

**VIOLIN TEACHING AND  
VIOLIN STUDY:  
RULES AND HINTS FOR  
TEACHERS AND STUDENTS**

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Violin Teaching and Violin Study: Rules and Hints for Teachers and Students by Eugene Gruenberg

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**EUGENE GRUENBERG**

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TO THE MEMORY OF  
PROFESSOR

**Carl Hirschler,**

BELOVED TEACHER AND FRIEND.

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Fritz Kreisler. Int

## PREFACE.

I FEEL that the responsibility for the success of the present book rests in some measure on my shoulders since I urged its publication both with the author and publisher.

\* For many years it had been my earnest desire that some day I might be permitted to join forces with three old friends and fellow students for the purpose of jointly editing an exhaustive and historical research into the principles of that method and school of violin playing from which we four had been graduated.

These three distinguished artists are Franz Kneisel (of illustrious chamber music fame), Felix Winternitz and Eugene Gruenberg, the last two, violin professors of great repute at the New England Conservatory in Boston.

All three had previously published valuable contributions to the pedagogic literature for the violin, although Mr. Winternitz's works are known to students only under an assumed "nom de plume" which modestly hides his own.

Mr. Gruenberg, our senior, had prepared a fairly well-developed plan for a theory of violin playing which might have conveniently formed the basis of our work.

Unforeseen circumstances having however imposed an indefinite postponement of our plan, I urged Mr. Gruenberg to elaborate upon and publish his sketch independently of us. While less ambitious in size, his book closely follows the lines adopted for the greater work.



It is not so much an exploration into new and hypothetical pedagogic ground as an elaboration of the sound and tried principles that were instrumental in producing the gigantic violinists of a by-gone generation. W

Not the least attractive feature of Mr. Gruenberg's book is the frequent and reverential reference to the opinions of these great masters of the past, whose authority the erudition of the author summons as corollary to his own views which are lucidly set forth and concisely expressed.

My avowed friendship for the author obviously places me under restraint, but I may be permitted to voice the sincere belief that on sheer merit his book will succeed, and that it will prove highly valuable to teachers and intelligent students alike.

FRITZ KREISLER. /

October 12, 1918.

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## AUTHOR'S PREFACE

THE contents of this book represent the fundamental basis of my lectures on the art of teaching the violin, delivered at the *Violin Normal Department* of the New England Conservatory of Music in Boston.

Having been the superintendent of that branch of the Conservatory for more than twenty years, I take pleasure in complying with repeated requests by herewith submitting the substance of my lectures to the public.

EUGENE GRUENBERG.

BOSTON, MASS.  
August, 15, 1918.

## PREFACE TO THE SECOND EDITION.

THE necessity of preparing a second edition of this book after less than one year, although very gratifying and encouraging, has not in the least changed the author's endeavor to detect its shortcomings and to remedy them to the best of his ability.

E. G.

BOSTON, MASS.  
April 22, 1919.



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