

Bein & Fushi *inc.*

No. 29



A VIOLIN BY GIUSEPPE GUARNERI DEL GESÙ, Cremona, 1732, "Posselt, Philipp"



Dear Friends,

The summer and early fall have gone by so quickly, with interest in instruments and bows at all price levels remaining very high. The international market for rare, antique violins has never been stronger. As our customers know, no other firm has the selection and high quality inventory and service that you will find at Bein & Fushi, whether you are a collector, professional musician, or student, as our Sales Director Gabriel Ben-Dashan discusses in his letter on page 2. We also have some exciting new developments that I am delighted to share with you.

New Bein & Fushi Website!

We have just launched our new, completely redesigned website. With a focus on ease of use, we will be keeping you up-to-date on all of our latest news and inventory. We hope you enjoy our new look and visit often: www.beinfushi.com. And stay tuned for our new Stradivari Society site, which we are working on now.

Viola Bows

We have a very special addition to our magazine for violists in this issue: our first feature devoted entirely to viola bows can be found on page 8. There you will see an extraordinary selection of superb bows for collectors and all types of playing and budgets by Peccatte, Kittel, Dodd, Tubbs, Vigneron, and Nürnberger. We take great pride that only at Bein & Fushi will you find such a wide range of the highest quality bows.

Rising Stars of The Stradivari Society

Patrons Clement and Karen Arrison sponsored outstanding concerts titled Rising Stars of The Stradivari Society in March and July showcasing their recipients, Tim Fain, Augustin Hadelich, and Mayuko Kamio. The elegant Preservation League of New York State in New York City and Kleinhans Music Hall in Buffalo were the venues. We are extremely grateful for the Arrison's unwavering support of Stradivari Society artists for over two decades. For more about these stellar events, go to page 11.

Burton Kaplan is Featured in The Strad

Our congratulations go to our dear friend, Professor Burton Kaplan for the major article appearing in

the September issue of *The Strad* about his Magic Mountain Music Farm programs and his unique practice methodology. Professor Kaplan's wonderful book, *Practicing for Artistic Success*, is available from our online store at www.beinfushi.com. Our feature about Magic Mountain Music Farm is on page 13.

In Memoriam: Staffan Borseman (1953-2014)

Violinist, instrument dealer, and treasured friend Staffan Borseman recently passed away at age 60. As an instrument dealer, he founded Stradivari Invest, an organization whose investors acquired and loaned antique instruments to promising artists. Staffan was respected for his great integrity, knowledge, wisdom, and musical ability. Our deepest condolences go to his family and friends.

Fushi Family News

My granddaughter and Al and Denise Fushi's daughter, Allie Fushi, has just received her Master's Degree in Public Health from the University of Illinois at Urbana-Champaign. She completed her undergraduate degree at the University in May 2013, earning a Bachelor of Science in Community Health. She plans to work in the medical field, possibly becoming a dentist. We could not be more proud of our Allie—Bravo!



Our outstanding sales staff is expert at matching player with instrument and bow. No one does it better. We are there for our customers throughout their careers. As always, Gabriel Ben-Dashan, Alec Fushi, Joe Bein, and John Gerson are ready to help you find your ideal instrument or bow, whether in Chicago or anywhere around the world.

With affection and appreciation,

Jean Fushi

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Featured Offering

Bein & Tush Inc.

An exquisite violin by
**GIUSEPPE GUARNERI
DEL GESÙ**

Cremona, 1732

"Posselt, Philipp"

This stunning violin has all of the hallmarks that are associated with *del Gesù's* masterworks and make him one of the greatest of violin makers: incomparable richness, power, and depth as well as incisive brilliance at the top of the range, and the dark, resonant quality of the lower registers.

Handsome in appearance, with a two-piece, beautifully-flamed maple back, the "Posselt, Philipp" is covered in a gorgeous orange-brown varnish. The celebrated American virtuoso Ruth Posselt, called "one of the greatest violinists of our time," by Serge Koussevitzky, played this instrument during the latter part of her long and distinguished career.

Prior to Posselt, the violin had a series of owners in Europe, including Mrs. Renee Philipp of Rotterdam, the violin's other namesake and an amateur violinist who studied with Willy Hess. Philipp acquired the instrument through the Dutch violin maker Jacob Hakkert in 1918. In 1922, she brought the violin to England and received a certificate from the eminent firm W.E. Hill & Sons. Philipp's son inherited the *del Gesù* and it was acquired in 1958 by the esteemed Polish-American violinist, concertmaster, and conductor, Richard Burgin, who was the husband of Ruth Posselt. Exceptional examples of violins by Guarneri *del Gesù* are increasingly rare given the intense interest worldwide in instruments of the highest caliber. The "Posselt, Philipp" would be a brilliant addition to any collection or would serve an artist for a lifetime.



Photo: Copyright © 2007 Diana Lewis Burgin. All Rights Reserved.

Ruth Posselt



A Letter from Sales Director Gabriel Ben-Dashan



Dear Friends,

It is with great pride that I write to you as the Sales Director of Bein & Fushi. My colleagues at Bein & Fushi and I are honored to be in the position to ensure the legacy and integrity that Robert Bein and Geoffrey Fushi created in 1976. We find ourselves in an important role within our field, in a much changed world. While many old firms have now closed, today's clients still need the full service of a fine musical instrument dealership. I am so thankful for the countless friends we have made and the rich relationships we have developed throughout our years of service.

Our sustained success is a direct result of our uncompromising demand for quality. While we benefit from the decades of study and work that came before us at Bein & Fushi, we continue to this day to set the highest standards possible and strive to produce only exceptional results. We are committed to fully knowing every instrument we handle. Even with the enormous world-wide demand, we always remain true to those standards set forth by Robert and Geoff. I believe they would be proud of the thorough and careful approach taken with every instrument that comes through our doors.

As we look towards the future, I am pleased and grateful to the many staff members, new and old, who remain committed to our demanding work. I would like to especially mention the superior work of the John K. Becker & Company workshop. Exquisite instruments require the delicate hand and watchful eye of a master restorer in order to be properly maintained and to sound their best. I would also like to thank Jean Fushi for her unwavering support and unflappable sensibility. Together in our strengths we will always continue to strive to service our clients with the utmost professionalism and care.

There is an air of excitement in the shop as we look forward to this busy season. We welcome your inquiries and look forward to hearing from you.

*With best wishes,
Gabriel Ben-Dashan*

Current Offerings



An exceptional violin by **PIETRO GUARNERI II** *Venice, c. 1750*

The last member of the legendary Guarneri family of makers, Pietro Guarneri is the older brother of the great Giuseppe Guarneri *del Gesù* and the oldest son and student of Giuseppe *filius* Andrea Guarneri. Pietro left Cremona and arrived in Venice around 1717 at a time when Matteo Goffriller, Santo Serafin, and Domenico Montagnana were the leading makers. Though he was initially restricted by the guilds, Pietro eventually found work. By the 1740s, his instruments were considered to be on a par with the best of his contemporaries. Often called "Pietro di Venezia" to set him apart from his uncle of the same name, Guarneri's work masterfully blends qualities of both the Cremonese and Venetian schools of making. The stunning one-piece back of this violin is made from handsome flamed maple beautifully showing another of the maker's hallmarks. This Pietro Guarneri II violin would be a prestigious addition to any collection or ideal for a soloist looking for the signature Guarneri depth, power, and virtually unlimited palette of color.



A violin by
GIOVANNI GRANCINO
Milan, c. 1700

Giovanni Grancino was one of the foremost early makers working in Milan and is known for his high level of craftsmanship. While his work was influenced by the Amatis, his style is distinctly his own. Grancino's most outstanding violins have extraordinary projection and tonal qualities that are similar to instruments made by Giuseppe Guarneri *del Gesù*—qualities this marvelous example has in abundance. His scrolls are known for their elegant appearance as can be seen in this instrument. Grancino violins of this caliber are highly sought after by teachers and performers.

A violin by
GENNARO GAGLIANO
Naples, c. 1755

Considered the best maker of the celebrated dynasty, Gennaro Gagliano's craftsmanship is thought to be close to that of the greatest of Cremonese makers. His work shows the influence of Stradivari and his varnish is of remarkable quality. His father Alessandro, the family patriarch and first known Neapolitan maker, was born into the aristocracy and is thought to have been self-taught. Violins by Gennaro are noted for their brilliant tone and powerful projection, making this violin a wonderful selection for any player.



A violin by
LORENZO VENTAPANE
Naples, c. 1830

Naples was becoming an important cultural center in Italy by the end of the 18th century. Lorenzo Ventapane established his own workshop around 1800 and became one of the leading Neapolitan makers. His work shows the influence of Nicolò Gagliano II in its tonal brilliance, projection, varnish, and construction, making Ventapane violins highly sought after by artists for all types of playing.



A violin by
PIERRE SILVESTRE
Lyons, 1852

Recognized as one of the finest 19th century French makers, Pierre Silvestre apprenticed in Mirecourt before moving to Paris to work for Nicolas Lupot and Charles Adolphe Gand. He opened his own shop in Lyons in 1829. Silvestre is known for his use of the finest materials and impeccable craftsmanship. His instruments can be recognized by their signature dark red varnish, as is evident in this outstanding example which has exceptional projection, strength, and a wide-range tonally.



A violin by
ARTHUR BOWLER
London, 1903

Arthur Bowler was the nephew of George Chanot, an accomplished French violinmaker who founded the London branch of the family firm, J.A. Chanot. Bowler originally trained as a joiner, a type of carpenter that cuts and fits joints in wood without the use of metal fasteners. He then apprenticed with Joseph Anthony Chanot beginning in 1895 and founded his own shop in Islington in 1899. Bowler's violins are beautifully crafted, responsive, and even through all registers. This Bowler would serve any artist well.



A viola by

GIACOMO RIVOLTA

Milan, c. 1830

Length: 16.5"

Giacomo Rivolta is highly regarded for his excellent violas and cellos. It is thought that the legendary collector Count Cozio di Salabue had the utmost respect for Rivolta and loaned the maker instruments by Stradivari to study in 1816. Rivolta's workshop was under the sign of "Santo Re Davide" on Contrada Santa Margherita in Milan. While most of the details of Rivolta's working life remain unknown, his legacy of superb violas and cellos is a testament to his great talent. This remarkable viola has a rich tenor quality of sound and incredible projection.

A viola by

FRANZ KINBERG

Chicago, 1955

Length: 16.5"

Among the best of the 20th century American makers, Franz Kinberg's instruments have been owned by the esteemed concertmasters Mischa Mischakoff and Sidney Harth as well as members of The Philadelphia Orchestra and the Chicago, Detroit, and Pittsburgh symphonies. Kinberg is known for his meticulous craftsmanship, strength, and rich, resonant sound. This marvelous example has those qualities in abundance. We look forward to placing this Kinberg viola with another distinguished player.



An extraordinary cello by
JOHN BETTS
London, c. 1790

John Betts is known especially for his superb cellos and as the leading dealer and expert of his time in England. He was a student of Richard Duke and worked in his shop for seventeen years. Betts established his own shop in 1782 in the Royal Exchange in London. He became one of the first to import Italian instruments, including Stradivaris, and was appointed the "Official Valuer" of violins for the London Customs office. He is acknowledged as having played a critical role in the establishment of London as an important center of the violin trade. The great Hill family based their shop on the Betts model. Along with making his own instruments, Betts employed many of the best makers in London, including Vincenzo Panormo and Lockey Hill. The best of Betts' cellos show the influence of Stradivari and are highly prized for their beautiful quality of sound which combines warmth and clarity with considerable power, all amply evident in this exceptional instrument. This cello would be a great match for a top player or savvy collector.

A cello by
GAETANO GADDA
Mantua, 1932

The only student of Stefano Scarampella, one of the foremost makers at the turn of the 20th century, Gaetano Gadda began his training in 1919. His apprenticeship lasted until Scarampella's death in 1925, with Gadda playing a critical role in the production of Scarampella's instruments during his final years. Gadda's models were based on his teacher's great work during this period and in the years immediately following, though he was beginning to develop his own signature style. This outstanding cello has the great strength, depth, tonal richness, and an evenness across all registers characteristic of Gadda's best work and would make an ideal partner for all types of playing.

Current Offerings

An outstanding violin bow by

NICOLAS MAIRE

(1800-1878)

Mirecourt

Weight: 58.5 grams

This truly superb violin bow by Nicolas Maire is as pleasing aesthetically as it is in hand. Maire's distinctive style developed through his training and work with other great bow makers and firms of the time such as: Lafleur, Pajeot, Gand, Vuillaume and Chanut. Maire's production was rather prolific in spite of the economic crisis in France which began in the 1830s. Retaining its original mounts this beautiful, strong bow's ability to draw a rich, nuanced colors is near endless.



A violin bow by

PIERRE SIMON

(1808-1881)

Paris

Weight: 58 grams

Pierre Simon was one of the very accomplished and prolific bow makers of his time. He was a skilled descendant of the shops and guidance of the great makers: Dominique Peccatte, Vuillaume and Gand. Clear and distinctive in style, this particular bow is strong physically yet flexible in the tonal shading it is able to produce. Original in all its parts, the bow is well suited to all concert repertoire.



A violin bow by

FRANÇOIS NICOLAS VOIRIN

(1833-1885)

Paris

Weight: 58 grams

F.N. Voirin, cousin to one of the most influential bow makers, J.B. Vuillaume, produced some of the most sought after bows to this day. Also learning from the late Peccatte school and inspired by Pierre Simon and François Xavier Tourte, Voirin adapted his own style while paying homage to the great masters. This particular example is robust and full in weight and strength and will certainly be a first-class addition to any collection.



VIOLA BOWS

It is a distinct moment for Bein & Fushi to be able to offer such an extraordinary selection of viola bows. The expansive range by these outstanding makers for every taste, player, and collector, and at every price point, is unique and truly notable.



A superb viola bow by
DOMINIQUE PECCATTE
 (1810-1874)
 Paris
 Weight: 71.2 grams

Classic and elegant both in its make and its playing, this all original viola bow by Dominique Peccatte would be a wise and strong investment. Endlessly rich in the colors it is able to draw and consistent in its command of strokes frog to tip, there is little more one could desire in a bow. Its illustration in the authoritative *Makers of the Peccatte Family* by Paul Childs is also a wonderful addition to the bow's distinction as one of the most important works by one of the finest bow makers. It is our pleasure and honor to handle this beautiful bow.

NIKOLAI KITTEL
 (1805-1868)
 St. Petersburg
 Weight: 66 grams
All original with stunning gold and tortoiseshell mounts.

FRANÇOIS PECCATTE
 (1821-1855)
 Paris
 Weight: 69.7 grams
Elegant and all original in its parts.

JOHN DODD
 (1752-1839)
 London
 Weight: 64 grams
Remarkable playing qualities and all original.

JOSEPH ARTHUR VIGNERON
 (1851-1905)
 Paris
 Weight: 72.2 grams
Robust and all original.

JAMES TUBBS
 (1835-1921)
 London
 Weight: 64 grams
A striking example and all original in its parts.

ALBERT NÜRNBERGER
 (1854-1931)
 Markneukirchen
 Weight: 66 grams
Classically strong and all original.





A rare and exceptional cello bow by
FRANÇOIS XAVIER TOURTE
(1747-1835)
Paris, c. 1815
"DeLamare"

We are proud to offer the exquisite "DeLamare" cello bow by François Xavier Tourte. Made during Tourte's Golden Period for the celebrated French cellist Jacques Michel Hurel DeLamare, the bow is of extraordinary quality with its original decorated gold and ebony mounts. The ferrule is engraved "Tourte DeLamare" and the button beautifully adorned with diamonds. Acquired for DeLamare along with a Stradivari cello by the woman that he married that same year, the bow was later owned by Franklin Singer of the Singer Sewing Machine family (along with the "Bass of Spain" Stradivari cello) and subsequently purchased by cellist Irving Klase. In recent years, the "DeLamare" has been played by eminent concert artist and former Stradivari Society recipient Wendy Warner.

Coming from a distinguished lineage of violin and bow makers, François Tourte quickly rose in the bow making world as an extraordinary talent. Esteemed violinists Jean-Baptiste Viotti and Rodolphe Kreutzer employed Tourte's help and skill in crafting a bow that created further stability, comfort, and reliability from frog to tip for contemporary concert playing. His innovations and developments in the style and make of the modern bow set a gold standard that forever changed the craft and continue to influence bow makers today. While often copied, Tourte's work has never been surpassed.

The "DeLamare" is illustrated in Paul Child's book *Tourte Le Jeune* and was featured in his important exhibition of the maker's work in London in 2008. One of the finest examples our firm has ever encountered, this superb Tourte cello bow is a true museum-quality piece with a distinguished provenance and exceptional playing qualities that would make it a prestigious acquisition for a leading collector or artist.

ALEX KERR

Alex Kerr is the recipient of the exquisite **“Earl of Falmouth” Stradivari, Cremona, 1692** violin acquired through Bein & Fushi thanks to the generosity of an anonymous patron. Kerr serves as Concertmaster of the Dallas Symphony and Professor of Violin at Indiana University Bloomington. He has also acquired a **Charles Peccatte bow**: “The ‘Earl of Falmouth’ has such clarity. It speaks so quickly and so true, and it’s even over all four strings. It’s so important to have a bow that can match the instrument and my Peccatte is a perfect match. It makes everything so much easier to execute and brings out different sides of the violin.” Kerr also serves as principal guest concertmaster of



Photo: Matthew Tolzmann

Salesman John Gerson, violinist Alex Kerr, holding the “Earl of Falmouth” Stradivari, and Director of Sales and Bow Expert, Gabriel Ben-Dashan

the Indianapolis Symphony and has formerly been concertmaster of the Royal Concertgebouw Orchestra and the Cincinnati and Charleston symphonies. Since 2009, he has been collaborating with cellist Eric Kim and the Starling Foundation on the Starling Chamber Players, a six-member ensemble that includes both students and professionals. The students have real-life experience and responsibility as they rehearse, tour, and perform with the professionals. Upcoming highlights this season for Kerr include playing Barber’s Violin Concerto with the Dallas Symphony and the American Youth Philharmonic. He will also be recording Strauss’ *Ein Heldenleben* with Dallas and is also working on a recital CD. For more information, visit www.alexkerrviolin.com.

“Gabriel Ben-Dashan is so incredibly knowledgeable and helpful. He worked tirelessly to get me the ‘Earl of Falmouth’ Stradivari. Thanks to both Gabriel and John Gerson for all their help with the Charles Peccatte bow. I’m so grateful. Since the purchases, the customer service has been amazing.” – Alex Kerr

JASON BONHAM

Violist Jason Bonham balances a very full schedule as director of instrumental programs at the Tuachan Summer Music Institute and Tuachan High School for the Performing Arts, principal violist with the Las Vegas Philharmonic, and Virtuosi West. He acquired an excellent **viola by Paulus Pilat, New York, 1937** in January: “The Pilat has a very complex sound and wide range of colors plus it really projects.” Bonham founded the Tuachan Summer Music Institute five years ago and in that short time, the Institute is fast becoming one of the country’s leading summer programs. Faculty members hail from leading orchestras and conservatories including



Photo: Aimee Bonham

the Los Angeles Philharmonic, Eastman, Oberlin, and the Chicago Symphony and students from top music programs at Peabody, Eastman, and Brigham Young University among others. Bonham’s upcoming engagements include a western and midwestern tour with Virtuosi West as well as a recording in spring, a series of concerts in Utah and Nevada with retired Chicago Symphony member Albert Igotnikov’s Guadagnini Ensemble, and performances at the Malaga Festival. Check out www.jbonham.com for more.

“John Gerson is very professional and attentive. He understood what I was looking for. His customer service was terrific. Everything John told me, he came through on. I would definitely buy from him in the future and just recommended him to one of my students.” – Jason Bonham

RACHAEL LEMNA

“I could not be more thrilled with my Furse cello,” said Rachael Lemna of her purchase of an excellent cello by **Lawrence Furse, Salt Lake City, 1989**. “I am certain that it is going to serve me extremely well throughout the rest of my schooling and into my professional career. My Furse cello has an extremely rich low register, which is a thrill to play on as a cellist. The cello also speaks incredibly well and projects notes clearly throughout all of its ranges.” Lemna is currently in her second year at the Cleveland Institute of Music where she is a student of Dr. Melissa Kraut. She was previously a member of the Chicago Youth Symphony Orchestra and Encore



Photo: Rebecca Lemna

Orchestra from 2010-13. Lemna was the recipient of the 2013 Marine Corps’ “Semper Fidelis” Award for Musical Excellence. The cellist participated in the inaugural Sitka Cello Seminar in 2014 and has attended the Meadowmount School of Music. She has also performed in master classes for Zuill Bailey, Amy Barston, Anthony Elliott, Alan Harrell, Peter Slowik, and Wendy Warner, as well as the Albers Trio and Cavani Quartet.

“Joe Bein was fantastic to work with. He was very attentive throughout the process and had my best interest in mind as he introduced me to different cellos. This was my first Bein & Fushi experience and I am very grateful to have the ability to work with such an incredible instrument shop. Joe Bein will be my first call when the time comes to upgrade my instrument and bow.” – Rachael Lemna



Photo: Cutty McGill

Tim Fain and Augustin Hadelich in performance at the Preservation League.

Rising Stars of The Stradivari Society Dazzle Audiences in Performances in New York City and Buffalo

Patrons Karen and Clement Arrison Generously Provide Exceptional Performance Opportunities for Recipients Tim Fain, Augustin Hadelich, and Mayuko Kamio

The Preservation League of New York State Turns 40



Photo: Cutty McGill

Pianist Robert Koenig, violinist Tim Fain, patron Karen Arrison, violinist Augustin Hadelich

Stradivari Society Patrons Karen and Clement Arrison brought the Rising Stars of The Stradivari Society and the League together in their first collaboration for an intimate evening celebrating the League's fortieth anniversary. The elegant Americas Society's historic headquarters on Park Avenue in Manhattan was the distinguished venue for the event on March 10. With a focus on the preservation of both historic buildings and rare instruments, guests were treated to virtuoso turns by two of the Arrison's recipients: **Tim Fain**, of the "Moller" Gobetti violin of 1717 and **Augustin Hadelich**, of the "Kiesewetter" Stradivari violin of 1723,

"In March of this year, two worlds of preservation came together for a magical evening. Tim Fain, Augustin Hadelich and Robert Koenig gave inspired performances to an appreciative audience. An exciting new friendship was formed with those who understand and support the world of rare instrument preservation and those who are involved with historic preservation in the built environment." – Karen Arrison



Photo: Hirofumi Isaka

Violinist Mayuko Kamio

with a program including works by Saint-Saëns, Stravinsky, Copland, Moszkowski, and Debussy. The marvelous collaborative pianist Robert Koenig accompanied. *New York Social Diary* gave the event a multi-page feature. The event was such a great success that the Rising Stars of The Stradivari Society has been invited back next year.

"Karen and Clement Arrison have worked tirelessly in support of sustaining our classical music traditions. As patrons of The Stradivari Society, the Arrisons have helped many important artists launch their careers over the years through loans of their exquisite collection of antique Italian violins and special concerts. Their dedication, generosity, and contribution have been extraordinary." – Suzanne Fushi, Executive Director of The Stradivari Society

Buffalo Philharmonic Orchestra

July 18 marked the first Rising Stars of The Stradivari Society concert with the Buffalo Philharmonic Orchestra conducted by Music Director JoAnn Falletta thanks to the generous support of Society patrons Karen and Clement Arrison. With stellar performances and standing ovations, the concert was a triumph. Recipient **Augustin Hadelich** joined forces with violinist **Mayuko Kamio**, recipient of the "Sennhauser" Guarneri *del Gesù* of 1735, for a performance of Bach's Concerto for Two Violins, also known as the Bach "Double," in D Minor, BWV 1043. Kamio then thrilled the audience with her beautifully nuanced playing of Vaughan Williams' *The Lark Ascending* and Sarasate's *Zigeunerweisen*. Hadelich also received kudos from the audience for his captivating performances of Ravel's *Tzigane* and Sarasate's *Carmen Fantasy*.

"When Kamio and Hadelich became the focal points for the remaining pieces, it became apparent that these guys were well worth booking." – Garaud MacTaggart, The Buffalo News



Photo: Leonard Belsky

The North Shore Chamber Music Festival's Fourth Season is a Spectacular Success

When Stradivari Society Artistic Advisor and long-time recipient of the "Auer" Stradivari of 1690, Vadim Gluzman and pianist Angela Yoffe founded the North Shore Chamber Music Festival (NSCMF) in 2010, they wanted to offer an intimate performance experience, eclectic repertoire, and extraordinary music-making with friends from around the world in a setting where there is no border between the audience and stage. Four seasons later, with sold-out concerts, kudos from the critics, amazing performances, and standing ovations, NSCMF has become one of the most anticipated musical events of the season in Chicago. And this season did not disappoint with concerts at The Village Presbyterian Church in Northbrook last June that included the world premiere performance of Aram Khachaturian's Waltz from *Masquerade* arranged by Ljova and music ranging from Bach and Beethoven to Pärt, Webern, and Gershwin, plus a tribute to jazz great Oscar Peterson. The



Photo: Leonard Belsky

Pianist Angela Yoffe, conductor and pianist Andrew Litton, violinist Anne Akiko Meyers, and violinist Vadim Gluzman

participating artists, in addition to Gluzman and Yoffe, included conductor and pianist Andrew Litton, cellists Wendy Warner and Ani Aznavoorian, violinist Anne Akiko Meyers, violist Paul Neubauer, and pianist Alessio Bax. Henry Fogel, dean and distinguished professor of the arts at Roosevelt University's Chicago College of Performing Arts, gave a fascinating lecture about child prodigies throughout history. Concerts were broadcast on WFMT and could be heard online at wfmt.com. Presenting pre-concert performances were artists from the International Center on Deafness and the Arts, the Magical Strings of Youth from the Betty Haag Academy, and chamber ensembles from The Music Institute of Chicago. We can't wait for next season! For more, visit www.nscmf.org.

"The performance culminated in a thrilling finale with exhilarating playing and a clear infectious enjoyment by the smiling musicians in the final race to the coda, showcasing the collaborative spirit of great chamber music playing at its best."

– Lawrence A. Johnson, chicagoclassicalreview.com



Photo: Leonard Belsky

Festival Co-Founder and violinist Vadim Gluzman

"When Angela and I walked into Geoff and Suzanne Fushi's office five years ago and said we were hoping to start a chamber music festival, it would have been easy for them to have replied, 'Creating a festival during a recession is impossible.' But instead, they cheered and said, 'Go for it.' That really means the world to us."

– Vadim Gluzman



PHOTO: Lisa-Marie Mazzucco

Paul Huang Shines in His Lincoln Center Debut and at Make Music Chicago's Grand Finale Broadcast Event

Violinist Paul Huang, recipient of the "Wieniawski" Guarneri *del Gesù*, c. 1742, captivated concertgoers in May at his prestigious Lincoln Center debut playing the Barber Violin Concerto with the Orchestra of St. Luke's conducted by Carlos Miguel Prieto as part of the Young Concert Artists Gala. Anthony Tommasini of The New York Times called Huang's playing, " ... a masterly account ... Mr. Huang was given a rousing ovation." His brilliant performance of Saint-Saëns' Violin Sonata No. 1 at Make Music Chicago's Grand Finale event at St. James Cathedral on June 21 was broadcast on WFMT radio and was also enjoyed by listeners around the world via WFMT's website. The violinist also made debuts at the Brevard and Crested Butte music festivals last summer and will be making his first recital appearance on

"The process of getting to know the 'Wieniawski' (and vice versa!) and developing a harmonious voice together has been so exciting. The Stradivari Society has been a wonderful supporter since I was seventeen years old. I feel like I grew up at the Society. My deepest thanks to Suzanne Fushi for entrusting me once again with this great responsibility." – Paul Huang

the Great Performers Series at Lincoln Center on January 25, 2015. His recording of John Harbison's *Four Songs of Solitude* for solo violin has recently been released on the Harmonia Mundi Label. The violinist has been invited to join the highly esteemed Chamber Music Society of Lincoln Center CMS Two roster and was recently chosen to receive Juilliard's first Bruce Kovner Fellowship Award.



PHOTO: Daniel Faighero

Burton Kaplan's Magic Mountain Music Farm Takes Center Stage in *The Strad*

Author, former editor of *The Strad*, and amateur violinist Ariane Todes recently spent two weeks at master teacher Burton Kaplan's acclaimed Magic Mountain Music Farm (MMMF) in Morris, New York. She wrote about her experience in depth in the September issue of *The Strad*. And that experience was nothing short of magical:

"Kaplan manages to create an atmosphere of trust, understanding and positivity so that everyone feels included, whatever their experience. And there was a wide variety of that among the twelve of us—amateur, teaching, orchestral, freelance, and student—each of us with our own specific goals, needs, and reasons for being there." – Ariane Todes, The Strad

"If I'd spent two weeks in a house full of interesting people, eating good food, and practicing the violin five hours a day, it would have been enough. If I'd been shown profoundly effective practice techniques, or been offered deep musical insights, or been challenged to think in new ways, or given faith in my violin playing ... it would have been enough. That I experienced all these things at once makes my experience at Magic Mountain probably one of the most valuable two weeks of violin playing in my life."



PHOTO: Burton Kaplan

Kaplan founded MMMF nearly three decades ago and musicians have come from all over the U.S. and around the world to study with him. He is on the faculty of the Manhattan School of Music and New York University and is widely acknowledged to be one of the leading experts on practice methodology. His books *Practicing for Artistic Success* and *The Musician's Guide to Self-Empowerment* remain two of the leading practice guides for students. Todes also blogged about her experience at www.elbowmusic.org. Check out magicmountainmusic.org for information about their programs.

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