverside Drive. (Cor. 157th St.)

Telephone, Audubon 6907.

DO YOU THINK YOU CANNOT SING?

By **WALTER L. BOGERT.**

How often we hear the remark, "I wish I had a voice!" or "I'd give anything if I could sing!" Such expressions would seem to indicate that in the minds of those who utter them there is no connection between the use of the vocal organs in speaking and in singing; for these people have no difficulty in speaking, and yet feel it is impossible for them to sing, although they may be devoted to music.

This erroneous notion seems to be rather widely spread and is responsible for deterring many persons from making the attempt at cultivating their voices. In my opinion it can be demonstrated scientifically that the correct use of the voice in singing and in speaking is the same and that there is no good reason why we should speak of the "singing voice" and the "speaking voice" as though they were entirely different. In reality the only difference between the correct use of the voice in singing and its correct use in speaking is one of degree and not

one of kind; i. e., in singing it is necessary to prolong the vowel sounds in accordance with the length and pitch of the musical notes or phrases.

This prolongation makes a greater demand on the lungs and on the muscles of the vocal cords than is made in speaking; special exercises, therefore, are necessary to develop and strengthen these parts. As all of us possess lungs, vocal cords and resonance cavities, there is no reason why any one who is free from physical defect and who possesses a musical ear should not be able to sing, if he is able and willing to work intelligently with a good teacher.

It is this latter point, namely, the ability and willingness to work intelligently, that has more to do with success in singing than the possession of a naturally beautiful voice. Too often do those gifted by nature with unusual organs handicap themselves throughout their entire careers by impatience in their early studies.

The correct use of the voice demands at least three things, the free vibration of the vocal cords, the full use of the resonance spaces of pharynx, mouth and nose, and good control of the breath. No one can claim to have

got the best out of his voice until he has complied with these three demands.

People should remember that the sound produced by the vocal cords alone is very faint, and that its audible effect as voice depends on the reinforcement it receives in the throat, mouth and nose. Diminish any of these spaces by contracting the tongue or other swallowing muscles, or cut off the largest, those of the nose, as many do, by raising the soft palate, and the voice will not have the fulness, richness and carrying power that Nature intended for it. The person who will cultivate the habit of speaking and singing with the utmost relaxation of throat and mouth, not compelling, or forcing, or shaping, but allowing the voice perfect freedom to pass into the nasal cavities as well as to come out of the mouth, will be surprised in the course of time at the gain of smoothness and resonance. Not only need there be no suggestion of "singing through the nose," which almost always is the result of a contraction, conscious or unconscious, but it will also be found that greater results are accomplished with a smaller expenditure of effort.

JOSHUA NICHOLSON
Violin and Bow Maker

Artistic repairing a specialty. Rare old violins bought, sold and exchanged. Also mandolins, guitars, zithers, etc.

EXPERT INSTRUCTION given in all stringed instruments.

966 THIRD AVE., Next Door to Proctor's Theatre.

MISS JULIA S. GREINER

INSTRUCTION ON
MANDOLIN, HAWAIIAN UKULELE
STEEL GUITAR AND BALALAIKA
STUDIO: 311 WEST 121st ST., N. Y. C.

TWENTY-NINTH YEAR OF TEACHING.

NATHAN A. ULANOV
VIOLIN INSTRUCTOR

VIOLIN TEACHER 745 RIVERSIDE DRIVE.
P. S. 40 & 52 CORNER 152d ST.