



3rd Competition for German Men's Choirs (!). As last year's location was not available at the dates of this year's Exhibition, it was probably a surprisingly positive result following the first shock of the news that the location of 2017 and 2018 was not available. The enthusiastically received possibility of finally hosting a Cuvée Darling event by the Frankfurt Messe was flattering and understandable, the participation of almost 70 exhibitors shows that a Frankfurt Exhibition in the classical music instrument scene is obviously still somehow attractive and to quote *Guide Michelin* "worth a journey" (of course only if a 3 star experience is awaiting!).

Staggering 45 (!!!!!) bow makers and 19 violin makers from 20 countries are attracted to the opportunity in exposing their work, meeting their colleagues and hoping to have an unforgettable time (which is probably, modestly speaking, more than expectable). If the travelling distance of the exhibitors is a thermometer of the success of an event, this event can be already considered as the most successful of the three Frankfurt exhibitions, as for some far living exhibitors the travelling distance from Montreal, Canada, Boston, USA and Osaka, Japan seem not to be an obstacle too big to overcome! Visitors from Korea, China and Hong Kong already announced their visit. As a novum we present 14 (!) lady bowmakers from 7 countries and their work, from experienced first generation to third generation apprentices. During the making of this book I saw for the first time many of the yet unknown lady-bowmakers work, many of them of great talent and beauty (*the work!*). I am sure many of them will establish a career and will follow the way of our beloved Lucie Martinie, who won last year in Cleveland her first Gold Medal, which certainly will not be her last. In the meantime we await impatiently who of her female colleagues will follow with successful competition participations!

This time the *Angelika Luef* and *Jörg Fallmann* Mannheimer Agencies took the opportunity of supporting the SINFONIMA with another 2 great playing bows. A violin bow by Bernd Etzler for

Angelika (after a K. Grünke cello and C. Collinet viola bow), the second cello bow by Sebastian Dirr for Jörg (after a Josef P. Gabriel in 2017) has been carefully selected by my humble self.

An Exhibition especially devoted to the theme of the environmental issues of Endangered Species Material like Ivory and Tortoise shell and the fundamental need of Pernambuco wood, so important for the future generation of bow makers, shows it is possible and in my opinion an important gesture to the continuous use of these beautiful and precious materials - if legally. Because by bypassing the already today legal possibilities in using CITES certified material (neglected by actually only a small amount of makers using these materials), the international governmental agencies will classify the complete (small) group of bow makers to be not trustworthy and we are facing possibly a complete ban. We exhibit the Jens Schönitz CITES Guitar, where not only Brazilian rosewood is used, but also Tortoise shell, Ivory and Whalebone! Most importantly: Even the smallest piece of any of these materials used is CITES certified. It shows us that precious protected species can legally be used, with responsibility to the nature and it should be used, with responsibility to centuries- old traditions of the crafts we all love and admire.

As the general forms of courtesy demand, a listing of people to be thanked etc. is by now more than probably to be expected in one or another way, but as already as well in the *Words of Welcome* as in the *Epilogue* high ranking executives of the Mannheimer Versicherung AG are doing that already in meticulous completeness and well thought statements, I do think I should skip this section completely, just not to repeat everything and keep my own rhetoric creations for not yet addressed issues. Beside that, *live* on internet at this very moment coincidentally the *Oscar Academy Awards* ceremony is taking place, and those thank-you speeches does do inhibit even me in creating some thank-you phrases. We never will know if the yearly *Oscar* ceremony would not have been taking

place now (25th February 2019, c. 3.00 AM CET), the well respected reader might have to endure my unforgettable thank-you section for three years of SINFONIMA Cuvée Darling Exhibitions, questionably literarily discerning, but probably full of poetological-philosophical mutations and creations in my creative writings, only popular with the most loyal Darling fans! So, the *Acknowledgments Page* (p. 215) instead should do the job.

Maybe a last thought should be given about eventual future exhibitions to come; "When", "Where", "If", "How", "Who" etc. are frequent asked questions. (by the way, concerning this 3rd Frankfurt Exhibition also "Why?" and "Why not?"...)

The best answer is to be found by looking back at all the exhibitions Darling Publications presented from the very first 2006 *Paris Expo* at the *Carroussel du Louvre* to the last autumn 2018 *Cremona Expo* at the *San Vitale Centro Culturale*:

Were really all the exhibitions for the vast majority of both the exhibitors and the visitors (and last but not least for the historical importance!) so amazing, so unforgettable, so big fun? With so great food, so good wine (not always great, but mostly, but always enough!), so good company, so nice colleagues (not always great, but mostly)? Enough good business, good purchases, some new dealers, new collectors, great encounters, new friendships, renewing old acquaintances? And even the chance for an unexpected blossoming new romance... ?

The answer on all: YES!!

So what can one want more?

Probably that it just does continue...

So be it according to all our loyal fans;

The show ~~must~~ will go on!

But in the meantime, I hope you had some great moments at the SINFONIMA CUVÉE DARLING Frankfurt Exhibitions, good encounters with nice people, instruments and bows; and hopefully unforgettable memories from all three 2017-2019 exhibitions!

Andy Lim, Cologne, 2019

