

Bein & Fushi inc.



A VIOLIN BY PIETRO GUARNERI II, c. 1745, "Pennington"



Augustin Hadelich Wins his First Grammy

Congratulations to Augustin Hadelich on his first Grammy Award! He won in the Best Classical Instrumental Solo category for his dazzling recording of Dutilleux's *L'arbre des songes* with the Seattle Symphony. A Stradivari Society recipient since 2010, Augustin plays the magnificent "Kiesewetter" Stradivari of c. 1723 on loan to him through the Society thanks to the generosity of his patrons, Karen and Clement Arrison. We could not be more thrilled to watch this exceptionally talented violinist's career take off this season. To find out more, see p. 11.



Photo: Paul Glickman

Dear Friends,

As I reflect on our fortieth anniversary, I am so proud of all we have accomplished and so grateful to our customers for giving us the chance to serve you. Our expert sales staff is second to none when it comes to matching artist and instrument. And nowhere else would you be able to try the amazing range of the highest quality bows and instruments that we maintain in our inventory. Whether you are a student or an accomplished professional, nothing means more to all of us at Bein & Fushi than seeing our customers excitement and profound satisfaction on finding their perfect match in an instrument or bow. Our service never ends with the sale. We are very proud of the long-term relationships we have built and sustained with our customers over the years.

2016 Calendar

I have received such great feedback on our special fortieth-anniversary calendar! The distinguished teacher Susan Starrett, our dear Bein & Fushi friend and customer, sent a lovely note:

Congratulations on your fortieth anniversary, your terrific calendar for 2016, and the marvelous, caring service you offer your customers. Your calendar brings back so many wonderful memories for me. I was around when "the kids" began and still love to come in. You have kept and enhanced the great tradition my dear friends Geoffrey & Bob established. A marvelous gem in the world of fine violins. Wonderful calendar that I will save long past 2016. Congratulations to all!

Lincoln-Way Students Visit Bein & Fushi



Joe Bein and violinist Kristóf Baráti

We were delighted to host students from the Lincoln-Way High School orchestras of Frankfort, Illinois and Michelle Freeland, director of the Lincoln-Way orchestra program, in November. Salesman Joe Bein spoke to the orchestra members about the great Italian master violin makers and the students were treated to a performance of music by Bach and Paganini by Stradivari Society violinist Kristóf Baráti, recipient of the "Lady Harmsworth" Stradivari of 1703.



Members of Lincoln-Way orchestras

Become a Patron of The Stradivari Society

For over thirty years, The Stradivari Society has helped gifted artists play the superb antique Italian instruments they need to launch and sustain their careers with the gracious and generous support of patrons who acquire and loan their great instruments to exceptionally gifted artists. Society Patron Clement Arrison talks about what patronage has meant to him: "Being a patron is a wonderful opportunity to share these great instruments with everybody, increase awareness, and have a lot of fun. We've met some of the greatest violinists in the world as they were coming up and gave them a chance to build a career. These instruments should never be left up on a shelf." We invite you to find out more about becoming a Stradivari Society patron and join us. Our feature is on p. 10.

As always, Gabriel Ben-Dashan, Alec Fushi, Joe Bein, and John Gerson—our accomplished and expert sales staff—are ready to help you find your ideal violin, viola, cello, and bow—whether at our shop in Chicago or anywhere around the world.

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



An exquisite violin by **PIETRO GUARNERI II** "Pennington"

Venice, c. 1745

One of the most illustrious makers of the celebrated Guarneri family, Pietro Guarneri was trained in the workshop of his father, Giuseppe Guarneri *filius* Andrea, and is the older brother of the great Giuseppe Guarneri *del Gesù*. Violins by Pietro Guarneri II are some of the most coveted by top soloists, orchestra members, and chamber music players for their masterful blending of Cremonese and Venetian qualities, handsome wood, and the signature Guarneri power, depth, and range of color which can be seen and heard in this superb example.

Pietro arrived in Venice around 1717. Though he was initially restricted by the guilds, he eventually worked for Matteo Sellas—for a time alongside another distinguished maker, Carlo Tononi—from 1717 until 1733 when he established his own shop. It is there that he crafted his best work.

The "Pennington" has a distinguished and illustrious provenance. Once a part of the Duke of Campo-Selice's legendary collection, the violin was later sold by the preeminent dealer and expert of the 19th century, Jean-Baptiste Vuillaume, to Nikolai Galkin, celebrated soloist and esteemed pedagogue at the St. Petersburg Conservatory. The instrument was then owned for many years by the family of the Count of Gabriac until it was sold by Sylvestre & Maucotel in 1927 to John Pennington, who served as first violin of the acclaimed London String Quartet from 1927 to 1934 and left to become concertmaster of the San Francisco Symphony.

This magnificent Pietro Guarneri II violin would be ideal for a leading player or a prestigious addition to any collection. With such high demand for the finest antique instruments worldwide, violins of this caliber are becoming increasingly rare. We welcome your serious inquiry.



The London String Quartet (top to bottom): Warwick Evans, cello; John Pennington, first violin; William Primrose, viola; Thomas Petre, second violin



An exceptional violin by
ANDREA GUARNERI
 Cremona, c. 1659

Founder of the great Guarneri dynasty, Andrea apprenticed with Nicoló Amati from 1641-1646 and 1650-1654. He married Anna Maria Orcelli in 1652 and in 1654 left the Amati house and moved into a house his wife received as part of her dowry, which later became known as Casa Guarneri. Andrea learned his craft well, imparting a special appearance to his instruments with deeply fluted arching and rugged scrolls. Tonally, his violins have the classic bright and responsive Cremonese sound, but with an added depth and robustness that has come to be the hallmark of this great family. The instruments Andrea crafted once he was working in his own shop, including this outstanding example, are very highly regarded and sought after by top musicians worldwide for their versatility, tonal qualities, and powerful projection, making them suitable for all types of playing.

A superb violin by
GIOVANNI GRANCINO
 Milan, c. 1693

Giovanni Grancino was one of the foremost early makers working in Milan. For most of his life, his workshop was on the *Contrada Larga* in Milan, under the “sign of the crown” (*segno della corona*)—a phrase that often appears on his labels as well. While his work was influenced by the Amatis, he brought a distinctive and original style to his craft. Violins by Grancino are in demand by leading teachers and performers for their meticulous workmanship, extraordinary projection, and marvelous tonal qualities that are similar to instruments made by Giuseppe Guarneri *del Gesù*—qualities amply evident in this outstanding example. This Grancino violin was once part of the distinguished British collector Ian Stoutzker’s celebrated collection and would serve an artist for a lifetime.



A violin by
GIUSEPPE ROCCA
Turin, 1852

Giuseppe Rocca was born in Barbaresco in 1807. He came from a peasant family and grew up in his father's nearby home in Alba, located in the Piedmont region of northern Italy. From those humble beginnings, Rocca became one of the most important makers of the 19th century. By the 1830s, Rocca had moved to Turin and was apprentice to the esteemed maker Giovanni Francesco Pressenda from 1834 to 1838. While his early work was strongly influenced by his teacher, Rocca's instruments began to show the increasing influence of Stradivari. Those crafted by Rocca during the 1840s and 1850s, including this remarkable violin, are considered his finest, with superb playing qualities and beautiful wood. Made on a Stradivari pattern, this Rocca violin is a fresh example that has been especially well-preserved. Previous owners include a renowned concertmaster and a prominent collector. Made at the apex of Rocca's creativity, this violin has the power, brilliance, and striking flamed maple back associated with his best work. This Rocca would be an excellent choice for a soloist, top orchestral player, or collector.



A violin by
JEAN-BAPTISTE VUILLAUME
Guarnieri Model
Paris, 1873



A violin by
JEAN-BAPTISTE VUILLAUME
Stradivari Model
Paris, 1866

We are very pleased to offer two violins by Jean-Baptiste Vuillaume, one of the most prominent and accomplished violin makers, dealers, and innovators of the 19th century. Vuillaume was responsible for bringing many extraordinary Cremonese instruments from Italy to Paris—often from the legendary collection of Luigi Tarisio—and having had the opportunity to study so many of the finest examples, he developed both Stradivari and Guarnieri model violins that were, from the very first, acquired by the foremost musicians of his time. By 1850, Vuillaume's was the first shop in Europe doing business in every country. His instruments are still very highly regarded and sought after by professional players today for being tonally broad, even, and responsive with powerful projection. International soloist and former Stradivari Society recipient Hilary Hahn's main concert instrument is a Vuillaume Guarnieri model violin of 1864.



A violin by
GIOVANNI BATISTA GABRIELLI
Florence, 1764

A viola by
GIOVANNI BATISTA GABRIELLI
Florence, 1757
 Length: 15-9/16"

G. B. Gabrielli is considered the most important Florentine maker of the 18th century. He was from a large and distinguished family of instrument makers. Gabrielli established his shop in Florence in 1736. While the work of Jacob Stainer appears to have been the main influence on makers in Florence at the time, Gabrielli has taken his place as the most accomplished craftsman because his best models have Cremonese dimensions and are quite handsome with beautifully-chosen wood, well-balanced with a brilliant tone, and excellent projection—all qualities amply evident in these fine examples. It is thought that Gabrielli trained most of the next generation of Florentine makers, including the Carcassi brothers. The Metropolitan Museum of Art has a 1753 violin attributed to Gabrielli in its extensive and distinguished musical instrument collection. This outstanding viola is well-suited for those needing an instrument of more comfortable dimensions. Both violin and viola are ideal for all types of playing and would serve any musician well.



A superb cello by
FRANCESCO RUGERI
Cremona, 1690

Francesco Rugeri was the first and most accomplished of a distinguished family of violin makers working in Cremona. It has been thought that Rugeri was a student of Nicolò Amati, but recent research has suggested that was not the case, although the influence of Amati can certainly be seen in Rugeri's work. He was an innovator who was the first to experiment with the size of the cello. He made many that were of smaller dimensions than the Amati model shortly before Andrea Guarneri and two decades before Stradivari decreased the size of their cellos. These smaller Rugeri models are highly prized today by professionals and collectors. The original outline of this exceptional example of more comfortable size has not been altered. With a tone that is full, even, warm, powerful, and responsive with an unmistakable Cremonese quality, this Rugeri cello would be an outstanding choice for the most demanding artist or savvy collector.

A cello by
LOUIS GUERSAN
Paris, c. 1750

From an old family of luthiers who began in the trade a century earlier, Louis Guersan apprenticed with Claude Pierray, who is considered one of the finest of the early French makers, and eventually took over his teacher's shop near the Comédie-Française in Paris. Guersan made a wide range of instruments including violins, violas, cellos, violas d'amore, guitars, and the five-string pardessus de viole during his over four decade career. One of his violas d'amore is in the Royal Ontario Museum in Toronto. The best Guersan cellos are excellent tonally with an evenness across all registers and powerful projection—qualities this cello has in abundance.



An extraordinary violin bow by
JEAN PIERRE MARIE
PERSOIT

(c. 1783-after 1854)
 Paris
 Weight: 60 grams

When the great French maker, dealer, and expert Jean-Baptiste Vuillaume first went out on his own, one of the first bow makers he hired was J. P. M. Persoit, who worked with him for over a decade. While Persoit's early training and employers are not known, the influence of Vuillaume, Tourte, and Lupot can be seen in his work. Persoit was also quite notably Dominique Peccatte's teacher while at the Vuillaume shop. Bows by this master maker are extremely rare and very highly regarded for their strength, beauty, and marvelous playing qualities as can be seen and heard in this superb all-original Persoit bow.



A violin bow by
ÉMILE AUGUSTE
OUCHARD

(1900-1969)
 New York, 1948
 Weight: 64 grams

First trained by his father, the esteemed bowmaker Émile François Ouchard, while at the Cuniot-Hury shop in Mirecourt, Émile Auguste was a master maker whose bows are in demand for their great symmetry of weight and strength—qualities amply evident in this excellent all-original bow crafted during the maker's golden period (1940-1960). During his long and distinguished career, Ouchard had his own shop in Paris from 1940 to 1946, immigrated to New York and worked independently there between 1946-1948 and 1951-1960, and joined the eminent Chicago firm, William Lewis & Son from 1948-1951. This extraordinary Ouchard bow would be an ideal partner for all types of playing.



An outstanding viola bow by
ÉTIENNE PAJEOT
(1791-1849)
Mirecourt
Weight: 67.3 grams

Bows by Étienne Pajeot are sought after by leading professionals and collectors for their great playing characteristics, exceptional craftsmanship, and superb choice of wood—and this extraordinary all-original example does not disappoint. Like so many born into the family business, Pajeot learned his craft at a young age from his father, Louis Simon Pajeot. Étienne became one of the foremost bow makers of his time. He was also an innovator who developed several new techniques in bow construction that had a lasting influence. This Pajeot bow commands great ease in playing and belongs in the hands of the most discerning violist or collector.



A viola bow by
JACQUES AUDINOT
(1922-1992)
Paris
Weight: 70.2 grams

Jacques Audinot began his career as a violin maker. He served his apprenticeship under the direction of his father, Pierre, beginning in 1936. He then took a position with R. & M. Millant in Paris. In the 1950s, Audinot began making bows under the direction of Roger Millant's son, Jean-Jacques, and developed a model inspired by the Peccatte School. After the Millant shop closed in 1969, Audinot established his own shop in Paris, which is now run by his son, Pascal. Audinot's mastery of his craft is evident in this attractive bow with gold and ebony mounts. Original in all of its parts, this Audinot is strong and balanced with great response.



An exceptional and rare cello bow by

JOSEPH HENRY

(1823-1870)

Paris

Weight: 79.1 grams

One of the foremost French bow makers, Joseph Henry moved from Mirecourt to Paris in 1837 at age fourteen to study with Georges Chanut. He later worked with the great Dominique Peccatte, and it is during this period that he began to develop his own distinctive, elegant style. Around the time that Peccatte moved from Paris to Mirecourt, Henry partnered with Pierre Simon and they opened a shop together. The collaboration was shortlived, ending in 1851, with Henry continuing on his own independently. Henry's models are prized by professional musicians for their meticulous craftsmanship of the highest quality, strength, balance, and power. His bows are regarded by many as being as fine playing as those by Dominique Peccatte.



A cello bow by

JOSEPH ALFRED LAMY

(1850-1919)

Paris

Weight: 78.5 grams

Joseph Alfred Lamy worked as the celebrated bowmaker François Nicolas Voirin's assistant beginning in 1876. He stayed at the Voirin shop until some time after the maker's death in 1885. By 1889, Lamy had opened his own shop and won a gold medal at the Paris exhibition the same year. He became one of the leading bow makers of his time. Voirin's work strongly influenced Lamy throughout his career, though his cello bows have more weight along with a marvelous flexibility and clarity drawing a firm, nuanced tone—qualities which have made Lamy bows a favorite of discerning cellists since they were crafted.

Leading Musicians and Top Students Acquire Their Instruments and Bows from Bein & Fushi



Photo: Todd Rosenberg

OLIVER HERBERT

Cellist Oliver Herbert is thrilled with his acquisition of a superb **cello bow by Joseph Arthur Vigneron**: “The bow gave me a palette of expression that I had never experienced before, and it complimented my playing style perfectly. My favorite thing about this bow is its balance. For me, it has the perfect feel in the hand which facilitates both a great continuity of legato and a variety of articulation.” Herbert is currently in his first year at the Curtis Institute of Music where he studies with Peter Wiley and Carter Brey. He previously was a student of Clive Greensmith at the Colburn Music Academy. The cellist was awarded First Prize and the Pablo Casals Bach Prize at the 2015 Irving M. Klein International String Competition and Second Prize at the 2015 Stulberg International String Competition. Herbert has a passion for chamber music and attended Ravinia’s Steans Music Institute last summer where he was in ensembles playing Brahms’ String Quintet No. 2 in G Major, Op. 111 and Schoenberg’s *Verklärte Nacht*. This summer will find the cellist back at the Steans Music Institute as well as at ChamberFest Cleveland and Music in the Vineyards. His upcoming engagements include performances with the Las Vegas Philharmonic, San Jose Chamber

“John Gerson has always been so kind and accommodating whenever I am in Chicago, which makes visiting the shop so much fun! A violinist himself, he really understands what musicians are looking for in an instrument. If it weren’t for John, I wouldn’t have this bow. I’m so grateful to have such a professional and caring person to work with when trying to find the right instrument.”

– Oliver Herbert

Orchestra, and Santa Cruz Symphony. He currently is a member of the Curtis Symphony Orchestra and is associate principal cellist of Symphony in C. In 2014, Herbert served as principal cellist with the National Youth Orchestra of the United States of America.



Photo: Salvatore Sorina

DYLAN NAROFF

Now in his first year at Indiana University’s Jacobs School of Music, Dylan Naroff is a student of Alexander Kerr. He formerly studied at the Colburn School and is a graduate of the Interlochen Arts Academy. Naroff has an exciting summer ahead with a nine-day residency at the Académie de Musique de Lausanne at the invitation of violinist Pierre Amoyal. He will then continue his studies with Amoyal for two weeks in Salzburg. Naroff plays an exceptional violin by **Giuseppe Rocca, Genoa, 1855** acquired from Bein & Fushi: “I was encouraged to purchase the Rocca by St. Louis Symphony Concertmaster David Halen. The Rocca has taught me so much about resonance. The bond between player and instrument continues to strengthen every day.” Most recently, Naroff participated in the 2015 New York String Orchestra Seminar at Carnegie Hall in December under the direction of Jaime Laredo. Last summer, the violinist attended the Mozarteum Summer Academy in Salzburg. He has previously been a participant at the Aspen Music Festival, Keshet Eilon Summer Master-course, and the Meadowmount School of Music. Naroff was a member of the Mazel Trio which won the silver medal at the 2013 Fischhoff National Chamber Music Competition, Junior Division. Naroff has had the opportunity to receive guidance from leading

“Joe Bein is great to work with and was very patient through the decision-making process. I enjoyed his energy from the beginning. He’s so welcoming. I love visiting their shop and experimenting with various instruments. It was a really good experience. Having a Bein & Fushi certificate and knowing the provenance is reassuring. I felt that I was in excellent hands acquiring my first major violin with Joe and Bein & Fushi.”

– Dylan Naroff

Dylan Naroff with his Giuseppe Rocca violin

violinists including Shmuel Ashkenasi, Glenn Dicterow, Ivry Gitlis, Gilad Karni, and two Stradivari Society recipients, Vadim Gluzman and Augustin Hadelich.



Become a Patron of The Stradivari Society

Help Exceptionally Gifted Artists Launch their Careers with the Loan of a Great Instrument

A great antique Italian instrument is absolutely vital for emerging artists, allowing them to reach their full potential of expression. To help unite artist and instrument, The Stradivari Society encourages philanthropists and foundations to acquire exceptional instruments and bows in order to loan them through the Society to extraordinarily talented recipients who are carefully chosen through a rigorous selection process with the full participation of the patron.

The Many Benefits of Patronage

For The Stradivari Society Patron, the benefits of patronage are many and profoundly meaningful. Society activities bring political and business leaders together at the highest level. Along with the joy of acquiring and owning an exquisite instrumental masterwork, perhaps the most satisfying benefit of all is the unique and extremely rewarding relationship that develops between patron and artist. Along with the deep satisfaction of nurturing a major international career is the knowledge that the patron's support has been essential in that artist making a lasting contribution to the world of classical music. Society artists are in the spotlight worldwide. Patrons, if they wish, have the opportunity to be recognized in program notes, websites, artist biographies, and the media wherever these artists perform the world over, as well as on internationally distributed recordings.

Photo: Catty McGill



Pianist Robert Koenig, Violinist Tim Fain, Patron Karen Arrison, and Violinist Augustin Hadelich at The Preservation League of New York State's 40th Anniversary Gala

Our Recipients

Society Patrons have helped develop the international careers of some of the foremost artists of our time, including Midori, Joshua Bell, Augustin Hadelich, Vadim Gluzman, Philippe Quint, Paul Huang, Gil Shaham, Sarah Chang, Vadim Repin, Maxim Vengerov, Kyoko Takezawa, Leila Josefowicz, and Hilary Hahn, among many others.

Private Concerts

Recipients perform private recitals for their patrons each year, in addition to concerts for Society supporters and their guests. The concerts provide once-in-a-lifetime musical experiences which the patron can share with family, friends, and business associates. These performances have ranged from house concerts reminiscent of the salon concerts of the past to concerts at distinguished clubs, and legendary performance venues. The Society has collaborated with patrons and the organizations they support to present special concerts as part of gala fundraising events.

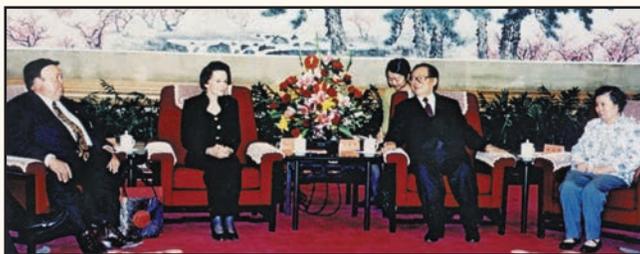
Photo: J. M. Carrisse



Mrs. Chrétien, Prime Minister Jean Chrétien, President William Clinton, Ofra Harnoy, Hillary Clinton

"We support the opera, ballet, and symphony, but I personally have had the most fun with The Stradivari Society—helping young artists with instruments and careers and watching them develop."
– Mary Galvin, Stradivari Society Founder and Patron

"Watching the development of young talent is extremely rewarding. It's wonderful for us to see the violins being enjoyed all over the world. We feel we've touched so many lives." – Karen Arrison, Patron



Geoffrey Fushi and Mary Galvin at Zhongnanhai, the "Chinese White House," with President Jiang Zemin and his wife



Photo: John Krings

Stradivari Society Founder Mary Galvin with the Society's Executive Director Suzanne Fushi



Photo: J. M. Carrisse

Patron Clement Arrison and recipient Maxim Vengerov take their bows after a duo performance.

We invite you to join us as a Stradivari Society Patron. For more information, please contact Suzanne Fushi, Executive Director, at 312-663-0150 or sfushi@beinfushi.com

RECIPIENTS TAKE CENTER STAGE

AUGUSTIN HADELICH WINS HIS FIRST GRAMMY AWARD AND THE FIRST WARNER MUSIC PRIZE

Congratulations to Stradivari Society recipient Augustin Hadelich! With his first Grammy for Best Classical Instrumental Solo this year for his brilliant recording of Dutilleux's violin concerto, *L'arbre des songes*, with the Seattle Symphony under Ludovic Morlot and as the recipient of the very first Warner Music Prize, awarded by the Warner Music Group to an exceptionally gifted artist under thirty-five, violinist Augustin Hadelich's career has just hit the stratosphere. *Bravo!*

His debuts this season have included the Chicago and Pittsburgh symphonies and the Hong Kong Philharmonic. He also had return engagements with The Philadelphia Orchestra, London Philharmonic, and the Atlanta, Detroit, and Seattle symphonies. The violinist's most recent recording on the AVIE label was released last summer and features concertos by Mendelssohn and Bartók with the Norwegian Radio Orchestra under the baton of Miguel Harth-Bedoya. Hadelich's upcoming highlights include a recording with the London Philharmonic and a residency with the Bournemouth Symphony along with a return to Wigmore Hall and a recital tour of Germany. Chicago music lovers have the opportunity to see Hadelich perform at

a free event, Make Music Chicago, a collaboration between The Stradivari Society and Rush Hour Concerts on June 21 as part of the global *Fête de la Musique*.

Hadelich is the recipient of the magnificent "**Kiesewetter**" **Stradivari of c. 1723** on loan

through the Society thanks to his generous patrons Karen and Clement Arrison. Visit augustinhadelich.com to find out more.



Photo: Provided by Curt Rohrer



Photo: Rosalie O'Connor



Photo: Luca Valenta



"It is a great joy and a privilege to play on the beautiful 1723 'Kiesewetter' Stradivarius. After playing this instrument in so many concerts and on recordings, I still discover new nuances and shades of color. I think that the 'Kiesewetter' has shaped my sound, my whole way of playing. I am very grateful to Karen and Clement Arrison and to The Stradivari Society for making it possible for me to play on a great instrument."

– Augustin Hadelich

"The ability to communicate the joy of making music is a gift not shared by all performing virtuosi. But it is stock in trade for the violinist Augustin Hadelich ..."

– Seattle Times

"If a layer of surface noise were added to Augustin Hadelich's recent solo-violin recording on the Avie label, you might think you were hearing a virtuoso out of the Golden Age. Hadelich ... has all the fast-fingered brilliance that modern conservatory culture requires; the musicality and the freewheeling fantasy that he brings to bear, though, cannot be taught."

– The New Yorker



RECIPIENTS TAKE CENTER STAGE



Clara-Jumi Kang Shines in Prestigious Performances in Europe and Asia

Recipient of the “**Strauss**” **Stradivari of 1708**, Clara-Jumi Kang has a very full schedule this season. For the gifted violinist, partnering with the “Strauss” Stradivari has been an amazing experience: “I absolutely love the sound and the size of the violin. It fits my hands so well. I like the contrast in the sound that it has. The low register has a dark quality and the high register has the signature brilliant sound of a Stradivarius.” Kang performed with Kremerata Baltica in Kronberg im Taunus last September and will be touring with the ensemble this fall and next spring. She also appeared with the New Japan Philharmonic in Tokyo’s Suntory Hall in October. In March, the Munich-based artist traveled to Seoul to perform with the Seoul Philharmonic and Berlin Baroque Soloists and toured with the Kölner Chamber Orchestra.

This summer, Kang will perform in France at the Colmar Festival with the Moscow Virtuosi conducted by Vladimir Spivakov and with the Saint Petersburg Philharmonic under Yuri Temirkanov at the Anancy Classic Festival. Other upcoming festival appearances include Grafenegg with the Mariinsky Orchestra led by Valery Gergiev as well as his festival in Vladivostok, and Sion with Gidon Kremer. Kang recently recorded works by Clara Schumann, Robert Schumann, and Brahms for a CD to be released this fall on the Decca Universal label. Visit clarajumikang.com for more.

“I feel extremely lucky to have been chosen by the Samsung Foundation of Culture and Stradivari Society to play the ‘Strauss’ Stradivari. When I travel to play concerts, I feel very proud to be a Korean violinist and to be sponsored by Korea’s foremost company. People often say to me, ‘Wow, a brand like Samsung supports classical musicians,’ and then I feel even prouder.”
– Clara-Jumi Kang

NEWS IN BRIEF



Photo: Marco Borggreve

Vadim Gluzman



Photo: Autumn de Wilde

The Calder Quartet: (standing) Jonathan Moerschel, Andrew Bulbrook, (seated) Eric Byers, Benjamin Jacobson



Photo: Jason Whalen

Christine Rocas and Philippe Quint performing *Valse Triste*



Photo: Alessandra Timozzi

Elena Urioste

Violinist **Vadim Gluzman**, recipient of the “**Auer**” **Stradivari, of 1690** and artistic advisor to the Society, has had a stellar season of prestigious debuts including the Boston and National symphonies. He will give the world premiere performance of Lera Auerbach’s Concerto for Violin, Orchestra, and Chorus with the Bergen Philharmonic on April 7. Go to vadimgluzman.com for more. 🎻 Calder Quartet violist **Jonathan Moerschel** is the recipient of a **viola by Gasparo da Saló, Brescia, 1590, “Adam,”** thanks to

his patron, Paul Steinwachs. The in-demand Quartet will be appearing at the Ojai Music Festival and Salzburg Festival this summer. Their European tour in October features a new work by Peter Eötvös, *Sirens*. Visit calderquartet.com. 🎻 Valentine’s Day marked the world premiere of *Valse Triste*, a video masterfully combining the music of Sibelius with dance beautifully performed by Grammy-nominated violinist **Philippe Quint**, recipient of the “**Ruby**” **Stradivari of 1708**, and Christine Rocas

of the Joffrey Ballet. The private screening and reception was held at Curtiss Hall in Chicago. Check out the video on YouTube. 🎻 Violinist **Elena Urioste** acted and performed in Ryan Carmichael’s first feature film project *But Not For Me*, which received its world premiere and won the Audience Award at the Brooklyn Film Festival last June. She plays a violin by **Alessandro Gagliano, Naples, c. 1706** and a **Nikolai Kittel bow** generously loaned by her patron, Dr. Charles E. King. Visit elenaurioste.com.



Photo: Matt Dine

STEPHEN WAARTS

A Violin by Pietro Guarneri II, Venice, c. 1750

Now in his final year at the Curtis Institute of Music, violinist Stephen Waarts is already in demand as a performer at some of the world's most prestigious venues. The violinist is thrilled to be playing a superb violin by **Pietro Guarneri II, Venice, c. 1750**: "I've loved getting to play on the Pietro Guarneri. I think it has a really gorgeous tone and powerful sound. Specifically, I'd describe it as having a 'woody,' sizzling quality to the sound which I really like." He has garnered worldwide recognition after capturing the First Prize at the 2014 Menuhin Competition and the Audience Prize and Fifth Prize at the 2015 Queen Elisabeth Competition. As the winner of the 2013 Young Concert Artists (YCA) International Auditions, he made recital debuts at the Kennedy Center and Merkin Concert Hall. This summer, Waarts will be participating for the second time in the Krzyzowa Festival in Poland. His recent engagements include the Gardner Museum in Boston and Edmonton Symphony in January as well as performances with the Orquesta Filarmonica de Boca del Rio in Veracruz, Mexico in February, the Morgan Library in Manhattan in March, and Konzerthausorchester Berlin in April. Waarts is a student of Aaron Rosand at Curtis where he is the recipient of the Frank S.

Bayley Annual Fellowship. He has also studied with Itzhak Perlman at the Perlman Music Program. Check out stephenwaarts.com.

"I'm quite honored to have been chosen by my patron to be a Stradivari Society recipient. It was great to meet Joe Bein in Chicago. He was very helpful, generous with his time, and knowledgeable about all the arrangements, which I really appreciated."

– Stephen Waarts



Photo: Chris Wu

STEPHEN KIM

A Violin by Giuseppe Guarneri del Gesù, c. 1725

Violinist Stephen Kim is the proud recipient of an exquisite violin by **Giuseppe Guarneri del Gesù, Cremona, c. 1725** thanks to his generous patron, the Samsung Foundation of Culture, and The Stradivari Society: "The 'Moller' has opened a new world of color and expression that I'm exploring as I get to know it better. I'm learning so much as I get to know the 'Moller' and work with it as my partner." Kim is currently in his third year at the Curtis Institute of Music where he is a student of Shmuel Ashkenasi and Aaron Rosand. He has also studied with the late Joseph Silverstein. The violinist has been named a Joan and Irwin Jacobs Fellow at Curtis. He has been a prize winner at the 2015 Seoul International Competition and the Menuhin Competition in 2014 where he also won the Chamber Music Prize. He is the only Aspen Music Festival participant to take first prize in all three competitions: the 2014 Brahms Violin Concerto Competition, 2013 Dorothy DeLay Memorial Fellowship which is awarded to only one violinist at the Festival, and the 2011 American Academy of Conducting at Aspen Mozart Violin Concerto Competition. He has been a participant in master classes led by Hilary Hahn, Donald Weilerstein, and Robert McDuffie, among

others. Kim has been featured as a soloist on NPR's "From the Top" and was one of nine exceptional young violinists selected worldwide to take part in the Starling-Delay Symposium on Violin Studies at The Juilliard School, both in 2009.

"It's such an honor and privilege to have been chosen by the Samsung Foundation of Culture and Stradivari Society to be a recipient. It means so much to me. When I first played the 'Moller' del Gesù I fell in love with it immediately. There's so much possibility. It's been a great and wonderful experience."

– Stephen Kim



The Miracle Makers

Stradivari * Guarneri * Oliveira



by Geoffrey Fushi and Robert Bein

Compare 30 Stradivari and Guarneri del Gesù Violins Played by Elmar Oliveira

NEW LIBRARY EDITION: BOOK AND 3 SACDs: Complete text and recordings of the original Collector's Edition. Available in English or Chinese. **\$39⁹⁵**

How Many Strads?



OUR HERITAGE FROM THE MASTER

By Ernest Doring

New Enlarged Edition Published by Bein & Fushi

Three appendices added with comprehensive information on Stradivari instruments illustrated in the literature. An invaluable reference that is still an important resource. **\$69⁹⁵**

ORDER TODAY!

Call 312-663-0150 • Fax 312-663-0873

Email mail@beinfushi.com

Shipping and handling fees additional



410 South Michigan Ave.
Suite 1014
Chicago, IL 60605



To Our Customers— THANK YOU ...

For your trust and loyalty over the last 40 years, for giving us the opportunity to assist you throughout your careers, for recommending Bein & Fushi to your friends, students, colleagues, children, and grandchildren, and for becoming part of our extended family.

It has been our pleasure and honor to serve you.



A violin by Antonio Stradivari, Cremona, 1718, "Szigeti, Walter"



A violin by Antonio Stradivari, Cremona, 1718, "Mlynarski"

Made from the same slab of wood: the very first great violin sold by Bein & Fushi, the "Szigeti, Walter," and a great violin sold recently, the "Mlynarski."

410 S. Michigan Ave., Suite 1014 • Chicago, IL 60605 • 312-663-0150 • mail@beinfushi.com