



Bein & Fushi *inc.* Magazine

**ANTONIO
STRADIVARI**

**NICOLÒ
AMATI**

**FRANCESCO
RUGERI**

**JEAN BAPTISTE
VUILLAUME**

**ROMEO
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**OUR FEATURED
OFFERING:**
A VIOLIN BY
**ANTONIO
STRADIVARI**
CREMONA, 1700
"BERGER"

**MASTERCLASS SERIES
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*PLAYING ON MY
PRECIOUS VIOLIN*

Dear Friends,

With the 2018-19 season and new school year underway, I am thrilled to tell you about some of the terrific inventory that we now have available. Our rigorous, highly-selective acquisitions and authentication process is one of the cornerstones of our business and a source of great pride. That process, combined with the number of fine instruments and bows that are always on hand at our shop, our extensive library of photos, and continuous detailed study, gives us the ability to offer instruments and bows that are reliably and accurately appraised in all price ranges and offer them to you at the best price.

As we work with students and professionals preparing for upcoming engagements and competitions that take them, as well as our expert sales staff, to the world's major music venues and premier summer festivals, I am delighted to show you some of the exceptional new inventory that is now available, whether you visit our shop in Chicago or we come to you worldwide: outstanding violins by **Antonio Stradivari**, **Nicolò Amati**, and **J. B. Vuillaume**; an excellent viola by **Romeo Antoniazzi**; and an extraordinary cello by **Francesco Rugeri**.

Over the years, our firm has produced several critically acclaimed, groundbreaking books and recordings that are now available, thanks to requests from so many of our customers, at our bookstore on Amazon.com: [amazon.com/shops/beinfushi](https://www.amazon.com/shops/beinfushi). There you will find several editions of the landmark book and CD set, **The Miracle Makers: Stradivari, Guarneri, Oliveira**, as well as our enlarged and expanded edition of the important reference, **How Many Strads? Our Heritage from the Master** by Ernest Doring, and the spectacular 3-DVD set **Playing on My Precious Violin: The Music of Contemporary Chinese Composers**. We invite you to take a look!

The first season of our Masterclass Series at Bein & Fushi was a resounding success. The Great Room was filled to capacity with enthusiastic concertgoers and family members who enjoyed seeing talented students hone their artistry with insights and guidance from our superb faculty, which included current and former Stradivari Society recipients and esteemed teachers **Ilya Kaler**, **Gerardo Ribeiro**, **Augustin Hadelich**, **Kristóf Baráti**, and **Paul Huang**. Our next season of inspiring masterclasses with our distinguished faculty of renowned Stradivari Society recipients began on Tuesday, October 9 with a class led by **Augustin Hadelich**. **Paul Huang** returned on Tuesday, October 16, and young artists will have the opportunity to work with and learn from the new Stradivari Society recipient of the "Lady Tennant" Stradivari of 1699, **Kyoko Takezawa**, who is celebrating her 30th season, on Thursday, December 20. Admission is free. To find out more about our Winter and Spring 2018 masterclasses, check out [page 5](#).



Photo: Matthew Tolzmann

One of the things that has been the most gratifying for us is to help artists in need of an instrument with a loan for a special concert or competition. The incredibly gifted cellist **Pavel Gomziakov** came to Geoffrey Fushi in 2010 with just such a request on the occasion of his North American debut with the Chicago Symphony. Geoff recognized Pavel's great talent and chose the marvelous "Romberg" Tecchler cello of 1703 for his debut. Pavel received rave reviews. The late Andrew Patner of WFMT commented that the cellist, "hit one out of the park." The wonderful pairing of Pavel and the "Romberg" Tecchler continues with the long-term loan of the instrument to him thanks to the generosity of the cello's owner. Click [here](#) for more.

The members of our accomplished sales staff are the best in the field at the fine art of matching an artist with the right instrument or bow. Our sales experts—**Gabriel Ben-Dashan**, **Alec Fushi**, **Joe Bein**, **John Gerson**, and **Inga Olson**—are ready to assist you in your search for your ideal musical partner, whether a violin, viola, cello, or bow.

With affection and appreciation,
Jean Fushi

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Featured Offering

A magnificent violin by

ANTONIO STRADIVARI

(1644 -1737)

Cremona, 1700

"Berger"



Isador Berger

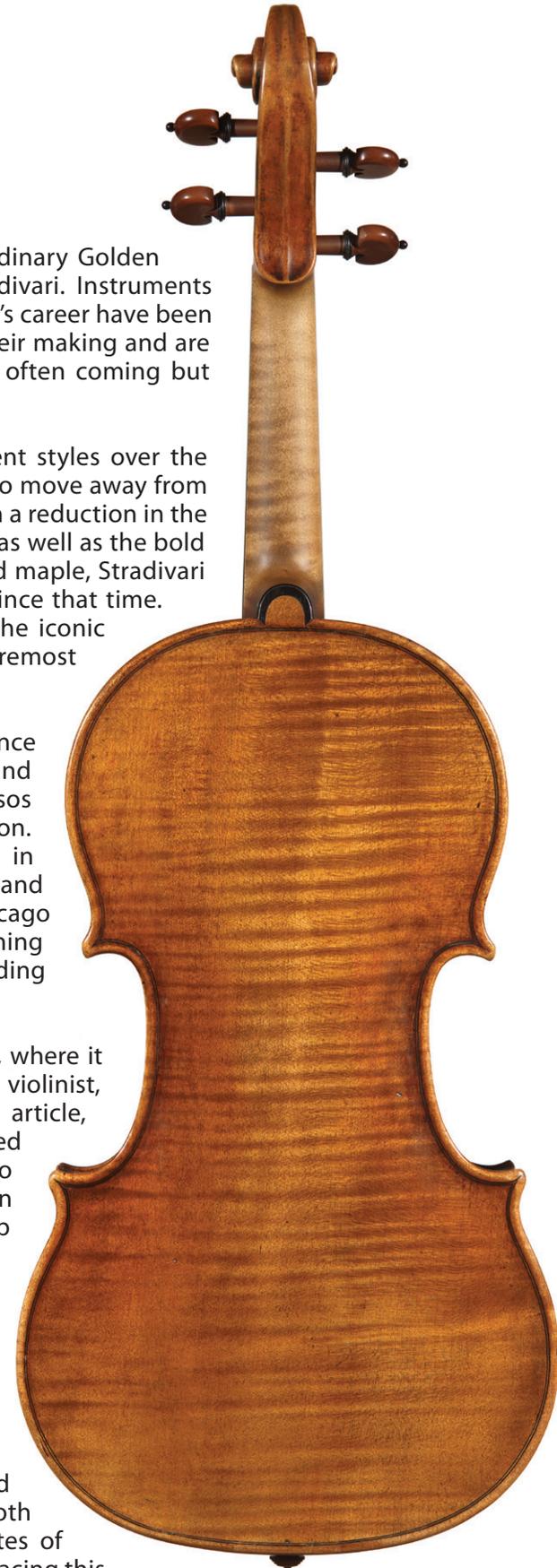
We are honored to offer the "Berger," an extraordinary Golden Period violin by the great master, Antonio Stradivari. Instruments created during the height of the legendary maker's career have been coveted by leading artists and collectors since their making and are exceedingly rare, with acquisition opportunities often coming but once in a generation.

Stradivari had experimented with several different styles over the years when, around 1700, he made the decision to move away from the long pattern he had favored in the 1690s. With a reduction in the back length and changes in breadth and arching as well as the bold and costly use of a more highly-figured, imported maple, Stradivari perfected his model, which has profoundly influenced violinmakers since that time. Crafted at the beginning of this landmark period, the "Berger" has the iconic tonal beauty, brilliance, richness, and power that distinguish the foremost instruments by the celebrated maker.

It is with great pleasure that we welcome the "Berger" back to our firm once again. Isador Berger, the violin's namesake, was a violinist, collector, and professor from Chicago. He studied in Europe with the renowned virtuosos and pedagogues August Wilhelmj, Émile Sauret, and César Thomson. Berger served as a member of King Albert's Royal Court Orchestra in Brussels, the Chicago Symphony, Chicago Grand Opera Orchestra, and the Chicago Civic Opera Orchestra as well as concertmaster of the Chicago Philharmonic. He was on the faculty of Chicago Musical College beginning in 1911. Over his esteemed career, Berger owned several outstanding Stradivari violins, including this exceptional instrument.

The "Berger" was featured in the September 1936 edition of *The Strad*, where it was noted that the violin had once been the property of famed Belgian violinist, composer, and teacher Charles Auguste de Bériot. According to the article, in 1874 the violin passed into the hands of de Bériot's most celebrated protégé Henri Vieuxtemps for five years until he relinquished it to Guillaume Brochon, his friend and pupil, in 1879. The "Berger" was then acquired by a Monsieur Salis of Paris. The Salis family retained ownership until violist Jean Salis brought the violin to Chicago. Salis became a member of the Chicago Civic Opera Orchestra and sold the instrument to his colleague, Isador Berger. In 1936, English dealer Ralph P. Powell purchased the violin from Berger. A little more than half a century later, the "Berger" was acquired from Bein & Fushi by a distinguished connoisseur in whose possession it has remained.

The violin is described in Ernest Doring's 1945 *How Many Strads? Our Heritage from the Master* as the "De Bériot Stradivari of 1700" and illustrated in Herbert Goodkind's 1972 *Violin Iconography of Antonio Stradivari*. Both W.E. Hill & Sons and The Rudolph Wurlitzer firms provided certificates of authenticity for the "Berger" in the spring of 1933. We look forward to placing this superb Stradivari with another eminent collector or leading artist.



**A superb violin by
NICOLÒ AMATI
(1596-1684)
Cremona, c. 1671**

The Amatis are the founding family of violinmaking. The dynasty spanned four generations, and Nicolò is considered the finest maker. Nicolò's grandfather, Andrea (c. 1505-1577), is acknowledged as having created the form of the modern violin, viola, and cello. His father, Girolamo (c. 1561-1630), further refined their models. Nicolò was trained by his father during an exciting time when Cremona had become the center of violinmaking in Europe, and a new musical aesthetic placed a high value on a soloist's ability to express emotion and impress with technical virtuosity. It was also at this time that the string orchestra was developing. Around 1630, famine and plague devastated Cremona. Nicolò was the only member of his family, and the only leading violin maker, to survive. It took a decade of struggle before his shop was thriving again.

With the loss of his family, Nicolò had to employ outsiders as assistants. It is due to this circumstance that he was able to keep the knowledge, technique, and artistry of the Cremonese tradition alive by training the next generation of makers, including the great Andrea Guarneri and Giacomo Gennaro. It has not been determined with certainty whether Antonio Stradivari, Giovanni Battista Rogeri, or Jacob Stainer worked in Nicolò's atelier, but his influence can be seen in their work, a testament to his mastery as a maker and his significance in the history of violinmaking.

Nicolò's violins have been coveted by leading artists and collectors since they were made for their meticulous

craftsmanship, elegant appearance, ease of response, and beautiful Cremonese tone, all qualities amply evident in this outstanding late-period example. It is our privilege to be the custodian of such a treasure, and we look forward to matching this stunning violin with its next caretaker.



A violin by
**JEAN BAPTISTE
VUILLAUME**

(1798-1875)

Paris, c. 1857

Jean Baptiste Vuillaume was one of the most prominent and accomplished violinmakers, dealers, and innovators of the 19th century. He was born into an old violinmaking family in Mirecourt. After his initial training by his father, Vuillaume moved to Paris in 1818 and apprenticed with François Chanot. In 1821, he began an affiliation with Simon Lété which ended in 1827 when Vuillaume opened his first shop in Paris. He won the silver medal at the Paris Exhibition of 1827, the first of many medals that he was awarded during his long and distinguished career.

Vuillaume was responsible for bringing many extraordinary Cremonese instruments from Italy to Paris, often from the celebrated collection of Luigi Tarisio. Having had the opportunity to study so many of the finest examples, Vuillaume was able to develop successful Stradivari, Guarneri *del Gesù*, Amati, and Maggini models in response to the demand at the time for violins in the style of old Italian instruments. Vuillaume's models were, from the very first, acquired by the foremost musicians. His was soon the leading shop in Paris and by 1850, was the first shop in Europe doing business in every country. Vuillaume's instruments are still very highly regarded by professionals today. This superb Stradivari model is tonally broad, even, and responsive with powerful projection and would be an ideal musical partner for all types of playing.





An exceptional viola by
ROMEO ANTONIAZZI
 (1862 -1925)
 Milan, c. 1915 / Length: 16.5"

Originally from Cremona, the Antoniazzi family of violin makers was led by Romeo's father Gaetano and older brother Riccardo. They relocated to Milan in 1870. Their unique, Cremonese-influenced style had a great impact on other makers in Milan, most notably Leandro Bisiach, at a time when that city was becoming the center of violinmaking in Italy. Bisiach began as a student of the Antoniazzis, but along with his skill as a maker, he had considerable business savvy, something the Antoniazzi family lacked.

Bisiach's workshop became extremely successful and Gaetano, Riccardo, and Romeo worked there for fifteen years. Romeo also worked for Monzino and Sons and independently. He won Gold and Silver medals for his work shown at exhibitions in Milan, Paris and Turin. His violins, violas, and cellos are highly regarded and sought after by musicians and admired by makers, who have copied his work. The best of Romeo's instruments have a rich, nuanced tone with great power and depth. This remarkable viola of comfortable dimensions has those qualities in abundance.



An outstanding cello by
FRANCESCO RUGERI
 (c. 1628 -1698)
 Cremona, c. 1690

The first and most accomplished of a distinguished family of violin makers working in Cremona, it has been thought that Francesco Rugeri was a student of Nicolò Amati. Recent research has suggested that was not the case, although the influence of Amati can certainly be seen in Rugeri's work. He was an innovator whose most significant contribution was his experimentation with cellos of smaller dimensions than the Amati model shortly before Andrea Guarneri and two decades before Stradivari decreased the size of their cellos. These smaller Rugeri models, including this excellent example, are highly prized by professional musicians.

This cello is a composite with a top by the distinguished English maker George Craske (1795-1888), a talented and prolific craftsman who worked in Birmingham. Craske's best instruments are of the highest quality, and the top he created for this instrument is superb. Tonally, the cello has the signature warmth, power, responsiveness, and unmistakable Cremonese quality of a Rugeri, but with a more comfortable price. The instrument was formerly owned by the principal cellist of a major orchestra and would be an inspired choice for any artist.

Winter and Spring Masterclasses

On February 20, four outstanding students had the opportunity to receive guidance from Grammy-winning violinist **Augustin Hadelich**, who is the recipient of the “Kiesewetter” Stradivari, c. 1723 violin on loan from The Stradivari Society thanks to his patrons Karen and Clement Arrison. Performing for Hadelich during the exciting and informative masterclass were **Dawn Marlowe Gingrich**, Concertmaster of Orchestra Iowa; **Alina Kobialka**, a student of Ilya Kaler; **Masha Lakisova**, a student of Indiana University Starling Professor Grigory Kalinovsky and Stradivari Society recipient of a violin by Giovanni Francesco Pressenda, Turin, 1845 generously loaned by her patron Edward Manzo; and **Daniel Benjamin Ziesemer**, a student of Roland and Almita Vamos.



Augustin Hadelich and Dawn Marlowe Gingrich



Julimar Gonzalez; Yu Xin; Kristóf Baráti, holding the “Lady Harnsworth” Stradivari on loan to him from The Stradivari Society; Ayeong Jeong; Irina Casasnovas Jilobokov; and Beilin Han

Violinist Kristóf Baráti, recipient of Hungary’s highest cultural award, the Kossuth Prize, in 2014 and of the “Lady Harnsworth” Stradivari of 1703 from the Society, shared his expertise with four accomplished students during an inspiring class on March 15. Benefiting from Baráti’s advice were **Julimar Gonzalez**, who studies with Almita and Roland Vamos at the Chicago College of Performing Arts at Roosevelt University; **Ayeong Jeong**, a student of Gerardo Ribeiro at Northwestern University; **Irina Casasnovas Jilobokov**, a Merit Scholarship Fellow at the Academy of the Music Institute of Chicago and a student of Almita Vamos; and **Yu Xin**, a student of Professor Ilya Kaler in the master’s program at the DePaul University School of Music.

Stradivari Society recipient of the “Wieniawski” Guarneri *del Gesù* of 1742, recipient of the Avery Fisher Career Grant and Lincoln Center Award for Emerging Artists, and one of today’s most exciting rising stars, violinist **Paul Huang** generously offered his wealth of knowledge and experience as he guided four gifted students through challenging repertoire in Bein & Fushi’s Great Room on April 24. Participating in this exceptional class were **Ariana O’Connell**, a student of Betty Haag-Kuhnke and member of the Chicago Youth Symphony Orchestra; **Luis Angel Salazar**, a student of Olga Kaler and a teaching artist at Kenwood Academy High School, part of DePaul University’s Community Music Division; **Julian Rhee**, student of Almita Vamos at the Music Institute of Chicago Academy; and **Joshua Brown**, Stradivari Society recipient of a violin by Pietro Guarneri, Cremona, 1679 and a student of Almita and Roland Vamos, also at the Music Institute of Chicago Academy.



Society recipient Paul Huang, playing the “Wieniawski” Guarneri *del Gesù*, gives guidance to Joshua Brown, recipient of a Pietro Guarneri violin

JULIAN RHEE RECEIVES VIOLIN AND BOW LOANS FROM BEIN & FUSHI

We were excited to be able to loan **Julian Rhee** an outstanding Henry bow thanks to Gabriel Ben-Dashan at Bein & Fushi. The gifted violinist recently began his studies at the New England Conservatory as a student of Miriam Fried. He previously studied with Almita Vamos at the Music Institute of Chicago. 2018 has been a year of prestigious competition wins and awards for the violinist. He was named a 2018 U.S. Presidential Scholar in the Arts, won first place at the 2018 Johansen International Competition in Washington, D.C., playing a superb Guarneri violin also loaned by Bein & Fushi, was a Silver Medalist and a Finalist Winner of the 2018 National YoungArts Foundation, and took first place at the Aspen Concerto Competition where he was awarded a Dorothy Delay Memorial Fellowship.



Enjoying a day at Bein & Fushi: Angela Rhee, Gabriel Ben-Dashan, Juilliard student and talented violist Tabitha Rhee, and violinist Julian Rhee

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How Many Strads?

OUR HERITAGE FROM THE MASTER

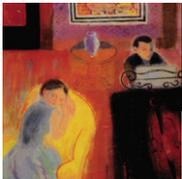
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A violin by
Antonio Stradivari
Cremona, 1714, "Jackson"
Photo: Matthew Tolzmann

