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 four corners of the soviet world the auditorium was filled with the rapiers and distinguished teachers and performers the at most sphere was electric to each of the talented performers sin turn zukerman offered friendly advice and encouragement discussing their playing in the tail and invariably picking 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 he walked over to his son 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 play so graciously

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 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 sin turn zukerman offered friendly advice and encouragement discussing their playing in detail and invariably picking up his own violin to demonstrate the 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 violin caressed it tucked it under his chin passed a long moment and then without playing a rotary 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 graciously

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 four corners of the soviet world the auditorium was filled with the rapiers and distinguished teachers and performers at most the sphere was electric to each of the talented performers sin turn zukerman offered friendly advice and courage meant to discuss their playing the tail and invariably picking up his own violin to demonstrate finer points of technique and interpretation a fine ally came to turn off a young musician who performed brilliantly when the applause subsided zukerman complimented the artist then walked over to his violin caressed it tucked it under his chin paused a long moment and then without playing a rotary or uttering a word gently placed his tobacco case once more the applause broke out and this time it was deafening in recognition of the master who could play so graciously by shushing grace the accompaniest 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**

1. C-MI & C-IN appear to be from different textual traditions. The difficulties in these texts have little in common but otherwise agree.
2. C-IL appears to be based both on C-M & C-IN.
   a. It contains readings both from C-MI and C-IN.
   b. There also appears to be some attempt by the scribe of C-IL to smooth out the text in places.
3. C-RI appears to be based on C-IN.
   a. It contains readings from C-IN.
   b. C-RI contains evidence of scribal alteration in an attempt to smooth out the text.
Virtuoso violinist Pinchas Zukerman was giving a master class to a group of young artists who 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* class{w} 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.