bridge, and I simply kept at it. There was no watershed moment when I decided that I wanted to be a musician. Instead, it was a gradual thing. The better I got at playing the violin, the more interesting it all became.”

Jackiw worked with Zenaida Gilels at NEC until he was 12, when he started studying with the great French violinist Michele Auclair. Gilels gave Jackiw a secure technical foundation; Auclair “was picky and demanding,” Jackiw recalls, adding, “but that was what I needed then.” For the last few years, he has studied with Donald Weilerstein, former first violin of the Cleveland Quartet. “Mr. Weilerstein doesn’t listen to my études. Instead he understands what I want to express and we work on trying to make it clearer, more convincing, more personal.”

In high school, Jackiw played in the Youth Philharmonic under Zander’s direction and appeared as soloist with the orchestra on tour, but he didn’t covet the role of concertmaster. “That was his own decision,” Zander recalls. “He wanted to learn more about music and to meet other young musicians. They realized that something was going on here that was in another league, but didn’t resent him—they loved him for it. The minute he sat in his chair in the orchestra—for him, playing a Brahms Symphony was no different from playing a concerto.”

Jackiw’s first professional appearance came with the Boston Pops in 1997, in the Second Concerto by Henryk Wieniawski. He had just turned 12, but his physicist parents (Roman Jackiw teaches at MIT, SoYoung Pi at Boston University) did not push him forward as a prodigy, he says. He played a restricted number of concerts, gradually enlarging his repertoire. Most of his current performances are with orchestras, but he also plays recitals and chamber music. This season, he performs nine different concertos; he has tried to add one a year to his repertoire—Beethoven, for example, is new. He plays an instrument by Vincenzo Ruggieri crafted in 1704 in Cremona, the center of Italian violin-making. As he describes its characteristics, he seems to be describing his own: “The sound is pure and clear. It isn’t aggressive, but it is full of colors.”

It wasn’t easy for Jackiw to align his schedule with the requirements of academic life. For one thing, he practices six hours a day, his “number-one priority. I plan my academic schedule around my practice sessions,” he explains. “I do my most productive practicing early in the day and usually tried not to take classes that met in the morning. And then I practice before dinner—and afterwards!”

He began as a psychology concentrator, but switched to music. “I ran into difficulties with the psychology department because I had to miss a midterm exam [to play] a concert that had been scheduled before I became a student,” he explains. “The bottom line was that [the professor wasn’t] that understanding, and couldn’t do anything for me, so I got a zero on that midterm.”

The difficulties did not entirely cease when he transferred to music, because Harvard’s mu-

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Steve Plank hopes to learn who said (as he puts it), “We should each conduct our lives in such a way that if everyone were to do the same, the world would be a better place.”

Tilden Euster requests a definitive source for the following remark (which he has seen attributed to Justice Oliver Wendell Holmes Jr.): “The man who does not know his options doesn’t have any.”

Martin Levine seeks guidance: “James Thurber, in his delightful ‘Wild Bird Hickok and His Friends,’ writes of French dime novels set in le Far-Ouest: ‘I hope that I shall recall them, for anodyne, when with eyes too dim to read, I pluck finally at the counterpane: ‘What’s he echoing?’”

“Where turtles moan their loves” (January-February 2002). Karen Myers and Nikos Pappas identified this fragment of a poem from Isaac Watts’s collection Horae Lyricae (1706). The first verse runs: “Come, lead me to some lofty shade/Where turtles moan their loves;/Tall shadows were for lovers made/And grief becomes the groves.” The text, set to music and titled “Solitude,” appears in a shaped-note tunebook, The Virginia Sacred Musical Repository (1818), by James M. Boyd, which

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Chapter & Verse
Correspondence on not-so-famous lost words

Send inquiries and answers to “Chapter and Verse,” Harvard Magazine, 7 Ware Street, Cambridge 02138, or via e-mail to chapterandverse@harvardmag.com.

“error for chance” (March-April). Fred Shapiro, editor of the Yale Book of Quotations (see “Harvard in Epigram,” January-February, page 84) reports that the YBQ database includes “Regulation [rather than “planning”] is the substitution of error for chance,” attributed to Fred J. Emery, former director of the Federal Register, in Paul Dickson’s The Official Explanations (1980).