



Joseph Silverstein: *a* Modern Mentor

photo credit:
Tucker Densley

Joseph Silverstein, the internationally acclaimed violinist, conductor, recording artist, and teacher, first encountered his 1742 Guarneri del Gesù violin when its New Hampshire owner loaned it to him for Boston Symphony Orchestra performances. Silverstein liked it so much he jumped at the chance to purchase the violin when the owner was ready to sell.

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Instrument Spotlight

Violin - **Giovanni Battista Rogeri**, Brescia, c.1690

Giovanni Battista Rogeri was born in Bologna around 1642. He moved to Cremona and in 1661 and 1662, apprenticed to Nicolo Amati, as did Antonio Stradivari and Andrea Guarneri. Shortly thereafter, Rogeri relocated 50 kilometers north to Brescia where he married in 1664 and established himself as a violin maker until his death in 1710.

Like other disciples, Rogeri remained faithful to Amati construction principles and retained the quality of design and finish well-learned in Cremona. Simultaneously, he developed along his own aesthetic path, informed by the tonal demands of his clients.

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Bergonzi shines in Montreal

Reuning & Son Violins delivers winner in showdown

Christopher Reuning was so confident he had delivered the winning instrument to a violin showdown in Montreal that rather than sweat it out in a concert hall listening to the tryouts, he was sweating on his bicycle in the Laurentian foothills.

“I could have sat in on the contest, but it was August, and the weather was nice, and I hadn’t yet had a vacation,” Reuning says. “So I drove up from Boston with four violins and my bicycle.”

Philanthropist funds purchase

The showdown was orchestrated by Montreal luthier and dealer Tom Wilder to select a violin for Andrew Wan, co-concertmaster of the Montreal Symphony Orchestra. The instrument would be purchased by local businessman, musician and philanthropist David Sela for Wan’s use. Last summer, Wilder invited five top international dealers, including Reuning & Son Violins, to submit up to four instruments each. After days of vetting, the clear standout was one of Reuning’s picks: a 1744 violin by Michele Angelo Bergonzi, son of Carlo Bergonzi and the last of the great Cremonese makers.

How did Reuning choose which instruments to submit? “Knowing Sela was a player and a collector, we knew our picks had to meet stringent criteria of quality and investment value. We also knew they had to perform with the requisite power but also with quality and texture,” Reuning says. “Happily, the defining characteristic of the great old Cremonese instruments is the malleability of how sound can be shaped by a good player who can explore all the qualities an instrument has.”

Reuning was not only confident in his picks, he was satisfied the showdown process was well organized, fair, and impartial. Over two days, the 18 submitted instruments were put through their paces in different settings by several musicians in front of many expert ears and eyes before the top eight even reached Wan’s eager hands.

And the winner is...

“I had the good fortune of having advisers study every instrument in great detail, taking into account the health of the violin, certification, and so on before I got to play them,” Wan says. “By the time I arrived, all that was left to do was play eight violins in four halls over two days. I played the same passages over and over on each instrument to have the best possible comparison.”

“The Bergonzi stood out to me, and others, instantly and unanimously,” Wan continues. “It was the loudest, certainly, but it also had the most interesting story to tell, tone-wise.”

Reuning was not surprised. “I sort of knew driving up it would be the winner. And Andrew Wan being a rising superstar, we were pretty proud to have our violin win this,” Reuning says.

A Juilliard graduate and one of the youngest leaders of a major symphony, Wan says he’s been expecting his infatuation with the Bergonzi to fade, but the excitement remains, performance after performance.

“I am extremely grateful to David Sela for his incredible generosity and vision. His goal from the beginning was to provide me with an exquisite tool, and he succeeded,” Wan says. “The Bergonzi has an incredible core to its sound, which is thick and luscious, yet surprisingly clear at all ranges. Getting to know it, of course, has been a great adventure. I’ve taken it to many different climates, and it has been very consistent. I keep expecting to find weaknesses, but that has proven to be very hard to do!”



Montreal
Symphony
Orchestra
co-concertmaster,
Andrew Wan

An illustrious past

Wan is going to have to relinquish his new love, for a few weeks anyway, when the Bergonzi is put on display at the first-ever exhibition devoted to the work of Carlo and Michele Angelo Bergonzi. Curated by Reuning, the exhibit, titled “Carlo Bergonzi: A Cremonese Master Unveiled”, will run from September 25 through October 17 in Cremona, Italy.

Known as the “Baron Eichthal, Heath”, the Bergonzi acquired for the MSO was considered by the eminent New York-based Wurlitzer shop, circa 1949, as the best they had ever seen. No wonder - 80 years earlier, it had been mistaken for a Guarneri del Gesù by two collector/owners, Baron Eichthal and the more important Baron Heath. When W.E. Hill & Sons acquired the violin from Heath in 1897, they properly attributed it to Michele Angelo Bergonzi.

After that, the Bergonzi’s provenance is unclear until 1929 when Wurlitzer’s acquired it from Ralph A. Norton, a prominent Chicago collector. They sold it the next year to L. Ernest Walker, a St. Louis violinist who also owned the “Colossus” Stradivari. In 1934, Wurlitzer’s sold it to Roderick White, an American concert violinist and a student of Leopold Auer. By 1952, Eugene Marki owned it and later Daniel Guilet, the famed violinist of the Beaux Arts Trio. In 1969 the violin made its way back to Europe when Wurlitzer’s sold it to Max Moller & Son of Amsterdam. Reuning brought it back across the pond when he purchased it from a European owner.

The Bergonzi is made with exceptional materials. The single-piece back boasts stunning, broad flames. The fine reddish-orange varnish has a transparency that equals the best of Bergonzi’s contemporaries. The model is large and broad with a flat arching per Cremonese design. It is nearly identical to other late Carlo Bergonzi violins, such as the “Eddy Brown”, “Hamma”, “Sandler”, and “Gilfillan, Hoffmann”, which all show the hand of the son.

Head-to-head competition works for any purchase

The showdown method of choosing an instrument might seem dramatic, but it’s effective to do side-by-side comparisons in varied environments, Reuning says.

“It’s an almost ideal way of shopping for a fiddle to remove any unwanted influences,” Reuning says. “At our shop, we don’t engage in high-pressure tactics. We give musicians room to make their best decisions. And whether they’re buying a \$2,000, \$200,000 or \$2 million instrument, if they can organize themselves to try different instruments in different settings with advisers at hand, they can make the best possible choice.”

Josh Weilerstein Conductor & Violinist

Defying his family's musical pedigree, Josh Weilerstein once declared he had no intention of pursuing music seriously. He took the requisite music lessons and practiced dutifully, but he really wanted to be a writer. Still, Josh, now 21, was accepted to the Youth Philharmonic Orchestra at Boston's New England Conservatory, conducted by Benjamin Zander, when he was a sophomore in high school.

He was accepted, "miraculously," he says, and it was while traveling with the YPO that a love for music began to take hold. The orchestra toured Panama and Guatemala where they played to auditoriums full of thousands of kids.

"Ben would do this thing where he'd say, 'Who's never heard a symphony orchestra?' and 3,000 hands would go up, and you're just astonished," Josh recalls. "We played so much music that was just so much fun to play. That's what got me interested."

What sealed the deal was a stint at Greenwood Music Camp in western Massachusetts. At the end of that summer, he realized he didn't want to do anything else.

Further inspiration came when Josh collaborated with the Simón Bolívar Youth Orchestra of Venezuela. Fortuitously, Josh got sick in Venezuela while on a YPO South American tour and had to stay behind while the YPO went on to Brazil. He spent a day touring the Venezuelan countryside with some folks from the Bolívar orchestra who invited him to play with the group. As a result, he was invited to join them on a month-long tour of Mexico and the U.S in 2007. It was amazing, he says. "To me, youth orchestras always seem to have more energy than professional orchestras; people were coming backstage saying, 'I've never been so electrified in my life,'" Josh says. "We played Beethoven's Ninth, and at the end I was almost hyperventilating because there was just so much energy whirling around on the stage. It was crazy."

In addition to being a talented violinist, Josh is taking on the world of conducting, to which he was introduced as a student at New England Conservatory.

"In our solfège classes, we had to conduct all the time, and my teacher gave us excerpts from symphonies," Josh says. "A lot of students didn't care for it, but I just tried to make it musical. Then it was really fun, so I started doing it in my room along with recordings, and I had absolutely no idea what I was doing."



He has since taken lessons from numerous accomplished conductors and is on his way to becoming one himself, having won first prize in the Nicolai Malko Conducting Competition in Denmark this past May.

Despite that success, Josh does not intend to abandon the violin. He (recently) worked with Reuning & Son Violins sales consultant Peter Jarvis to search for a new instrument. He had been very happy playing his modern Benjamin Ruth violin, also purchased from Reuning & Son Violins, but was ready for an instrument with that old Italian warmth and depth.

During the search, Josh spent many hours playing a vast selection of violins, including those of his friends. After nearly nine months of great instruments that weren't quite right, Jarvis turned him on to a Joseph Gagliano that showed up in the Reuning shop two weeks before Josh tried it.

"I brought it into my dad's studio for the first time, and I just played a couple notes on it, and my dad said 'wow,' and we were both immediately drawn to it," Josh says.

"Peter was really, really helpful," Josh adds gratefully. "He would come to Jordan Hall at nine o'clock at night to hear me try an instrument out and compare it with my dad's Strad. It was really nice to work with someone who didn't have an agenda and actually wanted us to get the right instrument, rather than having a pet instrument to sell."

Working with shop foreman Andrew Ryan on violin set-up was also an eye-opener.

"I didn't realize how much difference a little adjustment can make," Josh says.

This fall, Josh will be continuing graduate school at NEC where he is working on a double major in violin and conducting.

His long-term goals are modest:

"Just with the violin and the conducting being two important things, I think I'd be totally happy playing in an orchestra or in a quartet or conducting."

Passionately Seeking Patrons

Often, the only feasible way an up-and-coming musician can obtain a fine instrument is through the generous support of a patron. Such generosity is rewarded chiefly by the gratification of supporting an artist and the thrill of following her or his career.

A more tangible benefit does exist in that violins, violas, and cellos of a certain class have proved to be worthwhile investments. To avoid adding to market speculation, we do not recommend instruments solely as investment vehicles. However, a well-chosen instrument can add diversity to an investment portfolio and hedge against financial market volatility.

At Reuning & Son Violins, we have 30 years experience advising our clients on the fine points of instrument purchase and lending. We handle all the service and administration details and can match up donors with outstanding musicians in need of instruments. In this way, we are proud to have helped many young musicians acquire a violin, viola, or cello.

If you own an instrument suitable to lend or are interested in discussing an instrument purchase, please contact us. Your inquiry will be handled with the utmost discretion.



Margaret Dyer

Instrument purchased: viola labeled "Romeo Antoniazzi". Made in Florence, c.1890.

As a chamber musician and soloist, Margaret Dyer has charmed audiences from New York to Europe to the Amazon River in Peru. She has appeared with the St. Paul Chamber Orchestra, International Contemporary Ensemble, New England String Ensemble, Ikarus Chamber Players, and served as principal viola with the Brooklyn and Long Island Philharmonics. Last year, Dyer performed with the Tres Americas Ensemble at the Brooklyn Philharmonic's Nuevo Latino Festival.

Dyer is a founding member of the self-conducted string orchestra, A Far Cry, acclaimed by the Boston Globe as "one of Boston's most promising classical music groups." She has performed and recorded with diverse musical artists, from Roger Tapping, Anthony Marwood, and Seymour Lipkin to Humanwine, Grizzly Bear, and David Saw.

Dyer earned her bachelor's degree from the San Francisco Conservatory of Music and received the Parsons-Hunt Memorial Scholarship from the New England Conservatory where she received her master's degree with academic distinction. Her playing can be heard on Iris Records, Fortune Records, and NEOS.

"From the first day of trying out violas at Reuning & Son Violins, I felt very comfortable and never rushed. Susan was patient and understanding with every question and concern I had. She made the search for the instrument feel rewarding and never nerve-wracking or frustrating. I am also impressed that even after they sell an instrument, Reuning & Son Violins maintains an interest in uncovering the origin and history of that particular instrument."

Kevin Krentz

Instrument purchased: cello made by Robert Brewer Young. Made in Sentaraille a Berdot, 2007.

Kevin Krentz began his musical life at age 12 but didn't commit to it until age 20 when he was nearly completed a pre-med program. He then studied with Gary Hardie at Baylor University and Florian Kitt at the Hochschule in Vienna. From his late start, Krentz has gone on to serve as assistant principal cellist for Gustav Meijer at the Lansing Symphony Orchestra and has performed with the Chamber Music Ann Arbor Spring Festival, the Seattle Chamber Music Festival, and the Methow Valley Music Festival, for which he has been artistic director since 2007.

In 2000 Krentz won the Fischhoff National Chamber Music Competition with his trio, In Flight 3. He currently plays with the Seattle-based Finisterra trio that won the 2005 Greenlake National Chamber Music Competition and Audience Prize and the 2004 Silver Medal at the Zinetti International Chamber Music Competition in Verona, Italy against ensembles from 20 countries.

Krentz works as a studio session player on commercials, video games, and CDs from the Dave Matthews Band to Evanescence. He can also be heard on film scores and played solo cello in the 2006 major motion picture "Bordertown." Krentz is a dedicated and popular teacher in Seattle.

"I adore my new cello. Reuning & Son Violins has picked a real winner in Robert Young, its maker. At first I was a little apprehensive because the cello has such a different voice from the cello I had played before, but Susan and Tucker were kind and helpful in letting me think through my decision. They even went through considerable effort to find the endpin I was convinced the cello needed. Now, everywhere I go, from the stage to the studio, people are blown away by the sound of this cello."



Elliot Markow

Instrument purchased: violin made by Tomasso Balestrieri in Mantua, c.1770.

Elliott Markow began his professional performing career at age 11 as a soloist performing the Mozart Concerto No. 4 with the Boston Pops. He has since studied with William Kroll, Emanuel Borok, Berl Senofsky, and Jascha Heifetz.

Markow has been a member of the Boston Pops Esplanade Orchestra and a substitute member of the Boston Symphony and Boston Pops Orchestras. He also served as first violinist of the New Orleans Symphony under Maxim Shostakovich and Philippe Entremont.

Today, he is much in demand across New Hampshire as a violinist and educator. He serves as concertmaster of the New Hampshire Philharmonic, the Granite State Symphony Orchestra, the Granite State Opera Orchestra, and the Great Waters Music Festival Orchestra, and he is first violin of the New Hampshire Philharmonic Chamber Players.

He is on the faculty of the Manchester Community Music School, the University of Massachusetts at Lowell, and Saint Paul's School in Concord, New Hampshire.



David Salness

Instrument purchased: violin made by Pietro Giovanni Mantegazza in Milan, c.1785-1795.

Violinist David Salness is widely recognized as a performer and teacher. His performances have been broadcast by NPR, Radio France, and the British and Canadian Broadcast Corporations, and his critically acclaimed recordings are found on the RCA, Telarc, and Centaur labels.

Salness was a member of the Audubon Quartet for twelve years and won the Deuxieme Grand Prix as a member of Nisaika in the 1984 Evian International String Quartet Competition. He has enjoyed a long association with New York's Chautauqua Festival and has participated in Aspen's Center for Advanced Quartet Studies and in the festivals of Ravinia, Newport, Banff, and Mostly Mozart.

Currently Salness is a member of the Left Bank Quartet and founding co-artistic director of the Left Bank Concert Society, which appears regularly at the Kennedy Center and the Smithsonian American Art Museum. He is professor of violin and director of chamber music at the University of Maryland

"I appreciate that John Baldwin has helped many of my students find the best instruments for their individual playing styles and budgets. John's attentiveness to customer needs happily benefited me recently when he showed me an exquisite late-period Mantegazza. I was not actively looking for a new violin, as I had been enjoying my fine Grancino that I purchased at Reuning many years ago. But the Mantegazza is one of the most exciting, potent, and beautiful instruments, tonally and visually, that I have ever had the privilege of playing—similar to a great J.B. Guadagnini. Its distinctive voice amply supports the range of my performance, whether as soloist, chamber musician, or concertmaster.

"I also purchased a lovely bow by Eric Lane, the brilliant young maker from the Reuning team of artist-craftsmen. Kudos on the expertise and commitment of the entire shop!

Ittai Shapira

Bow purchased: violin bow by Nicolas Maire.

Ittai Shapira has performed as recitalist and chamber musician with such orchestras as the Detroit Symphony under Yoel Levi, the Russian Philharmonic with Thomas Sanderling, the Czech National Symphony under Libor Pesek, the London Philharmonia, and the symphony orchestras of Jerusalem, Budapest, Shaghai, Omaha and Harrisburg. He has appeared at the Ravinia, Banff, Aspen, and Schleswig-Holstein Festivals and performs regularly with the chamber ensemble Concertante.

His discography reflects his interest in both standard and unusual repertoire, ranging from Bruch to Berio. He is the dedicatee of 14 concertos and made a critically acclaimed Carnegie Hall debut in 2003 with the Orchestra of St Luke's performing a world premier written for him by Shulamit Ran. In September 2006 he reached an audience of 55 million playing the Jerry Lewis Telethon and is featured in the film score of the 2006 documentary, "The Journalist and the Jihadi: The Murder of Daniel Pearl."

Shapira grew up in Israel where he studied with renowned pedagogue Ilona Feher. He continued his studies at the Juilliard School with Dorothy DeLay and Robert Mann. Shapira plays a 1745 Guadagnini violin with a French bow generously loaned to him by Yehuda Zisapel through the RAD Foundation.



Reuning & Son Violins announces lower fees for Certificates of Authenticity

It has been customary in the violin business for the leading experts to charge a percentage of the value of an instrument for a Certificate of Authenticity, but this practice is less usual in other areas of art and collectibles. In fact, we think that a more open exchange of knowledge would be beneficial to the trade and serve to promote a balance between expertise and commerce.

To those ends, Reuning & Son Violins is pleased to announce that we have lowered the fee schedule for our Certificate of Authenticity. Our certificate is your assurance that the authenticity of your instrument is backed by the acknowledged expertise and international reputation of Reuning & Son Violins.

The certificate states our opinion of where and when the instrument was made, who built it, and the school or region to which it is associated. A full description and photographs come with certification.

As always, we offer our certificate at no charge to those instruments purchased from our shop.

New fee schedule:

Minimum Value	\$30,000 - \$99,000	\$800
Value	\$100,000 - \$500,000	\$1,200
Value	\$100,000 - \$500,000	\$3,000
Value	over \$500,000	\$10,000

Reuning and Research

Magical Exhibition Cycle Highlights the Glory Years Second exhibit to highlight the family Bergonzi Cremona



Christopher Reuning (right) showing small *del Gesu* violin "Chardon" to Senator Bodini (left) President of Fondazione A. Stradivari, and other Italian politicians.

When the Fondazione Antonio Stradivari was soliciting ideas for a suitable follow-up to its successful Amati 500 project, which explored how Andrea Amati and his descendants established Cremona, Italy as the epicenter of violin making, Christopher Reuning was struck with an inspiration.

"I had the idea of another exhibit cycle to illuminate the most creative, productive - and brief - period of Cremonese violin making, from 1730 to 1750," Reuning recalls. "After 1750, that was the end of the greatest Cremonese instruments."

The arc of Cremona's golden age

The Foundation liked Reuning's idea and installed him as the exhibit curator and president of the Scientific Committee, the international panel of experts responsible for selecting the instruments to be displayed and negotiating with their owners to lend them. The result was "Cremona 1730-1750: The Olympus of Violin Making", an exhibition mounted in Cremona's Stradivarius Museum during Cremona Mondomusica 2008.

The Olympus of Violin Making was a stunning exhibition of 25 of the best, and rarest, instruments of Cremona's big three: Antonio

Stradivari, Giuseppe Guarneri "del Gesu", and Carlo Bergonzi. The ascendancy and decline of the entire 20-year period was represented.

"We focused on finding instruments that hadn't been illustrated before," Reuning says. "It took some detective work, but I've been cataloging these makers' instruments for quite a while, so I knew where many of them were."

Instruments came from Europe, Asia, and the United States, including, from Yale University, the 1736 Stradivari "Belle Skinner" (small violin), the only known Strad of its size, and from Boston's Museum of Fine Arts, Stradivari's nearly unique 1734 "L'Aiglou" pochette.

Opportunities for fresh insights

When instruments of this caliber come together, experts are bound to examine them with fresh eyes and be open to new insights. This is exactly what happened in Cremona during the Olympus exhibit.

For example, a trio of cellos, one each from Stradivari, Guarneri del Gesu, and Michele Angelo Bergonzi (Carlo's son), were compared for the first time.

"Having them side-by-side was very instructive,"

Reuning says. "We became convinced that the Bergonzi and the Strad were built on the same form. Bergonzi took over the Stradivari workshop after Antonio and his sons died, so it made sense that he made cellos on the same form Stradivari used."

Another example: the 1744 "Sainton" violin was not universally acknowledged as the work of Guarneri del Gesu. But placed next to his magnificent "Hoffman, Harrington" (also known as "Prince of Orange"), it was obvious the violins were near twins and must have had the same maker.

"Guarneri del Gesu evolved and changed dramatically throughout his short life. It's hard to understand this when you see one violin here and one violin there," Reuning says. "When you see seven in a row, all in sequential order, you can understand the progression much better. That sort of thing is really important to see."

New exhibit to shine a light on the family Bergonzi

The Olympus of Violin Making was the first of two exhibitions in the Cremona cycle presented by the Fondazione Antonio Stradivari. The second will bring some well-deserved attention to the life and work of Carlo Bergonzi and his son, Michele Angelo.

Titled "Carlo Bergonzi: A Cremonese Master Unveiled," it will display 22 notable examples by these two makers at Cremona's Civic Museum from September 25 to October 10, 2010.

This will be the first-ever exhibit devoted to Carlo Bergonzi, the most important maker after Stradivari and Guarneri del Gesu, but the least understood. Not only has Bergonzi never had an exhibition of his own, but more significantly, his instruments have been routinely underrepresented in international violin exhibitions.



Giuseppe Guarneri del Gesu
c.1742 "Barrere, Rovelli"

“Of Carlo Bergonzi’s existing production, we can account for a mere 48 instruments, compared to many more from his contemporaries, Guarneri del Gesù and Stradivari,” says Reuning, exhibit curator. “And while instruments by Bergonzi’s peers are plentifully represented in public institutions, we know of just one Carlo Bergonzi violin held by a museum, and it hasn’t been displayed in decades.”

The forthcoming exhibit has also renewed efforts to piece together Bergonzi’s biography. A fundamental question has revolved around how he received his principal training. Researchers now think he was a student of Vincenzo Rugeri, son of Rugeri patriarch, Francesco.

Instrument similarities present a compelling case

It has been established that Carlo Bergonzi was born in 1683 and baptized December 21 in Cremona as the fourth of nine children. His father, who was not an instrument maker, died in 1697, just when Carlo would have been old enough to begin a violin-making apprenticeship.

About the same time, Vincenzo Ruggieri, the eldest son of Francesco Ruggieri, moved to a house and workshop near the Bergonzi home. Vincenzo had left the family instrument business and prospered as an independent violin maker in Cremona despite competition from the Stradivari and Guarneri families.

Although there is no documentary confirmation that Carlo Bergonzi assisted Vincenzo Rugeri, there were numerous social and legal connections between the two families between 1705 and 1710. Moreover, Vincenzo’s two sons would have been too young to assist their father during this period.

Although Carlo would have been of an age and proximity to assist Vincenzo, it’s the similarities between their instruments that makes the strongest case that Vincenzo introduced the young Carlo to the craft of violin making. Two early violins attributed to Carlo reflect this Rugeri influence; one of them, the “Thibaud,” will be shown in this fall’s exhibit.

Carlo Bergonzi’s work up to 1730 was increasingly influenced by the designs of both the Stradivari and Guarneri families. While it is possible that Bergonzi assisted the Stradivari workshop during this time, it is unlikely he did the same for the Guarneri family due to their dire financial situation.

By 1730 at age 47, Bergonzi had produced an unusually small number of instruments. He must have been engaged in another line of work as this meager production could scarcely have supported the Bergonzi household. Unfortunately, the household lost two members with the untimely deaths of his youngest child and wife, and Carlo found himself responsible for the remaining three children, among them his future assistant, the young Michele Angelo (b. 1721).



“Spanish”
Carlo Bergonzi cello
c.1738-40

Yet 1730 seems to have been a turning point for Bergonzi as he became more productive. In addition, Bergonzi’s hand can be seen in some output from the Stradivari workshop. Although this relationship is not confirmed by archival sources, the Hills and other modern-day experts have noted the connection. All these instrument-making activities were consistent with the typical productivity of a full-time Cremonese maker.

The violins from these years show the development of Carlo Bergonzi’s most recognizable style. Most have stunning one-piece backs of wood which equal the fanciest seen from any Cremonese maker. They are of a compact length but with a slightly long stop. The edges are broad and the sound holes are open, with large, square wings. Originally, these violins likely had tall ribs of even height. The varnish ranges from a warm orange-brown to a brilliant orange-red. Although these instruments show an affinity to Antonio Stradivari’s violins of this period, such as the “Tangye” and the “Muntz,” Bergonzi’s unique style is most clearly in evidence.

The son emerges

By the second half of the 1730s, Michele Angelo Bergonzi would have been old enough to assist his father. In fact, traces of his workmanship are visible in the transitional instruments made during these years, which display a variety of styles, culminating in the 1744 “Eddy Brown” Carlo Bergonzi, to be shown in the exhibit.

In 1745 or 1746, Carlo Bergonzi’s relationship with the Stradivari family, which had certainly been close for at least 15 years, resulted in a mutually beneficial business arrangement. Paolo Stradivari, the youngest of Antonio’s remaining sons, leased the Stradivari house and workshop on the Piazza San Domenico to Carlo, Michele Angelo, and their respective families. The Bergonzis apparently took over the inherited stock of Stradivari instruments as well as the tools and forms. A fascinating example to be shown in the exhibit is a viola that appears to have been an incomplete Stradivari finished by father and son Bergonzi.

On February 9, 1747, Carlo Bergonzi died, and Michele Angelo was left as the last remaining violin maker to carry on the Cremonese tradition. Although Michele Angelo’s work declined steadily until his premature death in 1758, his early work, both collaborative and independent, shows notable skill and quality.

Like the Olympus exhibition, an indispensable accompanying catalog will shed further light on the Bergonzis via new archival discoveries by Duane Rosengard and Carlo Chiesa. The instruments’ technical details will be examined by John Becker of Chicago, and Christopher Reuning will explore the maker’s stylistic development.

“The Bergonzi exhibition and catalog will be an unparalleled opportunity to analyze the makers’ working methods and to chart their artistic styles and progression,” Reuning says. “We hope the attention will restore the Bergonzis to their rightful place as craftsmen on par with the great Stradivari and Guarneri families.”

Benjamin Ruth: Always Learning

While a student at the Violin Making School of America in Salt Lake City, Benjamin Ruth had a summer job in Philadelphia at the workshop of Adolph Primavera, a teacher and dealer who was known for fostering aspiring young makers. While there, Ruth met another young maker who was preparing to take on his father's violin business in Ithaca, New York. This was Christopher Reuning. From that chance meeting, the two makers' lives would serendipitously intersect to the benefit of both.

Like many graduates of VMSA, Ruth embarked on advanced training. From 1979 to 1982, he worked with Rene Morel at Jacques Francais Rare Violins, next door to Carnegie Hall in New York City, widely considered at that time the best restoration workshop in the U.S.

Back in Philadelphia, his boyhood home, Ruth crossed paths again with Chris Reuning and ended up joining Reuning & Son Violins in Ithaca in 1989 to do restoration work. When Reuning moved the shop to Boston in 1994, Ruth decided to stay put in upstate New York and resume his violin making. Through the rest of the 1990s, Reuning & Son Violins became an important outlet for his work, which he kept fresh by finding ways to grow artistically and professionally.

One important avenue was participating in the annual Oberlin violin-making workshop, an informal summer gathering of many of the world's best craftspeople. In turn, this opened the door to continuing his progress in Europe.

"I have attended a number of gatherings in Europe that could best be described as violin-making summits, where small groups of makers meet and work together to exchange ideas and methods," Ruth says.

In 2001, Ruth moved to Boston after all to join his future wife, Susan Horkan, a Reuning & Son Violins sales consultant. He established a studio in Boston, Massachusetts, and dealers such as Reuning continue to pair ardent musicians in need of expression with his finely crafted stringed instruments.

In Violin Society of America competitions, Ruth has won gold medals for quartet (2000) and viola (1996), and silver medals for cello and viola workmanship (2000) and viola tone (1998). In the 2004 British Violin Making Association competition, he won second prize for tone.

Ruth persists in seeking new projects and the attendant learning opportunities. Currently, he is working on his interpretation of Stradivari's "P form" model, a compact design the master used for many of his most successful golden-period violins.

"My viola making includes both Brescian and Cremonese models, mostly of the classic contralto size," Ruth says. "I am looking forward to new cello making involving Rogeri models and that of Giuseppe Guarneri 'filius Andreae'."

Last summer, Ruth was invited to join the Oberlin workshop teaching staff for a focus year on varnish.



Viola by
Benjamin Ruth

Robert Morrow: The Beauty of Bow Making

What do totem poles and violin bows have in common? Quite a bit as it turns out, starting with Robert Morrow.

Morrow was well versed in the ways of wood before coming to stringed instruments. He had learned traditional Native American wood sculpture from acknowledged masters in the styles of the principal tribes of the Northwest Coast, which stretches from Washington north to Alaska. The tribes' most easily recognized icon is the totem pole. But the art extends to all manner of ceremonial and spiritual carved objects such as masks, rattles, bowls and plaques, many with animal motifs.



"The study of Northwest Coast art gave me a strong foundation in tool skills and developed my eye for a beautiful line," Morrow says. "There is a history and flow to the style that one has to study and respect."

In Port Townsend, Washington, Morrow was working nearly full time in Northwest Coast art, while staying alert to the town's dynamic creative currents. When he crossed paths with Charles Espey, the idea of bow making, another craft with a unique provenance, gradually took hold.

"Although Northwest Coast woodwork is a hemisphere and culture removed from bow making, they both share an intimacy with tools and a strong tradition that one endeavors to thoroughly understand before making a personal statement," Morrow says.

Espey took him on in the summer of 2001. The year and a half of rigorous training was key to Morrow's life in bow making. Such training is also key to the future of the trade, as Espey has trained a number of "next generation" makers.

"Mr. Espey's commitment to training his students is no less than his commitment to his own bow making," Morrow says.

Today, Morrow shares Port Townsend with Espey, whom he considers a friend as well as a mentor, and a cluster of other bow makers who enjoy exceptional camaraderie amid a flourishing tradition.

"We all get along quite well, which is great," Morrow says. "Anytime you run out of a particular material, you can just go a few blocks and borrow some until your order arrives."

In the 2004 Violin Society of America competition, Morrow won top honors for violin, viola, and cello bows, a gold medal trifecta. In subsequent VSA competitions, he won golds for cello and viola bows, as well as four certificates of merit. This demonstration of excellence earned him VSA Hors Concours status in 2008.

Despite his proven skill, Morrow considers the bow a complex sculpture, challenging and mysterious:

"Every line affects every other line, and all must be brought into harmony but maintain enough tension to be exciting. In terms of function, the inherent strength, density, and speed of a particular piece of wood must be balanced through the graduation and camber of the stick to allow the bow to perform all of its acrobatic feats and subtleties, at the same time allowing the voice of the instrument full range."

"As an artisan, the beauty of bow making is it allows me to work with materials that I consider more beautiful and precious than any jewel."



Viola bow
by Robert Morrow

Instrument Spotlight

Violin - **Giovanni Battista Rogeri**, Brescia, c.1690

.....CONTINUED FROM COVER

Rogeri, however, was unique among his Cremonese peers in one interesting way. While their work progressed from their teacher's design to their own creations, Rogeri drew inspiration from his Brescian predecessor of nearly 100 years, Giovanni Paolo Maggini.

Experts have long recognized Maggini design features in Rogeri's work, even as it remained essentially Cremonese. Aspects of the scroll, where the volute stops short of its final turn, and the shortened rib mitres, which are at a more acute angle, are two such features.

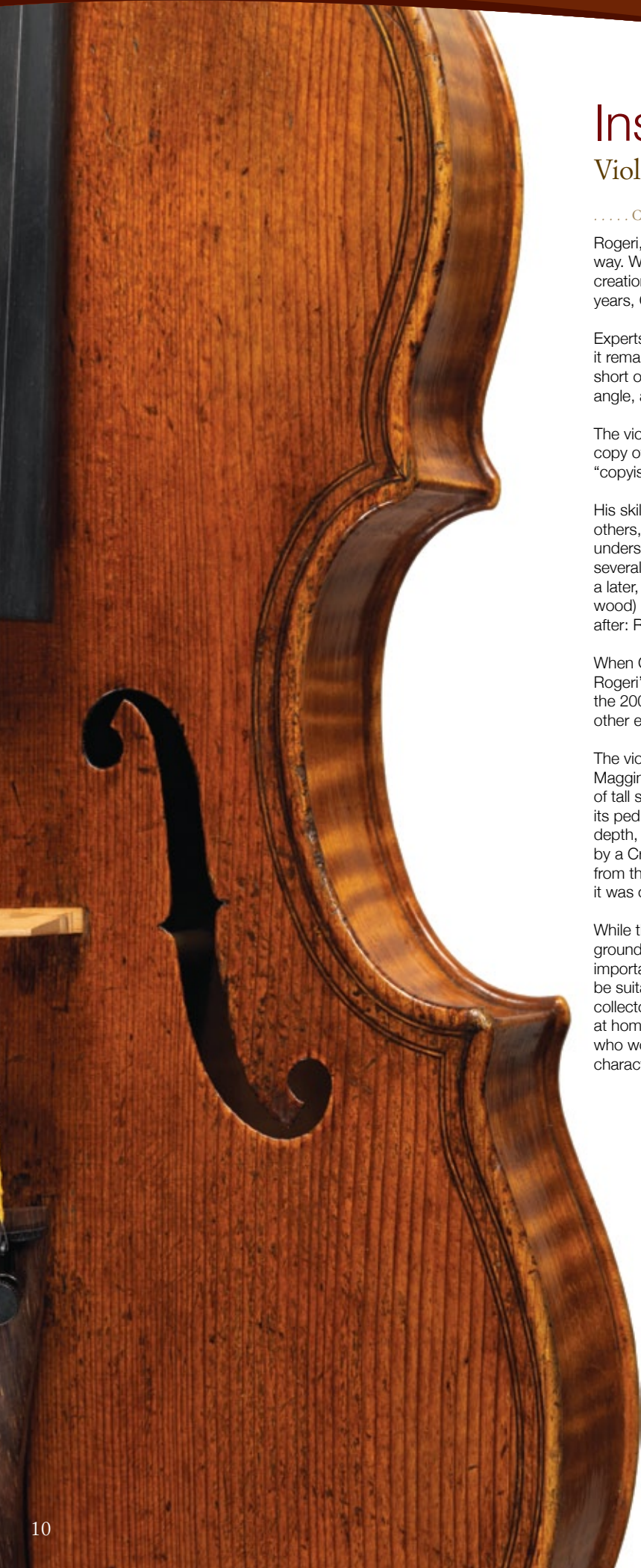
The violin we show here goes well beyond such mimicking. It is an out-and-out copy of a Maggini in almost every element and shows off Rogeri as the only real "copyist" from the Cremonese school.

His skill fooled experts for years. They regarded this violin, and a handful of others, as the work of Maggini himself. In fact, this type of "Maggini" has understandably been considered the maker's best work. However, in the last several decades, experts began to suspect these instruments were the work of a later, more highly skilled maker. Dendrochronology (the scientific dating of soft wood) has confirmed that they are indeed later works, dating from 1680 or after: Rogeri's time.

When Christopher Reuning recently discovered this violin, he recognized Rogeri's unmistakable hand, which he had studied exhaustively while organizing the 2008 Brescia exhibit. After careful examination and in consultation with other experts, we are confident to guarantee this violin as the work of Rogeri.

The violin is in exceptionally pure state. Built on a large Maggini pattern, it is most suitable for a violinist of tall stature. Its sound boasts the best of its pedigree: a rich, almost viola-like, depth, as befits a Maggini, accompanied by a Cremonese complexity, derived from the proven system under which it was crafted.

While this instrument is certainly a groundbreaking discovery and an important historical object that would be suitable for the most discriminating collector, we felt it would be equally at home in the hands of a musician who would celebrate its unique tonal characteristics.



We are both excited and proud to have these instruments in our collection.

Reuning



Reuning Instrument Gallery ...CONTINUED

Cello - **Lorenzo Storioni**, Cremona, c.1790

Lorenzo Storioni, along with later members of the Bergonzi family and the Cerutis, worked in the final period of Cremonese violin making, a tradition which spanned 250 years at the time this cello was built.

Storioni was prolific; he was responsible for numerous violins and a number of fine violas. His cellos, however, are rare; only four have been documented. The most famous was owned by Mstislav Rostropovich. It was his favorite solo cello, which is especially impressive considering he also owned the "Duport" Stradivari.

Reuning was pleased to sell another of the four several years ago to the Chi Mei Cultural Foundation in Tainan, Taiwan where it is featured in their important collection.

The cello we offer now is in the finest condition of them all. Like the others, it is of the modest size, about 28 1/2 inches, which makes for comfortable and responsive playing. The back is of native willow and features original painted flames, a common technique of the time to simulate the more difficult-to-obtain maple. The sound is full and colorful. All in all, this cello would be an inspired choice for a quartet player or soloist.





Violin - Giacomo Zanoli, Verona, c.1750

Giacomo Zanoli was born about 1726 and was in Venice in 1742; however, he seems to have principally worked in Verona.

We know little else of his background, but his instruments are, like those of most Italian makers, inspired by the Cremonese. His unique work, rare but highly regarded, demonstrates elements of both Venetian and Mantuan style. We are aware of other examples of this exceptional maker, notably in the museum of Yale University.

This violin is typical, with flat arching, open C-bouts and a warm, orange varnish. The sound is at once refined and robust and recalls other Italian makers of the first rank from this classical period.



Violin - Pietro Giovanni Mantegazza, Milan, c.1790

Pietro Giovanni Mantegazza was Carlo Ferdinand Landolfi's student and assistant in Milan. Until recent decades, the teacher's work was more universally recognized, but recently the student's work has been given its due.

Mantegazza had a close relationship with the collector and enthusiast, Count Cozio de Salabue, who almost certainly directed him toward a more Stradivarian model. As a result, Mantegazza constructed violins of a generous size with flatter arches, fine red varnish, and more classical details than are typically seen from his teacher.

The violin we offer is a representative and fine example of Mantegazza's best work. It lays claim to a tonal palette one would expect from an 18th century Italian violin while carrying the sort of power well-appreciated by today's violinists.



Reuning Instrument Gallery ...CONTINUED



Cello - **Nicola Bergonzi**, Cremona, c.1790

Nicola Bergonzi and his younger brother, Carlo (II), were grandsons of the great Carlo Bergonzi and heirs to the exalted Cremonese legacy. While the glory days of Cremona were but a memory in 1790, these two makers crafted some excellent violins and violas, which are well regarded today.

Cellos by any Bergonzi family member, however, are scarce. One Carlo Bergonzi cello will be shown in the Bergonzi exhibit in Cremona this September (see related article on page 6). Another by Michele Angelo, the next Bergonzi generation, was located for the 2008 exhibition, *Cremona: the Olympus of Violin Making*.

The cello shown here is the only known cello by this third generation of Bergonzis. The top, while not original, is quite old and of fine quality. It was part of the instrument in the 19th century when the size was reduced to a bit over 29 inches. Because of this anomaly, the Bergonzi is reasonably priced. Yet, its immense and rich C string and overall sound quality can compete with Italian cellos in a much higher price range.



Viola - **Antonio Mantegazza**, Milan, 1789

Pietro Giovanni Mantegazza and his sons represented a rebirth in quality instrument making in the Lombardy and Piedmont regions of Italy, which, with the exception of Guadagnini and a few others, had fallen into decline by 1747. The Mantegazzas followed Guadagnini, and were likewise sponsored by Count Cozio de Salabue. Due in part to the inspiration of both men, Pietro Mantegazza managed to surpass his teacher, Carlo Ferdinando Landolfi and brought about a renaissance of instrument making in north Italy.

Mantegazza violas are particularly sought after because at 16 1/8 inches, they are an ideal size, and because they unleash a big tenor quality with easy response. The San Francisco Symphony purchased the last Mantegazza we offered.

The viola pictured, dated 1789, is perhaps the only labeled work by the eldest son, Antonio. It is built on the same form as other Mantegazzas and is nearly indistinguishable from them, which suggests that Antonio was actively collaborating with his father and brothers. The wood, native poplar with original simulated flames, is partially responsible for this viola's great sound.

This viola is worthy of a collection or a musician of the first rank.

At Reuning & Son Violins, we aim to serve today's musician with the utmost skill and knowledge possible. With this in mind, our workshop is continually exploring new, non-invasive restoration techniques while respecting the integrity of the instrument. We thoroughly research and analyze each instrument in order to identify and certify it with the greatest accuracy. Although we employ such technological methods as dendrochronology and such time-honored methods as archival research, ultimately we realize there is no substitute for the expert's eye. Though we clearly emphasize the value of skill and knowledge, we believe that integrity is essential to operating a reliable firm.



Violin - **Giuseppe, Antonio, & Giovanni Gagliano**, Naples, c.1790

Of the four violin-making sons of Nicolo Gagliano, the work of the second and fourth sons, Giuseppe and Antonio, is well known. But it's a little known fact that the third son, Giovanni, joined his brothers in an instrument-making partnership for a few brief years, from 1804 to 1807.

The details of the violin we offer reveal the distinctive hand of Giovanni, particularly in the sound holes and head. The boldness of this expression elevates the instrument beyond the work associated with the two brothers alone.

The violin possesses the tonal clarity and responsiveness of the best Gagliani. As a fresh and pure example, this instrument should be desirable to player and investor alike.

Violin - **Giovanni & Francesco Grancino**, Milan, c.1670

The work of the Brothers Grancino is distinctly different from instruments usually associated with the Grancino name. Only a handful are known and their period is hard to pin down, though it is possible they were made as early as 1660. Unlike the Amati-inspired Grancinos of 1680-1720, these early Grancinos derive their arching, outline and sound hole concepts from the Brescians, such as Gasparo and Maggini.

We sold this violin about a decade ago to a well-known violinist and teacher who recently upgraded. It is visually stunning with a lustrous red varnish that is of exceptional quality - quite surprising to see from such an early period. Its rich and supple sound is pure joy for the violinist.



Violin - **Bernard Simon Fendt**, London, c.1835

We have long been enthusiastic proponents of English instruments of the early 19th century, many of which equal the finest made in Italy during this period.

Bernard Simon Fendt Jr. was one of the best of the English artisans. Like his father, he was employed by John Betts who ran the leading London firm of the day, so the makers had access to the world's finest instruments. Today we are privileged to offer Fendt's exceptional copy of a Stradivari violin.

This example is stunning both visually and tonally. It would perfectly serve an amateur, advanced student, or professional who desires a sound with class and refinement.



Viola - **Michele Deconet**, Venice, c.1780

Michele Deconet was an important maker who moved to Venice about 1730. We do not know where he trained, but he certainly worked in the Venetian style, taking inspiration from Peter Guarneri. He left a large body of characteristic and recognizable work, many with original labels, including violins of varying dimensions, some fine violas and superb cellos.

This viola had its dimensions slightly reduced in the upper bouts sometime in the past. We were fortunate to have access to the great viola played by the late Boris Kroyt of the Budapest String Quartet to serve as a model as we restored this viola to its original size of 16 inches. As with other Deconet violas, this fine instrument has a complex and full sound, which speaks easily. We look forward to placing it in the hands of a deserving artist.

Cello - **Rafaele & Antonio Gagliano**, Naples, c.1840

The two sons of Giovanni Gagliano, Rafaele and Antonio, carried the family tradition into the fourth generation in Naples. Their cellos closely resemble those of their student, Lorenzo Ventapane, with some slight differences, mainly in the heads and sound holes.

At 29 inches, this cello is of medium size with broad widths and flat arches. It has a full and powerful sound released with flexibility and warmth.

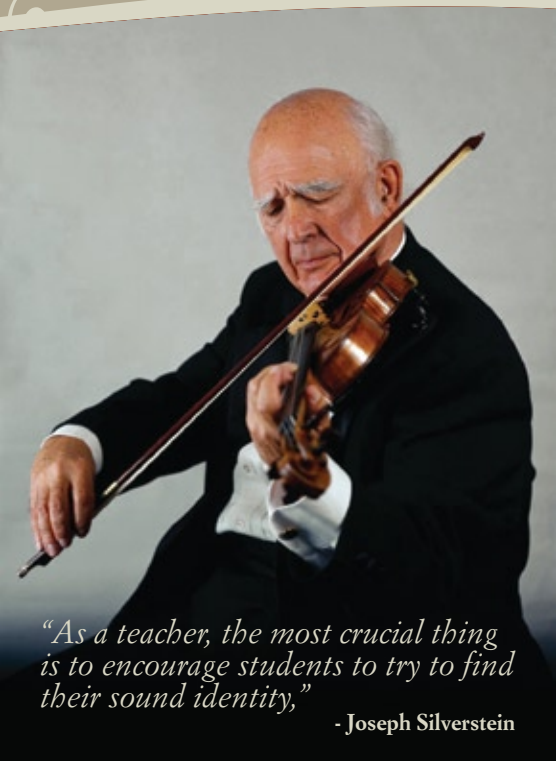
We have handled numerous cellos by the Gagliano brothers and Ventapane, always with great success. The cellist looking for an older Italian sound at modest cost will surely be well served by this purchase.



Violin - **Lorenzo Storioni**, Cremona, 1774

It is unknown where Lorenzo Storioni learned his craft, though it is very safe to say he was inspired by his Cremonese predecessors, Amati, Stradivari, and Guarneri, and thus inherited most of their constructional principles.

Storioni was prolific, and his violins are esteemed for their tonal qualities. The example we offer is an early example and bears its original label dated 1774. It boasts a sound which has the robust qualities Storioni is known for together with exceptional refinement which we would expect from his Cremonese predecessors. It has been treasured for over fifty years by its owner who has entrusted us to find a buyer who will come to a similar appreciation.



“As a teacher, the most crucial thing is to encourage students to try to find their sound identity,”

- Joseph Silverstein

The top was noticeably stronger after Edel's restoration. Once the top was glued back on, Ryan focused on adjusting the bridge and the sound post, which greatly influence a violin's sound.

“I came to pick it up and had my old violin back,” Silverstein says. “It was like being reunited with an old friend.”

Skilled technicians must appreciate a player's tonal aesthetic to make an instrument work for them again, Ryan says. It's not just repairing a violin; it's restoring a relationship. Reuning & Son technicians do everything they can to bring back that old familiar sound. It's not a one-size-fits-all job.

“It was a complicated piece of surgery,” Silverstein says and lauds Ryan's sensitivity to his instrument's unique personality.

“There have been some well known makers who had very specific ideas about how a violin should be adjusted, and they imposed them on every violin that came into their shops,” Silverstein says. “Andrew won't impose any adjustment dogma. That's why I trust him.”

Ryan, 45, is something of a throwback. He loves old recordings of venerable violinists and delights in the variety of sounds and the wide range of expressions. In those days, players took their time to explore an interpretation, he says.

“You hear a bar, two bars and you know who was playing. It's something magical and something I fear us losing with younger players coming up so fast,” Ryan says.

Silverstein advises patience.

“Take a look at the age of the players when they made those records you revere,” Silverstein says. “Pablo Casals was over 60 in his prime. So let's not be in such a big hurry.”

Silverstein is a living beneficiary of this culture of musical individualism, starting with his first teacher, his father, Bernard, who taught music in Detroit's public schools after studying at the Institute of Musical Art, which became Juilliard.

At the Curtis Institute of Music in Philadelphia, Silverstein studied with such luminaries as Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist who despite their fame, were more like mentors than masters. Maybe that's because in their day, they had teachers

like Leopold Auer who, while strict, coached them with an ear toward self-expression. The happy result of this legacy is that Silverstein's soundprint is uniquely his own.

“Heifetz, Kreisler, Milstein, Szigeti, they're unmistakably them,” Silverstein says. “In many cases, they had a long personal relationship with a specific violin, and gradually, violin and player began to meld. I grew up in that era of individual sound personality.”

Lest ambitious players fret that they must acquire an expensive old instrument to achieve their full potential, Silverstein encourages his students to try the ever-expanding array of less-costly modern ones that can grow with them and complement their careers. In many cases, a modern instrument can be tonally superior to an old one that's not in tip-top condition.

“I'm happy to say that the huge cost of old instruments has, in a way, spawned a renaissance of making,” Silverstein says.

Silverstein is sharing his secrets with his own students at Curtis and the New England Conservatory. He eschews the cookie-cutter teaching approach espoused by some of his fellow pedagogues in favor of adapting his methodology to each and every student. They are a talented bunch and technically superb, he says, but need guidance - and time - to find their own voices.

He encourages his charges to listen to all kinds of music, particularly vocalists, which he hopes will cultivate their inner musical ears and enable their access to richer colors of expression. He knows what they have on their iPods.

“As a teacher, the most crucial thing is to encourage students to try to find their sound identity,” he says. “When a young violinist is playing major concertos with great accuracy, it's hard to determine, are they playing as well as they're ever going to play, or is this the germ of something special...?”

.....CONTINUED FROM COVER

“He got to know a quirky yet user-friendly instrument, which harbored a darker sound than the 1773 Guaragnini he had played since becoming concertmaster of the BSO in 1962, seven years after he joined the orchestra at the age of 23.

“You have to work with an instrument's sound specificity and use it as an asset,” Silverstein says. “The Guarneri demands more from me but offers more color possibilities and tonal properties.”

Thus, it was with some trepidation that Silverstein brought his Guarneri to Andrew Ryan, shop foreman at Reuning & Son Violins. The instrument hadn't had a major adjustment in more than a decade. It was open in a couple places, the rib at the chin rest was bowing in, and old cracks were widening.

“The instrument just didn't have the energy I associated with it. I was kind of depressed about it,” Silverstein recalls during a recent conversation with Ryan at Reuning's Columbus Avenue showroom. “So, with my heart in my mouth, I said, ‘Here it is.’”

After a detailed discussion with Silverstein and a careful assessment of the instrument's condition and tone, Ryan developed a restoration plan.

“We analyze the problem and explain it to the customer so he understands the goal,” Ryan says. “Then we describe exactly what we're going to do so there are no surprises.”

In the case of the Guarneri, master restorer Chris Edel cleaned and closed old cracks and reinforced loose purfling. In the 1950s, restorers had glued the cracks with white glue, which never got hard. Over the years, rosin and dirt had accumulated into the cracks and kept them from closing tightly.

Andrew Ryan and Joseph Silverstein during a recent visit to our shop.





REUNING & SON VIOLINS: AT HOME IN SEOUL

It has been our privilege at Reuning & Son Violins to be associated with many excellent Korean violinists, violists and cellists in both the United States and abroad. When visiting Korea, however, we couldn't help noticing a lack of professional services and expertise despite the country's high level of accomplishment on the music and performance side.

Hoping to enhance local resources, we formed an alliance with String-In, a shop in Seoul that boasts an impeccable reputation for integrity and the quality of its repair and restoration. String-In is run by three graduates of the Chicago School of Violin Making: Kevin March, his wife, Min Suh Park, and her brother, Jun Suh Park. Since 2005, String-In has been our stand-in, selling and adjusting the finest instruments and attracting new customers.

The relationship has been fruitful. In the last five years we have placed a good number of exceptional instruments in the hands of musicians in Korea who also have become our friends. Many of them have made their way to Boston conservatories and schools on the East Coast where it is much easier to keep in touch.

We welcome all our Korean clients to contact us through String-In. Kevin, Min Suh and Jun Suh are always happy to demonstrate violins from our Seoul collection and to introduce Christopher Reuning when he's in town. If Chris is not at the shop, he's likely to be found at a local eatery as he's become an ardent fan of the delectable Korean cuisine!

During a recent trip to String-in: (L to R) Kevin March, Jun Suh Park, Christopher Reuning, and Min Suh Park.



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Considering a Significant Purchase?

For consulting services, contact Christopher Reuning

Consider Reuning & Son Violins when you need assistance navigating the fine points of acquiring a fine stringed instrument. An objective and expert consultant, Christopher Reuning has successfully advised a number of discerning collectors, patrons and institutions as they sought just the right instrument to purchase.

A consulting relationship with Reuning & Son Violins offers transparency and eliminates any potential conflicts of interest. It puts the extensive resources of our firm to work on your behalf to gain efficient access to the market. As a result, you can be assured of selecting the best possible instrument for both a long-term investment and your ongoing musical satisfaction.



At a 2009 San Francisco Symphony event. (L to R) Mariko Smiley: SFSO violinist, Brent Assink: executive director SFSO, Christopher Reuning: co-advisor to the SFSO instrument collection, and Roland Feller: curator of the SFSO instrument collection.

Ownership transition at Tarisio Auctions

Two founding partners of Tarisio Auctions, Christopher Reuning and Dmitry Gindin, have sold their respective interests to the firm's third partner, Jason Price, in a friendly arrangement. Launched in 1999, Tarisio grew to become the leading auction house for fine stringed instruments with six yearly auctions in New York and London, and is the only major firm that runs online auctions.

Reuning, Gindin and Price were prescient in coming up with Internet-based auctions for selling instruments, as it proved to be an accessible and convenient platform for both buyers and sellers, thus expanding Tarisio's client base year after year. Reuning and Gindin will continue to serve Tarisio as expert consultants, while Price handles management and development activities.

The decision for Reuning to give up active ownership in Tarisio was not taken lightly. The upside is he can now devote more time to research, his shops and curating the first-ever exhibit devoted exclusively to Carlo Bergonzi to be mounted in Cremona this October.

"It's not easy to move away from Tarisio, an enterprise I've been involved in for 10 years, but the Cremona exhibit and the fine instrument business are my priorities today," Reuning says.



Top row (L to R) - John Dailey (luthier), LeeAnn Sutton (sales), Christo Wood (luthier), Kenneth Cox (sales).
Bottom row (L to R) - Allison Provaire (accounts/customer service), James Hull (manager), Scott Tribble (luthier)

Photos: Cydney Scott

Meet the team at CARRIAGE HOUSE VIOLINS *of Reuning & Son Violins*

Carriage House Violins, now in its fifth year, continues to be one of the country's leading resources for both modern instruments by the best living makers, and modestly priced antique instruments in immaculate condition with expert setups. All this combined with the same personal level of service Reuning & Son Violins is famous for. Lead by manager James Hull, the consultants and technicians at Carriage House Violins come with the highest qualifications and expertise in helping you find just the right instrument or bow to suit your needs. We pride ourselves in taking the time to truly listen to our customers so that we can offer an instrument or bow that exceeds all expectations.

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Sales consultant Kenneth Cox completed his Masters degree in 2007 at the Cleveland Institute of Music under the guidance of Paul Kantor. He is a gifted orchestral violinist who understands the demands of both professionals and advancing students. Players and teachers know they have an expert ally in finding an instrument that can handle the broad range of styles the up and coming player faces in today's musical world.

"Why should five-star personalized service, reliable expertise and professional quality setups be reserved only for high level professionals? Carriage House Violins understands that players of all ages and levels require an instrument and bow with the greatest potential playability and sound. Why settle for anything less?"

Sales consultant LeeAnn Sutton completed her masters in Viola performance at the University of Colorado in 2008 and is currently the Suzuki viola instructor at the Longy School of Music in Cambridge. LeeAnn specializes in working with teachers and families finding just the right "fit", in size and sound, for our younger customers as well as offering expertise for violists of all levels in finding the perfect instrument.



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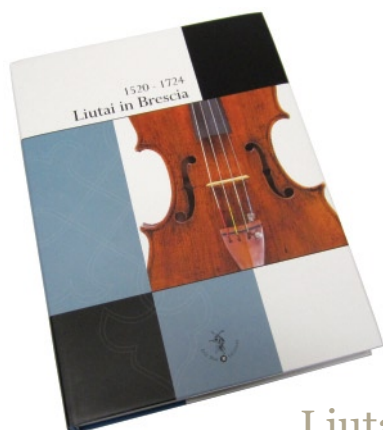
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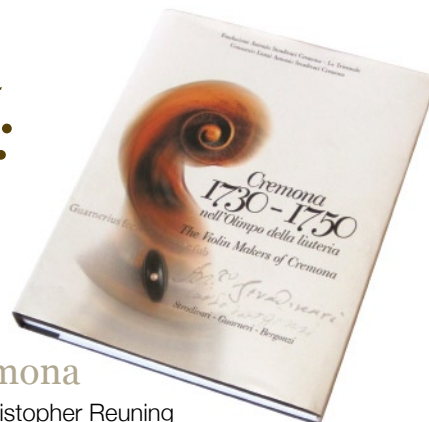


1520 - 1724 Liutai in Brescia

Illustrating 44 instruments from the 2007 Brescia exhibition curated by Christopher Reuning. **Price: \$450**

Cremona 1730 - 1750 nell'Olimpo della liuteria The Violin Makers of Cremona

A beautiful hardcover book edited by Christopher Reuning featuring instruments by Stradivari, Guarneri *del Gesù*, and Bergonzi, from the 2008 exhibit in Cremona. **Price: \$125**



Neapolitan Violin Makers 1708 - 1967

A cd-rom with images of 44 Neapolitan instruments from the 2005 American Federation of Violin and Bow Makers exhibit. Produced by Reuning & Son Violins. **Price: \$50**

Violin
Giovanni Battista Rogeri
Brescia, c.1690