

Codex Michigan (C-MI)

[1] virtuous violinist pinchas zukerman was giving a master class stew to a [2] group of young artists who had come to the aspen music festival from the fo[3]ur corners soviet world the auditorium was filled with the rapier[4]s and distinguished teachers and performers the atmosphere was electric t[5]o each of the talented performers in turn zukerman offered friendly adv[6]ice and in courage meant discussing their playing in detail and invariably[7] picking his own violin to demonstrate finer points of technique and inte[8]rpretation finally came the turn of a young musician who performed b[9]rilliantly when the applause subsided zukerman complimented the artist [10]he walked over to his own violin caressed it tucked it under his chin pau[11]sed a long moment and then without playing a note or uttering a word gent[12]ly placed it back in its case once more the applause broke out and this time it [13]was deafening in recognition of the master who could play so graciously a[14]ccompaniment

Codex Indiana (C-IN)

[1] virtuoso violinist pinchas zukerman was giving a mass to a class two a [2]group of young artists who had come to the aspen music festival from the fo[3]ur corners nervous the world the auditorium was filled with their peers a[4]nd distinguished teachers and performers the atmosphere was electric t[5]o each of the talented performers in turn zukerman offered friendly adv[6]ice and encouragement discussing their playing in detail and invariably[7] picking up his own violin to demonstrate the points of technique and i[8]nterpretation finally came the turn of a young musician who performed brilliantly when the applause subsided zukerman complimented ed [10]the artist then walked over to his own violin caressed it tucked it under hi[11]s chin passed a long moment and then without playing a note or uttering a word gent[12]ly placed it back in its case once more the applause broke out a[13]nd this time it was deafening in recognition of the master who could play so graciously a[14]ccompaniment

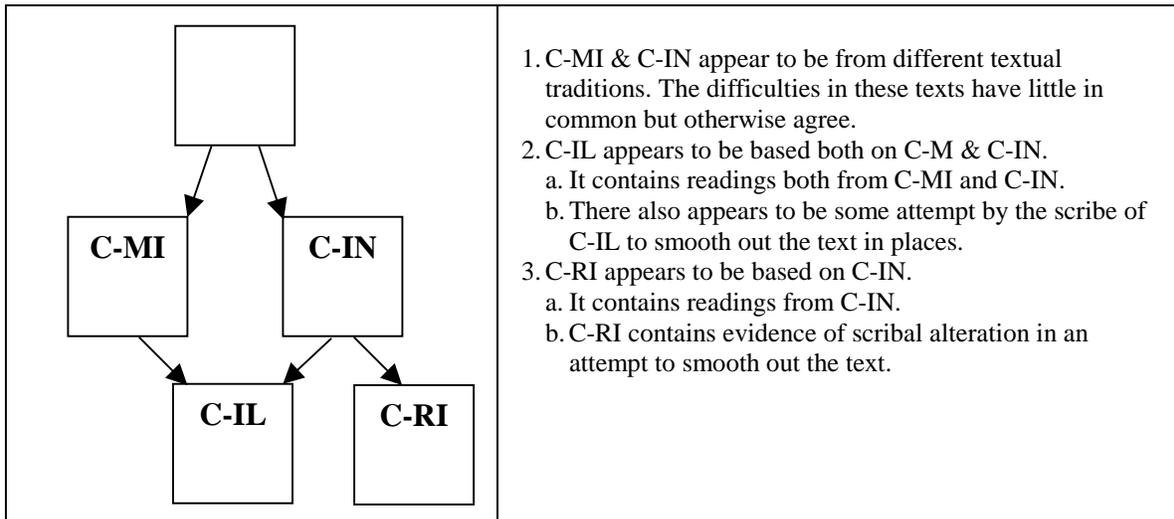
Codex Illinois (C-IL)

[1] virtuous violinist pinchas zukerman was giving a master class stew to a [2] group of young artists who had come to the aspen music festival from the fo[3]ur corners of the soviet world the auditorium was filled with the rapier[4]s and distinguished teachers and performers at most the sphere w[5]as electric to each of the talented performers in turn zukerman offered friendly advice and in courage meant to discuss their playing [7] the tail and invariably picking up his own violin to demonstrate finer po[8]ints of technique and interpretation a fine ally came to turn off a young m[9]usician who performed brilliantly when the applause subsided ed zukerman[10] pinchas brother complimented ed the artist then walked over to his vi[11]olin caressed it tucked it under his chin paused a long moment and then wi[12]thout playing a note or uttering a word gently placed his tobacco cas[13]e once more the applause broke out and this time it was deafening in reco[14]gnition of the master who could play so graciously by shushing grace th[15]e accompaniment paying her a compliment

Codex Rhode Island (C-RI)

[1]virtuoso violinist pinchas zukerman was giving a mass to a class of you[2]ng artists who had come to he aspen music fistfull from the four main ner[3]vous people of the world the auditor rerun was filled with their peers an[4]d distinguished teachers and sand performers the atmosphere was elect[5]ric to itch to the talented performers in turn zukerman offered friendly [6] advice and encouragement discussing their playing in detail and invaria[7]bly picking up his own violin to show the points of technique and interpre[8]tation finally came the turn of a young muse he had shunned who performe[9]d brilliantly when the applause subsided zukerman complimented ed the [10] artist then walked over to the hissing of the crowd he caressed on his vi[11]olin i tucked it under his chin passed a long moment and then without play[12]ing a notary uttering a word he gently placed it back in its case once mor[13]e the applause broke out and this time it was deafening in recognition of [14] the master who could pay grace such a compliment.

Stemma



Text

Virtuoso¹ violinist Pinchas Zukerman was giving a master² class to³ a group⁴ of young artists who⁵ had come to the Aspen Music Festival from the four corners of the world. The auditorium was filled with their peers and distinguished teachers and performers; the atmosphere was electric. To each of the talented performers in turn Zukerman offered friendly advice and encouragement, discussing their playing in detail, and invariably picking up his own violin to demonstrate finer points of technique and interpretation. Finally came the turn of a young musician who performed brilliantly. When the applause subsided, Zukerman complimented the artist, then walked over to his own violin, caressed it, tucked it under his chin, paused a long moment, and then, without playing a note or uttering a word, gently placed it back in its case. Once more the applause broke out, and this time it was deafening, in recognition of the master, who could pay so gracious a compliment.

¹ C-IN, C-RI | *virtuous* C-MI, C-IL

Virtuoso is preferred due to the idiomatic expression “virtuoso violinist.” Virtuous is an understandable mistake and Zukerman is characterized as virtuous in this text.

² C-MI, C-IL | *mass to a* C-IN, C-RI

A violinist normally gives a “master class” and does not perform a catholic “mass” unless the individual is an ordained priest -- Zukerman happens to be Jewish.

³ C-MI, C-IN, C-IL, C-RI | *class stew to a group* C-MI, C-IL; *{to a} class t{w}o a group* C-IN; *to a class {...}* C-RI

Each of the witnesses support the reading with each diverging in some way. In the case of C-MI *f*, the ending “s” from “class has elided with “to” forming the unlikely reading “stew.” The preposition normally associated with “to give” is “to” forming the verbal “to give to” someone. Zukerman here is a violinist, not a cook making a stew. The C-IN *f* has moved the position of the prepositional phrase to fit the expression “to give mass to.” C-IN also has the prepositional phrase in position but the second time it changes the spelling to a homophonic “two” rather than “to.” C-RI attempts to clear up the difficulty in C-IN by leaving out the second occurrence.

⁴ C-MI, C-IN, C-IL | *{to a}^b class^a {...}^c of young artists* C-RI

C-RI attempts to smooth out the reading by omitting the redundant “group” to further categorize “class.”

⁵ C-RI | *wo had come* C-MI, C-IL; *who ad come* C-IN

The unlikely readings found in the majority of manuscripts has been corrected in C-RI. The scribe of C-RI must have understood that “ad come” sounded like “had come. Perhaps the scribe of C-IN was listening to a lector with a British accent, which diminishes the “h” sound. The reading of C-MI *f* appears to be an error, leaving out a letter.