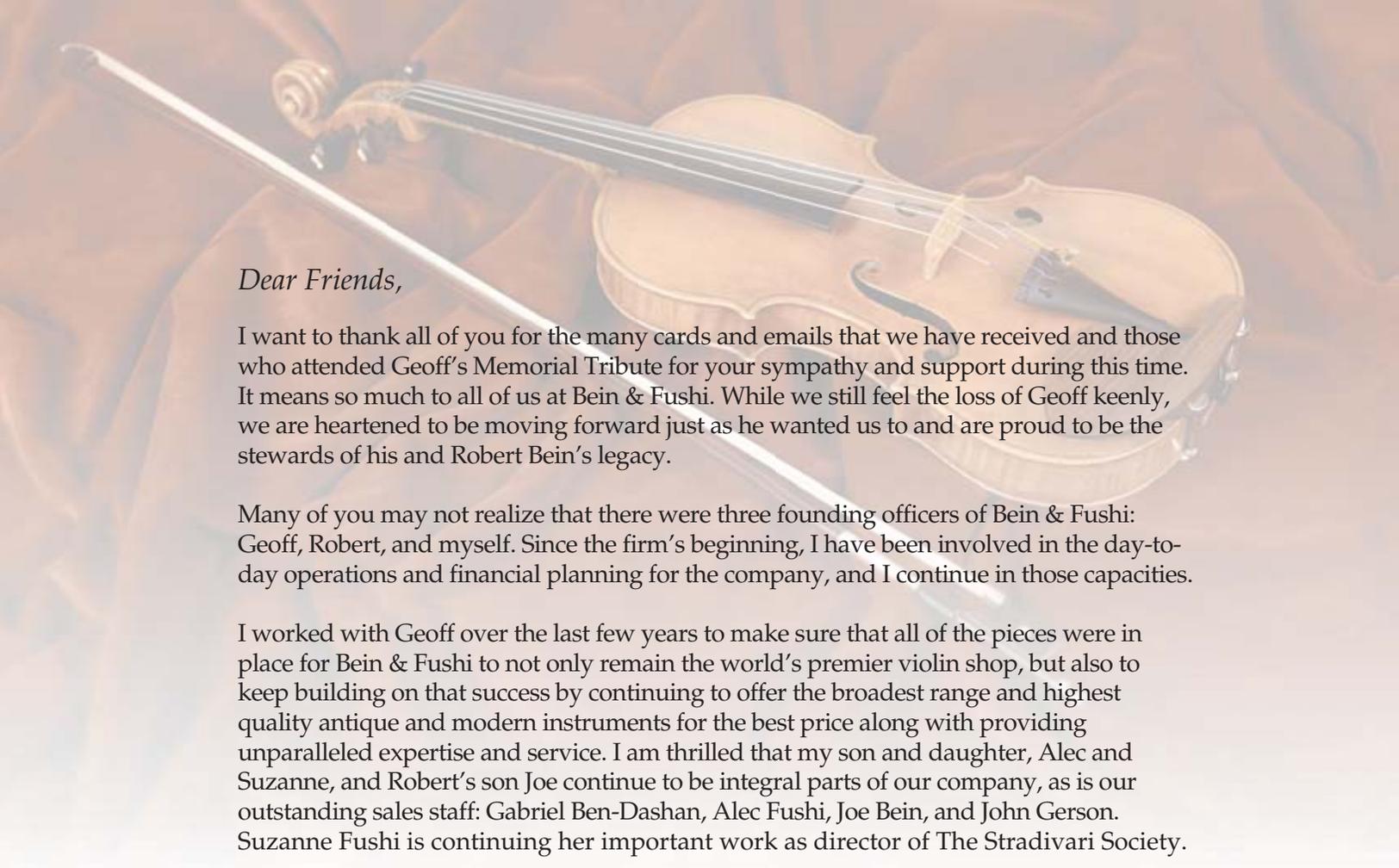


Bein & Fushi *inc.*



A VIOLIN BY GIUSEPPE *FILIUS* ANDREA GUARNERI, Cremona, c. 1715



Dear Friends,

I want to thank all of you for the many cards and emails that we have received and those who attended Geoff's Memorial Tribute for your sympathy and support during this time. It means so much to all of us at Bein & Fushi. While we still feel the loss of Geoff keenly, we are heartened to be moving forward just as he wanted us to and are proud to be the stewards of his and Robert Bein's legacy.

Many of you may not realize that there were three founding officers of Bein & Fushi: Geoff, Robert, and myself. Since the firm's beginning, I have been involved in the day-to-day operations and financial planning for the company, and I continue in those capacities.

I worked with Geoff over the last few years to make sure that all of the pieces were in place for Bein & Fushi to not only remain the world's premier violin shop, but also to keep building on that success by continuing to offer the broadest range and highest quality antique and modern instruments for the best price along with providing unparalleled expertise and service. I am thrilled that my son and daughter, Alec and Suzanne, and Robert's son Joe continue to be integral parts of our company, as is our outstanding sales staff: Gabriel Ben-Dashan, Alec Fushi, Joe Bein, and John Gerson. Suzanne Fushi is continuing her important work as director of The Stradivari Society.

Bein & Fushi has always been a family firm in the best and broadest sense: we consider our customers family, too. We have always prided ourselves on the unrivaled customer service that we offer everyone who comes to the shop, whether they acquire an instrument or bow or not. We see each customer relationship as a long-term one, not just a quick sale. We are extremely gratified that Bein & Fushi has become a tradition to the many individuals and families we have assisted over the years, and are absolutely delighted to be working with their children, and even grandchildren, as well as their teachers, colleagues, and friends.

Now is a great time to acquire a violin, viola, cello, or bow. We hope you will visit the shop when in Chicago or let us know of your instrument or bow needs and we will provide you with expert guidance and a selection to try out wherever you are. As always, our superb sales staff is ready to help you find your ideal instrument or bow.

With Appreciation,

Jean Fushi

Bein & Fushi

In Loving Memory **Geoffrey Fushi**

1943-2012

A Memorial Tribute Filled with Love, Glorious Music-Making, and Great Italian Instruments

On a beautiful Saturday afternoon in June, over four hundred people gathered from all points of the globe to honor Geoffrey Fushi at the elegant and intimate Murphy Hall in Chicago. Friends, family, musicians, and colleagues celebrated the extraordinary life

"It is very difficult to say goodbye to a friend ... So instead I will say thanks to Geoff — for his belief in me as an artist and his tremendous support at the times when it was needed the most. Thanks for his generosity, his spirit, and his infectious love and knowledge of my beautiful instrument, the violin. Geoff's passing is a great loss to the violin community, but his legacy, his passion, and his love of life and music will continue to inspire me and many others. I will miss him and will always remember."

—Vadim Gluzman, violinist and Stradivari Society recipient of the "Auer" Stradivari of 1690

and accomplishments of one of the most brilliant, innovative, and iconic violin dealers of our time.

Distinguished Speakers and Performers

Heartfelt remarks and spectacular performances made the Memorial Tribute a testament to Fushi's devotion to his family and friends, lifelong passion for the violin, and tireless support of promising artists through his work as chairman of The Stradivari Society, truly a labor of love. Speakers included Fushi's son Alec, a salesman with the firm for twenty years, the late Robert Bein's son Joe, a salesman at Bein & Fushi for over ten years; Stradivari Society patron Karen Arrison; dear friends Dr. William R. Sloan, conductor Alan Heatherington, and Dr. David Findley, who introduced Geoffrey Fushi to Robert Bein; Larry Kapson, audio/visual director and archivist for The Stradivari Society; and cherished grandchildren Noah Sims, Jessica Fushi, and Alexandra Fushi.

Performing were some of the world's foremost musicians in poignant selections from works by Bach, Elgar, Massenet, Bloch, Debussy,

John Williams, Wieniawski, and Barber: current and former Stradivari Society recipients including Midori, in a video presentation made especially for the Memorial, Gao Can, Vadim Gluzman, Caroline Goulding, Yi-Jia Susanne Hou, Mayuko Kamio, Eunice Lee, Sang Mee Lee, Yang Liu, Philippe Quint, Desiree Ruhstrat, and Kyoko Takezawa; Chicago Symphony Orchestra members Li-Kuo Chang, Richard Hirschl, Sando Shia, and David Taylor; dear friends Kurt Sassmannshaus and Cheryl Wilson. Also performing were current and former members of the Bein & Fushi staff including Gabriel Ben-Dashan, John Gerson, Alex Rose, Emi Tanabe, Yong Wang, and Andrea Tolzmann along with collaborative pianists Jeremy Kahn, Robert Koenig, and Angela Yoffe.



Photo: Matthew Tolzmann



Alec Fushi

Photo: John Kringas



Photo: John Kringas

Performing Barber's Adagio for Strings (L to R): On stage: Mayuko Kamio, Yang Liu, Caroline Goulding, Eunice Lee, Kyoko Takezawa, Yuka Kadota, Yi-Jia Susanne Hou, Vadim Gluzman, David Taylor, Philippe Quint, Sang Mee Lee, Kurt Sassmannshaus, Desiree Ruhstrat, John Gerson, Emi Tanabe. In front of the stage: Yong Wang, Rose Armbrust, Cheryl Wilson, Roger Chase, Li-Kuo Chang, Alan Heatherington, Ben Lash, Richard Hirschl



Suzanne Fushi and Conductor Alan Heatherington

Photo: John Kringas

“Geoff was someone who needed to be experienced, not merely described. His larger than life love of music, rare instruments and the musicians who perform on them, fine food and wine, and his family and friends, cannot be captured in a few words. Emotions of every kind well up inside us as we recall the experiences we have shared. We will miss you Geoff.”

– Clement and Karen Arrison,
Stradivari Society patrons



Chicago Symphony Orchestra members play an excerpt from Debussy's String Quartet in G minor, Op. 10: Assistant Concertmaster David Taylor, violinist Sando Shia, cellist Richard Hirschl, and Assistant Principal Violist Li-Kuo Chang

“As I recall my many joyous discoveries, obsessions, and love affairs with great violins over the past three decades, I realize that there has been one central figure by my side throughout it all—Geoffrey Fushi. Geoff has been my educator, my matchmaker, and my great friend. As I pause to remember him, I realize that as a human being, Geoffrey Fushi was a lot like a great del Gesù—bold, soulful, powerful...and unforgettable. I will miss him.” – Joshua Bell, violinist



Dr. William R. Sloan



Stradivari Society Founder Mary Galvin with Patrons Clement and Karen Arrison

Exquisite Instruments

No tribute to Geoffrey Fushi would be complete without providing an opportunity to compare and contrast some of his most beloved Italian instrumental masterworks, all violins from The Stradivari Society collection: the “Auer” Stradivari of 1690, “Ruby” Stradivari of 1708, “Mary Portman” Guarneri del Gesù, c. 1735, “Sennhauser” Guarneri del Gesù of 1735, “Wieniawski” Guarneri del Gesù of 1742, and “Lobkowitz” A. & H. Amati of 1617.

The Last Rose of Summer

The Memorial Tribute concluded with a recorded performance of Ernst's *The Last Rose of Summer* played brilliantly by legendary virtuoso and treasured friend, Ruggiero Ricci. Accompanying the music was a deeply touching video presentation of images of Geoffrey Fushi with family, friends, and musicians through the years created by his dear friend, photographer John Kringas.

“I will always remember Geoff as a friend who showed enormous respect for my work and me as a person. I owe him as well for the acquisition thirty years ago of my first ‘serious’ instrument: the Strad of 1734. Be assured—good spirits of your father will stay alive with everyone who had the chance to know him, FOREVER.” – Gidon Kremer, violinist

“Tonight we are celebrating Cinco de Mayo. As you all know, the festivities celebrate those that are present But also we are here to honor the memory of those who are not with us. I'd like to mention one person in particular and that is Geoff Fushi, who has been a friend of the orchestra, of many of the string players, and certainly of many of the instruments that are here onstage. So here is Sarabande from the third Suite by Bach.” – Yo-Yo Ma, cellist, remarks from the stage at a Chicago Symphony Orchestra performance on May 5.

PHOTOS: John Kringas

Remembering GEOFFREY FUSHI

Geoffrey Fushi lived life to the fullest and achieved the highest level of success in our field. He was truly one of a kind: a brilliant innovator who inspired colleagues and employees and had a great vision for the firm. His daughter, Suzanne Sims Fushi, director of The Stradivari Society, comments: "My dad lived his dream of establishing a violin shop in the tradition of the legendary firms of the past. With that objective and much hard work and perseverance, he and Robert Bein achieved phenomenal success. My dad's passion was to educate as many people as he could from all walks of life about the great Italian master violin makers of the past. His philosophy, passion, and creativity continue to inspire and guide everyone at our firm and are a source of great pride for all of us." He is profoundly missed.

Two photos below: The making of the groundbreaking book and three-CD set, *The Miracle Makers: Stradivari, Guarneri, Oliveira*, released in 1999. "It's hard to imagine that ... any future book about violins will not be judged by this epoch-defining standard." – Robert Maxham, *Fanfare*



The Fushi Family: Geoffrey (seated), Jean, Alec, and Suzanne

Photo: John Krings



In the recording studio: violinist Elmar Oliveira, Geoffrey Fushi, and master restorer John K. Becker



At Zhong Nan Hai, the Chinese "White House," in 2002 for a performance by former Stradivari Society recipient Siqing Lu: Geoffrey Fushi and Mary Galvin with then President of the People's Republic of China Jiang Zemin and his wife



Geoffrey Fushi and Eric Wen monitor the recording sessions



Geoffrey Fushi with Anne-Sophie Mutter at the New York City launch party for *The Miracle Makers* in Steinway Hall



At the 2006 concert launching the acclaimed three-DVD set, *Playing My Precious Violin: The Music of Contemporary Chinese Composers*: Director L. Kapson, violinist and former Stradivari Society recipient Chen Xi, Executive Producer Geoffrey Fushi, violinist and Society recipient Yi-Jia Susanne Hou, pianist Robert Koenig, cellist Jian Wang, Society Director Suzanne Fushi, *Fanfare* critic Robert Maxham

Photo: John Krings



Geoffrey Fushi loans Joshua Bell the magnificent "Vieuxtemps" Guarneri del Gesù violin of 1741 for performances with the Chicago Symphony Orchestra in 2008



Geoffrey Fushi, Yo-Yo Ma, and Robert Bein

Photo: John Krings

A superb violin by

**GIUSEPPE
FILIUS
ANDREA
GUARNERI**

Cremona, c. 1715

This outstanding example by Giuseppe *filius* Andrea Guarneri was made during the period his work is most coveted by leading artists and collectors. Giuseppe inherited the workshop of his father, famed maker Andrea Guarneri in 1698. At that time his older brother, Pietro, also a violin maker, had already moved to Mantua. After working in several different styles over the years, Giuseppe finally came into his own beginning about a decade after he took over the family shop and his work ascended to the highest level. This exquisite violin is a broader, more advanced model that creates the dark and powerful lower register that has made the Guarneri family legendary. Robust examples such as this one share many characteristics with the early work of Giuseppe's more celebrated son, Giuseppe Guarneri *del Gesù*—who was fully engaged in the family workshop at the time this violin was built. The magnificent tonal qualities combined with the massive projection and strength that comes from this violin make it ideal for a top artist or the most discerning collector.



PHOTOS: Matthew Tolzmann



An exceptional violin by

PIETRO GUARNERI II

Venice, c. 1740

Pietro Guarneri is the last of the Guarneri dynasty of makers. The older brother of Giuseppe Guarneri *del Gesù*, Pietro is often referred to as “Peter of Venice” to differentiate him from his uncle of the same name. His work displays characteristics of the two most accomplished schools of violin making: Cremona and Venice. After working in Venice for nearly two decades, Pietro reached his apex as a maker for several years around 1739. His model became broader, with the sound hole placement wider set and less upright. Some of his most celebrated instruments, including violins owned by Baron Knoop and composer Henryk Wieniawski, as well as superb cellos owned by Mstislav Rostropovich and Beatrice Harrison, come from this brief period. The violins from this time are instantly recognizable by their striking, highly-flamed one-piece back—as can be seen on this glamorous example. Tonally, the violin is one of the best we have ever encountered by this rare maker. This important instrument would be a prized addition to a collection or ideal for a soloist looking for classic Guarneri power and depth, while offering a seemingly unlimited palette of colors. We welcome your serious inquiry.

A violin by

ALESSANDRO GAGLIANO

Naples, c. 1710-20

The patriarch of this great family of makers, Alessandro Gagliano is also the first known Neapolitan maker. His work differs greatly from the subsequent generations of his family, however. As can be seen in this exceptional example, Gagliano’s work features the shorter, lower-set sound holes and a softer, deeper red varnish that sets his work apart from that of his family. The back is made from one piece of maple with burl figure. This violin has a sophisticated, distinct tone that would be fit for a serious player.



A violin by

VINCENZO PANORMO

London, c. 1790

Sicilian born Vincenzo Panormo is one of the most well-traveled and highly-regarded makers of the late 18th Century. After spending some time in Paris, he subsequently worked in both London and Dublin. Despite his travels, his work undoubtedly shows the influence of his home country, and in particular, that of Stradivari. This violin is a handsome example that is both comfortable in its dimensions and produces a brilliant and full sound.



PHOTOS: MATTHEW TOLZMANN

A violin by

JOHANNES CUYPERS

The Hague, 1794

The most highly-respected Dutch maker, Cuypers' instruments are tonally soloistic with powerful projection. This excellent example has those qualities in abundance and is fit for a soloist. The violin is in exceptional condition with a light, golden-amber varnish. With a rich, complex 18th-century tone and retaining its original neck, this Cuypers violin is being offered at a price often associated with 20th-century makers.



A violin by

THE VOLLER BROTHERS

London, 1894

The Voller Brothers were among the best copyists working in England towards the end of the 19th century. Their Guarneri *del Gesù*, Stradivari, Gagliano, and Pressenda models, among others, are remarkable. With a varnish that is orange-brown in color, this 1725 Stradivari model possesses a strong and even quality of sound and is an exceptional value in a lower price range.



A violin by

GIUSEPPE CASTAGNINO

Genova, 1922

Giuseppe Castagnino began his violinmaking studies with his father, Pietro, who was an amateur maker. Castagnino then traveled to Munich to continue his studies with Giuseppe Fiorini. He won medals in many violinmaking competitions, including Milan, Rome, and Turin. This violin has strong projection and is tonally brilliant with a rich basso quality of sound. The varnish is an attractive brownish-orange in color. This excellent example would be an ideal match for a professional musician.



A violin by

GUSTAVE BERNARDEL

Paris, 1899

One of the finest examples our firm has come to know from Bernardel, this violin was built in 1899 while he was the luthier to the Paris Conservatory of Music. Modeled after the work of Antonio Stradivari, the violin shows great skill and craftsmanship. There is a quick, easy response to the instrument that brings out a clear, even tone. This violin remains in almost new condition, and as an added feature, still retains its original bill of sale.



PHOTOS: Matthew Tolzmann



A viola by

FRANZ KINBERG

Chicago, 1961

Length: 16-5/8"

Franz Kinberg violas are extremely rare with less than twenty-five known to exist today. Former Principal Violist of the Chicago Symphony Orchestra Milton Preves famously played one. Kinberg's personal and unique model has been extremely successful and is coveted for its powerful projection and clear tone. Kinberg violas have been acquired by many distinguished faculty members at top conservatories and players in leading orchestras across the country.

A cello by

CARLO ANTONIO TESTORE

Milan, 1764

Prolific, versatile, and gifted, Carlo Antonio Testore was certainly one of the very best makers of the Milanese school during the 18th century. His work continued in the tradition of his father, Carlo Giuseppe. This interesting late example by Carlo Antonio shows some influence from his son, Giovanni, who worked with him in his later years. The Testore family is known for the wonderful playing characteristics of their instruments. Their cellos have been highly sought after by top artists for many years. With a dark and powerful sound, this superb cello does not disappoint. Formerly owned by a member of the Chicago Symphony Orchestra, this cello would be an outstanding choice for another leading professional.



A cello by

GAETANO SGARABOTTO

Milan, c. 1910

Gaetano Sgarabotto is one of the most revered early 20th-century Italian makers. Cellos by the best Italian makers of that period are in high demand for their rich tone, scarcity, and relative affordability compared to older Italian cellos. This cello is modeled after the work of the great 18th-century Milanese maker Giovanni Grancino and has been played by an esteemed professional for the past twenty years. This Sgarabotto represents an excellent opportunity for another professional to acquire a cello that would serve brilliantly for the next twenty years and beyond.



A cello by

GIUSEPPE AND ANTONIO SGARBI

Rome, 1885

Giuseppe Sgarbi initially worked in Finale Emilia, his birthplace, and moved to Rome in 1878. He stayed in Rome until 1890, and left his workshop in the very capable hands of his son and apprentice, Antonio, a talented maker in his own right. Sgarbi's work is immediately recognizable and personal. The cello has ample projection and a sound that is supple and powerful. The varnish is a beautiful golden-brown in color. This Sgarbi would be ideal for professional orchestral and chamber musicians at all levels as well as top students preparing for a professional career.



PHOTOS: Matthew Tolzmann

A cello by

AUGUSTE SEBASTIEN PHILIPPE BERNARDEL

Paris, 1831

Auguste Sebastien Philippe Bernardel, or A.S.P. Bernardel, as he is often called, is the first in the highly successful multi-generational Bernardel family of makers. His early work exhibits a masculinity and boldness that is comparable to other early 19th-century Parisian makers, including Nicolas Lupot and Charles François Gand. This cello is an old acquaintance of our firm, having first sold it to the gifted cellist Peter Rejto in 1981. Built on a Stradivari model, this Bernardel possesses a richness that would empower any cellist fortunate enough to play it.



A cello by

GEORGE CRASKE

England, Late 19th Century

Trained by esteemed English maker William Forster, Craske made instruments for Thomas Dodd and Muzio Clementi in London before going out on his own. He worked in Birmingham for most of his life and once repaired Paganini's violin when the legendary virtuoso was in town. Craske was quite reclusive and did not work with assistants, but was amazingly prolific. After the maker's death in 1888, Hill & Sons bought his complete stock of unsold instruments. This cello has powerful projection and is tonally strong and resonant.



An exquisite violin bow by

ÉTIENNE PAJEOT

Mirecourt (1791-1849)

Weight: 59.8 gms

One of the great bow makers of his time, Étienne Pajeot's bows are appreciated by artists and collectors alike for their technical capabilities as well as their remarkable aesthetic refinement and beauty. This outstanding example is original in all of its parts and is one of the finest known to our firm. Played by one of the world's top concertmasters for over forty years, we look forward to placing this outstanding bow with a distinguished professional or collector.



A violin bow by

CLAUDE JOSEPH FONCLAUSE

Mirecourt (1799-1862)

Weight: 61.5 gms

The esteemed student of and apprentice to Étienne Pajeot, Claude Joseph Fonclause's bows are comparable in beauty and refinement to those of his renowned teacher. This exceptional violin bow is a very pure example of Fonclause's craft with an ideal weight and strength, and retains its original frog and button. This superb bow would be a tremendous addition for the most discerning of collectors or concert violinists.



Photos: Matthew Tolzmann



A viola bow by

EUGÈNE SARTORY

Paris (1871-1946)

Weight: 70 gms

Bows by Eugène Sartory are sought after by professionals around the world for their great balance, strength, and precision. This bow retains its original frog and is mounted with a button of later origin. Formerly part of a beautiful collection, this Sartory bow would be an outstanding acquisition for any fine violist.

ÉMILE FRANÇOIS OUCHARD (PÈRE)

A viola bow by

Mirecourt (1872-1951)

Weight: 69.5 gms

Émile François Ouchard (Père) was highly respected as both a maker and a teacher in the first half of the 20th century. His students were some of the leading bow makers of the last century including his son, Émile Auguste, Audinot, and Richaume. His mastery of his craft is quite evident in this attractive bow. Original in all of its parts, this Ouchard would be a great addition to any violist's collection of bows.



An extraordinary cello bow by

ÉTIENNE PAJEOT

Mirecourt (1791-1849)

Weight: 80 gms

Pajeot's prolific bow production was consistently of the highest caliber. His reputation for having a judicious eye for the very best quality of wood is evident in this handsome bow. Once owned by a world-class soloist and chamber musician, this Pajeot bow commands great ease in playing and belongs in the hands of the most discerning cellist.

ANDRÉ RICHAUME

An outstanding cello bow by

Paris (1905-1966)

Weight: 84.5 gms

André Richaume is one of the most distinguished bow makers of the early 20th century. His beauty in craftsmanship has been lauded by many renowned musicians, including violinists David and Igor Oistrakh. This cello bow is exquisite with its original silver and tortoiseshell mounts. The bow is strong with great response and would be a fantastic acquisition for a top symphony player or savvy collector.



PHOTOS: MATTHEW TOLZMANN



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