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Good morning and welcome everyone to the presentation for Mondomusica New York 2014, the only American large-scale event dedicated to string instruments.

My name is Antonio Piva, Chairman of CRF USA, the American company that brought Mondomusica to New York for the first time last year. Because CRF USA is part of CremonaFiere S.P.A., we can easily say that it is an American company with Italian origins!

First of all, I would like to thank the city of Chicago for hosting us in this beautiful location at the Chicago Cultural Center. It is an honor to have the Chicago Cultural Center associated with Mondomusica New York.

Before beginning the presentation, I have the pleasure of introducing the important people who are here with me today: Peter Seman, *President of the American Federation of Violin and Bow Makers*, Massimo Bianchedi, *General Manager of CremonaFiere S.P.A.*, Massimo De Bellis, *from the commercial team*, Paolo Bodini, *from the communication team*, and Claire Stefani, *from our American commercial team*.

Today we will present the second edition of Mondomusica New York, which will take place from April 10<sup>th</sup> through April 12<sup>th</sup> in the new and fascinating location of 82Mercer, in the heart of Soho, where one will see the most prestigious display of contemporary, handcrafted violin and string-instrument production worldwide.

First of all, I would like to share with you the reasons why we decided to take on the challenge of organizing Mondomusica New York: CremonaFiere, located in Cremona, not far from Milan, has for the past 12 years organized Cremona Mondomusica, the number 1 exhibition in the world for handcrafted string instruments. In addition, Cremona Pianoforte, has for the past 4 years organized the only trade show in Europe dedicated to pianos. Together, these two shows attract more than 13,000 professionals from all over the world every year. We can say therefore that we have a unique know-how in the world, founded on an extraordinary cultural base: Cremona is in fact the birthplace of Italian violin-making, the home town of the Amati, Guarneri and Stradivari families. Recently the art of the violin making in Cremona has been declared a UNESCO World Heritage.

Nearly 4 years ago we had the pleasure of having some of the most important representatives of the American violin-making world as our guests at seminars and conferences of both trade shows, and with whom we built a pleasant friendship and mutual respect. This suggested to us the strong possibility of organizing Mondomusica in the United States as well, based on the model of that in Cremona.

America is, in fact, not only the largest world market in the violin making sector, but also home of many important theaters, orchestras, music schools and organizations; a country with a rich history of violin making that today contains many of the finest violin makers in the world.

Based on these ideas, we started to build a project that culminated last year in the first edition of Mondomusica in New York City, which will again this coming April, attract much interest from the American market for the second time.

Usually these types of events target a smaller audience of experts, distributors and musicians, while Mondomusica, thanks to the experience gained in Cremona over the years, is considered a “large-scale exhibition”. Last year we attracted more than 160 exhibitors and more than 2,500 visitors, and from the trade world a number of musicians, amateurs and potential buyers.

This concept could be illustrated with 3 circles: in the middle we find the target of specialized visitors, in the circle to the right we have musicians, amateurs, students, collectors and investors; in the third circle we include: cultural and artistic organizations, music and violin making lovers, and the more general public. This way we can promote the violin not only as an instrument for those on the professional path, but also as a form of cultural and mental education that enriches someone’s personality, develops brain capacity, and enriches interactions with others, as demonstrated by numerous studies on the subject.

To highlight our dedication to educating and promoting the use of the violin, most of all among young people, every year we donate several instruments to students of schools in New York City. Last year we donated 70 instruments to Mount Carmel Holy Rosary School and to Opus118. The personal and gracious thanks we received from Archbishop Dolan and the Dean of the Institute confirmed how important this donation was, allowing the creation of more music programs in schools, as well 3 concerts organized by and for kids coming from disadvantaged neighborhoods of the city.

Another characteristic that distinguishes Mondomusica New York from other trade shows is the unique and special atmosphere that surrounds the show, made possible by cultural, artistic and scientific events that take place during the 3 days of the show. Last year we hosted 17 events, and again this year we will offer a rich program of events, among which there are seminars on: the creation of sound, problems linked to transportation of instruments internationally, health and wellness for musicians, and much more.

We developed these programs in thanks to the collaboration and suggestion of our Steering Committee, from which I would like to thank Peter Seman, in particular who is here with us today. I would also like to personally thank Christopher Germain, President of the Violin Society of America, who together with the American Federation of Violin and Bow Makers, strongly supports Mondomusica New York.

I could say much more about this show, especially describing our tremendous efforts to reach the ambitious goals that we have set for ourselves this year.

For this reason I am sure that this year, at Mondomusica New York, we will be able to create the ideal environment for developing new business and to help the trade to find new ways to continue growing.

Thank you so much for your attention.