

Bein & Fushi *inc.*

No. 31



A VIOLIN BY PIETRO GIOVANNI GUARNERI, MANTUA, 1709



Dear Friends,

With a very productive summer coming to a close, I am delighted to be able to tell you about a few of our **recent notable sales**. The exquisite “**Posselt, Philipp**” **Giuseppe Guarneri del Gesù of 1732** is one of very few instruments named after women: American virtuoso Ruth Posselt (1911-2007) and amateur violinist Renee Philipp of Rotterdam, who acquired the violin in 1918. And exceptional violins by **Camillo Camilli** and **Santo Serafin** along with a marvelous viola bow by **Dominique Peccatte** are now in the very gifted hands of discerning artists. I am so proud of our sales staff’s amazing ability to help musicians find their ideal match in an instrument or bow.

Stradivari Society Founder Mary Galvin Receives Prestigious Cultural Visionary Award

Mary Galvin founded The Stradivari Society with Geoffrey Fushi in 1985, and for thirty years, all of us at Bein & Fushi and The Stradivari Society have been very fortunate to not only have her guidance, but also her support of the world’s foremost young artists through loans of great instruments. It is gratifying to see Mrs. Galvin’s unwavering commitment to advancing young artists recognized with the Music Institute of Chicago’s Cultural Visionary Award last May. See page 11 for more.

Northwestern’s Mary B. Galvin Recital Hall Has Gala Naming Ceremony

On October 4, the stunning Mary B. Galvin Recital Hall at Northwestern’s Patrick G. and Shirley W. Ryan Center for the Musical Arts had its official naming ceremony honoring Mary’s lifelong support of the arts with a special concert. The acoustically superb hall was designed by Kirkegaard Associates, who also did the acoustical work in Orchestra Hall and Northwestern’s Pick-Staiger Hall, and by the architectural firm of Goettsch Partners. The recital hall features a spectacular 50-foot high glass wall behind the stage, framing dramatic views of Lake Michigan and the Chicago skyline.

Rising Stars of The Stradivari Society at the Preservation League of New York State

The Stradivari Society, Preservation League of New York State, and Society Patrons Karen and Clement Arrison have joined forces for the second time to present a benefit concert for the League. Society recipients, violinists Tim Fain, Randall Mitsuo Goosby, and Augustin Hadelich, all playing

superb instruments loaned to them by the Arrisons, gave spectacular performances and received standing ovations. Our profound thanks go to Karen and Clement Arrison for their dedication to preserving our classical music traditions and helping rising stars launch their careers over many years. Our feature is on page 11.

Violinist William Hagen Wins Third Prize at the Queen Elisabeth International Competition

Bravo to Bein & Fushi customer and dear friend William Hagen for being awarded third prize at the Queen Elisabeth Competition in Belgium. He is the highest ranking American winner since 1980. Hagen was the second prize winner of the Fritz Kreisler International Music Competition in 2014. He has attended the Colburn School where he studied with Robert Lipsett and Juilliard where he was a student of Itzhak Perlman and Catherine Cho. To find out more, visit www.williamhagen.com.



Photo: Richard Busath

2016 Calendar

Look for a very special Bein & Fushi calendar for 2016 as we kick off our 40th anniversary celebration. The calendar will feature twelve of our firm’s most notable instrument and bow sales over the last four decades along with some reminiscences on our forty years of service to musicians, teachers, and collectors around the world. We hope you will enjoy it!

All of us at Bein & Fushi treasure the long-term relationships we maintain with our customers, many of whom come back to our shop throughout their careers and also bring their children for instruments and bows or recommend us to their students. Why? Along with our outstanding customer service, Bein & Fushi offers the highest quality and broadest range of inventory you will find. As always, Gabriel Ben-Dashan, Al Fushi, Joe Bein, and John Gerson, our expert sales staff, are ready to help you find your perfect partner in an instrument or bow, whether in Chicago or anywhere worldwide.

*With affection and appreciation,
Jean Fushi*

Visit us...

Bein & Fushi
410 S. Michigan Ave., Suite 1014
Chicago, IL 60605

312.663.0150

mail@beinfushi.com

www.beinfushi.com

www.stradivarisociety.com

A rare violin by

PIETRO GIOVANNI GUARNERI

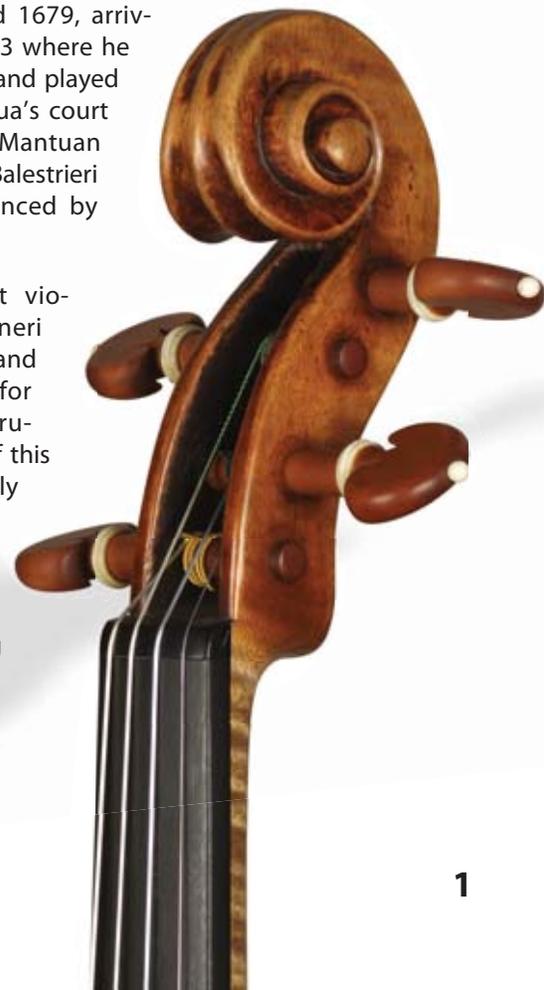
Mantua, 1709

Violins by Pietro Guarneri are rare and highly sought-after, with only about fifty in existence. The oldest son of master luthier Andrea Guarneri, founder of the legendary dynasty of violin makers, and Anna Maria di Orcelli, Pietro Guarneri was born on February 18, 1655. Pietro was trained by his father beginning around 1670 and quickly developed his own style, which can be seen in the distinctive f-holes, larger scrolls, and fuller arching of his instruments.

Pietro's violins are celebrated for their meticulous workmanship, which is thought to be the finest of the Guarneri family, elegant appearance, use of only the most exceptional wood, tonal richness and power, and outstanding varnish—all qualities this stunning example has in abundance. The distinguished virtuoso Joseph Szigeti played a Pietro of Mantua violin.

Violin making was not Guarneri's only occupation. He was also an accomplished violin and viol player and worked professionally as a musician. He married Caterina Sussagni in 1677 and they left Cremona around 1679, arriving in Mantua in 1683 where he established his shop and played in the Duke of Mantua's court orchestra. The later Mantuan masters Camilli and Balestrieri were strongly influenced by his work.

With so few extant violins by Pietro Guarneri and increasing demand around the world for great antique instruments, an example of this caliber is exceedingly rare. This Guarneri violin would be a jewel in any collection or ideal for the most discriminating musician.





An outstanding violin by
G. F. PRESSEDA
Turin, 1843

One of the greatest makers of the 19th century, Giovanni Francesco Pressenda was the founder of the modern Turin school. Born in 1777, from his modest beginnings as a farmer and laborer in his home town of Alba, by 1821 he was making violins in Turin. It is thought that he received his training at one of the French instrument-making workshops in that city. He was awarded medals at the Turin Expositions of 1829, 1832, 1838, 1844, and 1850. While not a copyist, Pressenda understood the importance of the principles of construction developed by Stradivari. That knowledge certainly contributed to the great tonal success of Pressenda's instruments and to his influence on Italian violin making in the 19th and 20th centuries. Pressenda's later period instruments from the 1840s are considered among his most successful and this remarkable example does not disappoint, with the powerful projection, fullness, and evenness across all registers, broad range of color, and handsome flamed-maple back that are his hallmarks.

A violin by
GENNARO GAGLIANO
Naples, c. 1755

Gennaro Gagliano's craftsmanship is thought to be close in caliber to that of some of the finest Cremonese makers. He is regarded as the best and most versatile maker of the distinguished dynasty. His work shows the influence of Stradivari and Amati, but his style is unique and his varnish is of exceptional quality. Brother of Nicolò, 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 also noted for their brilliant tone and great projection, making this instrument a wonderful selection for any player.



A violin by
CAMILLO CAMILLI
Mantua, c. 1751

Of the makers working in Mantua in the mid-18th century, Camillo Camilli's work is considered second only to that of the great Pietro Giovanni Guarneri. The influence of Guarneri, including the broadness that is a distinctive characteristic of the Mantuan School, can be seen in Camilli's instruments. His violins are in high demand for their marvelous tonal qualities, distinctive craftsmanship, and outstanding wood. This instrument is one of the best examples by Camilli known to our firm. Retaining its original neck and with its smaller upper bouts, the violin has more comfortable dimensions but is still a powerhouse. The varnish is a striking golden-orange. This violin is in remarkable condition and suitable for all types of professional playing.

A violin by
NICOLÒ GAGLIANO
Naples, c. 1760

Part of a family dynasty spanning two centuries, Nicolò Gagliano's work is held in the highest regard by top players for its consistently outstanding quality of sound and craftsmanship. His instruments show the strong influence of Stradivari. Innovations in varnish, purfling, and linings developed by Nicolò, his son Giuseppe, and his brother Gennaro became distinctive features of the Neopolitan School. Rich, full, and even tonally with plenty of power, this Nicolò Gagliano violin would serve an artist for a lifetime.



A violin by
CONSTANTINO CELANI

Ascoli Piceno, c.1900-1925

Constantino Celani learned his craft from his brother Emilio and was director of a violin-making school in Ascoli Piceno, which is located in the Marche region of east-central Italy. His violins are based on Stradivari and Amati models and are known for their lovely appearance and tonal richness, projection, and balance across all registers. This splendid example would be a great match for any musician looking for excellent playing qualities in a more affordable violin.



A violin by
PIETRO GALLINOTTI

Solero, 1928

Born and raised in Solero, Pietro Gallinotti apprenticed at age ten as a cabinet maker. He never made violins until ordered to do so while he was a prisoner held in Czechoslovakia during World War I. Once he returned home, having found his life's vocation, Gallinotti opened his workshop, and his reputation as a meticulous craftsman who made instruments with impressive power, depth, and a rich, full tone rapidly grew. This outstanding Gallinotti violin has those characteristics in abundance. After 1950, Gallinotti expanded to guitar making and the legendary Spanish guitarist Andrés Segovia became one of his most devoted clients.



An outstanding viola by

JOSEPH HILL

London, c. 1770

Length: 16.5"

The first in the illustrious family of restorers, experts, and makers, Joseph Hill was born in Alvechurch, England and apprenticed in Peter Wamsley's London workshop. A very highly-regarded maker, Hill crafted models based on instruments by Amati and Stainer. He established his own workshop around 1753 in High Holborn, London, moved to Pall Mall by 1761, and in 1765 relocated to Haymarket, where he remained until 1780, when his oldest son, Joseph Hill II, took over management of the shop. Hill's violas are especially sought after for their marvelous playing qualities. This exceptional viola with its full and even tone and ample power would be ideal for all types of playing.

A viola by

MARIO ANTONIO FROSALI

Los Angeles, c. 1939

Length: 16.75"

Born in Legnano, Italy, in 1886, Mario Antonio Frosali graduated from the Conservatorio di Firenze as a violin soloist in 1908. He also trained as a violin maker and apprenticed with Giuseppe Scarpella. He worked as a musician in Italy, including in Milan, most notably as the concertmaster at La Scala, before he emigrated to the U.S. in 1932. Frosali then focused on violin making and initially worked for Herrmann in New York at the same time as Simone Sacconi. He moved to Los Angeles in 1939 to work for Rembert Wurlitzer, eventually becoming head of the workshop. In 1954, he opened his own shop and continued to build on his success. Frosali often chose a Guadagnini model for his instruments, as is the case with this outstanding viola. The maker was well known for his meticulous workmanship and beautiful varnish, which are strongly evident in this excellent example, as well as great projection and a broad palette of color that would suit any discriminating artist.



A superb, rare cello by

GIUSEPPE FILIUS ANDREA GUARNERI

Cremona, c. 1715

Many top professionals, including principal players of major orchestras, play *filius* Andrea cellos. Made during Guarneri's most desirable period, this cello is one of the finest tonally by this maker we have encountered. The instrument has the powerful, soloistic projection and magnificent dark quality of sound that are the hallmarks of this illustrious family of luthiers. Giuseppe was the most prolific cello maker of the Guarneri dynasty. This instrument was made during the time when Giuseppe's younger son, the great Guarneri *del Gesù*, was fully engaged in the family workshop, and instruments made by Giuseppe during this period share many characteristics with *del Gesù*'s work. The cello was sold by W. E. Hill & Sons in 1934 and John & Arthur Beare in 1974. In addition to certificates from both of those firms, we have a letter written by Charles Beare in 1974 that extols the extraordinary tonal and playing qualities of the cello. This *filius* Andrea would be a distinguished addition to a fine collection or ideal for a soloist or principal cellist.

A cello by

VINCENZO POSTIGLIONE

Naples, 1891

The leading maker in Naples at the turn of the 20th century, Vincenzo Postiglione apprenticed with Vincenzo Jorio and spent considerable time studying antique instruments. With his marvelous technique and fine varnishes, Postiglione is regarded as the most refined of the Neapolitan makers. His instruments are outstanding tonally with a warm, rich sound that has great nuance, character, and projection.



A cello by

JOHN BETTS WORKSHOP

London, c. 1820

John Betts was one of the leading makers, experts, and dealers in England during the late-18th and early-19th centuries. Many of the most accomplished makers in London worked in his shop. This handsome cello from the Betts workshop has beautiful etched ornamental figures under the fingerboard and on the back along with ornamental purfling. With a sound combining warmth and clarity with considerable power, this exceptional cello would serve any player well.





An extraordinary violin bow by

FRANÇOIS XAVIER TOURTE

(1748-1835)

Paris

Weight: 60 grams

This truly outstanding and important violin bow by François Xavier Tourte is one of the finest and most beautiful bows known to our firm. It has a well-documented and illustrious provenance, having been handled by the distinguished W. E. Hill & Sons firm in 1927 and owned within the prominent collections of Robert Bower, Samuel Crocker as part of the famous Crocker Quartet of Stradivaris and Tourtes, and Howard Gottlieb. François Xavier's bow making rose above all others and to this day is unsurpassed. This bow's fineness and physical beauty as well as its musical and playing qualities make it as superb a bow as one could imagine. The gold and tortoiseshell frog and button are original to the bow, which remains in very good condition. It is an honor and a privilege to handle and be a part of this exquisite bow's impressive history.



A superb violin bow by

JEAN PIERRE MARIE PERSOIT

(c. 1783-after 1854)

Paris

Weight: 62.2 grams

Persoit was one of the truly exceptional bow makers of his time. While his early training and employment is somewhat undocumented, through study of his work one can see clear inspiration from the great bow makers François Xavier Tourte and François Lupot. This bow is branded and made in the style of Vuillaume, the firm where he worked from the mid-1820s until the late 1830s. Persoit was also quite notably the teacher to Dominique Peccatte while working at the Vuillaume firm. Retaining its original button, this self-rehairing bow is powerful and strong playing.



An outstanding violin bow by

**EUGÈNE NICOLAS
SARTORY**

(1871-1946)

Paris

Weight: 62.5 grams

Bows by Eugène Sartory are among the most sought after in the world. Sartory set up his personal studio at the impressive age of eighteen and over his half-century career, he never ceased to impress musicians and other makers with his steady and consistent production. The demand for his bows has been notable around the world, even amidst the two World Wars and varying economic climates. Sartory bows are strong, well balanced, and even. This rare and beautiful all-original bow in gold and ebony is a superb example of these characteristics and his personal style.



A viola bow by

**CLAUDE AUGUSTE
THOMASSIN**

(1865-1942)

Paris

Weight: 68.6 grams

Claude Thomassin was a highly regarded bow maker of his time. Initially trained by Charles Nicolas Bazin, Claude's personal making was further shaped by the bow makers of the Voirin school. He later worked in collaboration with and for the important firms of Gand & Bernardel and Caressa & Français. This particularly beautiful viola bow was made in the Voirin style for the esteemed bow maker Victor Fétique, whose brand it twice bears. The bow is all original and cleanly demonstrates Thomassin's skill and confidence.



An exquisite cello bow by
**FRANÇOIS XAVIER
TOURTE**

(1748-1835)

Paris, c. 1830

"Piatti"

Weight: 81.4 grams

François Xavier Tourte set a level in bow making unlike any other maker. His skill and artistry were instrumental in changing bow making and to this day his bows are unsurpassed. Collectors and musicians past and present seek Tourte bows for their endless colors, articulation, ease, and comfort. This stunning, all-original cello bow has a distinguished past having been handled by the Hill firm in London and owned by the illustrious Italian cellist Alfredo Piatti. Franz Liszt was one of Piatti's early supporters and presented him with a superb cello by Nicolò Amati after he had to make his Paris debut on a borrowed instrument. The young cellist went on to become one of the most celebrated virtuosos of his time and an expert on antique cellos and bows who owned several outstanding examples over the course of his career, including this extraordinary Tourte bow.



A cello bow by
ANDRÉ VIGNERON

(1881-1924)

Paris

Weight: 79.4 grams

Working closely with his father, Joseph Arthur, from an early age, André learned and mastered a very refined and personal model of bow making. The father-son partnership was fruitful and productive for many years until Joseph Arthur's passing in 1905. André continued to run the shop independently until 1920 when he was joined by the bow makers Auguste Husson and Louis Piernot. This superb, all-original cello bow is even and strong.

HANK DUTT

Hank Dutt, the violist of the award-winning and groundbreaking Kronos Quartet, is very pleased with his acquisition of a **François Peccatte bow** and his Bein & Fushi experience: "I've tried so many French bows through the years, and none has been a



Photo: Jay Blakesberg ©

good fit, but this Peccatte is the exception. It's in pristine condition and has a rich sound and flexibility. It's a wonderful addition to my collection." The broad range of music commissioned for and performed by Kronos can be seen in some of their upcoming and recent engagements: January, 2016 marks the Quartet's first concert in a long-term association with the Harris Theatre for Music and Dance in Chicago with the world premiere of the opera *My Lai* by Jonathan Berger. The ensemble just launched its first Kronos Presents festival in San Francisco in June with a celebration of the music of Terry Riley honoring his 80th birthday. July found the ensemble in Denmark at the Roskilde Festival, a rock event, continuing their tribute to Terry Riley in their first

festival appearance since 1993, and at the Montreaux Jazz Festival performing with the Somalian ensemble Trio da Kali in arrangements commissioned for them. Dutt comments, "We've had such interesting experiences going from a large hall like the Concertgebouw to a small, intimate space or even a quarry, and with the commissions, we're always learning new things. That keeps our group young and that's very exciting."

"John Gerson was great to work with. I really enjoyed the whole process. John is very accommodating. I enjoyed trying all the high quality things they have at Bein & Fushi. I've been in the shop before, but this was my first time as a customer. I like that you can 'trade up' there. I would definitely go back to work with John again."

– Hank Dutt

SIMONE LAMSMA

With critically acclaimed debuts with The Cleveland Orchestra and the Chicago and BBC symphonies, Dutch violinist Simone Lamsma is very much an artist on the rise, well on her way to a major career. She has been playing the magnificent "**Młynarski**" **Stradivari of 1718**, acquired for her from Bein & Fushi by a generous patron: "It is an honor to be able to play on such a stunning instrument. This violin possesses such a depth and richness in sound, and allows me to explore so many possibilities in color and character." Recent U.S. engagements include a highly successful return performance with The Cleveland Orchestra this past summer at Blossom Music Center, and her debut at the Mainly Mozart Festival. Her CD of sonatas by Schumann, Mendelssohn, and Janáček with pianist Robert Kulek is being released in October. In the coming seasons, the violinist looks forward to debuts and returns with the London Philharmonic, Royal Stockholm Philharmonic, Oregon Symphony, Orchestre Philharmonique de Radio France, and Hallé Orchestra as well as tours to Australia and Canada. Go to www.simonelamsma.com to find out more.



Photo: Merlijn Doornernik

Simone Lamsma holds the "Młynarski" Stradivari violin

"Gabriel Ben-Dashan and the team at Bein & Fushi are always so helpful. It is a big decision in the life of a musician to change from one instrument to another and it has been wonderful to have the help and support from Gabriel during the process in any way he could!"

– Simone Lamsma

AMELIA DIETRICH

A violin by **Johannes Cuypers, The Hague, 1794** is now in the talented hands of Amelia Dietrich. She is currently in her junior year at



Photo: Saraphine Carlson

Amelia Dietrich with her Johannes Cuypers violin

The Colburn School where she studies with Robert Lipsett: "Mr. Lipsett has the knack for finding instruments that project over an orchestra but still have the tender sides that are so valued in a string quartet setting. That is what I love about my Cuypers. Joe Bein makes sure to check in every few weeks and ask how the fiddle is. Joe and the rest of the staff at Bein & Fushi will be a great asset as I continue down this career path." Dietrich is an avid chamber musician and a member of the Calla Quartet, which was awarded the silver medal at the 2015 Fischhoff Competition. The Quartet traveled to Australia in August as part of the Mimir Festival in Melbourne and performed with pianist Alessio Bax. In October, the Calla Quartet will perform at Carthage College (Kenosha, WI) as part of their chamber music series, and in November, Dietrich will be returning to her home state, North Carolina, to appear at the Four Seasons Chamber Music Festival. Check out the Quartet's Facebook page: www.facebook.com/thecallaquartet.

"I called Bein & Fushi and asked for Joe Bein under the valued recommendation of my teacher, Robert Lipsett. Joe said, 'This is literally the most perfect Cuypers we have seen.' I thought, 'Yeah right, they all say that!' But when I showed it to Mr. Lipsett and heard him say the same thing, I was extremely impressed with Joe's honesty and confidence. He not only sold me on the violin, but my teacher loves it, too, and that's hard to find!"

– Amelia Dietrich



Stradivari Society Founder Mary Galvin Receives the Cultural Visionary Award from the Music Institute of Chicago

The Four Seasons Hotel in downtown Chicago was the elegant venue for the Music Institute of Chicago's (MIC) 85th Annual Gala on May 11. In an event filled with stellar music making, the Society's founder, Mary Galvin, was presented with MIC's distinguished Cultural Visionary Award for her tireless philanthropic and civic leadership and advocacy for classical music in Chicago and around the world. And in a great musical tribute to Mrs.

"Mary Galvin is a sincere and dedicated supporter of the musical arts. Her grace and generosity are precious gifts to music and musicians. There could be no more worthy recipient of the Cultural Visionary Award for Chicago."

– Dr. Mark George, President and CEO, Music Institute of Chicago

"Mary Galvin has been such a devoted advocate for young artists through the years. We couldn't be more proud that her dedication and philanthropy has been acknowledged with this prestigious award from the Music Institute of Chicago."

– Suzanne Fushi, Executive Director, The Stradivari Society



Photo: John Kringas

Mary Galvin

Galvin, performing at the Gala immediately before and after the award presentation were former Society recipient Sang Mee Lee, long-time Bein & Fushi friends and Chicago Symphony members Associate Concertmaster David Taylor, Associate Principal violist and former Society recipient Li-Kuo Chang, and cellist Richard Hirsch along with MIC student and Bein & Fushi customer Hannah White. Visit www.musicinst.org for more.

Rising Stars of The Stradivari Society Returns to the Preservation League of New York State

Concert Features Tim Fain, Randall Mitsuo Goosby, and Augustin Hadelich

Close to one hundred Preservation League supporters and friends gathered at the historic Ukrainian Institute in New York City on April 7 for an intimate recital presented in collaboration with The Stradivari Society and Society patrons Karen Arrison, who is also a Vice Chair of the League, and Clement Arrison. The concert was the second in what is now an annual event. Guests were captivated by the dazzling performances of three rising stars and Stradivari Society recipients—thanks to their generous patrons, the Arrisons—playing exquisite, rare Italian violins: Tim Fain, recipient of the **"Moller" Gobetti of 1717**, Randall Mitsuo Goosby, a violin by **G. P. Maggini of c. 1600**, and Augustin Hadelich, the **"Kiesewetter" Stradivari of 1723**. Grammy-nominated collaborative pianist



Photo: Cutty McGill

Tim Fain, Randall Mitsuo Goosby, and Augustin Hadelich

Robert Koenig accompanied. The wide-ranging program was met with great applause and standing ovations. For their encore, the three violinists played a special arrangement of Bach's Double Violin Concerto transcribed by the artists for the occasion. Check out www.preservenys.org.

"This has been an unusual and extremely rewarding collaboration for the League and also very educational. Most importantly, it has been a source of great enjoyment for our members—many of whom are, like Karen and Clem Arrison—both ardent preservationists and ardent music lovers."

– Jay DiLorenzo, President, Preservation League of New York State



Photo: Cutty McGill

Executive Director of The Stradivari Society Suzanne Fushi with Society Patron and League Vice Chair Karen Arrison



RECIPIENTS TAKE CENTER STAGE



Photo: Zsaskin Strammer © 2013

International Engagements and Recordings Take Kristóf Baráti's Career to New Heights

Recipient of a violin by **Antonio Stradivari, Cremona, 1703, "Lady Harmsworth,"** Kristóf Baráti's career has kicked into high gear with major engagements in Japan, Europe, and Russia. The Hungarian violinist called his first residency at Marlboro last summer, "Very special, an amazing experience." Baráti appeared in a segment of the distinguished PBS program "Charlie Rose: The Week," during an interview segment featuring esteemed conductor Valery Gergiev. As part of the interview, footage was shown from a performance by Baráti with the Mariinsky Orchestra conducted by Gergiev at the White Nights Festival in Saint Petersburg. Plans are already in the works for Baráti's next collaboration with Gergiev. The violinist recently played his

debut recital at Carnegie Hall's Weill Recital Hall as part of a North American recital tour featuring music by Ysaÿe, Bach, and Bartók that also featured performances at The Phillips Collection in Washington, D.C., in Sanders Theatre at Harvard, and at the Kravis Center in West Palm Beach. His recent orchestral appearances include the London Philharmonic in London and Budapest and NHK Symphony Orchestra in Tokyo under the baton of Jukka-Pekka Saraste. Baráti's upcoming CD of virtuoso showpieces, his first disc on the Hungaroton label, is being released in October with more planned. Check out kristofbarati.com.

"I'm very honored to have been a Stradivari Society recipient for eleven years. I hope that all the work I'm doing with music is reflecting the beauty and amazing qualities of the 'Lady Harmsworth.' Suzanne is doing such a wonderful job of carrying Geoffrey Fushi's legacy forward and does the best for patrons and musicians. My patrons are doing something unique by letting artists have these great instruments that take them to the highest level."

– Kristóf Baráti



Photo: Jozsef Szafanski

A Season of Prestigious Performances for Francisco Fullana

The 2015-16 season is a busy one for Francisco Fullana, recipient of a **violin by Pietro Guarneri, Cremona, 1679.** Last summer, the Spanish violinist completed his first residency as a participating artist at Marlboro Music. Fullana is performing the Tchaikovsky Violin Concerto with the Maryland Symphony conducted by Elizabeth Schulze in October. He will be touring with the Musicians from Marlboro String Quartet in May, 2016 with performances scheduled at Carnegie Hall's Weill Recital Hall, the Kimmel Center's Perelman Theater in Philadelphia, the Library of Congress' Coolidge Auditorium in Washington, D.C., and the Gardner Museum in Boston. Next year, the violinist will be making his solo debut at Weill Recital Hall in March playing the Granados Violin Sonata as part of a concert marking the centennial of the composer's death. He will also be playing Max Richter's recomposition of Vivaldi's *The Four Seasons* with the Chamber Orchestra of San Antonio

under the baton of Carlos Izcaray in May. Fullana has been appointed to a three-year term as Artist in Residence with the Symphony Orchestra of the Balearic Islands. His first performance in that capacity will be in April playing the Sibelius Violin Concerto. The gifted artist took the top prize at the 2014 International Johannes Brahms Violin Competition in Austria and at the 2015 Munetsugu Angel International Violin Competition in Japan. For more, visit franciscofullana.com.

"Becoming a recipient of the Stradivari Society was a dream come true. The beautiful Pietro Guarneri of Mantua is an incredible violin, full of color and with a lot of personality. It allows me to express myself with a wide palette to choose from. Suzanne Fushi is not just very nice, but also very helpful. I am so grateful to her and my patron for making this possible."

– Francisco Fullana



Yang Liu Tours China and the U.S. Building a Stronger Cultural Bond through Music

Violinist Yang Liu completed a multi-city China tour titled “Two Countries One Stage” last summer with his hometown orchestra, the Qingdao Symphony, and the Choral Arts Society of Washington, D.C. The tour featured Liu, recipient of a **Guarneri School violin of c. 1740**, playing the iconic *The Butterfly Lovers* Concerto by He Zhanhao and Chen Gang. With letters displayed in concert programs from the Minister of Culture of the People’s Republic Luo Shugang and Secretary of State John Kerry, the joining of musical forces strengthened the cultural bond between the two countries with concerts attended by a total of ten thousand people at important music venues in Beijing, Shanghai, Qingdao, Guangzhou, and Hong Kong. “The tour was a highlight of the 2015 cultural collaborations between the U.S. and

China. It was a great success and we are planning for continued collaborations and a U.S. tour. I am privileged to be a part of it,” Liu remarked. His greatest joy is being able to combine concert tours with family time. When he and his wife, pianist Olivia Tsai, go on recital tours, they bring along their parents and two young sons. This November and December Liu and Tsai will be performing in North and South Carolina, Maryland, and Illinois and next summer will find the popular duo touring China. Go to www.yangandolivia.com for more.

“I’m so fortunate to be a Stradivari Society recipient. Suzanne Fushi is such a kind person. Together with my patron, we all work towards the same ideal: having classical music be part of what makes our living environment a better place.”
– Yang Liu

NEWS IN BRIEF



Photo: Brian Hall
 Composer Philip Glass with Tim Fain



Photo: Paul Glickman
 Augustin Hadelich



Photo: Marco Borggreve
 Vadim Gluzman



Photo: David Bazemore
 Paul Huang



Photo: Lisa-Marie Mazzucco
 Philippe Quint

Tim Fain, recipient of a superb violin by **Francesco Gobetti of 1717**, “Moller” thanks to his generous patrons Clement and Karen Arrison, has appeared recently with the National Orchestra of Spain, Buffalo Philharmonic, and Cabrillo Festival Orchestra. His disc, *Fain Plays Philip Glass*, was released in April. The Arrisons have loaned the magnificent “**Kiesewetter Stradivari of 1723**” to violinist **Augustin Hadelich**, who will be making his Chicago Symphony debut in November. He has also recently performed with the New York Philharmonic and NHK

Symphony. His latest CD features concertos by Mendelssohn and Bartók. Society Artistic Advisor **Vadim Gluzman** is the recipient of the “**Auer Stradivari of 1690**.” The in-demand violinist has recently appeared with the Berlin Philharmonic, Cleveland Orchestra, and BBC Symphony. Gluzman’s North Shore Chamber Music Festival celebrated its fifth season in June and was broadcast live on WFMT. **Paul Huang** plays the “**Wieniawski Guarneri del Gesù of 1742**” and recently stepped in for Midori to perform with the Detroit Symphony led by Leonard Slatkin.

Highlights this season include debuts with the Bilbao Symphony and Seoul Philharmonic and appearances with the Chamber Music Society of Lincoln Center. **Philippe Quint**, recipient of the “**Ruby Stradivari of 1708**,” joined forces with pianist Matt Hershkowitz on the recently released CD, *Bach XXI*, which offers a unique interpretation with a fusion of Jazz, Latin, World, and Classical styles. The Russian American Foundation presented the second “Philippe Quint & Friends” evening at Carnegie Hall’s Zankel Hall in June.

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Philharmonic (Czech Republic), and the Symphony Orchestra "Classica" (Russia), to name just a few. He won First Prize at the 1997 International Beethoven Competition in the Czech Republic, is a two-time laureate, in 1994 and 1998, of the International Festival-Competition "Virtuosi of the Year 2000" in Russia, and the recipient of the New York Cello Society's Rising Star Award. His credits include numerous performances at many prominent concert venues throughout his native Russia, including both St. Petersburg Philharmonic halls, Moscow and St. Petersburg conservatories, and the Mariinsky Theater. Kouzov made his New York orchestral debut at Alice Tully Hall in 2005 under the baton of Raymond Leppard. He is currently an Assistant Professor of Cello at the University of Illinois.

Admission is \$10 for non-CCS members. For more information about participation or membership, please visit www.chicagocellosociety.co.

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