The “Vieuxtemps” Giuseppe Guarneri del Gesù

by Geoffrey Fushi

“In Joshua Bell’s hands, ‘the Mona Lisa of violins’ smiles again.”
– John von Rhein, Chicago Tribune

“If my most illustrious violin and the ‘Vieuxtemps’ were in a fire and I could only rescue one, it would be the ‘Vieuxtemps’.” – Yehudi Menuhin in conversation with Geoffrey Fushi

In my over forty-year career and lifelong love of violins, the “Vieuxtemps” by Giuseppe Guarneri del Gesù, Cremona, 1741, stands at the pinnacle. Quite simply, it is the most exciting violin I have ever heard. Even more exciting than the magnificent “Canon” del Gesù that was once played by Paganini. The “Vieuxtemps” has tremendous power, edge, and projection with great depth, plus a basso, cello-like quality that is absolutely thrilling to hear. It is the top violin for sound and performance. This exquisite del Gesù has not been on the market for close to fifty years and has seldom been played in public during that time. Whoever ultimately acquires the “Vieuxtemps” will own the greatest violin masterwork of all time with unmatched tonal qualities.

Joshua Bell Plays the “VIEUXTEMPS” in Its U.S. Debut

“Bell, the ‘Mona Lisa of violins’ and CSO a winning trio.”
– John von Rhein, Chicago Tribune

Joshua Bell heard about the “Vieuxtemps” del Gesù of 1741 while visiting Bein & Fushi. Once he played it, he wanted to use the violin for his four Chicago Symphony performances in October. John von Rhein of the Chicago Tribune wrote: “Bell’s dream scenario would be for a collector to buy the Vieuxtemps Guarneri and allow him to concertize on it on a regular basis.” The violinist also spoke about his experience playing the “Vieuxtemps” from the CSO stage, saying he did not want to give it back. For his final performance, Bell played an encore by Vieuxtemps, his Variations on “Yankee Doodle Dandy,” to a very enthusiastic response from the audience.

The Legendary Violin Dealer Arthur F. H. Hill on the “Vieuxtemps” del Gesù

Excerpts from His Diary

January 23, 1891: What a pity we are not rich enough to keep such a violin ourselves as its tone and other merits are perfect.

February 3, 1891: Ysaÿe to return our ‘Vieuxtemps’ Guarnerius which he likes and wishes to have but alas! he hasn’t got the money to pay for it.

June 10, 1891: The ‘Vieuxtemps’ Guarnerius ... has probably the grandest tone of them all!

The Stradivari Society®

New European and American Patrons Join The Stradivari Society®

“We are honored to welcome Daniel and Angelique and Dr. Charles King to The Stradivari Society. Dr. King, Angelique, and Daniel are classical music aficionados who recognize the critical need to support gifted artists early in their professional careers with the loan of a great Italian instrument.” – Geoffrey Fushi

Daniel and Angelique of Germany (last name withheld at the patrons’ request) have acquired a magnificent violin by Pietro Guarneri of Venice, 1735, “Wahl” from Bein & Fushi and have generously made this instrument available for loan through The Stradivari Society. “This Pietro Guarneri violin is an absolutely stunning instrument—the best we’ve encountered by this maker,” commented Society Chairman Geoffrey Fushi. Sandy Cameron will be the first recipient of the Guarneri. The violinist was awarded the 2004 Washington Post Music and Dance Book Award.
**Recipients in the Spotlight**

**Vadim Gluzman Makes Chicago Symphony Debut**

Vadim Gluzman’s career is definitely on the fast track with his spectacular October Chicago Symphony debut playing Bernstein’s Serenade for Violin, Strings, Harp, and Percussion. President Obama’s senior advisor David Axelrod, a Gluzman fan, flew to Chicago just for the performance. And there was high praise from the *Chicago Tribune:* “The superb Israeli violinist Gluzman ... scored a big success in his CSO debut.” Gluzman plays the “Auer” Stradivari of 1690 on loan from the Society. Visit www.vadimgluzman.com for more.

**Philippe Quint and Vadim Gluzman Shine at Chautauqua**

“What a great pleasure it is to collaborate with my friend Vadim Gluzman at the Chautauqua Music Festival. Geoffrey Fushi, Suzanne Fushi, and the Arrisons have provided us with incredible support and not just with the loans of the magnificent instruments but with great personal attention and care.” – Philippe Quint

From “Dueling Strads” to Bach’s Double Concerto, Philippe Quint, recipient of the “Kiesewetter” Stradivari of c. 1723, thanks to his generous patrons Karen and Clement Arrison, and Vadim Gluzman, recipient of the “Auer” Stradivari of 1690, dazzled audiences at the Chautauqua Music Festival in August. Joined by pianist Angela Yoffe, Quint and Gluzman had some serious musical fun on August 21 with their “Dueling Strads” recital at the Amphitheater. While a thunderstorm raged outside the performance shell, the two violinists created their own musical fireworks with brilliant performances of music by Paganini, Castelnuovo-Tedesco, Sarasate, and more. And who won this “duel?” The audience, of course, which rewarded the two violinists five standing ovations.

“Music has the ability to touch people, and even to heal in some cases. The correct pairing of artist with instrument can have such positive and far-reaching capabilities, that we can only begin to understand. At the same time, the value of these instruments has increased to the point where they might be untouchable to some of the very most talented musicians who should be playing them. The Stradivari Society allows this magic to occur, an important mission indeed!” – Karen Arrison

(cont. p. 3)

New American patron Dr. Charles King has acquired a superb violin by Alessandro Gagliano, Naples, c. 1706, and an excellent bow by Pierre Simon to be played by the very talented violinist Elena Urioste. Urioste was selected by Symphony magazine as an emerging artist to watch. As one of three recipients of the prestigious London Music Masters Award, a three-year international career development award, Urioste made her Wigmore Hall debut in October. First-place laureate in both the Junior and Senior divisions of the Sphinx Competition, she debuted at Carnegie Hall in 2004. She also took first prize at the 2007 Sion International Violin Competition. Urioste is a graduate of the Curtis Institute of Music where she studied with Joseph Silverstein, Pamela Frank, and Ida Kavafian, and also completed graduate studies with Joel Smirnoff at The Juilliard School. Urioste’s first CD was recently released on the White Pine label. For more about Urioste, visit http://www.samnyc.us/artist.php?id=eurioiste.

“Awe appreciate the opportunity to support a promising young artist through a loan of an ancient violin under the aegis of The Stradivari Society. Indeed, we are very thankful for being in the position to thereby promote the young talent and music itself.” – Daniel and Angelique

“Daniel and Angelique are angels! I hope that everything I do will show my appreciation for their support. Being a part of The Stradivari Society and working with Geoffrey and Suzanne Fushi is really a privilege. They’re doing such a great thing for artists all over the world.” – Sandy Cameron

“Awards scholarship and the 2005 Gold Award in Music from the National Foundation for Advancement in the Arts. She was a Presidential Scholar in the Arts in 2005. Cameron is finishing a five-year joint degree program at Harvard and the New England Conservatory. To learn more, go to www.sandycameron.org.

“Putting fine instruments into the hands of deserving performers is a wonderful way to support and interact with the arts, especially when you can help someone as gifted and at the same time as appreciative as Elena. This is what the Stradivari Society’s philosophy is all about. I’m delighted to be affiliated with this organization and Elena Urioste.” – Dr. Charles King

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Adam Crane Named The Stradivari Society’s Restoration Associate in New York City

“We are delighted to be collaborating with our dear friend Adam Crane once again. Adam’s restoration, adjustment, and maintenance work represents the highest standard of excellence in our field.”
– Suzanne Fushi, Director, The Stradivari Society

To best accommodate Society recipients’ extremely busy performance schedules and the need to keep the exquisite rare instruments of the collection in top condition, Stradivari Society Director Suzanne Fushi and Chairman Geoffrey Fushi have appointed distinguished luthier Adam Crane as the Society’s official restoration associate in New York City. After a very successful apprenticeship with master restorer John K. Becker in Chicago, Adam Crane continued that success with the founding of his own firm located at New York City’s Lincoln Center in the 1990s. He has worked with many of today’s most distinguished artists. His work has taken him to fourteen countries on five continents.

“IT IS A PRIVILEGE TO COUNT AMONG MY PROFESSIONAL COLLEAGUES THE MEMBERS OF THE STRADIVARI SOCIETY. SOME OF MY BEST EXPERIENCES IN THE BUSINESS HAVE BEEN WITH ITS CHAIRMAN, MR. GEOFFREY FUSHI. NO ONE HAS DONE MORE TO CONNECT, AND SO ENRICH, THE LIVES OF SO MANY: MUSICIANS, COLLECTORS, BENEFACERS. THE STRADIVARI SOCIETY, HIS SOCIETY, HAS BECOME AN INSTITUTION IN THE TRULY SENSE — AN IDEAL THAT WILL OUTLAST US ALL.” – ADAM CRANE

European Division Director Professor Eduard Wulfson Dazzles on Tours of Japan and the Middle East

Eduard Wulfson’s highly successful series of concerts in Japan included a performance at the prestigious OGY Hall in Tokyo. Wulfson was interviewed for a feature in ACT 4 magazine. Repertoire for the professor’s highly acclaimed Middle East tour included music by Beethoven, Paganini, Ravel, and more at concerts in Dubai, Abu Dhabi, Bahrain, and Kuwait. For this tour he played several great Italian instruments including the “Venus” Stradivari of 1727, the “Hart” Guarneri del Gesù of 1730 and the “Joachim” Stradivari of 1715.

Chun-Wen Huang Wins Sion-Valais Competition

Taiwanese-American violinist Chun-Wen Huang (also known as Paul Huang), recipient of the “Moller” Guarneri del Gesù of 1725 through the Sion-Valais International Violin Competition (formerly the Tibor Varga Competition) in Switzerland. Huang will make his European recital debut this season in Paris at the Louvre. The violinist will also be performing with violinist Nobuko Imai and cellist Myung-Wha Chung at the World Conference on Religions for Peace in Japan.

Concert in Celebration of Korean Independence Day Features Eunice Lee

“It meant so much to me that the Fushi family was able to attend the concert. I believe they’ve come to every concert in Chicago I’ve played, a commitment I’m amazed by and grateful for. I admire their all-encompassing vision which goes beyond the conventional and includes the betterment of artists and imparting knowledge and appreciation for fine instruments and music across the world.” – Eunice Lee

Former recipient of the “Auer” Stradivari of 1690, violinist Eunice Lee played Mendelssohn’s Violin Concerto with the Chicago Classical Philharmonic on August 15, Korean Independence Day. Geoffrey Fushi comments: “Eunice’s performance was absolutely captivating. It’s always a high point to see this wonderful artist perform.” The concert was held at the North Shore Center for the Performing Arts in Skokie, Illinois. Lee played the “Sennhauser” Guarneri del Gesù of 1735. In the audience were Geoffrey and Jean Fushi, Suzanne Fushi, Mary Galvin, Dawn Meiners, and Samuel and Miriam Magad.
Composer Philip Glass Visits Bein & Fushi

The iconic composer Philip Glass was in Chicago for a performance of the work Dance at the Museum of Contemporary Art. After the performance, Glass and cellist Wendy Sutter dropped by Bein & Fushi to join Geoffrey Fushi and Suzanne Fushi and all enjoyed some fascinating conversation over lunch.

**NEW RECIPIENTS**
For more about these artists, please see our online features at www.stradivarisociety.com

**RECOMMENDED LISTENING**
Recipient Caroline Goulding and Philippe Quint Receive GRAMMY Nominations!

Kristóf Baráti’s latest CD features Paganini’s Violin Concertos Nos. 1 and 2 with the NDR Radiophilharmonie Hannover conducted by Eiji Oue on the Berlin Classics label. • The Cypress String Quartet has recently released Beethoven’s Late Quartets, Vol. 1, which includes op. 131 in C-sharp minor and op. 135 in F major. • Caroline Goulding makes her recording debut with a CD on Telarc which has garnered the violinist her very first GRAMMY nomination as Best Instrumental Soloist (without Orchestra). The disk includes works by Kreisler, Corigliano, Vieuxtemps, Gershwin, and some Cape Breton fiddling, too! • Just released, Vadim Gluzman’s CD Fireworks with pianist Angela Yoffe on the BIS label featuring showpieces by by Kreisler, Ravel, Wieniawski, and more. • Grammy-nominated violinist Philippe Quint has been nominated for the Best Instrumental Soloist (with Orchestra) GRAMMY Award for his recording of the Korngold Violin Concerto with the Orquestra Sinfónica de Minería conducted by Carlos Miguel Prieto (Naxos). Edward Greenfield wrote in Gramophone, “Quint’s performance rivals even Heifetz.” • Steven Staryk: The Staryk Anthology: 1952-2003 — A 30-CD Set! Over 50 years of spectacular performances by the incomparable virtuoso Steven Staryk. “Staryk is among the great ones,” The Gramophone (London). • Axel Strauss’ new CD on Naxos features Pierre Rode’s Twenty-four Caprices for Solo Violin.
A superb violin by

GIUSEPPE GUARNERI del GESÙ
Cremona, c. 1736
“Lafont, Kennedy”

Named after two virtuosos who have owned this instrument, renowned French violist Charles Philippe Lafont (1781-1839) and one of today’s leading soloists, Nigel Kennedy, the “Lafont, Kennedy” was made during del Gesù’s golden period. This instrument was said to have been Lafont’s favorite. Kennedy acquired the violin from Bein & Fushi in the mid-1980s. So often, violins that have been owned by top players have outstanding tonal qualities, and this violin is no exception with an easy response and warm, liquid quality of sound—the attributes that were so appealing to Kennedy. The two-piece maple back is beautifully flamed. The spruce top shows the same mineral stain, a slightly darker coloration in the wood, we have seen in so many of del Gesù’s violins. The varnish is a warm orange-brown color. We are delighted to offer this excellent del Gesù once again.

An outstanding violin by

ANTONIO STRADIVARI
Cremona, c. 1713
“Cooper, Hakkert, ex Ceci”

This stunning violin was made at the height of Stradivari’s golden period and features a lovely two-piece, broadly-flamed maple back. This model is considered the maker’s best from this era. Tonally the “Cooper, Hakkert, ex Ceci” is powerful, incisive, and has great depth. Having recently had the “General Kyd” Stradivari of 1714, ex Itzhak Perlman, here at Bein & Fushi, we find that the incisive brilliance, depth, and power of projection are in some ways reminiscent of that marvelous instrument. The varnish is a brownish-red color. The violin has been brilliantly restored making it more affordable than other instruments of the same quality.

A violin by

CARLO BERGONZI
Cremona, c. 1740
“Szigeti”

Violinist Dezso Szigeti, uncle of the great virtuoso Joseph Szigeti, used this Bergonzi violin for many years. This splendid late period example shows the collaboration of the maker’s son Michael Angelo. The varnish is a lovely golden orange-brown color. The violin is tonally powerful with a beautiful Italian fluid quality. We look forward to placing this Bergonzi with another top player.
A violin by
C. G. Testore
Milan, c. 1690
The most illustrious member of this renowned family of makers in Milan, C.G. Testore, in his best work, has always been highly regarded by fine violinists. The varnish is reddish-brown in color. This outstanding example is exceptional tonally with a basso character and powerful projection.

A violin by
Vincenzo Ruggeri
Cremona, c. 1710
Vincenzo Ruggeri’s work is very rare and highly sought-after due to its meticulous craftsmanship and tonal qualities of the highest rank. The handsome two-piece back is made of quarter-cut maple. The violin has good projection and a beautiful liquid quality of sound. The varnish is a beautiful golden brown in color. The sound is clear and even across all registers and will surely serve an accomplished player well.

A violin by
Dom Nicolò Amati
Bologna, c. 1730
This violin was made by Dom Nicolò Marchioni, known as “Amati” as indicated by the label. He is not related to the Amati family of Cremona. Works by this maker are rare. This example has a sound that is deep and dark with a good edge, very similar to the dark basso quality of late-period violins made by Giuseppe Guarneri del Gesù. The two-piece, quarter-cut maple back has large curl descending from the center. The attractive varnish is a deep red-brown color.

A violin by
George Ullmann
Milan, 1910
One of the leading makers at the beginning of the 20th century, Ullmann’s instruments are noted for their stability, strength, and beautiful lyrical quality of sound. We have had several examples by this illustrious modern maker through the years. The varnish is a deep reddish-brown in color.
A violin by

**FRANZ KINBERG**
Chicago, 1955

Franz Kinberg’s work has been acquired by top musicians throughout the U.S., including many top orchestral players. Concertmasters Sydney Harth and Samuel Magad and members of the Chicago and Detroit symphony orchestras among many others have played instruments by Kinberg. His violins are an exceptional value. The playing qualities are comparable to others even at higher prices. This violin is made on a Guarneri pattern and has a light golden-orange varnish.

A viola by

**MATTEO GOFFRILLER**
Venice, c. 1700

“Lillian Fuchs”
Length: 16-1/8”

Violas by this master maker are quite rare. This superb example was once owed by Lillian Fuchs (1901-1995), considered one of the finest violists of her time. The viola has a gorgeous, rich, typically Italian alto quality of sound and is lovely to play. The varnish is a light orange-brown color. The “Lillian Fuchs” is an excellent choice for the violist searching for an instrument with comfortable measurements.

A viola by

**NICOLÒ BERGONZI**
Cremona, 1786

Length: 16-1/8”

There are most likely only four or five examples of violas by Nicolò Bergonzì known to exist. He is the grandson of the renowned maker Carlo Bergonzì. With outstanding projection and a mezzo tonal quality, this viola is one of the best examples of Nicolò’s work. The varnish is a beautiful golden-orange color.
A cello by

**VINCENZO VENTAPANE**
Naples, c. 1824

Ventapane was a top maker in Naples along with the Gaglianos at this time. As was Ventapane’s custom, the arching is flat which increases projection. The flame of the maple is an imitation stained curl which was not uncommon during this period. We also see this stained curl with members of the Testore family. It is a fine and characteristic example of the maker’s work in a good state of preservation.

A cello by

**RUGERI FAMILY**
Cremona, c. 1680

This cello appears to be the work of Francesco Rugeri, but due to alterations it is most prudent to say that it has been made by a member of the Rugeri family. The cello is in well-restored condition with an outstanding quality of sound, both lyrical and responsive. The back is made of two semi-slab-cut pieces of maple with a dark reddish-brown varnish. This cello would be an outstanding choice for a concert cellist with a limited budget.

A cello by

**MATTEO GOFFRILLER**
Venice, c. 1723

“Piatti”

Once owned by the great 19th-century cellist Alfredo Piatti (1822-1901), this Goffriller cello has the rich, dark quality of sound most associated with the best work of this maker. The back is made from two pieces of slab-cut beech. With a lovely deep red-brown varnish, the “Piatti” is in a well-restored state of preservation, making it much more affordable than other Goffrillers.