A Cello by GIUSEPPE FILIUS ANDREA GUARNERI, Cremona, c. 1715
Dear Friends,

We just marked our thirty-seventh anniversary in April. Since we sent out our first letter announcing the opening of our company, it has been our privilege and pleasure to serve musicians from all walks of life—from students and amateurs to the leading professional orchestral and chamber musicians, soloists, collectors and institutions around the world.

Mary B. Galvin Hall
The Stradivari Society’s founder, Mary Galvin, is a tireless and devoted supporter of classical music in Chicago, the U.S., and internationally. In a tribute to her many years of philanthropy and board service, we are delighted that the construction of the architecturally stunning Mary B. Galvin Recital Hall is now underway at Northwestern University as part of the school’s new lakefront Music and Communication Building. For more about this exciting project, see page 9.

A Concert Tribute to Geoffrey Fushi
Suzanne, Alec, and I are very pleased to invite you to a free concert, exhibition, lecture, and tonal demonstration of several rare Italian violins celebrating the life of Geoffrey Fushi, presented by the Fushi family on September 12, 2013 in Evanston at the Music Institute of Chicago’s elegant Nichols Concert Hall. Scheduled artists are violinists and Stradivari Society recipients Sandy Cameron, Elli Choi, Vadim Gluzman, and Philippe Quint. There will be a pre-concert violin exhibition by Antonio Stradivari, Giuseppe Guarneri del Gesù, Pietro Guarneri II, and Giuseppe Rocca. Historian David Schoenbaum, author of The Violin: A Social History of the World’s Most Versatile Instrument, will give a pre-concert lecture on the illustrious violin makers of the past at 7:00 pm. The performance begins at 7:30 pm and features music by Bach, Tchaikovsky, Ravel, Frolov, Sarasate, Elgar, and more.

Stradivari Exhibition at the Ashmolean Museum
The landmark Stradivari Exhibition at Oxford’s Ashmolean Museum (June 13-August 11), was a celebration of the legendary maker’s life and work. Twenty-one of Stradivari’s most important instruments, including eleven from his golden period (1700-1725), and several which had never before been displayed in public, were shown, along with a recreation of the master’s workshop, which featured Stradivari’s original tools, wooden models, and patterns. Attendees, including Bein & Fushi salesman Joe Bein and master restorer John K. Becker, had the opportunity to compare the exquisite “Lady Blunt,” “Viotti,” and “Messiah” violins and “Batta, Piatigorsky” cello, to name just a few. Canadian violinist, great friend, and customer James Ehnes performed at the gala opening concert.
Our esteemed colleague Charles Beare provided curatorial advice for the exhibition.

Notable Sales
As our economy recovers, we find more and more musicians and collectors at every level not only recognizing the value of acquiring fine instruments, but very enthusiastically moving forward with those plans now. And the market for stringed instruments worldwide is continuing its rapid expansion, making the best inventory ever more scarce. We have had many noteworthy sales recently, including exceptional violins by Antonio Stradivari, Cremona, c. 1692, “Falmouth;” Giuseppe filius Andrea Guarneri, Cremona, c. 1715; G.B. Guadagnini, Milan, 1752; Nicolò Amati, Cremona, 1654; and an important Joseph Hill viola along with an exquisite gold and tortoiseshell violin bow by François Xavier Tourte, Paris, c. 1810; in addition to superb violin, viola, and cello bows by Dominique Peccatte, Jean Pierre Marie Persoit, Pierre Simon, and Émile Auguste Ouchard.

Our acquisitions experts are always searching for the finest antique and modern violins, violas, cellos, and bows. Whether you are in Chicago or anywhere in the world, we can provide unparalleled selection with a broad range of outstanding antique and modern instruments and bows for your consideration in all price ranges. And we work with some of the world’s leading master craftsmen to offer the best adjustment and restoration services for our customers. Our generous trade-in program has benefited many artists around the world. As always, Gabriel Ben-Dashan, Alec Fushi, Joe Bein, and John Gerson—our expert sales staff—are ready to help you find your ideal instrument or bow.

With affection and appreciation,
Jean Fushi
A rare cello by

GIUSEPPE

FILIUS

ANDREA

GUARNERI

Cremona, c. 1715

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

**GIOVANNI BATTISTA GUADAGNINI**

Parma, 1760

G. B. Guadagnini was the premier Italian maker of the later 18th century. Working after the historic Cremonese era, the maker was able to impart the individuality and spirit of the earlier masters to his work. This handsome violin is one of the very few examples we have seen that, along with the powerful projection one expects from a Guadagnini, has a beautiful Cremonese quality of sound and broad range of color. The striking back is made of one piece of quarter-cut maple and the varnish is a beautiful brownish-orange in color. Remarkably, the violin retains its original neck. During his time in Parma, the maker was appointed the court luthier to the Duke don Filippo of Borbone, a position he held for thirteen years. The Hills observed in their diaries that this Guadagnini “is a fiddle of good model and proportions for tone.” Cricketer A. J. Webbe (1855-1941) bought the violin to give to his bride as a wedding gift. The violin passed through the Wurlitzer shop in the 1920s. Instruments by Guadagnini are highly sought after by concertmasters and soloists around the world. We look forward to placing this violin with another accomplished professional.

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A violin by

**SANTO SERAFIN**

Venice, c. 1740

“Heape”

Santo Serafin was an exceptional craftsman who used wood of extraordinary appearance. He worked in Venice during the height of violin making there. Serafin’s work is acknowledged as among the most elegant from that period, even when compared to his most renowned contemporaries— Pietro Guarneri, Domenico Montagnana, and Matteo Goffriller. This violin has excellent proportions and is tonally warm and even with good projection. The handsome orange-brown varnish is of the highest quality. The two-piece back is of gorgeous slab-cut maple. This Serafin is named for Bernard Heape, a promising violinist who acquired the instrument from the Hill firm in 1938 when he was studying at Oxford. We have had the honor of placing many of the top Serafin violins, including the “Baron Knoop,” “Lady Flower,” “Lord Wilton,” and “Sacconi Exhibition,” over the years with some of this country’s leading musicians. This Serafin was previously owned by an esteemed American concertmaster and would be ideal for a distinguished professional or the most discerning collector.
**A violin by**

**Camillus Camilli**  
**Mantua, c. 1751**

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

**A violin by**

**Carlo Tononi**  
**Bologna, c. 1710**

Carlo Tononi was active in the family workshop in Bologna until his father’s death and it is believed moved to Venice shortly before 1720. Instruments from this period are very rare and highly desirable for their exceptional power, tone, and color. We are aware of just three remarkable examples from this period, and this violin is one of them. The renowned violinist Elmar Oliveira played an exceptional Tononi for many years. With a gorgeous golden-brown varnish, this particularly handsome instrument has superb tonal qualities with a full, warm, and responsive sound, broad range of color, evenness across all registers, and powerful projection. This Tononi would be ideal for any serious artist or savvy collector.

**A violin by**

**Giuseppe Tarasconi**  
**Parma, 1885**

Giuseppe Tarasconi was an important maker at the turn of the 20th century whose work has been favorably compared to that of the Milanese School, which is recognized for producing some of the best work of that period under the guidance of the Bisiach and Antoniazzi families. This violin has comfortable proportions and is in excellent condition. Covered with a lustrous orange-brown varnish, the violin has good projection and a warm tone. Tarasconi’s unique models are of excellent quality and offer great value for those looking for a finely crafted Italian instrument.
Current Offerings from the Bein & Fushi Collection

A violin by

LUIZ BELLINI
New York, 1982

One of the most significant makers of the past fifty years, Brazilian born Luiz Bellini studied and worked with Simone Fernando Sacconi in the Rembert Wurlitzer shop in New York before he opened his own shop in Queens. Legendary virtuoso Ruggiero Ricci owned a Bellini violin and was an early champion of his work. Many of the most esteemed players have owned Bellinis, including Yehudi Menuhin and Gidon Kremer. His passion for his craft can be seen and heard in his meticulous copies of some of the greatest instruments by Stradivari and Guarneri del Gesù. This remarkable violin is based on the “Kreisler” Guarneri del Gesù of 1733 and has a sound that is rich, dark, and powerful. The beautiful brownish-red varnish has been carefully antiqued. This Bellini would be ideal for an accomplished professional.

A viola by

LODOVICO RASTELLI
Genoa, 1840
Length: 15-11/16”

One of the most prominent makers working in the port city of Genoa during the mid-19th century, Lodovico Rastelli crafted many fine violas. While he has been one of the more underrated makers, Rastelli has always imparted a distinctive rustic and personal character to his instruments. For most of his career, Rastelli worked without assistants, but he was aided later in life by his daughter Vincenza, who was one of a very small number of female Italian makers working during the 19th century. This excellent example has a warm sound with considerable carrying power and would be a great match for any player seeking an older Italian instrument with more comfortable dimensions.

A viola by

CARLTON F. STANLEY
Newton, 1939
Length: 16”

The Stanley family of violin makers dates back to 1776, when Carlton’s grandfather Liberty was born in Maine. His uncles Freelan and Francis, inventors of the Stanley Steamer automobile, made violins throughout their lives as serious hobbyists. Carlton studied with his uncles and was the most talented maker in the family. His instruments became very popular and the Rudolph Wurlitzer Company ordered them in quantity. Two Carlton Stanley violins were acquired by Henry Ford. Tonally, this instrument is warm and even and would be fit for all types of professional playing.
Current Offerings from the Bein & Fushi Collection

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A cello by Gioffredo Cappa
Saluzzo, c. 1690
Gioffredo Cappa was the most important maker of the Turin School working mostly in Saluzzo. Cellos by Cappa are quite rare and this example is outstanding. A larger model with great playing characteristics, the cello has much to offer tonally with a rich dark tone, expansive color in the upper registers, and considerable power giving the instrument a distinctive old Italian sound. This Cappa has been well restored in the past, making it more affordable than other instruments of similar quality and a great prize for any musician looking for an exceptional concert instrument. We sold this cello to a distinguished American professional many years ago and look forward to placing it with another gifted artist.

A viola by Leandro Bisiach, Jr.
Milan, 1973
Length: 16-3/4”
The son of the most influential maker and expert in Milan in the early 20th century, Leandro Bisiach, Sr., Leandro was trained by and worked with his father. Bisiach, Sr. built an impressive collection of great Italian instruments that served as inspiration for both father and son. Leandro’s work is a fitting testament to the training he received and his own great talent. This excellent viola is very responsive with a strong and healthy tone.

A cello by Gustave Bernardel
Paris, 1900
Gustave Bernardel is considered one of the best French makers of the 19th century and he had much recognition and success during his long career. As with so many makers, he was taught by his father, Auguste Sebastian Philippe, an outstanding craftsman who studied with the great Nicolas Lupot. After his father’s retirement in 1866, Gustave and his brother Ernst partnered with Nicolas Gand to launch the firm of Gand and Bernardel Frères, which became the luthiers to the Paris Conservatory. Gustave’s great skill can be seen in the meticulous craftsmanship of this extraordinary cello. The sound is full and responsive with a clear, even tone and ample projection. This Bernardel was previously sold by our firm to an esteemed principal player of a major American orchestra.

Photos: Matthew Tolzmann
An outstanding violin bow by

JEAN “GRAND” ADAM
(1823-1869)
Mirecourt
Weight: 59 gms.

One of the foremost early French bow makers, Jean “Grand” Adam’s bows are highly sought after for their impeccable workmanship and distinctive style. This bow is a striking example by the master. “Grand” Adam bows share many playing characteristics with those of the great François Xavier Tourte, including superb balance, weight, and strength, and this bow draws a beautiful quality of sound. With original mounts of ebony and silver with pearl eyes, this “Grand”Adam would be ideal for a top player or collector.

A superb violin bow by

EUGÈNE SARTORY
(1871-1946)
Paris
Weight: 61.8 gms.

A child prodigy who opened his first shop at just eighteen, Sartory’s bows remain in demand by professionals for their consistency, strength, and great playing characteristics along with their attractive appearance—all qualities this exceptional bow has in abundance. It is these same qualities that make Sartory bows of great interest to collectors as well. This bow retains its original mountings of ebony and silver with pearl eyes.

A viola bow by

JAMES TUBBS
(1835-1921)
London
Weight: 64 gms.

James Tubbs’ great skill and workmanship have been acknowledged as being at the highest level and of a quality that stands with the legendary French bow makers of the 19th century. With a wonderful balance and strength, original ebony and silver fittings, and drawing a warm, lustrous, clear sound, this Tubbs bow would serve any fine violist well.
Current Offerings from the Bein & Fushi Collection

A cello bow by

ÉMILE AUGUSTE OUCHARD

(1900-1969)

Paris

Weight: 78.5 gms.

Son of the highly-respected bowmaker, Émile François Ouchard, Émile Auguste was a master maker whose bows are known for their great symmetry of weight and strength, as can be seen in this extraordinary and handsome example which features original mounts of ebony and gold. This bow would be an ideal resource for all types of playing.

EDWARD DUSINBERRE

First violin of the renowned Takács Quartet, Edward Dusinberre recently acquired an excellent Sam Billings, Chicago, 2011 violin: “With my students in mind I like to try violins in a variety of price ranges. The Billings has a rich and resonant sound and is even and easy to play across the registers. It represents exceptional value. Gabriel Ben-Dashan mentioned Sam’s work and John Gerson helped us immensely by playing the instrument for us when my wife and I visited Bein & Fushi.” 2012 was a year of great accolades for the ensemble, which was awarded the Commander’s Cross of the Order of Merit of the Republic of Hungary, inducted into Gramophone Magazine’s first Hall of Fame, received rave reviews for their latest CD on the Hyperion label featuring works by Schubert, and served as Associate Artists at Wigmore Hall for the 2012-2013 season. Visit www.takacsquartet.com for more information.

“Bein and Fushi’s decision to work with Sam Billings indicates a desire on their part to be able to offer instruments in lower price ranges. It is a very good instrument that I am looking forward to having fun with and it will also be something I can lend to needy students! It speaks highly of their wish to provide the most versatile options for string players. It is reassuring to know that you will be taken seriously, whatever your budget.”

– Edward Dusinberre
MIKE GRITTANI

Cellist Mike Grittani studies with Chicago Symphony member Richard Hirschl at the Chicago College of Performing Arts (CCPA) at Roosevelt University where he is working toward a Master’s Degree in Cello Performance. Grittani acquired a superb cello by Benigno Saccani, Milan, 1910 in 2012: “My favorite thing about the Saccani is its rich tone from the bottom to the top of its register, as well as the great ease to which it responds to my musical inflections.” Grittani took first place at the Henry Charles Memorial Concerto-Aria Competition in 2012. The cellist is a member of the CCPA Symphony, which performed at Chicago’s Auditorium Theatre in April. He recently gave an Alumni Recital at Illinois Wesleyan University where he played music by Bach, Beethoven, and Lalo.

“I came back to Bein and Fushi because after scoping out the competition, the quality which Bein and Fushi offered exceeded that of their competitors. It was a pleasure to work with Alec Fushi.”
– Mike Grittani

DAVID RAMÍREZ

David Ramírez is the very pleased owner of an exceptional 18th-Century English cello: “It’s been a long journey to find my cello, my own voice. I am privileged to be part of the cultural legacy of this fine instrument.” Ramírez has performed at the Calella International Music Festival in Spain and with Atlanta Virtuosi in France, Monaco, Puerto Rico, and Mexico. He recently toured with his quartet, Primavera Strings, which performed with guitarist Felix Rodrígez in Puerto Rico. He studied with Wendy Warner at Columbus State University and received his Artist Diploma degree with high honors in 2012. He has recently been accepted in the studio of Andrés Diaz at Southern Methodist University. Ramírez was diagnosed with acute lymphocytic leukemia at age three and has performed concerts for CURE Childhood Cancer Foundation since he was six.

“Both John Gerson and Gabriel Ben-Dashan were very receptive to my needs, working as a team with a sincerity that generated a trust in me as a client. They are truly fantastic people and I look forward to continuing to build a relationship with them as the years go by.”
– David Ramírez

KINNERET SIERADZKI

An exceptional violin by Francesco Ruggeri, Cremona, c. 1663 is now in the gifted hands of Kinneret Sieradzki. The violinist made her solo debut with the Israel Philharmonic at age 18, and has appeared with orchestras and at festivals throughout Europe, North America and Asia. She recently performed with Violons du Roy in Quebec City and will tour Europe with the Berlin-based Frühling Piano Trio, of which she is a founding member. Sieradzki was the first to be awarded the Berlin Philharmonic’s Huberman Scholarship, enabling her to perform in the orchestra under Rattle, Gergiev, Dudamel, and Blomstedt. She also plays with the Staatskapelle Berlin and West-Eastern Divan Orchestra, led by Barenboim. Sieradzki studied with Nava Milo, Robert Szreder, Christophe Horak, and Guy Braunstein and is grateful for the support she has received from the America-Israel Cultural Foundation. She has been playing her Ruggeri for about a year: “It offers amazing versatility, depth, and brilliance. It’s a privilege to be making music with it!” Check out www.kinneret-s.com.

“I’m very grateful to Joe Bein for being so attentive and perceptive. He listened to my playing and offered me options to help me find the ideal violin. It’s amazingly gratifying to find this kind of rare bond with an instrument. The next time I’m looking for a violin or bow, Joe will be my first call!”
– Kinneret Sieradzki
Northwestern University’s New Recital Hall Named in Honor of Mary Galvin, Founder of The Stradivari Society

It is a great pleasure to announce that the jewel of Northwestern University’s 152,000-square foot new Music and Communication Building—its performance space—which is now under construction on the Evanston, Illinois lakefront, is to be named the Mary B. Galvin Recital Hall, thanks to a generous gift from the Robert W. Galvin Foundation. A fitting honor for a woman who has championed the arts throughout her life, both in Chicago and around the world, the hall will seat four hundred and, with a fifty-foot glass wall behind the stage, have stunning views of Lake Michigan and the Chicago skyline. The building, designed by Chicago-based architects Goettsch Partners, will house the Henry and Leigh Bienen School of Music and the School of Communication. The projected opening is September 2015. The Galvin family has a longstanding relationship with Northwestern, with several family members receiving degrees, including Mary Galvin. Dean of the Bienen School of Music Toni-Marie Montgomery remarked, “I really do see this as the signature piece of our new building because when anyone looks at the photo … they’ll know immediately it’s the Bienen School of Music at Northwestern University. This is a long-awaited dream of so many people, including our alumni, and is a huge cause of celebration for our school …”

“We are thrilled that Mary Galvin’s life-long dedication to classical music through philanthropy and service on the boards of many major music organizations, including the Chicago Symphony, is being acknowledged by Northwestern. It has been a privilege to have worked with Mrs. Galvin since The Stradivari Society’s inception in 1985. Thanks to her, so many artists have had the opportunity to play great Italian instruments. Bravo!”

– Suzanne Fushi,
Executive Director of The Stradivari Society
Vadim Gluzman Is Named Artistic Advisor of the Stradivari Society

Long-time Stradivari Society recipient of the “Auer” Stradivari of 1690 and one of today’s leading violin soloists, Vadim Gluzman brings his formidable expertise as a musician and teacher to this new dimension of his work with the Society. “We are delighted to have Vadim Gluzman as our artistic advisor and look forward to continuing our collaboration with him in the years to come,” said Suzanne Fushi.

“The Stradivari Society has been a very important part of my life for over a decade—Mrs. Mary Galvin and Suzanne Fushi have become almost like a second family to me. The value of the support and encouragement that the Society is giving to musicians is impossible to overestimate! I feel humbled and honored to be asked to serve as the artistic advisor for the Society.”

– Vadim Gluzman

“Suzanne is such a sensitive and caring individual; she is perfectly suited to carrying on Geoff’s passion for seeing that the right instruments are placed in the hands of the right performers. Any role that I can play in supporting her work is a privilege.”

– Alan Heatherington

An Extraordinary Season of Great Performances at the Woman’s Athletic Club

The marvelous synergy between Stradivari Society recipients, the magnificent antique Italian instruments on loan to them through the Society thanks to generous patrons, and the elegant recital space at the prestigious Woman’s Athletic Club (WAC) in Chicago has thrilled concertgoers since 2006. Last season WAC audiences were captivated by spectacular performances by some of today’s foremost soloists: Kristóf Baráti, Mayuko Kamio, Gao Can, Randall Goosby, Yossif Ivanov, Kenneth Liao, Kyoko Takezawa, Caroline Goulding, and Yang Liu. Conductor Alan Heatherington provided fascinating introductions for each concert.

Recipients in the Spotlight

TIM FAIN SHINES IN HIS MULTI-MEDIA SHOW, PORTALS, AND IN HIS COLLABORATION WITH ICONIC COMPOSER PHILIP GLASS

Tim Fain, recipient of the “Moller” Gobetti violin, Venice, 1717 thanks to his generous patrons, Karen and Clement Arrison, has had continued success with his multi-media exploration of the human longing for connection in the digital age, Portals, with recent performances at the Melbourne Festival in Australia; Oneonta, New York; Buffalo, New York—in a collaboration with the Buffalo Philharmonic and the University of Buffalo; Chamber Music Monterey Bay in Carmel; and later this year at the Isabella Stewart Gardner Museum in Boston. The centerpiece of Portals is a work by Philip Glass written for Fain, Partita for Solo Violin. His upcoming season includes continued performances of his duo program with Glass across the globe, a performance on the soundtrack of the documentary, Narcó Cultura, shown at the 2013 Sundance Festival, and appearances worldwide as soloist and chamber musician in repertoire ranging widely from Mozart and Beethoven to Corigliano and Danielpour. For more, go to timfain.com and www.portalsproject.com.

“I’m so grateful for all the support that my patrons, Karen and Clement Arrison, and Suzanne Fushi have given my career. Working with them has been a dream. I’m honored to be a part of The Stradivari Society family.”

– Tim Fain
A SEASON OF PRESTIGIOUS DEBUTS FOR AUGUSTIN HADELICH

With five major symphonic debuts last season, Augustin Hadelich is rapidly becoming one of the top soloists of his generation. Society patrons Karen and Clement Arrison have graciously loaned Hadelich the “Kiesewetter” Stradivari violin, Cremona, c. 1723. His first performances with the Boston Symphony at Tanglewood, on a New York Philharmonic subscription series program, and with the San Francisco, Toronto, and Dallas symphonies have delighted concertgoers and received kudos from the critics: “That the first half nevertheless offered moments of excitement was entirely because of the energetic performance of Augustin Hadelich, who threw himself into the virtuoso solo violin part with a passion ...” The New York Times. The violinist’s new CD on the AVIE label was released in March and features music by Piazzolla, De Falla, Paganini, and Sarasate. For details, visit www.augustinhadelich.com.

“I have been part of their recipient program since 2009 and am very fortunate and grateful to be able to play the ‘Lady Tennant’ Stradivari. This great violin has not only helped me on an instrumental level, but also professionally. Over the years, the collaboration between me and Suzanne Fushi, as well as Mrs. Mary Galvin, has reached the right balance between one that is highly professional and one of friendship.” — Yossif Ivanov

YOSSIF IVANOV DAZZLES IN DEBUTS IN EUROPE, NORTH AMERICA, AND ASIA

Belgian violinist Yossif Ivanov, recipient of the “Lady Tennant” Stradivari of 1699, was awarded First Prize at the Montreal International Musical Competition when he was just sixteen, and two years later won the Second Prize, as well as the Public Prize, at the Queen Elisabeth Competition in Brussels. During the 2012-2013 season Ivanov made important orchestral debuts with London’s Philharmonia Orchestra, City of Birmingham Symphony, Oregon Symphony, and Hong Kong Sinfonietta, as well as his Stuttgart debut with the Polish Chamber Orchestra.

Recital engagements last season included performances at the Woman’s Athletic Club in Chicago, the Montreal Chamber Music Society, at the BOZAR Centre for Fine Arts in Brussels, and a tour of Italy with pianist Itamar Golan. Ivanov studied with Zakhar Bron, Igor and Valery Oistrakh, and Augustin Dumay. His 2006 debut recording on the Ambroisie/Naïve label of sonatas by Franck, Ysaÿe, and D’Haene was awarded a Diapason d’Or de l’Année. Ivanov teaches violin at the Royal Conservatory of Brussels.
RECIPIENTS IN THE SPOTLIGHT

CALDER QUARTET VIOLIST JONATHAN MOERSCHEL CROSSES MUSICAL BOUNDARIES IN COLLABORATIONS WITH LEADING ARTISTS AND COMPOSERS

As the violist of the acclaimed Calder Quartet, Jonathan Moerschel—recipient of the “Adam” viola by Gasparo da Saló of 1590, generously loaned by Society patron Paul Steinwachs—is known for joining forces with and mentoring artists across musical and artistic genres, from rock to classical, contemporary, dance, and visual arts. Recent highlights include the ensemble’s debuts of works by Aaron Jay Kernis at Northwestern University and Terry Riley with The Cleveland Orchestra, the Quartet’s debut at the Adelaide Festival, and four performances at London’s Barbican Centre. This summer the ensemble performed at the Bravo! Vail, Rockport Chamber Music, and Mostly Mozart festivals. Moerschel received both his Bachelor’s and Master’s degrees in Viola Performance from the University of Southern California, studying with Donald McInnes; a Professional Studies Certificate from The Colburn School Conservatory of Music; and an Artist Diploma from The Juilliard School in String Quartet Studies. Check out www.calderquartet.com.

WENDY WARNER AND CAMERATA CHICAGO JOIN FORCES FOR TOURING AND RECORDING

Cellist Wendy Warner, recipient of a bow by François Xavier Tourte, Paris, c. 1815, “De Lamare,” recently finished recording both Haydn cello concertos and Myšliveček’s cello concerto with Camerata Chicago under the direction of Drostan Hall for the Cedille label. The CD was just released in July. The cellist was the featured soloist on an extensive European tour with Camerata Chicago in June. Last fall, Warner performed the Haydn Cello Concerto in C Major with the Rhode Island Philharmonic and the WarnerNuzova Duo presented a recital at the Music Institute of Chicago which included music by Handel, Janáček, and Prokofiev. Warner is an Assistant Professor at the Schwob School of Music at Columbus State University in Georgia. Go to www.wendywarnercello.com for more.

“I am very thankful to The Stradivari Society and my patron for enabling me to play on one of the best bows in the world. The Society’s role has been crucial in bringing so many artists careers to the forefront. I am grateful to be the recipient of such generosity.”  

– Wendy Warner

All of us at Bein & Fushi and The Stradivari Society send our heartiest congratulations to Wendy Warner and Zoran Jakovic on the birth of their first child, Jeremy Viktor Jakovic, on August 27, 2012.
NEW RECIPIENTS

MATTHEW ALLEN • A Cello by Vincenzo Postiglione, Naples, 1898
New recipient Matthew Allen is well on his way to a major career. He has already won the gold medal in three of the world’s most prestigious international competitions: the Carlos Prieto in Mexico, Stulberg in Michigan, and Gaspar Cassado in Japan. Allen graduated from the Cleveland Institute of Music in May where he studied with Dr. Melissa Kraut. This fall the cellist is moving to Germany to study with Frans Helmerson at the Kronberg Academy. He won the Landgrave of Hesse Prize at the 2012 Kronberg Cello Meisterkurse, which includes a performance in October at the Kronberg Cello Festival. To find out more, go to www.cellistmattallen.com.

“As a Stradivari Society recipient, I am given the chance to strive for as much I can as an artist. I’m so grateful to Joe Bein for his hard work in making this happen for me.”
– Matthew Allen

BRIANNA KAHANE • A Three-Quarter-Size Violin by Antonio Gragnani, Livorno, 1792
At just eleven years old, violin prodigy Brianna Kahane is already taking the classical music and philanthropic worlds by storm. The very gifted fifth grader currently studies with Hyo Kang and I Hao Lee at Juilliard. Brianna is passionate about using her talent to help others and has performed at many charity galas, including those for the Starkey Hearing Foundation and Muhammad Ali Parkinson Center, among others. She has helped raise $19,000,000 to date. Brianna is head of the VH1 Save the Music Foundation’s Student Advocate Program. She has appeared on The Ellen DeGeneres Show, CBS Evening News with Katie Couric, ABC World News with Diane Sawyer, and Oprah’s “World’s Most Talented Kids” grand finale show. Check out www.briannakahane.com.

“I really feel that I have developed a deep relationship with the Gragnani over the past year. I cannot say enough about my patrons, Dr. and Mrs. Seltman, Alec and Suzanne Fushi, and the entire Bein & Fushi family. I am so grateful for all they have done for me and the world of music.”
– Brianna Kahane

AMY SCHWARTZ MORETTI • A violin by G. B. Guadagnini, Piacenza, 1744
Ehnes Quartet member and director of the Robert McDuffie Center for Strings at Mercer University’s Townsend School of Music, violinist Amy Schwartz Moretti, was formerly concertmaster of the Oregon Symphony and the Florida Orchestra. She has a busy season ahead with Ehnes Quartet concerts in Santa Barbara and Miami plus a European tour and recordings of music by Prokofiev, Shostakovich, and Barber and Bartók’s 44 Duos with James Ehnes. She will also be performing with Camerata Pacifica throughout the 2013-14 season. Other upcoming recordings include the Ives Largo for Violin, Clarinet, and Piano with Ricardo Morales and Anna Polonsky to be released on the Onyx label and the Bridgehampton Music Festival’s commissioned work, Seven Seascapes, by Kevin Puts.

“What an honor to be chosen to be a Strad Society recipient. The Guadagnini has a beautiful refined quality that is rich in color and tone. The more I play, the more I discover. Joe Bein and Suzanne Fushi are both incredibly wonderful people. I feel so proud to be able to play this violin.”
– Amy Schwartz Moretti
“Let me play the devil’s advocate and advise anyone tempted to resist this temptation not to do so. Listeners should find the experience as transforming as the participants must have. ...unparalleled violinistic instruction, insight, and hair-raising thrills... Absolutely essential.”
—— Robert Maxham, Fanfare

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