



# Bein & Fushi inc.

Founders of  
The Stradivari Society®

## 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

Former Stradivari Society recipient 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!

## ***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

PHOTO: Matthew Tolzmann



Geoffrey Fushi with Joshua Bell



PHOTO: John Kringas



Photo: Fred George

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](http://www.sandycameron.org).

*"We 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

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=urioste>.



Photo: Jonathan D. Nimerfroh

*"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

## 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](http://www.vadimgluzman.com) for more.



Photo: Roman Malamant

### 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



Photo: Sara Graca/The Chautauquan Daily

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.

"Dueling Strads" in the heat of battle: Philippe Quint and Vadim Gluzman with pianist Angela Yoffe

*"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 untoouchable 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)

*(Chautauqua cont.)*

August 22 brought Gluzman and Quint to the Amphitheater stage once again, this time for a performance of Bach's Concerto for Two Violins with the Chautauqua Symphony Orchestra conducted by Stefan Sanderling. Patrons Karen and Clement Arrison and Society Chairman Geoffrey Fushi and Society Director Suzanne Fushi were in the audience for both events. We would like to thank the Arrisons for their generous sponsorship of these events. To get the latest news about Vadim Gluzman and Philippe Quint, visit their websites: [www.vadimgluzman.com](http://www.vadimgluzman.com) and [www.philippequint.com](http://www.philippequint.com).

**Rare Instrument Exhibition**

The historic Athenaeum Hotel was the venue for the Society's remarkable exhibition of great instruments on Saturday afternoon: three violins by Giuseppe Guarneri *del Gesù*—the "Sennhauser" of 1735, "Mary Portman" of c. 1735 and the "Bower, Soames, Ricci" of 1734, two by Antonio Stradivari—the "Kiesewetter" of c. 1723 and "Auer" of 1690, and a violin by Omobono Stradivari of 1700, "Blagrove." Our thanks go to Michael Gillis, who provided invaluable and expert assistance with the exhibition.

**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

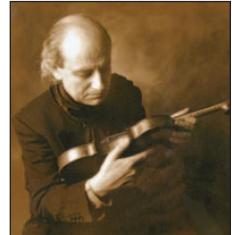
To best accommodate Society recipients' extremely busy performance schedules and the need to keep the exquisite rare instruments of the collection in top condition, Stradivari Society Director Suzanne Fushi and Chairman Geoffrey Fushi have appointed distinguished luthier Adam Crane as the Society's official 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, benefactors. The Stradivari Society, his Society, has become an institution in the truest 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.



Eduard Wulfson with the "Haddock" Guarneri *del Gesù* of 1734, on loan from Bein & Fushi

**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 Samsung Foundation of Culture and a member of Sejong, took First Prize as well as the Audience and Youth jury prizes at the 2009 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 violist 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.



Photo: John Krings



## Composer Philip Glass Visits Bein & Fushi



Photo: Matthew Tolzmann  
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.

## The Stradivari Society at Symphony Center

### New Series Launches with Recipients Caroline Goulding and Wendy Warner in a Joint Recital

Providing important performance opportunities for recipients is at the heart of The Stradivari Society's mission. To that end, the Society has just launched the first concert of what is soon to become a four-concert annual series in the elegant Ballroom at Symphony Center—the Carnegie Hall of Chicago and home of the Chicago Symphony Orchestra. Violinist Caroline Goulding and cellist Wendy Warner captivated a full house with their brilliant performances of works by Franck, Brahms, Ravel, and Handel/Halvorsen. Pianist Aglika Angelova accompanied. The audience gave the two artists standing ovations after each work. In the Ballroom for this stellar event were Society Founder Mary Galvin, three life-trustees of the Chicago Symphony, Geoffrey Fushi, and Suzanne Fushi. Wendy Warner uses a bow by François Xavier Tourte, Paris, "De Lamare" and Caroline Goulding plays a violin by A. & H. Amati, Cremona, 1617, "Lobkowicz," both on loan from the Society.

## RECOMMENDED LISTENING

### Recipients 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 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 Orquesta 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.

## NEW RECIPIENTS

For more about these artists, please see our online features at [www.stradivarisociety.com](http://www.stradivarisociety.com)



Photo: Fred George



Photo: Yuri Colleoni



**Sandy Cameron**  
A violin by  
Pietro Guarneri,  
Venice, 1735,  
"Wahl"



**Yi-Jia Susanne Hou**  
A violin by  
Giuseppe Guarneri del Gesù,  
Cremona, c. 1735,  
"Mary Portman"



Photo: Tetsuro Takai



Photo: Matt Stuart

**Ilya Kaler**  
A violin by  
Giuseppe Guarneri del Gesù,  
Cremona, c. 1735,  
"Sennhauser"

**Yossif Ivanov**  
A violin by  
Antonio Stradivari,  
Cremona, 1699,  
"Lady Tenant"



Photo: Richard Reinsdorf

**Kyoko Takezawa**  
A violin by  
Giuseppe Guarneri del Gesù,  
Cremona, 1742,  
"Wieniawski"

**Elena Urioste**  
A violin by  
Alessandro Gagliano,  
Naples, 1706  
A bow by Pierre Simon



**Wendy Warner**  
A cello bow by  
François Xavier Tourte,  
Paris,  
"De Lamare"

*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.

PHOTOS: Matthew Tolzmann

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 Bergonzi known to exist. He is the grandson of the renowned maker Carlo Bergonzi. 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.



PHOTOS: Matthew Tolzmann

*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 GOFRILLER

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.



PHOTOS: Matthew Tolzmann