## Violinist Applauds the Hutchins Technique for Plate-Tuning

To the Editor:

I have not had the opportunity to play any fiddles made in accordance with Professor Nagyvary's teaching [see MRS Bulletin XX, No. 7, "Letters to the Editor"], but I have played those of [Carleen] Hutchins and her colleagues.

At a special session of the Boston meeting of the Acoustical Society of America last year, the Tokyo String Quartet played its own old Italian fiddles and three complete sets of modern instruments. Music critic Richard Dyer ("Tokyo Quartet Plays for Expert Ears," *Boston Globe*, 6/7/94) preferred the sound of the Hutchins instruments to that of the Tokyo Quartet's own fine Italian instruments. Others attending that concert concurred.

It was from Carleen Hutchins that I heard the first scientific evidence for the hypothesis that extensive playing improved the tone of violins. A short arti-

cle I wrote on that topic appeared recently (*Catgut Acoust. Soc. J.* **2**(5) 22–23 1994).

Whatever difficulty the Nagyvary school has with the Hutchins techniques for scientific plate-tuning (and mode tuning of *completed* violins), it does not seem to be hindering her progress—or that of her students.

Mead C. Killion, PhD President, Etymotic Research

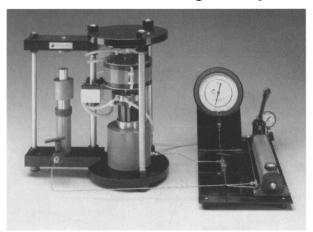
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