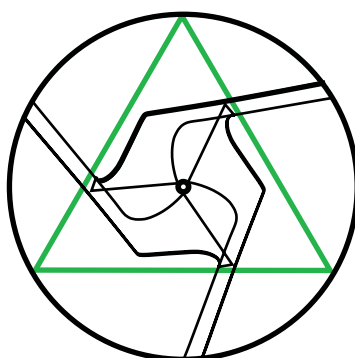


THE BENOÎT ROLLAND PROJECT

Boston, 2019





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OVERVIEW

—THE BENOÎT ROLLAND PROJECT—

Growing numbers of string music students energize the production of bows, prompting lawmakers to regulate the trade, against a backdrop of disappearing natural supplies and unsteady education to the craft.

Benoît Rolland possesses a unique knowledge of the French Heritage Art of bow making. His innovations have built on tradition to realize a new potential in the Art and Science of the craft. This Project proposes to preserve his knowledge and artifacts, share these with students and researchers around the world, and stimulate further innovation.

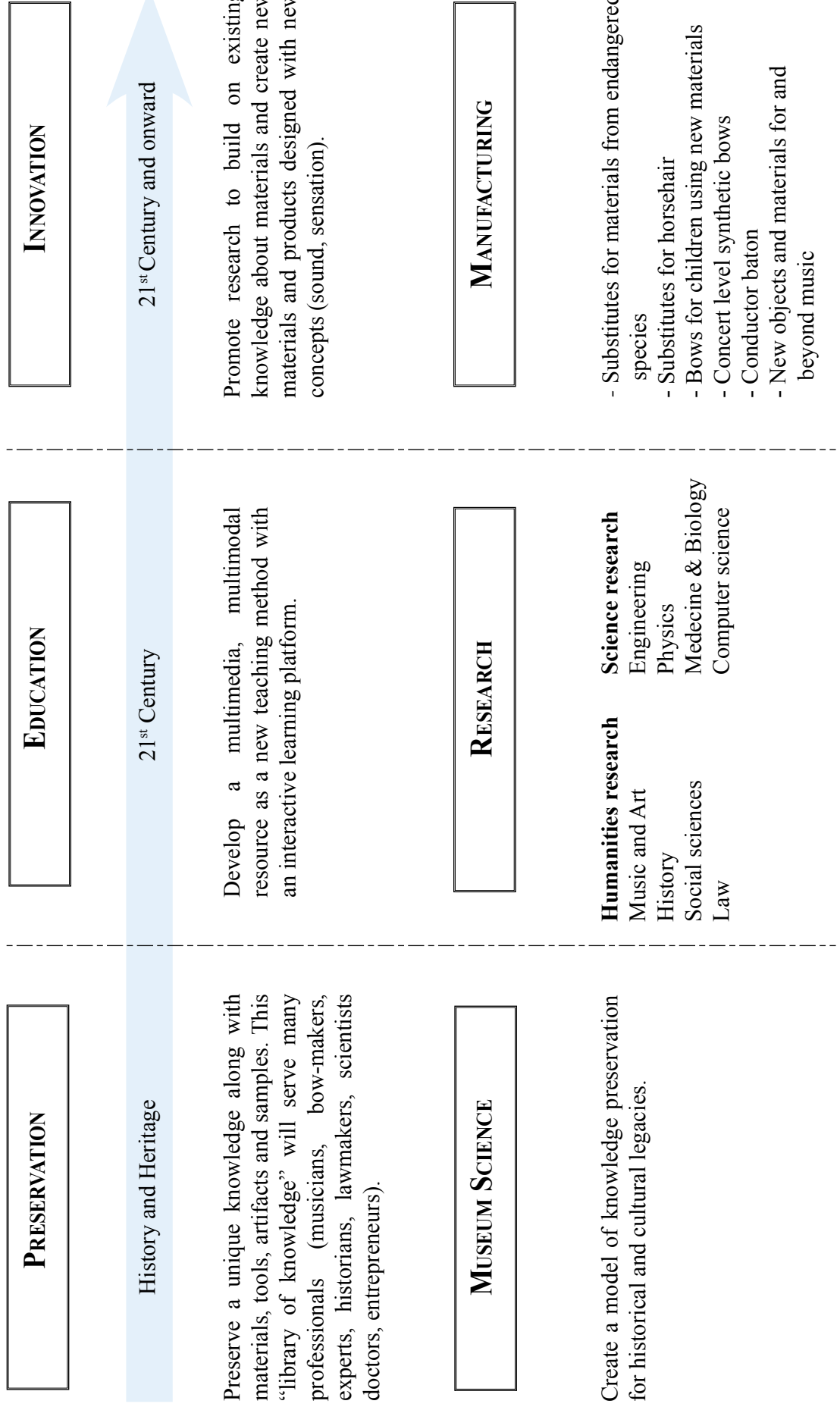
Preservation: Entrusted with historical tools and materials early in his career, Rolland has dedicated his life to constructing bows and advancing the field. One goal of this Project would be to preserve his storehouse of knowledge along with representative artifacts. In addition to a physical collection, a possible format for this preservation might be a multimedia library consisting of photographs, digitalized documents, audio and video recordings, and virtual reality representations. Benoît Rolland and Christine Arveil have laid the groundwork for this effort: they are preserving objects and documents and testing proper capture of audio, video and written descriptions as well as photography and digital representation.

Education: Rolland has trained several apprentices. He designed and oversaw a curriculum for a first American bow making school. He gives master classes, lectures and writes about bow making. He now proposes to establish a unique reference fund of knowledge and develop new methods of teaching. These would not only serve bow makers and musicians but also inform a wider audience interested in this art (historians, law makers, scientists, entrepreneurs). A possible format might be a learning resource with an interactive database and a real-time interface blending the traditional master-apprentice didactic with modern pedagogy.

Innovation: Since pioneering the carbon-fiber bow in the early 90's, Rolland has initiated a number of breakthroughs that could expand toward new designs. These include a high quality bow for children as well as an ergonomic baton for conductors, both unprecedented. Such inventions are grounded in a deep knowledge of traditional methods and materials as well as music and new technologies. Carrying this research forward and possibly proposing new products promise many benefits for all concerned.

PROJECT MAP

French Bow-Making is a historical heritage essential to music, with cultural, social, and technological significance.
 “*Bridging a magnificent heritage to an inspiring future, for music and creative minds.*” Benoît Rolland



PART 1

THE FRENCH BOW MAKING HERITAGE

Bow making reached its golden age at the end of the 18th century when François-Xavier Tourte (Paris, 1747-1835) introduced designs and materials radically departing from baroque bows. In the bursting context of new music and new venues that changed performance styles, his innovations defined the modern bow, making him ‘the Stradivari of the bow.’ By the early 19th century, European craftsmen had adopted Tourte’s concept, and workshops in Paris and in the French village of Mirecourt trained nearly all of the premier bow makers who made bow making a self-standing, unique craft.¹

The forces of industry and commerce, with their allure of speedily manufactured products that could be sold at lower prices, gradually affected traditional craftsmanship. Skilled family-trained artisans working in individual ateliers gave way to manufacturers increasingly hiring unqualified employees, whose knowledge of the history of the art waned along with their contact with musicians. By the middle of the 20th century the bow was becoming an accessory,² and bow making was disconnecting from music, with bows mostly made according to visual templates.

Fearing the disappearance of a national craft heritage, the French Government in 1971 invited one of the few remaining heirs of the French bow making tradition, Bernard Ouchard (1925-1979), to resurrect a school in Mirecourt. Benoît Rolland was Ouchard’s first student and among the last distinguished pupils of this tradition. Recognizing his pupil’s aptitude and dedication, Ouchard advised Marcel Fétique, son of eminent French Master Victor Fétique (1872-1933), to pass on to Rolland tools and materials inherited from his forefathers. The school closed soon after Ouchard passed away. Today, only 12 students whom Ouchard fully trained still work in the trade. Benoît Rolland is the only one who has continuously remained engaged full-time in making bows and advancing the art in regard to concepts and materials.

Original Tourte bows, appraised up to \$900,000 apiece, and bows from his prominent followers, first of whom is Dominique Peccatte (1810-1874), are preserved at the hands of leading musicians and collectors. While there is a place in the market for more affordable bows, their quality is drastically uneven. It is fairly common to find bows that are constructed to resemble their finely crafted counterparts and claim the “French tradition” label; yet they often lack such critical characteristics as flexibility and musical ductility. These developments, compounded by the small number of highly trained craftsmen and growing shortages of raw materials, are once again endangering a unique heritage. The French tradition remains the unquestioned gold standard in bow making, but it is now at a critical juncture. Structuring this heritage of knowledge as a reference accessible to all could improve standards and once again have a profound impact on international bow making and the future of music.

1 For their names and work, see: *Bernard Millant, Jean Francois Raffin, L’Archet. Paris: L’Archet Éditions (2000).*

2 Until recently, the main professional magazine *The Strad* had included “Bows” in its annual *Accessories* supplement.

BENOÎT ROLLAND'S CONTRIBUTION TO THE FIELD

Benoît Rolland brought to the field a sophisticated musical competence and a combination of skills, from visual art to science and technology. He has received the highest national French distinctions: *Chevalier des Arts et des Lettres* (2017), *Maître d'Art* (1983), *Meilleur Ouvrier de France* (1979). In the United States, he is a *MacArthur Fellow* (2012). He is a member of EILA, VSA and IPCI.

To date, he has made 1,870 wood bows by hand (1,620 signed; 250 unsigned, as an apprentice). He produced 2,000 carbon fiber bows trademarked Spiccato®. He has re-haired close to 18,000 bows, of which he test-played about 10,000. Rolland's Pernambuco wood bows are played in major orchestras of 57 countries on 4 continents. In 2004, the Isabella Stewart Gardner museum labeled his work: "*Bowmaking as Art*".

1. Conceiving the bow in relation to the player

The instrument makes the sound; the bow makes the music. As his understanding of bow making progressed, Rolland used his musical training to study the individual styles of performers. Without straying from Tourte's standards, he envisioned the bow dynamically and began to identify how various parameters respond to a player's musical project and personality. He can now anticipate the behavior of a bow and design it for a specific musician.¹ In 2018, Yo-Yo Ma and Leonidas Kavakos compared the performance of their Tourte and Rolland bows, in presence of expert entourages. Feeling a more intimate connection with the artist's inner musical voice was a recurring comment. They concluded that Rolland's bows had taken the craft to a new level, opening new artistic landscapes.

2. Invention

Innovation initially defined French bow making. However, the art later deteriorated into the reproduction of predefined shapes and measurements. Now and then, modernist designs changed the look of frogs, but the functioning of the bow remained the same. Rolland renewed the spirit of invention when he began to probe musical, physiological and environmental parameters.

He first evolved the construction of the bow and the materials in it, pioneering carbon fiber bows in the early 90s. This groundbreaking generation of synthetic bows, twice awarded (1994 and 2004), included a tension mechanism that allows the performer to adjust the curvature of the bow, an element key to its response. Yehudi Menuhin, Heinrich Schiff and Jean-Luc Ponty were the first to endorse the Spiccato® bow. Rolland's invention reconceptualized the bow making process: traditional bows are made by removing wood layers, whereas carbon fiber and resin molding is an additive process. Building outside-in or inside-out designs requires a deep understanding of the product and a capacity to step outside professional routines, while retaining their significance.

Rolland addressed next the physiology of the player and the demands of modern performance. In 2012, he redesigned the bow frog to set the hair ribbon at a 15 degrees angle that matches the natural movement of the arm at playing and relieves physiological stress from repetitive constrained motions. Anne-Sophie Mutter first encouraged this Galliane® bow; Miriam Fried attentively observed it over time. Both noted an increased traction on the string, which develops the sound and eases access to musical expression, a concept that Rolland presented at the MIT-Lincoln Laboratories in 2015. That same year, In Mo Yang used a Galliane® frog at the Paganini competition.

¹ See attached, a selected list of the musicians who play Rolland bows in concerts and recordings.

In 2016, Rolland produced an ergonomic baton for orchestra conducting, which, oddly, had never been tried before. Conductors still use a crude ovoid bulb, infamous for ligament pain. The new baton made its debut in the hand of Maestro Andris Nelson, conducting the Boston Symphony Orchestra. Rolland is presently designing a bow for children to provide the musical subtlety and agility that young musicians deserve. So far, small bows are mostly poor makeshift imitations of adult bows. The *Boston Patent Law Newsletter* (September 2017) analyzed how Rolland's novel objects advance object definition within patent law and encourage attention to human sensibility.

3. Research, education, communication

Over the years, Rolland has accumulated observations on woods, materials, and the responses of bows to the biomechanics, psychology and sensibility of performers. Born with pitch-perfect hearing and educated to sight-read music fluently,¹ he had noticed that bows produced since the late 19th century depart somewhat from the original Tourte bows. Since the materials and dimensions are similar, he reasoned that the discrepancy could lie in part in the bow making process. His reflections on what may have been lost in the transmission of the craft yielded an alternate process, still undisclosed, that differs slightly from conventional teachings. For the past ten years, soloists have regularly confirmed that the bows he made using these two different methods produce different musical outcomes. Tourte may have used this method, more complex, but musically richer. However, the prevalent manufacturing setting of 19th century Mirecourt, with its division of labor and fast production pace, did not encourage such thorough mastery of the craft, and hence it was lost.

Rolland trained several apprentices and, in 1999, was invited to develop a curriculum for the first bow making school in the United States.² He writes, lectures and gives master classes for audiences of luthiers, musicians, scientists and the general public. He works with international organizations, and currently assists the VSA International Bowmaking Competition regarding evaluation protocols.

Since 2012, the MacArthur Fellowship has introduced Rolland to a community of creative thinkers, whose diversity and accomplishments encourage sustained progress. This support allowed him to turn new concepts into actual objects, while staying true to his philosophy.

4. Advocacy

When he created the carbon fiber bow, Rolland acted out of concern for the sustainability of the endangered Pernambuco wood, identified as the best wood for bow making. In recent years he has been called upon to offer expert opinion to policy makers and legislators regarding the use of ivory and mother of pearl. He continues to advocate for a more sustainable production of bows.

Spiccato® bows are also a model of affordable high quality bows. Rolland has long encouraged diversity and inclusion among music learners. He donated bows and assists toward creating greater opportunities for under-served populations, youth in particular. He supports musician-led non-profit organizations for social progress, like Kim Kashkashian's *Music For Food* initiative.

1 Prior to Music School, Rolland learned to read music as a young child, intensely practicing the piano with his grandmother Germaine Thyssens-Valentin, Grammy-awarded pianist and friend to renowned composers of the time.

2 Rolland directed the school located in Utah for 2 years and trained a successor. Its development later lapsed, due to the lack of prospective educators; accomplished bow makers mostly want to work in expert consulting and historic bows trading.

PART 2

PROJECT DESCRIPTION: PRESERVE – EDUCATE - INNOVATE

PRESERVATION

“Tradition is not the worship of ashes, but the preservation of fire.” Gustav Mahler.¹

The preservation component of this Project would position the host institution as the world’s sole comprehensive reference fund on bow making. It would be a reservoir and an incubator.

1. Heritage and living legacy

The French School of bow making represents the height of excellence in a craft essential to music. Benoît Rolland is one of the last Masters who fully trained under Bernard Ouchard in the original Mirecourt school.² He has dedicated his life to studying and advancing this tradition. Premier soloists now use his bows as an alternative to historic ones.³ The first component of this Project would digitalize and preserve Rolland’s storehouse of knowledge; supplement it with samples of traditional materials, tools and bows; gather expert information about the craft history; and fold these into a comprehensive, multimodal “Library of Knowledge”.

2. Preserve artifacts and historical sources

Rolland has parsimoniously used the historic tools and materials he inherited, preserving a comprehensive assortment. Each item would be documented, annotated, photographed and digitalized to create both a real and a virtual museum. The museum might also feature a computerized model of a traditional workshop, additional artifacts and an oral history collection of interviews with the few craftsmen who studied with Bernard Ouchard. It could include published studies by historians, scientists, and musicians. Such a museum would make a significant contribution to the growing field of museum science and it might become a new model of heritage crafts preservation while it actively serves as a teaching and learning resource.

3. Preserve Benoît Rolland’s knowledge, know-how and inventions

Elements of Rolland’s knowledge are already shared through his research contributions, published articles, video interviews and public appearances. Much more knowledge, part of which remains confidential, has yet to be made public. Still private are the notes that Rolland has kept since the start of his practice. They record how he made his bows (a register, work binders, digital files), his research, measurements of bows, results of lab analyses (metal composition of traditional tools, new materials), notes on the craft history, and observations of musicians’ interpretations. This multifaceted reservoir of knowledge would ground the virtual library and document the Heritage craft. For instance, Rolland’s description of his use of a traditional tool shows how its handling

1 Scholars attribute the quote to Mahler and a stream of progressive thinkers, paraphrasing Thomas Moore.

2 *Bernard Ouchard Bow-Making School in Mirecourt, France, from 1971 to 1981*, Olivier Fluchaire, Doctoral dissertation, The City University of New York, 2011.

3 At international auctions his bows have commanded the highest price attained by a living bow maker.

determines the musical outcome of the bow. Documenting one simple knife involves historical glossaries and documents, written descriptions, metal analyses, wood sampling, technical drawings, photography, films, interviews, and audio recordings of the sound of the tool at work on different woods (an indicator of the wood characteristics, progression of the bow, and command of the maker's hand). The collection of information would be extensive and immediately useful. This Project would also preserve the notes, records and prototypes of Rolland's inventions, all of which have shaped the modern craft.

4. Create a living record of a rare conjunction in music history

Rolland's past and current professional dialogues with leading musicians from around the world offer a window into five decades of music performance history.¹ Keeping track of these conversations would be invaluable to music students, biographers and music lovers alike. The collection would also identify and document music recordings to demonstrate the performance quality of different bows. It would be the first archive articulating the qualities of different bows actually engaged in concert, a resource for music performance and an asset to the Physics of Music. The collection would ultimately document how a traditional art engages in innovations that define both environmentally sustainable substitutive materials and the sounds we hear.

EDUCATION

"You shouldn't go through life with a catcher's mitt on both hands; you need to be able to throw something back." Maya Angelou.²

1. Teaching and Learning

Today's educational settings are oriented towards active learning, interaction with multiple information sources, and engagement with experiential learning. This Project envisions combining these precepts by using 21st century media and methods to modernize the one-to-one transmission of knowledge that is embedded in the master-apprentice relationship.

a) Current situation on the ground

Given the rising number of music students, bow making workshops have multiplied around the world, creating a growing need for curated educational resources. Yet, there are currently no textbook and no stable curriculum to guide young professionals. They apprentice with a few craftsmen who convey their privately-held knowledge over short periods of time. Alternatively, they attend brief workshops equally open to amateurs and aspiring professionals or learn from each other. A few expert publications supplement the oral knowledge, but the landscape is also invaded with amateur videos and promotional materials posing as information. While intensive traditional training lasting several years no longer feels practical, young professionals randomly deal with silos of expertise and share loosely verified information. Consequently, standards become equivocal and difficult to raise cooperatively.

1 In addition to his classical music education, Rolland has played jazz in Stéphane Grappelli's entourage. He keeps in touch with musicians and composers from diverse areas of music on an ongoing basis.

2 MayaAngelou.com

Aside from bow makers and music students, lawyers, policy makers, historians, scientists and entrepreneurs all lack solid information. The need for a reference of excellence became more urgent when in February 2018, China proposed a standardized model for bows.¹ This proposal, motivated by an active internal market, lacked consolidated expert information. As its misunderstandings would lower quality standards in bow making, France opposed it.² In the envisioned Library, policy makers and lawyers working on legislation and regulatory standards governing the international mobility of instruments, bows, and materials, would find elements to inform their decision processes.

b) Building a Multidisciplinary, Multimedia Library of Knowledge

This Project proposes to consolidate expert knowledge of the French School of bow making into a comprehensive, multidisciplinary, multimedia fund that would draw on the resources assembled in the collection—a fund that will continue growing over the years, once a protocol for evaluating the quality of incoming elements is in place.

This learning resource might feature remote public access capabilities and be organized as a searchable database with underlying tagging to allow for user interactivity. It could contain 3-D representations and technical drawings, scientific data, audiovisual files for the oral history and music sample collections, and a bibliographic engine for searchable, curated sources. Building such a multi-modal, searchable database, with a flexible navigation, would be a first and would solicit advanced programming. Chapters might highlight: The Art of Making a Bow; Bows and Music; The History and Evolution of Bow Making; The Science of Bow Making; The Physics of Music; Legal, Regulatory, and Entrepreneurial Best Practices.

2. Academic research

The research possibilities stemming from this proposal are vast. Experts have documented historic bows with biographical essays on their makers, but the history of the craft still needs research. Scholars in Humanities and Social Sciences could access documents on the industrialization of musical instruments and bows in 19th century Europe and study the socioeconomic drivers that impact craftsmanship. Within music, the Project would offer novel insights about global music performance.³

Rolland's contacts with scientists showed that biochemists and engineers would be interested in formulating with him new types of materials substitutive to natural resources. Collaboration between those interested in biomechanics and child physiology and development might inform the design of new bows and instruments for young performers. The creation of the online multimedia resource library and museum could provide project-based learning opportunities for computer and museum science students.

1 Request by China for international ISO standardization, 2018.

2 Communication from the French Ministry of Culture Cabinet to Benoît Rolland, July 2018.

3 String music playing is international with its strongest foyers located in different regions of the globe at different times. In nearly 50 years of serving musicians, Benoît Rolland's bows have followed these different foyers.

INNOVATION

“Those who master the scientific method feel in their souls that a piece of music and a tree have something in common, that both are built in accordance with equally uniform and simple laws,”
Anton Chekhov.¹

The contemporary bow lends itself to several avenues of innovation. It is a deceptively simple object: a horsehair ribbon attached to a profiled stick. But because this object is meant to convey music — that is, to communicate via sounds a constructed meaning and emotion from one human being (the musician) to another (the audience) — the combination is fundamentally complex. A violin without a bow is a plucked instrument; a bowed sound is a voice. A lot is expected from the bow, this link between the artist’s intention and the musical instrument.

1. Bows & Intellectual Property: yesterday and tomorrow

Classic bow making has an intriguing relationship with invention. Tourte’s innovations were a musical revolution (inverting the camber and tightening/flattening the hair ribbon transformed the sound production), but he did not patent his design of the modern bow. In contrast, the powerful violin dealer Jean-Baptiste Vuillaume (1798-1875) actively took patents on his employees’ inventions, which focused on the production and maintenance of bows. As a result, bow making became the domain of engineers instead of musicians. Rolland’s inventions renewed with music and opened new territories by rethinking familiar objects. He is now working with Dr. Katherine Miller and her team at Cooley, LLP to develop patents that describe devices, like the new conducting baton, intended to trigger a sense of creative freedom in the user. As research continues and new products appear, so will new opportunities for intellectual property rights.

2. New Materials

All materials composing the traditional bow are extracted from nature. However, Pernambuco and ebony woods are now endangered, ivory, tortoise-shell and whalebone are banned, and the use of horsehair is ethically questionable.² Rolland proposes to formulate a new generation of synthetic materials with better sound and playing potential. These bows would conserve natural resources while maintaining musical excellence.

So far, synthetic bows have not been fully satisfactory. The carbon fiber bow that Rolland formulated in the early 1990s is still regarded as the best in existence, but today’s science and technology allow a new level of sophistication.³ A more subtle control of the vibration and a refined sensation at playing, in continuity with muscles in the arm, can be envisioned. Rolland has begun conversations with researchers at MIT to propose concepts for modern materials that better address conservancy and music. The research might also serve other purposes, for instance, finding an appropriate substitute for natural hair.

1 Letter to A.S. Suvorin, November 1888

2 See CITES classification. Journalist Russ Rymer has publicized the impact of the shortage of materials on bow making and music (*Saving the music tree*, Smithsonian Magazine, 2004 and Radcliffe Institute, Harvard, 2010).

3 Spiccato®: Benoît Rolland formulated, designed and prototyped these bows. 2,000 were produced in his workshop.

3. New Designs

At a large scale, the stringed instrument bow has barely changed since it was established as the gold standard by Tourte in the late 18th century France. Yet, players' styles of music have evolved, concert halls are larger, the frequency of concerts has increased fatigue for soloists, and innovation is forging new instruments. These changes have spawned a corresponding need for new bow designs that would augment the sound volume and quality while keeping muscles relaxed. Music composers are also eager for new sounds that inventive bowing could provide. Rolland constantly educates himself to new technologies and experiments with them at his studio where he prototypes his inventions. Harnessing imagination and experience, his process lend itself to further exploration of ever more creative designs.

4. Manufacturing and Entrepreneurship

The market for these innovations continues to grow and highly competent collaborations will be key to the future of music. There is currently an overarching need for affordable high-quality bows, be it for children, music students, or even orchestra professionals. Innovative synthetic materials and alternative manufacturing methods could potentially produce such bows, conserve natural supplies already harvested,¹ and correlatively preserve more natural resources still in the wild. Driven by music excellence and social awareness, the availability of such bows would bring profound changes in the marketplace and entice untapped talents to the scene. It might equally energize creativity in musicians and entrepreneurs. Benoît Rolland is a catalyst who could bridge the rich Heritage of French bow making and a thriving future in art and science.

Music, whatever form we favor, accompanies our lives and is part of our identity. Why would we not want the best? The Rolland Project wishes to serve Music, today and in the years to come, with the excellence it deserves.

¹ Unfortunately, Pernambuco wood was frantically cut and stockpiled before CITES classification.

BENOÎT ROLLAND – TIMELINE

Benoît Rolland was born in Paris, France in 1954 to a family of musicians and medical doctors. He lives and works in Boston, Massachusetts.

To date he has handmade 1,870 Pernambuco bows that are played in 57 countries on 4 continents. He has produced 2,000 carbon fiber bows, re-haired 18,000 bows and test-played about 10,000. He lectures and publishes about bow making. Member of EILA, VSA and IPCI.

Websites: benoitrolland.com - galliane.com - conductorbaton.com

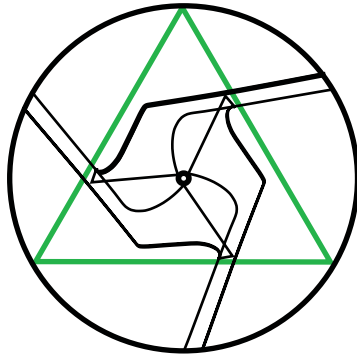
- 2018** Made bows for Yo-Yo Ma’s Bach Project
 Judge for the Violin Society of America International Bowmaking Competition (4th time)
- 2017** Knighted *Chevalier des Arts et des Lettres*, France
- 2016** Designed an orchestra conducting baton
 Bow #1515 auctioned in New York for \$27,600.00, record price for a living bow maker
 (proceeds were donated to the non-profit *Community Music Works*)
- 2012** Awarded *MacArthur Fellow*, MacArthur Foundation, United States
- 2012-13** Created Galliane[®], first bow designed for the ergonomics of string playing
- 2004** *Bowmaking as Art*: Rolland bows at the Isabella Stewart Gardner Museum, Boston
 Spiccato[®] bows nominated “*Best invention awarded at Musicora in 25 years*”
- 2001** Permanently settled Studio in Boston
- 1999-2000** Moved to the United States to direct the first Bow Making School in America
- 1996** Awarded *First Prize Patrimonialis*, Foundation for the French Patrimony, Paris
- 1994** Awarded *First Prize Musicora*, Paris for the carbon fiber bow, Spiccato[®]
- 1983** Awarded *Maître archetier d’Art*, Ministry of Culture, France
- 1982-88** Lived and worked on the isolated island of Bréhat, Brittany
- 1979** Awarded *Meilleur Ouvrier de France*: Best Artisan of France
- 1980-82** Studied music composition, class of Pierre Doury, Schola Cantorum, Paris
- 1973** Graduated from Mirecourt School of Bow Making under Bernard Ouchard
- 1970** Graduated from the *Conservatoire de Paris* in Music Theory
- 1968** Graduated from the *Conservatoire de Versailles* in Violin
- 1965** First Prize *Léopold Bellan* in Violin performance

MUSICIANS & ROLLAND BOWS

The following refers to some of the soloists who regularly used Rolland Pernambuco wood bows in their concerts and recordings.

For a more comprehensive reference list, please visit benoitrolland.com.

Anne Akiko-Meyers	Shih-Kai Lin
Lisa Batiashvili	Yo-Yo Ma
Gérard Caussé	Yehudi Menuhin
Nicholas Cords	Amit Peled
Ariadne Daskalakis	Daniel Müller-Schott
Enrico Dindo	Anne-Sophie Mutter
Christian Ferras	Parker Quartet
Julia Fischer	Jean-Luc Ponty
Miriam Fried	Gérard Poulet
David Fulmer	Jean-Guihen Queyras
Maurice Gendron	Julian Rachlin
Stephane Grappelli	Mstislav Rostropovitch
Arthur Grumiaux	Heinrich Schiff
Paul Huang Chen-Wen	Arabella Steinbacher
Aleksey Igudesman	Josef Suk
Lynn Harrell	Henrick Szering
Frans Helmerson	Kazutaka Takahashi
Kim Kashkashian	Christian Tetzlaff
Leonidas Kavakos	Markus Thompson
Leonid Kogan	Jean-Pierre Wallez
Laurence Lesser	InMo Yang
Malcolm Lowe	Susanna Yoko-Henkel



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