

Bein & Fushi *inc.*

No. 25



A VIOLIN BY GIUSEPPE GUARNERI DEL GESÙ, CREMONA, C. 1739, "BEARE, STEINHARDT"

Dear Friends,

The timeless tradition of patronage is at the heart of our over three decades of work at The Stradivari Society. With the chaos of the markets over the last few years unlikely to end in the foreseeable future and the already strong demand for rare antique instruments expanding worldwide, many savvy investors, collectors, and musicians have found rare, antique instruments to be a unique and stable appreciating asset. Being able to play a great instrument is essential for gifted young artists to launch and maintain their careers. Becoming a Stradivari Society patron by loaning an outstanding antique violin, viola, cello, or bow or purchasing a great Italian instrument for loan to an exceptionally gifted rising star is a particularly gratifying investment as well. And loaning an instrument through The Stradivari Society insures that the finest care is taken to keep your instruments in excellent condition.

The relationship between patron and recipient can be profoundly meaningful. Dr. Charles King acquired a superb violin by Alessandro Gagliano, Naples, c. 1706, and bow by Pierre Simon of Paris that are now loaned through the Society and played by violinist Elena Urioste. Dr. King comments: "Putting fine instruments into the hands of deserving performers is a wonderful way to support and interact with the arts, especially when you can help someone as gifted and at the same time as appreciative as Elena. This is what The Stradivari Society's philosophy is all about. I'm delighted to be affiliated with this organization and Elena Urioste."

We know of several brilliant young cellists who need an outstanding instrument to help build their careers. And we are fortunate to have a number of superb antique Italian cellos that are currently available for your consideration and would be a marvelous match for the most discriminating soloist or collector. To find out more about the Society and investing in rare, antique instruments, please call Suzanne Fushi, the Society's Director, at 312-663-0150 or visit www.stradivarisociety.com.

A Day at Bein & Fushi

You can feel the pulse of the classical music world at our shop. When you visit, you are likely to encounter top violinists, violists, cellists, teachers, and students from around the globe who visit when they are in town. Recently, on a typical day at the shop, we were delighted to work with former Stradivari Society recipient Leonidas Kavakos who was in town for a performance with the Chicago Symphony, International Violin Competition of Indianapolis Executive Director Glen Kwok arrived with the 2010 Sixth Place Laureate Andrey Baranov, and Joel

Smirnoff, former first violin of the Juilliard Quartet and dean of the Cleveland Institute of Music. We are especially gratified that customers we have been working with since the early days of our shop are now bringing their children and grandchildren in to purchase their ideal instruments.



Photo: Matthew Tolzmann

New Modern Violin Outfitting Program a Great Value

I'm very pleased to introduce our new Modern Violin Outfitting Program. A terrific value with the highest quality for the price, we are offering an instrument, bow, and case starting at only \$2500! And enhancing the value even further, the instrument and bow can be traded in toward the purchase of your next violin. We are seeing great interest in our new program and welcome you to stop by the shop or let us know of your requirements and we will recommend the best options for you.

René Morel (1932-2011)

We are saddened at the loss for one of our industry's most renowned restorers, makers, and adjusters, René Morel. I have known and admired René since my earliest days in the field. In addition to his many great achievements as a restorer and adjuster, Morel was a devoted educator and mentor. It's a great loss for all of us in the field. We send our deepest sympathy to his family.

We invite all of you to visit our shop in the Fine Arts Building on Michigan Avenue in Chicago. We always have a broad selection of instruments and bows on hand which have been carefully selected and meet our rigorous standard of quality at the right price. Our experienced and talented sales staff—Gabriel Ben-Dashan, Alec Fushi, Joe Bein, and John Gerson—is ready to help you find your ideal instrument or bow whether you are in Chicago or anywhere worldwide.

***Our best wishes to all of you for a wonderful
holiday season!***

With affection and appreciation,

An exquisite violin by

GIUSEPPE GUARNERI DEL GESÙ

Cremona, c. 1739
"Beare, Steinhardt"

Named after former owner Arnold Steinhardt of the legendary Guarneri String Quartet and the violin dealer J. & A. Beare, this violin is a magnificent example of *del Gesù's* late period work. Tonally the instrument has the deep, dark, resonant quality with brilliance at the top that is a signature of this maker's oeuvre. The top is made from two pieces of spruce and the one-piece back is of quarter-cut maple with medium curl descending from left to right. This *del Gesù* is fit for a top professional or collector. We welcome your serious inquiry.



PHOTOS: MATTHEW TOLZMANN

A superb violin by

NICOLÒ AMATI

Cremona, 1654

This bold example by Nicolò Amati shows the influence of Andrea Guarneri. This violin is tonally outstanding having the inimitable Cremonese liquid quality of sound with its many layers, shadings, and soloistic projection. The two-piece back is made from lovely quarter-cut maple with irregular narrow curl. The varnish is a rich golden-brown color. This Amati would be an ideal pairing for a collector or outstanding player.



An exceptional violin by

SANTO SERAFIN

Venice, c. 1733

Santo Serafin created this violin at the height of his career. The instrument is extremely powerful and soloistic with great projection, qualities which we have seen in only a few examples of Serafin's work. This elegant violin is a beautiful and very well-preserved example with excellent proportions. The varnish is a rich brownish-orange color. The handsome back is fashioned from two pieces of quarter-cut maple with medium curl ascending slightly from the center. We look forward to placing this rare Serafin with the most discriminating collector or soloist.

A violin by

FRANCESCO GOBETTI

Venice, 1714, "Van Dyl"

Francesco Gobetti was one of the most important makers of the Classic Venetian School, although his working period spanned barely a decade. Violins by this noted maker have many of the qualities of Montagnana, but Gobetti also imparted his own unique and personal touch, particularly in the forming of the scroll and f-holes. This fine specimen is in an excellent state of preservation. The "Van Dyl" has been owned by illustrious players including its namesake, Felix van Dyl, and Hyo Kang, renowned faculty member at Juilliard and Yale and artistic director and founder of Sejong. We have always regarded this instrument as one of the great Venetian violins by this master. It is tonally projective and quite Stradivari-like in character.



A violin by

GIUSEPPE ROCCA

Turin, 1852

Rocca's violins are known as outstanding concert instruments. Made on a Stradivari pattern, this is a fresh example that has been especially well-preserved. Previous owners include a renowned concertmaster and a prominent collector. Tonally the instrument has the power and brilliance associated with the maker's best work. The one-piece back is made from lovely quarter-cut maple with medium curl ascending from left to right. The varnish is a lovely deep reddish-brown in color. This Rocca would be an excellent choice for a soloist, top orchestral player, or collector.



Photos: Matthew Tolzmann



A violin by

GIOVANNI GRANCINO

Milan, c. 1700

One of the very best early makers working in Milan, Grancino's most outstanding violins have the extraordinary power and tonal qualities that are similar to instruments made by Giuseppe Guarneri *del Gesù*. This superb specimen does not disappoint. The varnish is a beautiful light brownish-yellow in color and the handsome back is fashioned from two pieces of maple with faint narrow curl. The original scroll is made of maple with very narrow curl. Grancino violins of this caliber are often played by prominent teachers and performers.

A violin by

CAMILLUS CAMILLI

Mantua, c. 1751

Camillus Camilli's violins are highly sought after for their superb tonal qualities. Of the makers working in Mantua at that time, Camilli's work is considered second only to Pietro Guarneri's. The back is made from two pieces of quarter-cut maple with medium curl descending slightly from the center joint. The varnish is a lovely golden-orange color. This outstanding violin will surely serve an accomplished artist well.



A violin by

G. B. GABBRIELLI

Florence, 1765

G. B. Gabrielli was the most accomplished maker in Florence. This violin is an exceptionally pure example of the maker's work in excellent condition. The varnish is a beautiful pale, golden-yellow in color. The back is crafted from two pieces of handsome quarter-cut maple with faint medium curl descending from the center. With a soloistic, brilliant tone and powerful projection, this Gabrielli would be a great pairing for a soloist or an important addition to a collection.



A violin by

J. B. VUILLAUME

Paris, 1854

Known for his Stradivari models, J. B. Vuillaume was probably the dominant figure in the violinmaking world in the mid-19th century. He was in a unique position to see many of the greatest Stradivari instruments that came to Paris, and his violins were, from the very first, used by leading musicians. While his instruments were mostly modeled after Stradivari, as this fine example is, Vuillaume violins always have a personal touch that is visible to the practiced eye. This fine Vuillaume is in excellent condition and is suitable for all types of professional playing.



PHOTOS: MATTHEW TOLZMANN

A violin by

STEFANO SCARAMPELLA

Mantua, 1912

This violin displays all of the outstanding characteristics that place Scarampella in the forefront of makers from the late 19th- and early 20th-centuries. With a powerful and liquid Italian tonal quality, this violin sounds evenly across all registers. The brownish red-orange varnish has the consistency and color of an 18th-century Italian master. The attractive back is made from one piece of slab-cut maple with irregular medium curl. Professional players of all types would find this Scarampella an ideal partner.



A violin by

ANNIBALE FAGNOLA

Turin, 1920

One of the foremost Italian makers of the late Turin school in the early 20th century, Fagnola violins are tonally strong and incisive, as is this excellent specimen. Made during Fagnola's finest period, this violin is beautifully crafted with a handsome golden-orange varnish and one-piece back of quarter-cut maple with wavy large curl. Fagnola achieved worldwide success during his lifetime and his instruments are still very highly regarded and sought-after today. This outstanding violin is suitable for a top student or professional player.



An outstanding cello by

ROMEO ANTONIAZZI

Milan, 1906

Although of Cremonese descent, Antoniazzi worked in Milan and was the leading maker of the late Milanese school. This cello is the finest by the master with which we are acquainted. The instrument is in pristine condition and is absolutely stunning visually. The tone is rich, with an Italian tenor-like quality, and possesses great projection and bass qualities. This cello is fit for an artist.



PHOTOS: Matthew Tolzmann

Modern Instruments



A violin by

SAM BILLINGS

Chicago, 2011

Billings studied at the Chicago School of Violin Making with Rebecca Elliot. He also worked as a restorer for Kenneth Warren and Son. Billings established his own shop in 2004. His violins are based on a Guarneri model and are of exceptional quality with very good projection.

A violin by

WILLIAM WHEDBEE

Chicago, 2008

While his cellos may be better known, William Whedbee makes excellent violins that are very highly regarded by professionals and serious students alike. His violins are built on a *del Gesù* model from the 1735-37 period. There is a gorgeous glow to the orange varnish. The sound is powerful across all four strings with a rich, yet incisive, character throughout. A Whedbee violin is an unsurpassed value.



A viola by

WILLIAM WHEDBEE

Chicago, 2006

Length: 16-3/16"

One of today's most sought-after modern makers, William Whedbee's violas are based on a Brothers Amati pattern and feature the same stunning orange varnish and powerful tonal qualities as his violins. Instruments by Whedbee are skillfully antiqued, handsomely reproducing the appearance of the models he copies, and, like his violins, are a great value.



A cello by

SEAN COLLEDGE

Chicago, 2011

Sean Colledge started making instruments as an apprentice to William Whedbee in Chicago. He was given free reign by Whedbee to assist in the building of his instruments to reinforce his skills. After several years assisting Whedbee, he began making his own instruments. Colledge's work stands out among modern makers in this price range. Colledge's craftsmanship is outstanding. His cellos are excellent tonally and have good projection.



PHOTOS: MATTHEW TOLZMANN

An exceptional violin bow by

FRANÇOIS XAVIER TOURTE

Paris, 1795

Weight: 61.5 gms.

The work of François Tourte is considered to be the gold standard of all bowmaking. This Tourte bow has outstanding strength and weight at modern bow standards. The round shaft is made of medium reddish-brown pernambuco. The ebony and silver frog and button are of later origin making this bow an outstanding value.

A violin bow by

FRANÇOIS LUPOT

Paris

Weight: 60.5 gms.

Lupot is one of the very best makers of the early school of classic French bowmaking. This bow is one of the finest bows we have encountered by this maker. The octagonal shaft is made of dark reddish-brown pernambuco. The original frog and button have mountings of silver and ebony. This superb bow is a beautiful example suitable for a fine player or collector.

A viola bow by

LÉONARD TOURTE

Paris

Weight: 68.1 gms.

A rare branded example by Léonard Tourte, the round shaft of this bow is crafted from attractive deep reddish-brown pernambuco and has fittings of ebony and silver. With superb strength and weight, this bow is ideal for all types of playing and would be a marvelous addition to any violist's collection.

A superb cello bow by

DOMINIQUE PECCATTE

Paris

Weight: 79 gms.

Peccatte cello bows of good weight and strength are seldom available these days and we are very pleased to be able to offer this outstanding example. This bow was used for many years by a professional cellist and has the very best playing and tonal qualities that you will encounter from Peccatte. The round pernambuco shaft is dark reddish-brown in color. The mountings are silver and ebony with plain pearl eyes. The button and frog are original, with the tip an excellent example of the maker's swan-head style. Peccatte bows of this quality have always proven to be a good investment.



PHOTOS: Matthew Tolzmann

INTRODUCING SALESMAN AND VIOLINIST JOHN GERSON



Photo: Matthew Tolzmann

Since December 2010, John Gerson has been a very welcome addition to Bein & Fushi's sales team. He trained under the guidance of Gabriel Ben-Dashan: "I've learned so much from Gabriel.

He has helped me find great violins since I was a student." Hailing from the Chicago suburb of Naperville, Gerson received his Bachelor of Music and Diploma in Violin Performance from Indiana University where he studied with Henryk Kowalski. The violinist has also been a student of Drew Lecher and David Taylor. He

currently is concertmaster of The Symphony of Oak Park and River Forest. He was previously assistant principal second violin of the Fort Wayne Philharmonic. Gerson has also performed with the Civic Orchestra of Chicago, Eastern Music Festival Orchestra, National Repertory Orchestra, and Chicago Chamber Orchestra. He has been an adjunct professor of violin at Olivet Nazarene University.

"As a musician and former Bein & Fushi customer, I know how important listening to my customers and observing their playing and reactions to different instruments and bows is in order to help them find what works best."

– John Gerson

RICHARD HIRSCHL



Photo: Todd Rosenberg

Cellist Richard Hirschl has been a member of the Chicago Symphony Orchestra (CSO) since 1989. He received his Bachelor's and Master's degrees from Juilliard where he was a student of Leonard Rose and Channing Robbins. Hirschl recently acquired an excellent **Eury cello bow** from Bein & Fushi: "The Eury is just fantastic. It is unusually incisive.

Articulation pops out so effortlessly and clearly that I am getting spoiled. It also creates a particularly ringing, luminous sound on my Goffriller cello. It is a dazzlingly beautiful bow." Hirschl has been a cello faculty member at the Chicago Conservatory for the Performing Arts at Roosevelt University since 2006 and string

department chair since 2009. In November, he performed cello quartets with three CSO colleagues at the Norton Building in Lockport, IL and will be playing the Brahms Double Concerto in January with the Peoria Symphony conducted by George Stelluto.

"Alec Fushi has been a good friend for many years. I am always delighted to work with him. I have complete peace of mind buying from Bein & Fushi because their expertise is top-notch and they consistently offer extraordinary examples of the greatest cello and bow makers from all history."

– Richard Hirschl

KARIN ANDREASEN



Photo: Matthew Tolzmann

Karin Andreasen and Joe Bein in Bein & Fushi's Great Room

New World Symphony member Karin Andreasen is thrilled with the **violin by Giofredo Cappa, Saluzzo, c. 1700** and **J. Henry, Paris bow** she acquired from Bein & Fushi in 2008.

"They've been a great musical advancement for me and a great investment. The Cappa has a warm, dark sound and the Henry bow adds a bit of shine. The two are an elegant match together. I'm still really happy with them," commented Andreasen. Currently in her second season with the New World Symphony, Andreasen earned her Bachelor's degree in 2008 from the Universität für Musik und darstellende Kunst in Graz, Austria and her Master's degree from the Cleveland Institute of Music. She

has studied with Sally O'Reilly, Yair Kless, and William Preucil. The violinist has been a fellow at the

Tanglewood Music Center, served as assistant concertmaster of the National Repertory Orchestra, and a participant at the Bowdoin International Festival and Mozarteum Sommerakademie.

"Joe Bein is a friend first and violin salesman second. I trust him. He's young and fun. Joe is so knowledgeable and is great at what he does. Everyone at Bein & Fushi is so friendly and wants to help you find the best instrument and become the best musician you can be. I would definitely go back."

– Karin Andreasen

MICHELLE KANG

Michelle Kang, who recently made her first purchase from Bein & Fushi, is delighted with her recently acquired **violin bow by Andre Vigneron, Paris**: "I love the bow. It's the perfect match for my violin. The bow has a rich, sweet, robust sound and good response. It's a warm, focused, yet complex sound. It gives me the color I was looking for." Kang has been a member of the Indianapolis Symphony Orchestra since 2007. She was a member of the San Diego Symphony

"John Gerson was very helpful and super nice and friendly. He wasn't at all pushy. John's a player and is very knowledgeable. When I played for him, he knew exactly what I was looking for. I would absolutely work with John again."

– Michelle Kang

Young Artist, 1998 Juilliard Concerto and 2005 Aspen Music Festival competitions. She was a soloist with the Aspen Young Artist Orchestra for nine summers.

STEVEN PALINCSAR

Long-time Bein & Fushi friend and customer and highly sought-after master teacher, Steven Palincsar's latest acquisition is an outstanding **violin bow by Pierre Simon**: "My new Pierre Simon violin bow perfectly complements the wonderful Leonard Tourte and James Tubbs bows which I've acquired from Bein & Fushi. The Simon allows me to do virtually anything I want to do, both technically and musically."

"Gabriel Ben-Dashan works very hard to find the perfect match between violin and bow and the violinist, and to find a price that is in each player's comfort zone. If you want to buy the best violins and bows in the world, bar none, there really isn't any other place to go but Bein & Fushi. They do careful research into authenticity and have the best selection."

– Steven Palincsar

Artist Teacher in Violin. He has been on the faculty of Midwest Young Artists since 2009. To find out more, visit www.palincsar.com.

MACIE SLICK

"I'm so in love with my **Keisuke Hori [Chicago, 2009] violin and Albert Schuster bow!** The Hori violin has great clarity of tone and color. It's so responsive. The Schuster bow brought out the sound, projection, and color of the Hori violin," said a very pleased Macie Slick about her recent acquisitions. The Chapman University Conservatory of Music sophomore violinist and fiddler has a passion for teaching and performing. She currently studies with William Fitzpatrick of the New York String Quartet and is working toward a Bachelor of Music Performance degree. Her concert experience ranges from classical to bluegrass, old-time fiddle, celtic fiddle, and rock. She has appeared in master classes led by Cho-Liang Lin, Stephen

"John Gerson knows instruments and bows so well. He was so incredible and so helpful. I had been looking for a violin for two years. John spent a lot of time talking with me and sent me exactly what I was looking for within my budget. I would definitely go back to Bein & Fushi to work with John in a heartbeat. He took such an interest in helping me find my soulmate."

– Macie Slick

Clapp, Cornelia Heard, and Kurt Sassmannshaus. Slick has performed with the Mozarteum Orchestra in Salzburg, Sewanee Summer Music Festival Orchestra in Tennessee, and the Orange County Youth Symphony Orchestra, where she served as both principal second violin and assistant concertmaster.



Photo: Tod Martens Photography

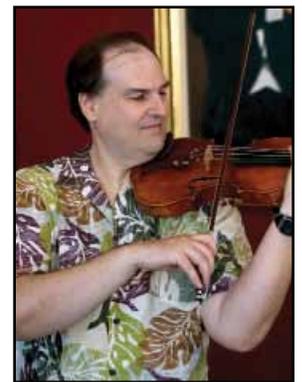


Photo: Matthew Tolzmann



Photo: Royce Slick

CLAUDE SIM

PHOTO: GRANT LEIGHTON



A **violin bow** by **Nicolas Maire, Paris**, is now in the gifted hands of Associate Concertmaster of the Colorado Symphony Claude Sim: "The Maire bow is stunning. It has a seemingly endless variety of colors and articulations, but most of all, I like the deep, buttery tone it produces." Sim acquired the bow to play with his outstanding **violin** by **Michele Deconet, Venice, 1759**, purchased from Bein & Fushi seven years ago: "The Deconet has helped me find my voice. The Maire and Deconet are a spectacular match." This past summer Sim played in the first violin

section of The Philadelphia Orchestra during their summer residency at Vail and collaborated in chamber music concerts with Andres Cardenes at the Strings Music Festival in Steamboat Springs. Sim will be joining the Baltimore Symphony as associate principal second violin for several weeks in 2012, including a West Coast tour. He has appeared as both first violinist and violist with the acclaimed Miró and Pacifica string quartets. Check out www.claudesim.com for more information.

"I've had the pleasure of working with Gabriel Ben-Dashan for many years and he has a unique ability to identify a musician's personality and match it to the instrument and bow. His expertise is remarkable, but most importantly, he gave me the confidence to move forward with my goals. I highly recommend him to any of my students and colleagues." – Claude Sim

JOSHUA ULRICH

PHOTO: MARK LYONS



"It's an incredible violin—a beautiful instrument with a great balanced, singing sound," said first time customer Joshua Ulrich about the **János Spiegel violin, Budapest, 1935** he purchased from Bein & Fushi in 2007. Ulrich is currently working towards his DMA at the College Conservatory of Music at the University of Cincinnati, where he also received his Bachelor's and Master's degrees and Artist Diploma under the tutelage of Won-Bin Yim. He has also studied with Dorothy Delay, Henry Meyer, Hyo Kang, Joel Smirnoff, and Chin Kim. Ulrich is a member of

the Troika Piano Trio. The ensemble will be performing in Yehuda Hanani's "Close Encounters with Music" concert in February. As a Shouse Artist at the Great Lakes Chamber Music Festival in 2008 and 2009, he had the opportunity to work with Joan Tower, Leon Kirchner, and John Harbison on performances of their piano trios. He has been associate concertmaster of the Richmond, Indiana, Symphony since 2009.

"Joe Bein is not only knowledgeable but he's also a great friend. I trust him 100%. He's the only person I'll ever buy a violin or bow from. I'm really happy that I'm a part of the Bein & Fushi family. I couldn't be happier with the fiddle and how I'm always so well taken care of when I'm at the shop." – Joshua Ulrich

JINGZHI SHEN

PHOTO: NAGOLD LEE



Born in Suzhou, China in 1986, Jingzhi Shen began her cello studies at the age of eleven. She studied with Professor Guangyu Xie at the Shanghai Conservatory of Music's Middle School in 2002 and finished college at the Conservatory in 2009. She took first prize in Cello Solo Performance at the China Cross-Strait Youth Art Festival Competition. The cellist is currently working towards her Master's degree at the University Of Cincinnati's College Conservatory Of Music (CCM) where she studies with Yehuda Hanani. Shen acquired a **cello** by **William Whedbee, Chicago, 2008** in July,

her first Bein & Fushi purchase: "I like the Whedbee very much, especially the cello's big sound and strong character. It's really powerful and has great potential." Shen performed Bach's Suite for Solo Cello No. 5, Dvořák's Rondo for Violoncello and Piano, Op. 94, and Piazzolla's Le Grand Tango in recital at CCM in October. She is a member of the SRJJ Piano Quartet, which will be performing music by Schumann and Mozart at CCM on February 29, and a cello quartet.

"Alec Fushi is such a good person to work with. We had significant conversations about what I was looking for in a cello. I really love the trade-in policy at Bein & Fushi. I'd go back to work with Alec if I were looking for another instrument or bow." – Jingzhi Shen

New Recipient



Photo: Matthew Tolzmann

Gao Can and Geoffrey Fushi with the "Lobkowitz" A. & H. Amati violin

GAO CAN • A violin by A. & H. Amati, 1617, Cremona, "Lobkowitz"

The youngest violin faculty member at the prestigious China Central Conservatory of Music (CCOM), Gao Can is very proud to be the recipient of the "Lobkowitz" Amati: "It is so great to play on this violin. What I want to sing or say from my heart, the violin just seems to know. When I perform, the Amati perfectly melds with me and becomes my voice." Gao is the director of academic affairs for the Orchestra Academy of CCOM. He is a visiting faculty member at the College Conservatory of Music at the University of Cincinnati where he is Kurt Sassmannshaus' assistant. The violinist was awarded first prize in the violin division and the Jean Whitbread Kucera fourth prize overall

in the 2009 Ima Hogg International Young Artist Competition. He has made solo appearances with the Houston Symphony, St. Carlo Opera Orchestra in Naples, and Johannesburg Philharmonic Orchestra along with China's top orchestras. Gao will be touring China as a soloist with the World Youth Orchestra in 2012. He recently completed a recital recording to be released on the TT-Art label featuring music by Tartini, Franck, Mozart, and Li. Gao was the concertmaster at the Verbier Festival in 2009 and 2010. He has studied with Kurt Sassmannshaus and Lin Yaoji. To find out more, visit www.gaocanmusic.com.

"It's my huge honor to have the 'Lobkowitz' Amati violin from The Stradivari Society. There have been so many great violinists who were loaned instruments from the Society. They could not have had such successful careers without the support and help of the organization. Geoff and Suzanne Fushi are very professional and knowledgeable. I hope I'll enhance the reputation of and bring more success to The Stradivari Society."

– Gao Can

News and Special Events

VADIM GLUZMAN'S NORTH SHORE CHAMBER MUSIC FESTIVAL HAS A SPECTACULAR INAUGURAL SEASON

Geoffrey Fushi Presents a Lecture-Demonstration of Great Italian Violins

June 8, 2011 marked the spectacular premiere of the North Shore Chamber Music Festival (NSCMF). Founded by violinist and Stradivari Society

"Magnificent Premiere for North Shore Chamber Music Festival. A blazing cello, a fiery violin, a flaming viola, and an incandescent piano ... played with such intensity as to leave the audience breathless. The cohesiveness of the performance, the way the players seemed to communicate through telepathy is rare for a group which does not play together regularly. It was an extraordinary achievement."

– Dorothy Andries, Pioneer Press

Warner, violinists Ilya Kaler, Lisa Shihoten, and the Festival's Haag/Galvin Young Artist Elina Lev; violists Atar Arad and Rose Armbrust; cellist Ani

recipient Vadim Gluzman and pianist Angela Yoffe, the Festival featured collaborations with many of their closest musical friends including Society recipient and cellist Wendy



Photo: John Krings

NSCMF artists Atar Arad, Rose Armbrust, Ani Aznavoorian, Angela Yoffe, Vadim Gluzman, Ilya Shterenberg, Lisa Shihoten, Wendy Warner, Ilya Kaler, William Wolfram



Aznavoorian; pianist William Wolfram; and clarinetist Ilya Shterenberg playing music ranging from Mozart to Auerbach. The result: three evenings of glorious music making, standing ovations from concertgoers, and kudos from the press. Gluzman comments: "The special chemistry between great friends making music together showed in the performances and made them irresistible." Geoffrey Fushi presented a talk on the golden era of the violin and was assisted by Gluzman, who performed on several great Italian instruments. Plans are in the works for the second season on June 6, 8, and 9, 2012 and feature the Pacifica Quartet, conductor Andrew Litton as pianist, and much more. Check out www.nscmf.org for details. Vadim Gluzman plays the "Auer" Stradivari of 1690 and Wendy Warner is the recipient of the "De Lamare" bow by François Xavier Tourte, Paris, c. 1815 thanks to the generosity of the Society's patrons.

"The debut season of NSCMF was a stunning success with extraordinary performances. Vadim Gluzman and Angela Yoffe have created a festival that has already become a much sought-after staple of the Chicago music scene. Bravo!"

–Geoffrey Fushi

SEJONG CAPTIVATES IN THRILLING CONCERTS AT CARNEGIE HALL'S ZANKEL HALL AND THE GUGGENHEIM MUSEUM

With performances at major venues as varied as Zankel Hall at Carnegie Hall, the Guggenheim Museum, and the Samsung Experience in Manhattan and as far flung as upcoming tours of China with cellist Jian Wang in 2012 and Europe with violinist Gil Shaham in 2013, Sejong is recognized as one of the world's premier conductorless string ensembles. The group was founded in 1994 by Artistic Director and violin faculty member at Juilliard and Yale, Hyo Kang. Carnegie Hall's Zankel Hall was the site for Sejong's 2010 Annual Gala last December which was filled to capacity, hosted by television journalist Paula Zahn, and featured guest artist mezzo-soprano Sasha Cooke, as well as performances by musical prodigies pianist Seong-Jin Cho, in his New York debut, and violinist Daniel Cho. In the audience for this illustrious event were United Nations Secretary General Ban Ki-moon, South Korean Ambassador to the United Nations In-kook Park, Consul General Young-mok Kim and more than thirty United Nations ambassadors. The ensemble's June concert at the Guggenheim Museum blended music and art as part of the opening celebration of the retrospective *Lee Ufan: Marking Infinity*. The wide-ranging program included music by Couperin, Piazzolla, and Unsuk Chin.



Photo: CHEE R

"One of the top ensembles of today." – CNN

"New York-based Sejong... produce a sound which combines rich vibrancy with a clean-edged brightness and coursing freshness which recreates something of the inspiring effect of a dose of mountain air."

– Lindsay Kemp, Gramophone

"Sejong is one of the classical music world's true jewels. We're very proud to have been working with the ensemble since its inception in 1994 and look forward to our continued collaboration." – Geoffrey Fushi

The Stradivari Society has been working with Sejong since its inception. In 2006, the Samsung Foundation of Culture began an historic collaboration with the Society with the placement of four great Italian stringed instruments in the Society's collection—violins by Antonio Stradivari, Cremona, 1708, "Strauss" and Giuseppe Guarneri del Gesù, Cremona, c 1725, "Moller;" a viola by Gasparo da Saló, Brescia, 1590; and a cello by Matteo Goffriller, Venice, 1715—which are loaned to Sejong artists. Distinguished collector Higgin Kim has become a Society patron and has also loaned his instruments to ensemble members—the "Cobbett" Stradivari violin of 1683 and a violin by G. B. Guadagnini, Cremona, c. 1758. To find out more about Sejong, go to www.sejongsoloists.org.

CIRQUE DU SOLEIL'S IRIS FEATURES SANDY CAMERON

Sandy Cameron, recipient of the "Wahl" Pietro Guarneri violin, Venice, 1735 generously loaned through the Society by patrons Angelique and Daniel, is now a member of, and the only violinist in, the eight-member ensemble providing live music in costume as part of Cirque du Soleil's new show, *Iris: A Journey through the World of Cinema*, at the Kodiac Theatre in Los Angeles. The show opened on September 26. The music for

"I'm so thankful to the Fushis, my patrons Angelique and Daniel, and Mrs. Galvin. They've made a huge difference in my life and added so much to my career and experiences. I'm honored to have been chosen to be a recipient." —Sandy Cameron

Iris was written by acclaimed film composer Danny Elfman. "Not only am I the violinist for *Iris*, but I represent the creativity on stage," said Cameron. "It's great to be in a new arena where I'm being a part of the creative process and not just preparing music.



Photo: Fred George

I absolutely love it. Working with Elfman and the other talented people involved in the production is a dream come true." The violinist has been playing the Pietro Guarneri violin for over two years: "I feel such a strong connection to this violin. It's a very bright sounding instrument and I've developed a warmer sound. The violin has outstanding power and projection. The show is a very demanding environment since I have to project over the band and both orchestra and sound engineer's tracks, but with this amazing violin, I can do it." Cameron is especially grateful for the support and encouragement of her parents. For more about this gifted artist, check out www.sandycameron.com.

KYOKO TAKEZAWA FINDS HER PERFECT MATCH IN THE "WIENIAWSKI" GUARNERI DEL GESÙ

Violinist Kyoko Takezawa has been the recipient of the "Wieniawski" Giuseppe Guarneri *del Gesù* violin of 1742 for close to three years thanks to her generous patron. The effect this great Italian violin has had on her artistry has been profound: "When I first was loaned the 'Wieniawski,' it was my first experience playing a *del Gesù*, which is very different from playing the Stradivari which I had for a long time. I had always been very attracted to violins by *del Gesù* and to have one to play was my dream come true. It was a big challenge to get to know the instrument and it took time, but after about one year, suddenly the door was opened and finally I could feel that I had mastered how to bring out the true sound out of the 'Wieniawski.' The sound has such depth and beauty that it is almost impossible to explain in words. It can express the full range of human emotion." Takezawa recently performed at the La Jolla Music Festival and upcoming engagements include her debut concert at the Louvre as well as performances with the Kyoto Philharmonic Chamber Orchestra, Hong Kong International Chamber Festival, La Folle Journée Festival in Nantes, and tours of Finland with the Kymi

"I feel so honored and am so grateful to the Society to have been chosen twice as a recipient. I cannot express in words how much that means to me. Being a recipient has opened up career opportunities and enriched my music-making. I have had a close relationship with Geoff and Suzanne Fushi for many years. They really understand how important it is for artists to play on such great instruments and what the player needs."

— Kyoko Takezawa

and Japan with the Tokyo Metropolitan Symphony Orchestra and Osaka Philharmonic Orchestra. Go to www.kyokotakezawa.com to find out more.



Photo: Tetsuro Takai



A STELLAR SEASON IS UNDERWAY FOR AUGUSTIN HADELICH



Photo: Rosalie O'Connor

The 2011-2012 season is packed with major engagements for the highly sought-after Society recipient of the “Kiesewetter” Stradivari of c. 1723, Augustin Hadelich. The “Kiesewetter” is on loan through the Society thanks to the generosity of his patrons, Karen and Clement Arrison. “I love its sweet sound and powerful projection and have enjoyed every minute that I’ve spent playing it,” said Hadelich. This fall the violinist appeared with the New York Philharmonic led by Alan Gilbert at Caramoor and the Orchestre Philharmonique de Strasbourg and toured Brazil with the Sao Paulo Symphony Orchestra. Hadelich’s upcoming concerts include a recital at the Kennedy Center with pianist Rohan de Silva and solo appearances with the Orchestre Philharmonique de Monte-Carlo, Netherlands Philharmonic, St. Paul Chamber Orchestra, Badisches Staatssorchester Karlsruhe, and Stuttgart Chamber Orchestra. Hadelich’s latest CD, *Echoes of Paris*, was released on the AVIE label in February and features music by Poulenc, Debussy, Stravinsky, and Prokofiev. *Gramophone* lauded the violinist’s performance as “... exceptionally compelling ... sharply defined in character, immaculately articulated, rich in interpretive acumen, and blessed with extraordinary finesse.” View Hadelich’s website at www.augustin-hadelich.com.

“It’s been absolutely wonderful to play on the c. 1723 ‘Kiesewetter’ Stradivari for the past year. I am very grateful to my patrons Karen and Clement Arrison and to Geoff and Suzanne Fushi from The Stradivari Society for making it possible for me to play on a beautiful instrument like this.”
– Augustin Hadelich

WENDY WARNER MAKES STUNNING DEBUT WITH THE WARNERNUZOVA DUO



Photo: Lisa-Marie Mazzucco

Recipient of a cello bow by François Xavier Tourte of Paris, c. 1815, “De Lamare,” Wendy Warner’s 2010- 2011 season was one of exciting new ventures. The cellist began a collaboration with pianist Irina Nuzova as part of the WarnerNuzova Duo and received the highest praise from critics and was nominated for the Best CD 2011 ICMA Award on the release of their debut CD, *Russian Music for Cello & Piano*, on the Cedille label. The Duo appeared on the cover of the September 13, 2010, issue of *Fanfare*, which also included an in-depth interview, was featured on NPR’s *Performance Today*, and performed at the Supreme Court.

“Musicians are all so lucky that The Stradivari Society creates opportunities for performers. I’m so grateful to be a Society recipient. What would we do without them? Bows and instruments at the highest level are not affordable for musicians. I’ve known Geoff and Suzanne Fushi since I was about twelve. I feel very connected to them because they’ve been really generous and lent me cellos over the years. So many of my friends have benefitted from the Society. Being able to play these great instruments and bows has helped our careers.”
– Wendy Warner

The cellist participated in the inaugural season of the North Shore Chamber Music Festival with Society recipient Vadim Gluzman in June. Warner was appointed assistant professor of cello, a tenure-track position, at the Schwob School of Music at Columbus State University in Georgia. Highlights of the 2011-2012 season include concerto appearances with Camerata Chicago and the Peninsula Music Festival, Reno Chamber, Valdosta Symphony, and Columbus State University Symphony orchestras. The WarnerNuzova Duo will be performing the complete Beethoven Sonatas at the Gardner Museum in Boston and with Chicago Chamber Musicians in 2012. Go to www.wendywarnercello.com or www.warnernuzova.com to find out more.

Holiday & Winter Sale!



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 ~~\$49⁹⁵~~ \$39⁹⁵ Save 25%

Book, 3 SACDs: The complete text and recordings of the original, landmark *Miracle Makers* in an elegant, smaller format (11.25" w x 10.25" h). Handsome color illustrations and histories of each instrument. Fifteen classic works each played on a Stradivari and a Guarneri *del Gesù* plus an excerpt from the Sibelius Concerto performed on all thirty violins. **PLUS** a special DVD featuring an interview with Geoffrey Fushi.

New! PORTABLE EDITION

Book, in an easy-to-read, compact size, and 1 CD: Includes the same text and illustrations of *The Miracles Makers* in its entirety along with the Sibelius Concerto performed on all thirty violins and ten works featured on the original recordings, each performed on one of ten rare violins.

~~\$19⁹⁵~~ \$9⁹⁵ Save 50%

SELECTIONS FROM THE MIRACLE MAKERS

A 24-page booklet plus one CD: Enjoy performances of fifteen works on fifteen of the Stradivari and Guarneri *del Gesù* violins featured in the original landmark collector's edition. The booklet features handsome color illustrations of the instruments and information about the project.

~~\$9⁹⁵~~ \$4⁹⁵ Save 50%

"THE YEAR'S BEST CLASSICAL RELEASE ... " — John von Rhein, *Chicago Tribune*, December, 1999

"It's hard to imagine that the case for Stradivari and Guarneri could be more powerfully stated in words, pictures, or recorded sound or to imagine that any future book about violins will not be judged by this epoch-defining standard."
— Robert Maxham, *Fanfare*



How Many Strads?

OUR HERITAGE FROM THE MASTER

By Ernest Doring

New Enlarged Edition Published by Bein & Fushi

"Collectors have deemed Doring's original edition worthy of bids well over \$1000, but very little of that value comes from its brittle binding, yellowed paper, typography, or photography. It's the book's soul that matters. And Bein & Fushi have enshrined that soul in a new 'enlarged and expanded' edition that preserves all that was good in the original and enhances much that wasn't. The final result is sumptuous, to say the least."

— Robert Maxham, *Fanfare*

Three appendixes added with comprehensive information on Stradivari instruments illustrated in the literature. An invaluable reference that is still an important resource and, until now, available only at rare book prices.

~~\$99⁹⁵~~ \$69⁹⁵ Save 30%

Order Today!

Visit www.beinfushistore.com • Call 312-663-0150 • Fax 312-663-0873 • Email mail@beinfushi.com

Shipping and handling fees additional

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