



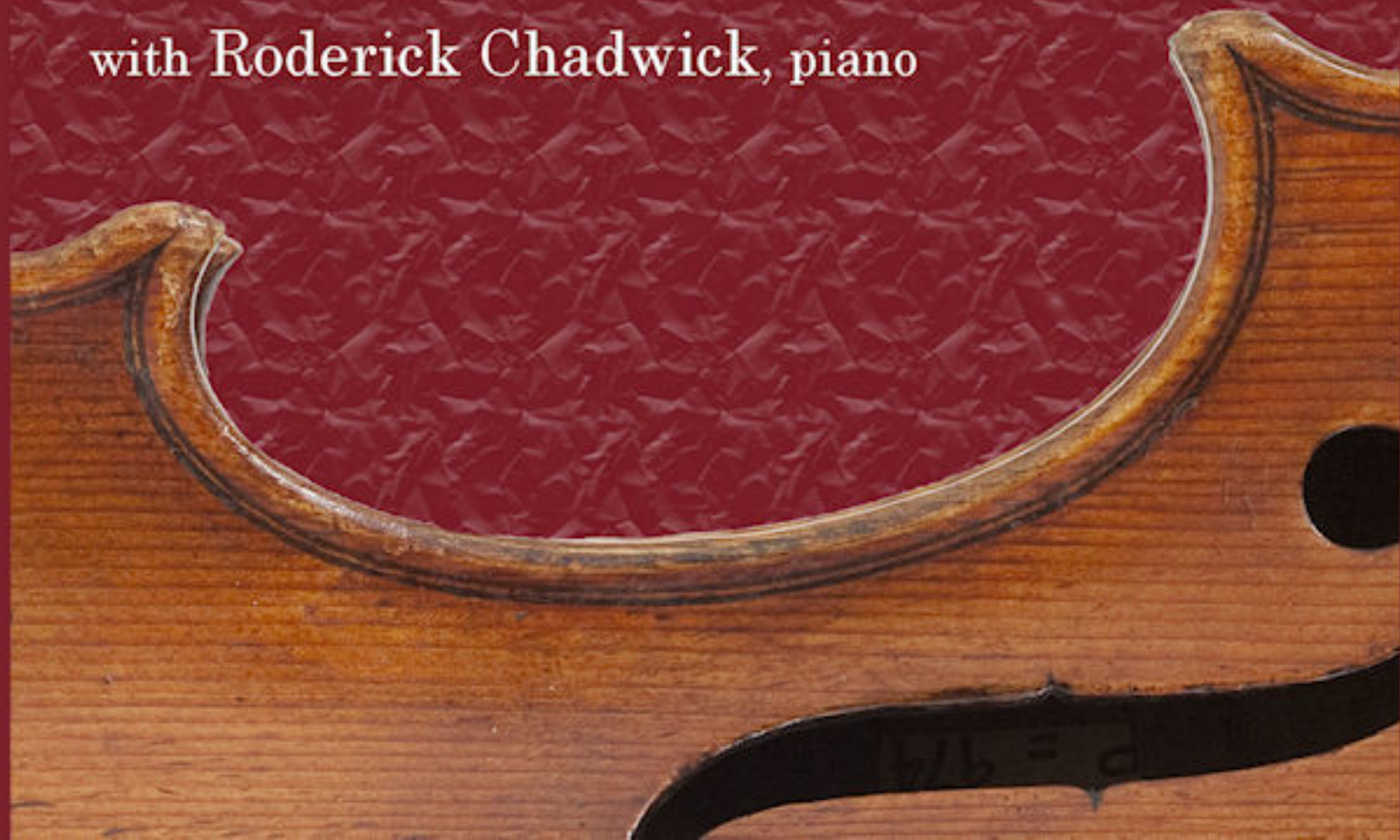
THE GREAT VIOLINS

volume 2: Niccolò Amati, 1647

An OLE BULL salon concert

Peter Sheppard Skærved

with Roderick Chadwick, piano



Ole Bull (1810-1880)

total duration 63:16

1. Siciliana (for Mikhail Glinka) 2:24

Wolfgang Amadeus Mozart (1756-1791)

- Violin Sonata in G major, K. 301 * 16:28

2. I. *Allegro con spirito* 11:29
3. II. *Allegro* 4:59

Torgeir Augundsson (1799?-1872) tr. Johann Halvorsen (1864-1935)

4. Bruremarsj 2:34

Charles Gounod (1818-1893)

5. Méditation sur le Premier Prélude de Piano de Bach, CG.89a * 4:19

Ole Bull (1810-1880)

6. Quartetto per un Violino Solo – *Grave sostenuto* 0:48
7. Guitar-Serenade 1:25
8. Aurora * 3:12
9. 2 Springdandser 1:46
10. 2 Hallinger – No. 2 2:12
11. Fanitullen 1:50

Edvard Grieg (1843-1907) tr. Émile Sauret (1852-1920)

12. Digterens Hjerter * 1:22

Ole Bull (1810-1880) / Peter Sheppard Skærved (b. 1966)

13. American Fantasy 11:02
a: A Capriccio (OB); b: Jordan is a Hard Road to Travel (PSS); c: Cadenza (OB);
d: The Hazel Dell (PSS); e: Album Leaf (OB); f: Home Sweet Home (Henry Bishop/PSS);
g: Arkansas Traveller (OB); h: Pop! Goes the Weasel (PSS)

Gaetano Braga (1829-1907) tr. Adolphe Pollitzer (1832-1900)

14. La Serenata (“Angel Serenade”) * 2:52

Anders Heyerdahl (1832-1918)

15. Nissespel, Op. 11 3:08

Ole Bull (1810-1880)

16. Et Sæterbesøg * 7:51

Inspired by Bull, inspired by Amati

by Peter Sheppard Skærved

This recording is inspired by a great violinist, Ole Bull (1810-1880), and a violin that he treasured, made by Niccolò Amati (1596-1684) in 1647. Both the programme, and the re-emergence of this precious violin, were inspired by the time that I have spent following his trail in Europe and America, and the rooms in which he played. The Ole Bull which I came to love was the man up close, playing by the hearth at Henry Longfellow's (1807-1882) *Wayside Inn*, in his exquisite music room at Lysøen, or on the first floor of a newly built dry-goods store in Minneapolis. Joseph Joachim (1831-1907) first heard him in 1860:

"The Norwegian interests me more than I expected ... I have only heard him play, in a room, fragments of some very beautiful little Norwegian folk-songs, of the simplest description. (*To Clara Schumann*, HANOVER, December 12, 1860)"

Ole Bull was perhaps happiest making intimate musical evenings which presented virtuoso works, miniatures and vocal music together with the traditional Norwegian music, which he did so much to revive. 19th Century *virtuosi* pursued 'two-track' careers, and the minority of their activities was on the public stage; most of their performances took place in parlours, dining rooms, salons ... echoes of the *studioli* of the Renaissance artist/intellectuals. Joachim improvised with Alfred Lord Tennyson (1809-1892), in his 'den' (next to the maid's bedroom). Salon performances offered the opportunity to see players playing chamber music, improvising in an intimate setting, exchanging ideas with fellow performers, with fluidity of definition, between performer and listener. This recording aims to recreate the atmosphere of these events.

My immersion into the world of Ole Bull began after a concert in Elsinore, when my friend Anders Beyer pulled a biography of Bull down from his shelves and gave it to me. A few months later, I found myself hunting for Bull's echo on the streets of Bergen, his home town, and exploring his instruments, manuscripts and enthusiasms at his homes, Valestrand and Lysøen. On my first visit to Bull's 'Moorish Alhambra' on the island of Lysøen, the curator Bertil Høgheim showed me a striking 'presentation' double violin case, carefully cut to very particular violins. It is embroidered, 'Nikolaus Amati 1647'. My interest was further piqued, reading Bull's letters, at his joy at the purchase of an Amati violin so precious and beautiful, that he named it 'my Pearl'.

I had always associated Bull with the spectacular ornamented Gasparo da Salò violin on show in the 'Kode' Museum in Bergen, and his Guarnerius *del Gesù*, now on show in the Chimei Collection, Taiwan. Bertil Høgheim, gave me the opportunity to build a working relationship with the instruments kept at the house, a lovely Joseph Guarnerius, and the *huge* violin which Jean-Baptiste Vuillaume (1790-1875) built for him in 1848, as he sat at the great *luthier's* workbench, making his own violin (also now kept at the house).

The evidence of Bull's love of everything 'violin' confronted me at his home; boxes of new-cut experimental bridges, sound posts, bottles of varnish, tins of gut strings, varnish palettes, even the prototypes for Bull's patent chinrest, designed to protect the violin. A clear picture emerged, of a musician who would stop at nothing in the pursuit of sound and colour. Writing to his first wife, Cécilie Villemot from Paris, in July 1848, he noted his excitement at working on violin varnish with Vuillaume. She replied in exasperated disbelief that he was still in the capital, apparently unconcerned by the disorder on the streets outside.

Together with pianist, Roderick Chadwick, I gave concerts in Bull's music room, on his violins, at the 2014 *Bergen Festspillene*; plans were laid to record, on those instruments. But, the missing 'Pearl' gnawed at me. No one could tell me where it was. I had begun to suspect that this fine Amati might be a violin which he used for salon events, for the intimate performances and improvisations which he famously gave in small venues and for dinners. Then Ole Bull himself intervened. Sitting at my father-in-law's breakfast table in New York, on a freezing morning in January 2015, an E-mail arrived. Would I be interested in seeing the 1647 Amati owned by Bull? I was thunderstruck. One month later, I held it in my hands for the first time. It is, without question, one of the most beautiful violins I have ever held, and the sound is very special, offering me a hint of the purity, the intimacy which Bull seemed to be hunting, a tiniest glimpse of his rich voice. I realised that my hunch about the 'salon violin' seemed to have been proved right.

But the 1647 Amati had 'made the news' 40 years before Bull bought it. In 1827, the violin was sold at auction by Sir William Curtis (1752-1829), popularly known as 'Billy Biscuit'. Curtis was a 'self-made man', twice Lord Mayor of London, an MP, and a close friend of George IV. He had built his fortune from a Wapping bakery, from which he supplied the Royal Navy with Ship's Biscuits, cornering the market at the beginning of the wars with France.

Curtis was a great *bon viveur*, the subject of much satire in his time, an intimate of the Prince Regent (later George IV), and a keen amateur musician and collector of instruments. He even played chamber music with the great Giovanni Battista Viotti (1755-1824), who, it seemed, tolerated him in the hope of a loan. It didn't work. He is, perhaps best known today for coining, 'Reading, Riting, Rithmetic', which it seemed, is how he thought it was spelt. When this violin was sold in 1827, it was bought (for an extraordinary sum) to make sure that George IV did not buy it, and further endanger the parlous finances of the royal household (he already owed a considerable amount to Curtis). 'Billy Biscuit's' home, and his bakery, it turned out, were on the street in Wapping where I have lived for twenty years, and am writing this. It seemed that, after not having been able to find Ole Bull's 'Pearl', it was inevitable that it would find its way here!

After Bull died in 1880, his young widow, Sarah (née Chapman Thorp) (1850-1911) had it until her death, a bankrupt, in 1911. For many decades, it languished in a bank vault in Boston. In recent times it has been owned by a private collector, a descendant of the celebrated *luthier* Jacques Francais (1924-2004). But its voice had not been heard for a century. When news broke, that Ole Bull's 'Pearl' had resurfaced, it was greeted with excitement in the violin world, particularly amongst *luthiers* and historians of the violin. Not only is the violin exquisitely beautiful, and possessed of unique range of sound and colour, but it is uniquely pure. So 'unworn' is the violin, that it still possesses much of the original deep coloured varnish, which in 17th Century violins, has often worn down to the lighter 'ground'. This lack of 'performance wear' also means that the 'edgework' of the back of the instrument is pristine, still bearing the 'scribing lines', where Amati delicately marked the start point of the camber around the edge of the instrument, usually worn away. Of course, the reason for this wonderful state of preservation is the care with which it has been kept; this is proof, if it were needed, that great instruments should be played sparingly, and with enormous respect.

The first appearance of the violin 'in public' was at one of my 'SoundBox' sessions at the Museum of the Royal Academy of Music, London, alongside the Amati and Stradivari violins in that extraordinary collection. But was in Bergen, Bull's home, that the violin was welcomed home with greatest excitement. During the course of the 2015 *Bergen Festspillene*, I performed on the violin, first of all in the beautiful theatre at Edvard Grieg's (1843-1907) house, 'Trolldhaugen'.

Then on a wet morning in late May, I joined Schak Bull and Olea Smith-Kaland (Bull's great-grand-nephew and great-granddaughter), and we drove out, with the violin, Ole Bull's own bow (and cameramen and journalists), to Lysøen back to the music room he built for himself. I had the extraordinary privilege of playing the violin in this wonderful room; the first time since Bull's death. Then, with the cameras still rolling, I took it over to the double violin case, with the embroidered cover 'Nikolaus Amati 1647'. The violin fitted its case perfectly: It had come home.

Peter Sheppard Skærved



With Ole Bull's Amati and his bow in the nursery at Lysøen

A ‘replica’ Ole Bull salon concert

Ole Bull – Siciliana (for Mikhail Glinka) (Seville 1847)

In the winter of 1846-7, Mikhail Glinka (1804-1857) wintered in Seville, before leaving Spain for good, and returning home. Bull had arrived in Spain in the September of 1846, where he was awarded the ‘Order of Charles III’ by the young Queen Isabella III (1830-1904) (it was rumoured she was in love with him). The ‘Siciliana’ is, on paper, a quote from Bull’s 1844 *Siciliana & Tarantella*. However, in the act of writing this out for solo violin, as an ‘album leaf’, Bull offered a glimpse of how he performed ‘solo’. The melody is elaborated with chromatic runs and decorations, trills, and octaves, but the violin also imitates the ‘missing’ orchestra/organ. One of Bull’s last performances (in 1879, in Madison Wisconsin) was of this piece. When I brought the violin ‘back’ to Bergen 2014, these were the first notes heard in public since Bull’s death, in the concert hall of ‘Trolldhaugen’, the house of Edvard Grieg, whose career he launched.

Mozart – G Major Sonata K301

Mozart was in many ways Bull’s ideal; he loved to play his sonatas. At Lysøen, I found the first collected edition to Sarah Thorp, before they married: “To his young Friend. Prases [*sic*] for of the divine Musical Religion given to us through Mozart.”

Bull treasured the fragment of manuscript given to him by the composer’s widow, Constanze after a benefit concert in Salzburg in 1839. He hung it on the wall of the Lysøen music room. Robert Schumann was impressed with Bulls’ Mozart playing, and wrote in the *Brockhaus’sche Deutsche Zeitung*: ‘He full comprehends the art of how to play on the deepest heart-strings. This was best heard in a Mozart *Adagio*, which he played supremely well, simply, with really German feeling’.

Torgeir Augundsson ‘Myllarguten’ (Tr. Johann Halvorsen) – Bruremarsj (*Scordatura A-D-a-e*)

It had been Bull who had drawn mass public attention to the ‘miller’s son’, whose actual name was Torgeir Augundsson (1799(?)-1872), whom he met for the first time sometime between 1829 and 1831.

Halvorsen to Edvard Grieg: “Today I saved two folk dances from oblivion. They aren’t so easy to transcribe. Small jumps and trills like a small trout in a torrent”.ⁱ

I was given the first edition of Johann Halvorsen’s (1864-1935) faithful transcriptions of *Slåtter* when I was a teenager, and they have been on my music desk ever since.

Charles Gounod – Méditation sur le Premier Prélude de Piano de Bach, CG.89a

Bull’s salon music making was full of singing, just as Scandinavian life is today. The music collection at Lysøen is full of songs, traditional and classical. He played Charles Gounod’s (1818-1893) miraculous reworking of Bach’s 1st Prelude, the *Ave Maria*, on many occasions, with and without voice.

Ole Bull – Quartetto per un Violino Solo: Grave Sostenuto (Dublin 1837)

Ole Bull’s sketches are full of experiments in polyphonic writing, often densely chromatic. It’s clear that his experimentation with four-part writing had a profound influence on the Bohemian-born Heinrich Wilhelm Ernst (1812-1865), with whom he lodged in Paris in the autumn of 1831.ⁱⁱ Ernst later published a spectacular set of *Polyphonic Etudes*. This simple ‘Grave Sostenuto’, written into an album in ‘Dublino’ on the 25th

February 1837, is just one of these. In June of the same year, the ‘Spectator’ announced that he would play his ‘celebrated Quartet on One Violin’ at the Kings Theatre on the 16th of that month.ⁱⁱⁱ

Ole Bull – Guitar-Serenade (‘Written down from Memory’ by Anders Heyerdahl (1856-61))

The violinist and composer Anders Heyerdahl (1832-1918) documented Ole Bull as improviser, playing his *The Guitarist from Seville*, clearly inspired by his 1847 trip, when he met Glinka. This simple ‘bolero’ has been dismissed as ‘without melodic substance or harmonic interest’.^{iv} That’s just silly; I first played this delightful piece, at Lysøen, and can attest how charming audiences find it. Guitar ‘pizzicato’ is imitated with the wood of the bow (‘col legno’), and the ‘arco’ interjections delicately allude to Paganini (particularly his 17th *Caprice*). Heyerdahl was a skilled transcriber; he included this piece in his survey of folk music, *Norske Dansar og Slåtter*, compiled between 1856 and 1861.

Ole Bull – Aurora (Prague 1841)

Ole Bull constantly re-used and rewrote his material. In the summer of 1840 he arrived in Germany, after working with Franz Liszt (1811-1886) in London. Over the course of the next few months, he worked on his *E minor Concerto*, which was finished in Prague, the following year. The three movements of the concerto were titled *la Notte*, *l’Aurora*, and *il Giorno*. Although this version with piano was not published until six years after Bull’s death, it represents how Bull played this movement in a salon setting.

Ole Bull – 2 Springdandser and 2 Hallinger (1848 – No. 2)

On the 26th April 1866, Ole Bull was honoured by the ‘Dansk -Norsk Forening (Danish-Norwegian Association)’ in Copenhagen. It was reported that after the toast and been exchanged and Bull honoured, he stood quietly in the middle of the room and began to play:

“Spring dances, Hallings, burst from his violin and then he gave himself up to a free fantasy on a National Norwegian Air”. I have embellished Bull’s *Springdandser* slightly, with the sort of improvisatory ornaments that he used in his more elaborate works.

Ole Bull – Fanitullen (1849)

From the 28th to 30th March 1849, Christiana (Oslo) Theatre presented a series of tableaux. One was based on Jørgen Møe’s (1813-1882) poem *Fanitullen* (‘The Devil’s Reel’). Ole Bull played a version of the *slått* of the same name (banned in the 1700’s, as it tended to encouraged riot). Ole Bull was the first great player to successfully incorporate traditional playing, in his case, the *hardanger* tradition, and Paganini-esque virtuosity, paving the way for the works of Stravinsky and Bartok in the 20th Century. When I played this piece to Schak Bull, Ole Bull’s great-great nephew, he said, “I have a chill in my spine, from that piece”. He went to get a sweater, and returned reciting Møe’s poem: “I hine hårde dager/da ved øldrikk og svir/hallingdølens knivblad/satt løst i hans slir” (“In those grim days of old/, When with beer swilling and drunkenness/ the blade of Hallingdal/ Was loosed in it scabbard)”

Jørgen Møe also wrote the poem *Sæterjentens Søndag*.

Edvard Grieg (Tr. Émile Sauret) –Digterens Hjerter (Hans Christian Andersen)

In 1907, Edvard Grieg wrote: “Ole Bull gave me the determinations to write truly Nordic music. He saw hidden possibilities in me, and sent me to Leipzig Conservatory, when I was fifteen ... he was my guardian angel, and showed me that the music of Norway was full of beauty and originality.”^v

Ole Bull is on record as playing various works by Grieg, but it’s not entirely clear which. I suspect that he played Grieg’s songs and piano pieces on the violin. Émile Sauret’s (1852-1920) beautifully simple versions of Grieg’s songs offers a glimpse of how this might have worked.

On December 8th 1838, Hans Christian Andersen (1805-1875) wrote to Bull: “I was egotistic enough—or perhaps you will give my feeling a nobler name—to imagine and dream that it was singing for me alone; that I alone heard you tell in fragments the story of your artist life through your tones! Ah! Long before I heard you, I had felt an interest in your genial personality; but now that we have met face to face, seen and understood each other, that sentiment has become friendship. I feel it will be a pleasure to know that you have won a soul; therefore I tell you, and am not ashamed.”

Ole Bull/Peter Sheppard Skærved – ‘American Fantasy’ (1856 & 2014)

On 30th June 1857, Bull gave a ‘Grand Farewell Concert’ in Madison, Wisconsin, (later become one of his homes). The playbill promised a *Fantasia on American Airs*, including 'Jordan's a Hard Road to Travel', 'Pop Goes the Weasel', 'Arkansas Traveler', 'Home Sweet Home' and 'Yankee Doodle' (A performance in Bloomington, also included the ‘Hazel Dell’). This piece is lost, except Bull’s version of 'Arkansas Traveler', by Colonel Sanford C. 'Sandy' Faulkner (1806–1874), which is to be found in at Lysøen. I re-imagined the style of this lost piece, incorporating fragments of material that Bull had left in albums, which I found in the British Library London and the Pierpont Morgan Library New York City. The technical devices, and ‘crowd-pleasing’ tricks were suggested to me by the sketch material which I found at Lysøen, but my aim was to evoke the particular ‘folk-virtuoso’ vernacular which it seems Bull developed to win over tough rural American audiences. This piece is dedicated to the folk musicians, Linda and Robin Williams, who inspired me with their profound musicianship, while I was working on it. I gave the ‘premiere’ at the Bergen International Festival in 2014.

Gaetano Braga (Tr. Adolphe Pollitzer) – La Serenata (‘Angel Serenade’)

This was the last music which Bull played before his death widely known as ‘Angel Serenade’. There’s a fascinating ‘violin’-link, of which Bull was probably unaware. Gaetano Braga (1829-1907), was a student of Gaetano Ciandelli, who had studied the cello with Niccolò Paganini, Bull’s inspiration. After Bull’s death, Henry Longfellow wrote to Sarah Bull: "His presence in a room filled it with Sunshine".^{vi} This recording, on this wonderful recording, is a modest attempt to rediscover the light-filled presence of this most vivacious of musicians.

Anders Heyerdahl – Nissespel, Op 11

I found one solo work by Anders Heyerdahl in the Bull music collection. *Nissespel*. This makes explicit allusion to the *Hardanger* tradition, in its ‘scordatura’ (the most complex on this disc) A-E-a-c#. This tuning brings a curiously ghostly sound quality to the instrument, particularly, when the ‘open strings’ are plucked. The *Nisse*, as every Danish child knows, is the house-elf who must be humoured and honoured at Christmas. The title page includes a text by Aasmund Olavsson Vinje (1818-1870), a poem about the Nisse, ‘som spila pa Fela (fiddle) og hoyra kann’.

It was Vinje, who in 1858 published an article *Myllarguten and Ole Bull* which counterpointed Bull's life with that of the most renowned of all Hardanger violinists.

Peter Sheppard Skærved

ⁱ Traditional. As performed by Knud Dahle and transcribed by Johan Halvorsen.

Published by Peters Verlag as 'Norwegische Bauerntaenze'(Slaatter) -'wie diesselben auf der norwegischen Baernfiedel gespielt werden'

ⁱⁱ Rowe. Pp49-50

ⁱⁱⁱ P.550 Spectator, Volume 10, F C Westley 1837,

^{iv} Pp.252-3, Ole Bull, Haugen & Cai

^v *Bergensposten August 25 1880*, in *Talks with the Great Composers*, M.Abell, Garmish-Partenkirchen, 1964, Pp.203-54

^{vi} (Camb. 16 5 1881).

Researching in the Music Room at Lysøen

Introducing the Amati: its first public 'outing',
at the Museum of the Royal Academy of Music



On the Stage

Charismatic pianists have the power to mesmerise their audiences. This wall puts the spotlight on Franz Liszt, whose piano playing caused a sensation in the mid-19th century. His astounding technical skill, combined with a striking appearance and flair for showmanship, resulted in hysterical fans and sold-out tours.

Liszt's success and that of other virtuosos coincided with wider social change. Music was no longer limited to royal courts and churches, but widely available to a fee-paying public in recital halls. Concerts became a commercial operation, with tickets, programmes, advertising and global tours. From 1823 students at the newly-established Royal Academy of Music on Tenterden Street performed in concert in the popular Hanover Square Rooms.

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The violinist and pianist

Peter Sheppard Skærved is the only violinist to have performed on the violins of Viotti, Paganini, Joachim, Kreisler and Ole Bull. His exploration of the relationship between string music and the instruments used to play it has resulted in years of collaboration with luthiers, archetiers, and projects (ranging from performances to films) working with some of the world's great collections, especially with the Library of Congress, Washington DC, where he has performed on up to 6 violins in one concert!

He is the dedicatee of over 400 works for violin, by composers including Hans Werner Henze, Poul Ruders, David Matthews, Judith Weir and Jörg Widmann. He has made over 60 critically acclaimed recordings, including cycles of sonatas by Tartini and Beethoven, Quartets by Reicha and Tippett, and many of the works written for him, resulting in a Grammy nomination, and awards from the BBC Music Magazine.

Peter is the only musician to have been invited to curate an exhibition at the National Portrait Gallery, London, and has made and performance projects for the British Museum, the Victoria and Albert Museum, London and galleries worldwide. In the near future, he will be playing all 30 Tartini solo sonatas in residencies in Brussels, Tallinn and Bergen, will complete a residency at the Dover Museum, and will give a lecture recital on Darwin and music in Maine.

As a writer, he has published on subjects ranging from Victorian painters and violin-making to contemporary quartet writing and Paganini. He is married to the Danish writer and poet, Malene Skærved, and is the Viotti Lecturer at the Royal Academy of Music, London, where he was elected Fellow in 2013.

For recordings, films, writing and more information including further details and images of the Ole Bull Project, go to **www.peter-sheppard-skaerved.com**

Described by the Sunday Times as 'possessor of devastating musicality and technique', **Roderick Chadwick** is a pianist, teacher and writer who performs music spanning several centuries, including much new and experimental music. His recent recording of Stockhausen's *Mantra* with Mark Knoop and Newton Armstrong has received considerable attention (*Gramophone* describing it as 'a real contender'), and he has performed with some of the foremost British-based violinists of the day, including Peter Sheppard Skaerved, Aisha Orazbayeva and Chloë Hanslip, at venues such as Bergen International Festival, Wigmore Hall, Auditorium du Louvre and Tokyo Opera City.

As a member of the ensembles Plus Minus and CHROMA he has performed at the Ultima (Oslo), TRANSIT (Belgium), Huddersfield and Aldeburgh Festivals among others. He has recorded music by Brahms, Godowsky, Duruflé, Finnissy, Alex Hills, Gloria Coates and David Gorton, given live performances in BBC Radio 3's Beethoven and Schubert Festivals, and also been heard on Radio France and KBS Korea.

Roderick had the good fortune to be born in Manchester and educated at Chetham's School; he now lives in London and teaches at the Royal Academy of Music, where he was recently awarded the title of Reader in Music.



Revealing the deeply 'scooped' back -
the first day with the 1647 Amati



The first notes on Bull's violin,
back in Bergen after a century.
'Troldsalen' (Trolldhaugen-Grieg's House)
26 May 2015



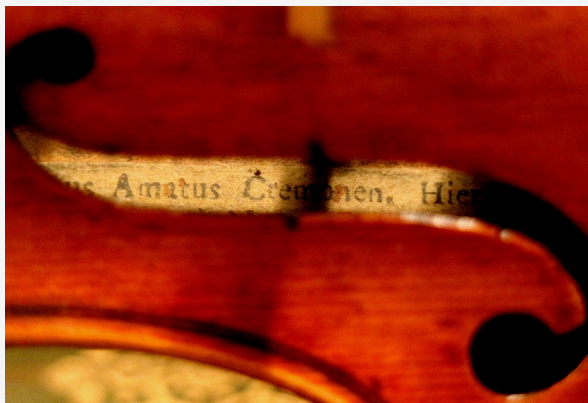
Ole Bull, in the 1860s (Carte-de-visite) holding a Grand pattern Amati, which may be the 'Pearl'.
Note the distinctive 'scoop' towards the edges and the F-holes, which certainly match.



The young Ole Bull, with his precious
Gaspar da Salo,
his '2nd Pearl'



With Schak Bull and Olea Smith Kaland-Bull's
great-grand-nephew and great granddaughter,
with the violin, the bow, and the case!
28 May 2015.

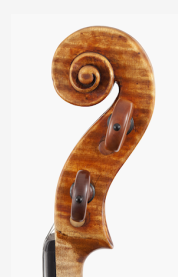


The label of the Amati



GREAT VIOLINS, Volume 2

presented by Athene Records



*This recording is dedicated, in gratitude,
to Valentine Saarmaa*

Peter Sheppard Skærvæd plays
a Niccolò Amati violin made in 1647

Tracks 1, 4, 6, 7, 10, 11, 13 & 15
recorded at the church of St. John the Baptist, Aldbury, England on 11 May, 2015

Tracks 2, 3, 5, 8, 12, 14 & 16
recorded at St. Michael's, Highgate, London
on 11 July, 2015

Producer: Peter Sheppard Skærvæd
Sound engineering and mastering:
Jonathan Haskell (Astounding Sounds)

Booklet and packaging design:
Stephen Sutton (Divine Art Recordings)

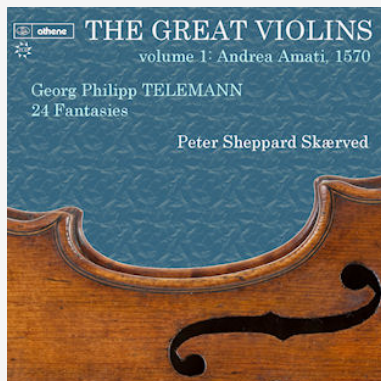
Photographs of the violin by Ian Brearey,
courtesy of the Royal Academy of Music, London

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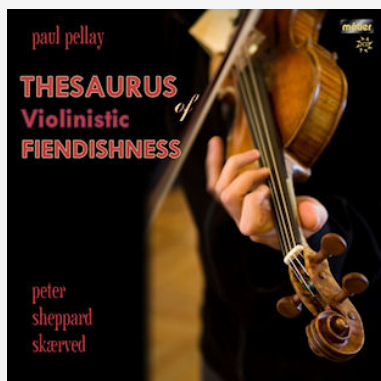
Thanks to: Jorunn E. Færden, Berit Høgheim, Schak Bull, Olea Smith-Kaland,
Sigurd Sandmo, Anders Beyer, Garrison Keillor, Linda & Robin Williams.
This recording is dedicated, in gratitude, to Valentine Saarmaa

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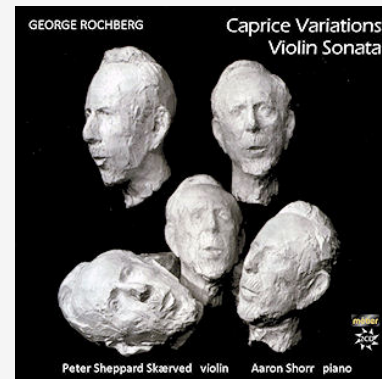
Solo violin music performed by Peter Sheppard Skærved from Divine Art Recordings Group labels



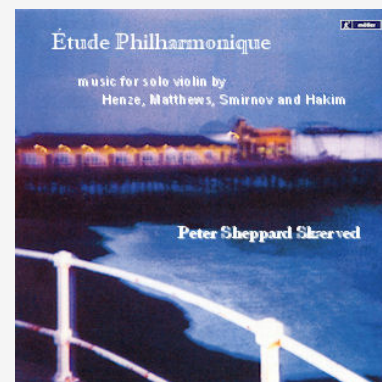
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Telemann – 24 Fantasies
ATHENE ATH 23203
"Absolutely terrific" – The Classical Reviewer



Paul Pelly:
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"The music cannot fail to enchant an audience and hold their attention... superlatively skilful playing" – MusicWeb



George Rochberg:
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Violin Sonata (with Aaron Shorr)
METIER MSV 28521 (2CDs)
"An outstanding recording that provides wonderful listening experiences." – ConcertoNet



'Étude Philharmonique'
Major works by Hans Werner Henze, Naji Hakim,
David Matthews and Dmitri Smirnov
METIER MSVCD 92028
"...this is a fascinating collection, the spaciousness of the recording serving to underline Sheppard Skærved's luminous clarity of tone." – BBC Music Magazine

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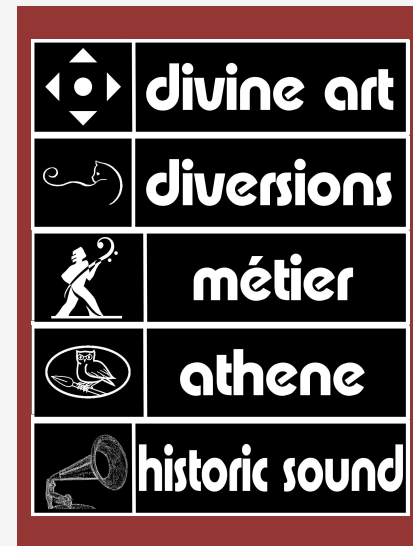
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Roderick Chadwick and Peter Sheppard Skærved
after a 2014 concert at Ole Bull's house,
with his Guarnerius and Vuillaume violins

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