



Bein & Fushi inc.

Founders of
The Stradivari Society®

Bein & Fushi inc.

Dear Friends,

With an ongoing resurgence of interest worldwide, instrument sales have been increasing considerably over 2009 levels. In a groundbreaking acquisition, several excellent antique instruments were purchased by the Chinese government for the National Symphony of Beijing. These sales mark the first antique instruments ever purchased by the People's Republic. Other recent major sales include the "Sinsheimer, Fuchs" Goffriller viola, Venice, c. 1700, and a golden period Stradivari violin to a European collector.

New Ultra-Deluxe Bows by John Norwood Lee
Available Exclusively through Bein & Fushi

I am also delighted to announce our superb new François Xavier Tourte model bows by one of the world's leading bow makers, John Norwood Lee. Based on a Tourte bow previously owned by legendary violinists Eugène Ysaÿe and Isaac Stern, these ultra-deluxe bows are made of the highest quality pernambuco from Lee's extensive collection and have marvelous balance and playing qualities. One of the maker's new Tourte model bows was recently acquired by Stradivari Society recipient Yossif Ivanov.

Bein & Fushi and the "Vieuxtemps, Stoutzker" Guarneri del Gesù Receive Worldwide Publicity

We are honored to be able to offer for acquisition the instrument that I see as the greatest of all rare violins: the "Vieuxtemps, Stoutzker" Guarneri del Gesù, Cremona, 1741. Since Joshua Bell played the "Vieuxtemps, Stoutzker" at several CSO performances in 2009, we have had a steady stream of interest from local, national, and international media which feature interviews and performances: *Science* magazine, the *Chicago Tribune*, *The New York Times*, *Wall Street Journal* (Asia Edition), *Daily Telegraph* (London), *guardian.co.uk* (London), Singapore Airlines magazine *Priority*, Radio New Zealand, WFMT-FM, WBEZ-FM (Chicago Public Radio), WBBM-TV Chicago, AFP-TV (France), and WTTW-TV's "Chicago Tonight." Our special thanks go to Philippe Quint and Sang Mee Lee for their participation in the interviews and for their outstanding performances on this exquisite violin.

With interest in acquiring stringed instruments on a steady rise this year both in the U.S. and abroad, now is a great time to upgrade your instrument or invest in an outstanding antique or modern violin, viola, cello, or bow. As always, our staff of experts—Gabriel Ben-Dashan, Alec Fushi, and Joe Bein—is ready to assist you, whether at our headquarters in Chicago or around the world. *A selection of our current inventory can be viewed in this magazine and at www.beinfushi.com.*

We wish you all the very best for a very happy new year!

With Affection and Appreciation,



John Norwood Lee deluxe gold and Mammoth ivory bow



John Norwood Lee deluxe gold and Himalayan Mountain Ram's horn bow

PHOTOS: Matthew Tolzmann
12/10

Bein & Fushi inc.

CURRENT OFFERINGS

A violin by

G. B. GUADAGNINI

Parma, c. 1760

Guadagnini's Parma period marks the middle of his career. He was quite prolific during that period and a large number of his surviving instruments are from that time. This lovely violin is quite representative of the maker's work during the period. Wonderfully even across all registers, the slab-cut maple back has a faint, irregular, broad curl. The varnish is a handsome golden orange-brown in color. Tonally excellent with great projection, this violin would be an outstanding choice for a concertmaster or soloist.



An outstanding violin by

G. F. PRESSEDA

Turin, 1825

Tonally, this Pressenda violin stands out from many others by this maker with its broader range of color and beautiful quality of sound. We have loaned this instrument to many very fine artists, all of whom have noted the superior tonal characteristics of this instrument. The one-piece back is made from semi-slab cut maple which has a narrow irregular curl, as does the original scroll. The attractive varnish is a brownish red in color. This Pressenda is an excellent value and is fit for a soloist or an orchestral player.



A violin by

MICHELE DECONET

Venice, c. 1754

Deconet was one of the most important late period masters of the Classic School of Venetian violin making. Deconet was a soldier in the French army and a violinist before he became a maker. He was probably a pupil of Pietro Guarneri of Venice. The varnish is a golden brown color. The back is made of one piece of slab-cut maple with irregular medium curl. The violin has been well-restored in the past which makes it more affordable and an ideal instrument for a professional musician.



A fine violin by

TOMASSO EBERLE

Naples, c. 1774

After the most illustrious makers of the Gagliano family in Naples, Tomasso Eberle stands next. This violin is the best example by this maker that we have seen. Tonally, the violin has outstanding power and a Stradivari-like liquid quality of sound. With a back made of two pieces of quarter-cut maple with faint irregular curl, the instrument is covered with a lovely golden brown varnish. This violin is fit for professional playing of all types.



PHOTOS: Matthew Tolzmann

Bein & Fushi^{inc.}

CURRENT OFFERINGS



A violin by

GIUSEPPE GUADAGNINI

Pavia, 1797

Great 7/8th-sized violins are not often available for sale and we are thrilled to be able to offer this wonderful and rare example by Giuseppe Guadagnini. This violin is perfectly suited for a brilliantly gifted musician of smaller size. The two-piece back is made of plain maple with original stained curl. The varnish is a beautiful dark orange-brown in color.

A violin by

GAETANO POLLASTRI

Bologna, c. 1958

The Pollastri family was among the most prominent of twentieth-century Italian makers. This violin is a handsome example of Gaetano's work and has the typical rich quality of tone associated with this school of making. The varnish is an attractive brownish-orange color. The two-piece back is made from quarter-cut maple with deep medium curl descending from the center.



An exceptional viola by

RICCARDO ANTONIAZZI

Milan, 1912

Length: 16"

Antoniazzi was one of the most talented makers of the late Milanese school. Formerly owned by a very accomplished violist, this viola has a varnish that is a beautiful light orange-brown in color. The scroll and neck are original and the back is made from two pieces of quarter-cut maple with medium width curl descending slightly from the center. This Antoniazzi viola is a top example in very good condition and fit for a collector of the best modern Italian instruments.



A viola by

G. B. GABRIELLI

Florence, 1757

Length: 15-9/16"

This beautiful small-sized Gabrielli viola is an excellent choice for a violinist or smaller person in need of a viola of these dimensions. The instrument has a charming quality of sound with good projection and is in fine condition. The scroll is original and the two-piece back is of quarter-cut maple with medium curl descending slightly from the center joint. The varnish is light golden brown in color.



PHOTOS: Matthew Tolzmann

Bein & Tushi inc.

CURRENT OFFERINGS



A viola by

FRANZ KINBERG

Chicago, 1963

Length: 16-5/16"

Franz Kinberg is among the best 20th-century American makers. His instruments have been used by top orchestral players in the Chicago, Detroit, and Pittsburgh symphony orchestras and The Philadelphia Orchestra, among others. Some of our foremost concertmasters including Mischa Mischakoff and Sidney Harth have also owned Kinberg violins. This viola is comfortably sized and has a rich, resonant sound. With a two-piece back of quarter-cut maple with irregular narrow curl descending slightly from the center, the viola is covered with an orange-brown varnish.



A viola by

PAULUS PILAT

New York, 1937

Length: 17-1/4"

This Pilat viola is one of the foremost examples by this important New York maker. Pilat was regarded as a talented copyist of the work of the great Italian master makers of the past. The legendary principal cellist of the Chicago Symphony, the late Frank Miller, used a Pilat cello for almost his entire career. This viola is a large model and has a wonderful projection and resonant quality of sound with a handsome golden-brown varnish. The back is made from one piece of quarter-cut maple with irregular medium curl. This Pilat viola is fit for top professionals, whether in an orchestra, ensemble, or a soloist.



A cello by

CARL BECKER & SON

Chicago, 1964

Most leading modern makers consider the Beckers' work to be the best of the past century. Their cellos are generally outstanding soloistic instruments with great projection, as this very fine instrument displays. The varnish is a beautiful, warm orange color. Two pieces of quarter-cut maple with narrow curl make up the back. This Becker & Sons cello is an exceptional buy for a soloist!



A cello by

WILLIAM FORSTER II

London, c. 1780

This Forster cello is a good example of top antique English cello making. Forster cellos have been eagerly sought after by the most discerning players, which is easy to understand once you hear the remarkable sound of this fine example. This cello has dark reddish-brown varnish and a two-piece back of quarter-cut maple with irregular medium-narrow curl.

PHOTOS: MATTHEW TOLZMANN



CURRENT OFFERINGS

An exquisite bow by

FRANÇOIS XAVIER TOURTE

Paris, c. 1820

Weight: 58.5 grams

In recent years, this Tourte bow was owned by a top young concert artist. The bow's marvelous playing qualities will quickly make it apparent as to why. The round shaft is made of gorgeous reddish-brown pernambuco. The fittings are of silver and ebony and have pearl eyes. It is a very special opportunity to be able to offer such a rare and magnificent bow. This bow is fit for the most discriminating collector or soloist. We welcome your serious inquiry.

A bow by

FRANÇOIS XAVIER TOURTE

Paris, c. 1815

Weight: 58.5 grams

We are always delighted to be able to offer a bow by the Stradivari of bow makers. This bow is of good strength and weight, which set it apart from many others by the master. The original frog and button are of silver and ebony with a pearl end eye. The shaft is round and made of dark brown pernambuco. This Tourte bow's outstanding playing qualities make it well-suited for a top orchestral player or soloist.

A bow by

F. N. VOIRIN

Paris

Weight: 57.0 grams

Voirin's gold and tortoiseshell bows are quite rare and usually mounted on some of his finest sticks. This bow is no exception, with its octagonal shaft of reddish-brown pernambuco. Geoffrey Fushi comments, "I recall Lord Yehudi Menuhin saying that one of his favorite bows was his gold and ivory mounted Voirin." Mischa Elman also preferred using Voirin bows. This Voirin is an excellent example fit for a top soloist or collector.

A bow by

ÉTIENNE PAJEOT

Mirecourt

Weight: 59.0 grams

Great violinists including Isaac Stern, Gil Shaham, and Pinchas Zukerman have all owned Pajeot bows. The maker was one of the most highly regarded French bow makers after the passing of François Tourte. With its attractive octagonal shaft made from dark brown pernambuco and fittings of silver and ebony with plain pearl eyes, this bow would make a top choice for a discriminating violinist.



PHOTOS: MATTHEW TOLZMANN

Bein & Fushi inc.

Customer Spotlight



Photo: Cittings Photography

The **Dallas Symphony Orchestra** has acquired a magnificent cello by **Nicolò Gagliano, Naples, 1782**, and an exceptional bow by **Alfred Lamy of Paris** for Principal Cellist **Christopher Adkins** thanks to a generous patron of the orchestra. The patron received thanks from the stage during a concert and at a gathering at Dallas Symphony Music Director Jaap van Zweden's home where Adkins performed for

guests including Bein & Fushi salesman Gabriel Ben-Dashan who successfully matched artist and instrument, renowned cellist Lynn Harrell, Pittsburgh Symphony Concertmaster Andrés Cárdenes, and pianist Anne Marie McDermott. Adkins comments, "I played one of the sweetest little pieces I know, the Fauré Sicilienne. I must say the cello was an inspiration! There was hardly a dry eye in the house. What a wonderful living gift our patron has bestowed upon the orchestra."

"Playing the Gagliano has been wonderful. I may succeed or I may fail, but with such an instrument I may at least engage in the struggle to sing the sort of line that reminds us why music is the most necessary of human arts. Gabriel Ben-Dashan always went the extra mile and always returned to the simple idea that both the cello and the overall situation should be right, or a deal was not worth doing. Thanks also to Takeshi Nogawa's extraordinary mastery of the instrument-maker's craft. He made the Gagliano ready to sing." – Christopher Adkins



Photo: © Benjamin Ealovega

One of the world's most sought-after soloists, GRAMMY-award-winning violinist **James Ehnes**, acquired a superb bow by **François Xavier Tourte** in July, 2009: "I am absolutely loving the Tourte bow. When Joe Bein told me about it, my expectation was that playing on it would just reinforce my love for the Dominique Peccatte bow I had been using as my number one bow since 2000 (also purchased from Bein and

Fushi). I knew within five minutes that I was in trouble! It added about five to ten percent to the range of tonal possibilities on my instrument. The depth of the tone and the width of the color spectrum are astonishing." Ehnes released a new CD on the ONYX label in November featuring the Mendelssohn Violin Concerto and Octet. Fall 2010 found the violinist performing with the London Philharmonic conducted by Gianandrea Noseda, in Vienna with the BBC Scottish Symphony Orchestra and Donald Runnicles, and Sydney Symphony led by Vladimir Ashkenazy to name just a few. He is especially proud that he was appointed a member of the Order of Canada in 2009. For more, check out www.jamesehnes.com.

"Joe was great to work with throughout the process. He has become an extremely good friend over the years, but from a totally objective point of view as a buyer he is really a great person to work with. He is certainly

knowledgeable, but he never pushes too hard or tries to "convince you" of the product he is selling. I think his philosophy is that the right piece will sell itself! I think he's right. I have always felt 100% secure in my professional dealings with Joe that I am being treated fairly, transparently, and with respect." – James Ehnes

Violinist, violist, and author **Anne Mischakoff Heiles** is delighted with her recent purchase of an outstanding **violin by George Gemünder, New York, 1861**. "Having the Gemünder violin challenges me to discover and use its greater depth and broader range of dynamics and color. I visited Bein & Fushi intending to buy a less expensive modern violin. Geoff Fushi showed me 'modern' violins from the 19th and early 20th centuries, knowing that I had always played more mellow instruments. It was a comfort to have John Becker adjust the violin to suit me. Alec Fushi drove the violin to Urbana late on a Saturday in time for me to play it the next day in the world premiere of a sonata composed for my husband, Bill, and me." Heiles has written three published books including *Mischa Mischakoff: Journeys of a Concertmaster* and *America's Concertmasters* (see www.harmoniemarkpress.com). She has taught at Northwestern University and the University of Illinois. A former violist in several string quartets and the Detroit Symphony, she continues to perform and teach.



"I suggested Bein & Fushi to my mother when she was looking for a dealer to sell my dad's "Adam" Strad; then I returned when I wanted to buy a fine viola. They had a beautiful Guaragnini whose sound I instantly loved, and I knew right away it was just right for me. My arms are short and my hands small, so nowadays it is more comfortable to play the violin. Bein & Fushi sold the Guaragnini for me. I knew that the company would have a variety of better instruments." – Anne Mischakoff Heiles

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When gifted thirteen-year-old Japanese violinist **Masako Shirabe** and her parents felt she needed a better violin to further her training, they turned to one of her teachers, the renowned pedagogue Koichiro Harada for advice. Harada's recommendation: Bein & Fushi. Shirabe is now the very pleased owner of a violin by **Vittorio Bellarosa of Naples, c. 1935**. She took third prize at the first Yokohama International Music Competition in 2007. Shirabe is also studying ballet in order to expand her knowledge and experience of expressing music.



"Alec Fushi is so knowledgeable. I could see that right away. And he was great to work with. He helped me with every aspect of selecting my violin. I'm very happy to now play on such a wonderful instrument." – Masako Shirabe



The Bergonzi Exhibition in Cremona

Master Restorer John K. Becker Lectures at the Carlo Bergonzi Symposium and Exhibition in Cremona

Exhibition Catalog Features Becker's Technical Analysis of Bergonzi's Work



John K. Becker with Dai-Tin Chung of the Chi Mei Culture Foundation

Cremona was the location for the historic exhibition and symposium "Carlo Bergonzi: A Cremonese Master Unveiled" this fall. Presented by the Fondazione Antonio Stradivari Cremona—La Triennale, Paolo

Bodini, President, and Virginia Villa, Director, the first-ever exhibition devoted to the mysterious Cremonese maker displayed twenty-two instruments at Cremona's Civic Museum from September 25 to October 10. Duane D. Rosengard's and Carlo Chiesa's groundbreaking archival research featured in the Exhibition catalog provided evidence that Vincenzo Rugeri was very possibly Bergonzi's teacher and one of the strongest influences on his early work. John K. Becker's technical analysis of Bergonzi's instruments also included in the catalog supported and demonstrated that conclusion. Becker served as a member of the Scientific Committee along with the Exhibition's Honorary Chairman Charles Beare, President Christopher Reuning, Peter Beare, Eric Blot, Bruce Carlson, Carlo Chiesa, Silvio Levaggi, Andreas Post, Duane D. Rosengard, and James Warren. Becker was also a featured speaker and panel member at the two-day Symposium which was attended by many of the leading experts in the field, including Bein & Fushi salesman Joe Bein, as well as antique violin aficionados from around the world.

The Stradivari Society® News & Special Events

Two New Recipients Join The Stradivari Society®

Sang Mee Lee • A Violin by Pietro Guarneri, Venice, c. 1750

"It's meant so much to have the confidence of my new patron and the Fushis and to be a Society recipient once again. As a customer and a recipient, I've had an ongoing, very supportive relationship with Bein & Fushi for more than twenty years. They have loaned me great instruments on many occasions. The Fushis have always recognized the musical milestones in my life and were there for me."

– Sang Mee Lee



Violinist Sang Mee Lee is now the recipient of an outstanding Pietro Guarneri of Venice violin thanks to the Society's newest patron (whose name is being withheld at the patron's request). Lee was previously a Society recipient in the mid-1990s. "The Guarneri is really exceptional tonally with a sweet quality of sound," Lee remarked. "My own violin

[a Seraphin acquired from Bein & Fushi] has a darker sound. It's been a great study in contrasts for me and has brought out different qualities in my playing." Lee is a member of the Beethoven Project Trio with pianist George Lepauw and cellist and Society recipient

Wendy Warner. On March 1, 2009, the Trio gave historic first performances of three rediscovered trios by Beethoven at Chicago's Murphy Auditorium. The program was repeated in Alice Tully Hall, the trio's New York City debut. After the May release of the Cedille CD, it quickly rose to number twenty-four on Billboard's classical chart. Lee is on the faculty of The Music Institute of Chicago and is a graduate of The Juilliard School. For more, go to www.internationalbeethovenproject.com.

Augustin Hadelich • A Violin by Antonio Stradivari, Cremona, c. 1723, "Kiesewetter"

"I feel very lucky to have been chosen to be a Stradivari Society recipient, especially because the 'Kiesewetter' is such a good match for my playing. I like working with Geoff and Suzanne Fushi very much. They've been so helpful and my patrons Clement and Karen Arrison have been wonderful. I'm extremely happy and very grateful for this opportunity" – Augustin Hadelich



Rising star Augustin Hadelich will be performing with some of North America's most distinguished orchestras over the next six months, including his subscription series debut with the Houston Symphony Orchestra along with The Cleveland Orchestra and Atlanta, Cincinnati, Baltimore, Utah, and Colorado symphonies. Hadelich is now the delighted recipient of the "Kiesewetter" Stradivari thanks to his generous patrons Clement and Karen

Arrison. "The 'Kiesewetter' is a wonderful violin," said Hadelich. "Its powerful projection is great for concertos and the sound has a beautiful quality. It's so rare to have both in one instrument. I don't have to push the sound; it flows very naturally." The violinist's new CD on the AVIE label, *Echoes of Paris*, with pianist Robert Kulek features music by Poulenc, Debussy, Stravinsky, and Prokofiev.

Kristóf Barati Wins the International Paganini Competition in Moscow

Recipient of a violin by Antonio Stradivari, Cremona, 1703, "Lady Harmsworth," Kristóf Barati has taken first prize in the sixth International Paganini Competition, one of the world's top competitive events for violinists. Barati received \$50,000 and the coveted Violin Academy Award, a statuette of Paganini. Violinist



Photo: © John Kringas

Elmar Oliveira was a jury member at the competition: "It's a wonderful opportunity for an artist to be in The Stradivari Society and marvelous that Kristóf is able to play the 'Lady Harmsworth.' It enhances his playing." Barati played a recital in Chicago as part of the The Woman's Athletic Club series. On the program was music by Lalo and Sarasate. The violinist received standing ovations and treated concertgoers to Saint-Saëns' Introduction and Rondo Capriccioso for an encore. Geoffrey Fushi was in the audience: "Kristóf's playing was magnificent. Everyone in the room was completely captivated by his spectacular performance."

"Kristóf Barati is a remarkable violinist. He played so consistently from the very first round of the [Paganini] competition. His playing was impeccable. Kristóf's performance of Paganini's first violin concerto was the most impressive—one of the greatest performances of this work that I've heard in decades. It was just spectacular."

– Elmar Oliveira, violinist and judge at the International Paganini Competition

Carnegie Hall Debut for Randall Goosby Featured at the Sphinx Laureates Concert

Elena Urioste also Performs

The annual Sphinx Laureates at Carnegie Hall concert on October 5 showcased two wonderfully gifted Stradivari Society recipients: thirteen-year-old Randall Goosby in his thrilling Carnegie Hall debut performing music by Ysaÿe and Elena Urioste returning for her second performance at the legendary venue playing Prokofiev. Both The Sphinx Organization



Photo: © Nan Melville

and The Stradivari Society share a vision of a world in which classical music reflects cultural diversity and plays a role in the everyday lives of youth. Goosby plays a violin by G. P. Maggini, Brescia, c. 1600, on loan from an anonymous patron, and Urioste a violin by Alessandro Gagliano, Naples, c. 1706, thanks to her patron Dr. Charles King.



Photo: © Matt Stuart

"... Randall Goosby ... exerted a masterly level of control and lavished an exquisite tone on Ysaÿe's unaccompanied Sonata No. 3 ... his performance won him a deserved standing ovation for its sheer virtuosity. Elena Urioste and Melissa White, two superb violinists ... returned to collaborate on a sizzling, acidic account of Prokofiev's Sonata for Two Solo Violins (Op. 56)."

– Allan Kozinn, *The New York Times*

The "Vieuxtemps, Stoutzker" Guarneri del Gesù is Played by Philippe Quint for the Ravinia Centennial Society

Geoffrey Fushi Gives Lecture on Great Antique Italian Stringed Instruments

A special dinner celebrating Ravinia's Centennial Society donors hosted by President and CEO Welz Kauffman and Chairperson Pam Strobel was held on August 25th after a recital by former Society recipient and violinist Leila Josefowicz. Geoffrey Fushi enlightened donors about the magnificent antique Italian instrumental masterworks by Stradivari and Guarneri *del Gesù*. The lecture was followed by Stradivari Society recipient Philippe Quint's virtuoso turn on the exquisite "Vieuxtemps, Stoutzker" Guarneri *del Gesù* of 1741, giving the audience an opportunity to experience the spectacular tonal qualities of the "Mona Lisa of violins" in the intimate, elegant setting of the Freehling Room. Stradivari Society Founder Mary Galvin also attended the event. Quint plays the "Ruby" Stradivari of 1708 on loan from the Society.

"It's always wonderful to hear Philippe play. He's an amazing artist. We were honored to be invited to the Centennial Society dinner and welcomed the opportunity to expand awareness about the Society's mission and great violins to Ravinia's donors."

– Geoffrey Fushi, Chairman, The Stradivari Society®