MOZART

The 'Palatine' Sonatas
K.301-306

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Daniel-Ben Pienaar *piano* | Peter Sheppard Skærved *violin*

W.A. MOZART (1756-1791)

6 Sonatas for Piano with Violin, K.301-306 (“Palatine”)

Sonata No. 18 in G major, K.301				**13:02**
1	I	*Allegro con spirito*	7:46	
2	II	*Allegro*	5:16	
Sonata No. 19 in E flat major, K.302				**10:48**
3	I	*Allegro*	5:07	
4	II	*Rondeau: Andante grazioso*	5:41	
Sonata No. 20 in C major, K.303				**10:06**
5	I	*Adagio – Allegro molto*	5:01	
6	II	*Tempo di Menuetto*	5:05	
Sonata No. 21 in E minor, K.304				**11:59**
7	I	*Allegro*	7:00	
8	II	*Tempo di Menuetto*	4:59	
Sonata No. 22 in A major, K.305				**13:06**
9	I	*Allegro di molto*	4:10	
10	II	*Tema: Andante grazioso – variazioni I-VI*	8:56	
Sonata No. 23 in D major, K.306				**20:46**
11	I	*Allegro con spirito*	6:59	
12	II	*Andantino cantabile*	7:28	
13	III	*Allegretto – Allegro*	6:19	
Total playing time:				**79:49**

Daniel-Ben Pienaar (piano) | Peter Sheppard Skærved (violin)

Mozart – The Palatine Sonatas for Piano with Violin: A violinist explores

On the 31st of October 1777, Mozart and his mother arrived in Mannheim, in their own carriage. While there, he fell in love with Aloysia Weber and tried, unsuccessfully, to get a post in the city. It was five months before he admitted that this was a lost cause, and followed his father's increasingly impatient demands that he travel to Paris. In a letter, On February 14th, 1778 he noted:

> "Now, I am going to apply myself conscientiously to the '*clavier* duets', as I want to have them engraved."[1]

The composition of these 'duets' for piano and violin was divided between the former capital of the Palatinate and Paris. The first three were completed before he left Mannheim on the 23rd March. Things did not proceed as fast as Mozart had planned, and the stay in Paris proved disastrous. On the 1st July, his mother died. After six months failing to establish himself in the French capital, he left at the end of September for Munich, to stay with the Webers, who had moved there from Mannheim. The full set of *Six Sonatas K301-6* was finished in the summer. He dedicated them to Countess Palatine Elisabeth Auguste of Sulzbach (1721-1794), Electress Palatine and Electress of Bavaria. The works were published in Paris in November 1778 by Jean-Georges Sieber, and Mozart was able to give the printed score to the Electress when she came to Munich in January 1779.

Whilst this set of sonatas was not the first that Mozart composed for keyboard with violin, it is usually regarded as beginning of his mature engagement with the combination. The previous ten works were all completed by the time he was ten years old. By the beginning of 1778, when these works were begun, the

[1] Briefe II, p.261

fully-fledged wonder of this most prodigious of creators was there for all to see. However, more prosaically, and particularly in the light of these wonderful pieces, his relationship with the piano and the violin had stabilised. He had found his unique voice with the keyboard and bow, a new take on the combination of the two in this chamber setting.

It is worth mentioning the obvious. Any composer writing 'accompanied' sonatas in the 18th century, and to a degree even at the beginning of the 19th, had to make a simple choice. When a violin and a keyboard were involved – who would be accompanying whom? There were two models, two possibilities.

The first option was that the accompanist would be the keyboard: in 90% of cases, this meant 'continuo' sonatas, where the keyboard player, playing from a 'figured bass', accompanied the violin. This was the type of sonata brought to an apogee by Handel and Corelli, and still immensely popular right up to the end of the 1700s. Carl Friedrich Abel (who met Mozart in London in 1765) was publishing violin/continuo sonatas of this type in the 1780s. These sonatas were indistinguishable, save in the number of players, from the 'trio sonata' type, with two melody instruments. Like them, it offered the possibility of a flexible number of players 'realising' the 'continuo'/bass line, and would function without a keyboard instrument at all, just with a bass or tenor melody instrument doing continuo service.

The second option was that the accompanist was the violinist; that the work would be a keyboard sonata accompanied by the violin. This was brought to various perfections by the composers of the late baroque: the six sonatas of Johann Sebastian Bach for keyboard and violin mark the *non plus ultra* of what could be done in this format, in its purest form. The best way to understand the melody-instrument role in this type of sonata was to see it as a third hand for the keyboardist. However, it was always apparent, in the greatest baroque

exemplars of the type, that a real artist was sensitive to the varied qualities and opportunities offered by each instrument, and took full advantage of those: the singing 'violin aria' which begins Bach's *C minor Sonata BWV 1017* is a particular instance. In fast movements, this approach often led to an essentially 'three-part-invention' technique, and contrapuntal possibilities not available to a solitary harpsichordist, or later, a fortepianist.

All of Mozart's sonatas for piano and violin are of the latter type. The violin is, officially, the accompanist. However, it is clear that he had taken note of a number of popular models, and was aware of current hybrid-type sonatas, popular and played in the various countries he continued to visit. The initial inspiration was a set of six pieces, by the Dresden-born composer Joseph Schuster (1748-1812), *Sei Divertimenti per il Cembalo, e Violino*. In a letter written in Munich on the 6th of October 1777, he wrote:

> "I am sending, enclosed, six duos for *clavicembalo* and violin by Schuster, which I have played many times here. They really aren't bad, and they are immensely popular here, so I am going to write six like these, if I remain here."[2]

It is clear, looking at Schuster's score, what interested him about the energetic relationship between the two instruments, and what did not. The 'six like these', which he promised, really are not! However, a greater influence was French. It seems that he had seen and played *Pièces de clavecin avec voix ou violon op.5* published in Paris in 1748, by the extraordinary violinist-composer Jean-Joseph de Mondonville (1711 – 1772). Mondonville had seized on the possibilities of salon performance, to offer the option that, when the 'accompanying' violin line

[2] Briefe II, p.41

took a leading melodic – and by extension essentially vocal – role in the texture, the player, or someone else in the room, could either play or sing, or another participant (even the keyboardist) might sing, or the violinist could do both. The result was that although the medium was 'keyboard-led', the composer could take the opportunity, at certain lyrical moments, to give the centre stage to the truly melodic instrument, the one best suited to the imitation of the voice: the violin (or the voice itself). This technique is one that Mozart used throughout his mature sonatas for this combination.

It is worth noting that, by the beginning of the 19th century, the demands of the amateur piano market had introduced a degree of pragmatism into the composition and publication of works of this type. It was common to find 'accompanied' piano sonatas, where the subsidiary voice could be left out altogether, and any missing important lines would be indicated in 'Stichnoten' in the keyboard part; this was the case with Ferdinand Ries' wonderful *C minor Sonata Op. 38* which I recorded with Aaron Shorr (Métier MSVCD 2006).

With all this in mind, it is fascinating to note how composers writing sets of such accompanied piano sonatas introduced their players. Mozart, and soon afterwards Beethoven, were careful, when writing and publishing sets of such pieces, to 'keep the peace', by ensuring that neither side would feel neglected as they played through a six- or three-sonata set. The simple way of doing this was by taking care of who was heard first (in the leading, primary, role) in each piece, and in each movement. In the case of Mozart's 'Palatine' sonatas, this is how it works out:

No 1 (i) Violin (ii) Piano; No 2 (i) Piano/violin unison (ii) Piano;
No 3 (i) Violin (ii) Piano; No 4 (i) Unison (ii) Piano;
No 5 (i) Unison (ii) Piano; No 6 (i) Piano (ii) Piano (iii) Unison

In the set of variations which finishes the fifth sonata, primacy is handed back and forth between the two players. This 'democratic' question is complicated in the case of the sixth sonata, as this is related to an abandoned concerto for piano and violin with orchestra which Mozart would sketch out later in 1778, but never complete.

In all of this, and, most especially seen from my perspective as a non-piano-playing violinist, I have to ask, which part did Mozart intend for himself? Although Mozart began life as a violinist and keyboard player (after all, his father Leopold remains one of the most influential pedagogues in the history of the instrument), it is possible to 'read' his life as a gradual move away from the violin. Indeed, it is common knowledge that his preferred string instrument to play became the viola. On a number of occasions, Leopold enjoined his son to not neglect his violin practice, which he preferred to avoid. When he took notice of the advice, Wolfgang Amadeus was pleased at the results ('I played like oil'). But it did not stick: curiously, the more he moved away from the violin, the more adventurous his writing for the instrument became. There is nothing in any of his *concertante* writing for the instrument to match the technical demands of the late string quintets, the last three quartets, or the great string trio. By contrast, the works that he wrote for himself to play, beginning with the five violin concertos (which were completed three years before these sonatas), achieve brilliant, maximum impact, if not through simple means, but using a series of deliberately limited devices, which can be applied across the instrument using simple technical replication. Indeed, working out 'what fingerings Mozart did' in these works often demands that the player imagine the simplest, most time-efficient methods, and apply those. He did not write string music for himself that he would then have to practice: and when he did not have to play the material at all, the violin writing would get progressively more challenging.

As these sonatas were dedicated to the Electress Marie Elisabeth, a renowned keyboard player (how many other monarchs have been painted at the piano?), I imagine Mozart took the 'accompanying', violin-playing role when they met up at the Residenz in Munich in January 1779. This was an occasion on which he would have needed his violin in hand. There is no question that the violin writing in this set is of the pragmatic type mentioned above. Mozart would not need to practise these pieces to play them well, and I am sure he played them well with the Electress.

The lyrical quality of the opening of the first sonata always reminds me of Mozart's first intention with the piece, which was that it should be for piano with flute. Indeed, the manuscript includes the crossed-out scoring 'flauto traverso'. Mozart's apparent aversion for that instrument has been much over-emphasised. If he hated it that much, why did he write so beautifully for it (throughout his career)? Between December 1777 and February 1778, the initial gestation period for these sonatas, Mozart wrote his first two flute quartets. The second of them was completed just as he began this sonata: it is in G Major. Whatever Mozart's apparent antipathy to the instrument actually was, or was not, the 'flauto traverso' was in his mind as he set out on this set of pieces. Perhaps, he had (as a practical move), initially conceived that, like so many chamber works of his time, the pieces should be playable by either instrument.

The 'crossing-out' of the flute from this first mature sonata is evidence that Mozart found himself essaying an original approach to the medium discussed above. In order to achieve the almost-democratic, if not egalitarian, relationship and conversation between his two protagonists in the new approach to the medium that was appearing from his pen, it is clear (indeed, from bar 13 of the piece, when the piano takes the melody for the first time), that his 'accompanying' player needed range and weight, especially in low registers.

Throughout the set, Mozart's violin spends a lot of time below 'Middle C' which is the lower limit of the flute; this liberates the piano for display and expression – in this particular language, it would not have worked if the low tessitura was not available. Also, Mozart makes copious use of double stopping for harmonic support, and triple and quadruple-stopping for emphasis. These either appeared after he made the decision to drop the flute or were the reason that it was despatched. Whatever the truth of the matter, I find that a memory of the vocal quality of a great flute player is a useful tool, hunting for the right sound for the opening of this set of pieces.

One of the most fascinating aspects of the 'broken' chamber music of which this is an example (by which I mean that each instrument comes from a different family and has different possibilities and limitations), is watching how a composer shares, or does not share, material. In the opening *Allegro* of the second sonata of the set, in the 'heroic' key of E flat major, Mozart endeavours to divide up the thematic material as fairly as possible. In both the exposition and recapitulation, each player is given their own crack at the whip with the first-subject material, meaning that everything is played twice. Indeed, at one point or another in the movement, both players are invited to explore nearly all the motives and phrases, using a variety of imitative gestures, ranging from straightforward repetition to inversion. However, the composer also divides up certain figures: for instance, a cascading scale passage in the piano is always answered by low E flat major violin chords, and with trills. Neither instrument ever plays the other's material – each play to their strengths; the violin chords are the same ringing sixths which would later appear triumphantly at the end of the great *E Flat Major Divertimento K563* – they work fantastically well on the violin. In the second and final movement, this even-handed approach is applied to a rondo form, elevated to what can feel, for this player, like a sublime

exploration of the prosaic, before the two players disappear over the horizon, pianissimo, hand in hand, *en accord*.

The first movement of the following *C Major Sonata* completely inverts this approach. Playing it, I find that whilst both piano and violin are in total agreement about the direction, the intention of the music, they succeed in almost totally avoiding sharing anything. The opening violin melody, *Adagio*, is answered by a complimentary, but different lyricism, from the piano, and in this slow-fast-slow-fast movement, this is preserved. Whilst this agreeing-to-disagree posture is abandoned in the following *Tempo di menuetto*, Mozart introduces a new element, the 'rudely interrupting partner': each player responds to the other's delicate rendition of the opening motif with a brutal, low *subito forte*, like a drunk bursting in on quiet conversation. It is a salutary reminder that chamber music is, and should be, as distant as possible from people agreeing with each other all the time. Sometimes, its drama lies in insensitivity and boorishness.

For many young violinists, the *E minor Sonata* will be their introduction to playing Mozart. In some ways, this is a strange choice, as it is a unique piece. Mozart only composed two minor-key pieces of piano chamber music: the other is the dramatic *G minor Piano Quartet K 478*. But famously, this is also Mozart's only work in E minor. He was acutely sensitive to the affects of particular keys, particular in the minor: the home key of this wonderful piece suffuses the whole with a particular, alluring, melancholia. The mood of this work is often associated with the death of his mother, on the 1st July 1778, around the time of its composition. It is a source of lifelong wonder to me that he was able to follow the aching sadness of the opening *Allegro* with the *sotto voce* resignation of the *Tempo di menuetto*. This is the only menuet of the set which has a recognisable 'trio section', which always makes me think that he may have

recently played or remembered the minuets and trio from Joseph Haydn's *C major Quartet Op 33 No 3 'Birds'*. There is little music for piano and violin which is more miraculous than this hovering E major, and the four-bar bridge into it recalls another type of song – the church choir, especially boys' voices: yet another presentiment, 'voca me cum benedictis', from his *Confutatis*. Music far in the future, but somehow already in the aether.

The fifth sonata, in A Major, begins, explicitly, out-of-doors. The first movement is a rambunctious 'pastoral', truly equestrian, and most likely a hunt. There is a sense, going through the sonatas, that not only is the emotional 'reach' expanding, but that the works themselves are finding bigger spaces, canvases, and demanding an increasingly brilliant execution. Talking about Mozart, Daniel-Ben sometimes mentions his impression that Mozart's fast music has a sense of 'panic'. The dash and sylvan quality of this *Allegro* leads me to the feeling that this is really 'Pan-ic', in the wonderful hemiolas (chains of 4/8 hemiolas), the 'orchestral-scrubbing' semiquavers in both instruments, and the 'Mannheim Rocket' crescendos that end each half of the first movement. Up until 1777, when the Palatine Court moved to Munich, the royal electoral palaces had been in Mannheim – then its famous orchestra migrated with the Electoral Court. The dedicatee, pianist Electress Marie Elizabeth, long estranged from her husband (and first cousin) Elector Charles Theodore of Sulzbach, only visited the court in winter. Perhaps Mozart wanted to pay homage to the virtuoso orchestra associated with these climactic 'rocket effects'.

The second movement contains the only set of variations in the group. One of the great pleasures of duo playing is relishing the moments in sets of variations, where I can listen to/watch to my great collaborator playing by himself. There is a curious equivalence to this experience here – the first variation – and playing Beethoven's 1792 *Se vuol Ballare Variations WoO40* (based on Mozart's most-

loved aria from *Le Nozze di Figaro*), where this opportunity comes in the fourth variation: sitting, listening, is a vital part of playing chamber music – in neither case do I feel uninvolved. The back and forth contributions of the following five variations have more than a touch of Cole Porter's 'Anything you can do, I can do better'. An increasingly competitive, playfully concertante mood, has found its way into the sonatas by this point, inspiring increasingly improvisational flights, from both players.

Mozart also took full advantage of a theme with six variations to work the music back to a recollection of the 'rough pastoral' with which he began the sonata. He does not bring back the 6/8, but the rollicking 3/8 sixth variation is enough to set the memory fizzing with the possibility of yet more cyclic tying-up, as the cycle moves to its close. He does not disappoint: the *Allegro* coda of the varied finale of the following, last, sonata, returns us, just for twelve bars, to the galloping steeds of the beginning of this work.

Mozart really had no chamber-music precedent for the clangourous crowd scene with which the final *D Major Sonata* begins. Its swaggering sonic brilliance, enhanced by the 'open' key of D major, had not been essayed in this medium previously. From the outset, the piano is in concerto mood, and for the first twenty-odd bars the violin adds to the weight, body, and brilliance of the effect, very much in the role of an accompanying orchestra. But then something wonderful happens: alone for two bars, the violin ascends a graceful A major arpeggio and begins singing, at last in truly soloistic vein. This has the effect of making all of the pianistic dash and brilliance feel like mere prologue, a 'tutti', before this broken-chord entry, which, in this context feels very much like the first clarinet solo in Mozart's *Quintet K 581*. It is glorious to play.

It is worth remembering how much the Mozart family loved puns and word games. The second movement, *Andantino cantabile*, is the only place where

Mozart uses the instruction ‘mezza voce’ (half-voice), for the opening piano solo. The first entry of the violin offers him the chance to mess with the violinist, by reiterating the instruction in both parts. When the violin comes in on a long slow high G’ (something the piano cannot do), any player would expect to shape the note, using the technique most famously described by Giuseppe Tartini, the ‘Mesa da Voce’ (most prized by singers, violinists and flute players): in France, it was called *le son enflé et diminué*. I have little doubt that Mozart amused himself, if not his violinists, by writing ‘mezza voce’ at the moment they would naturally begin to play ‘una mesa da voce’. Indeed, there may have been a method in his playfulness: making the string player doubt what they were reading might just have encouraged the very delicacy, the tenderness, that he sought.

The last movement of the last sonata is, as might be expected, the most dramatically concertante of the set. This might not be guessed from its tripping opening *Allegretto*: but a sudden slip into a fast compound-time *Allegro*, thirty bars into the movement, sets both players on a virtuoso path. Back-and-forths between allegretto and allegro, between 2/4 and 6/8, prefigure the similar gesture in the finale of the *B flat Sonata K378*. But nothing in the movement can prepare listeners or players for the fifty-bar cadenza, *Allegro Assai*, which delays the home strait of the sonata. Very few fully notated Mozart cadenzas involving string instruments survive, and the only others for two instruments are the two for violin and viola which are found in his *Sinfonie Concertante K364*, though those do not rival this one in scale or intricacy. Perhaps this was Mozart’s compliment to the formidable piano-playing Electress Marie Elisabeth. I am sure that she was up to the challenge.

The pianist

Daniel-Ben Pienaar has garnered an international reputation for his unusual musicianship. He has a particular interest in early music, Bach, the Viennese classics and early Romantics, and is especially noted for his substantial discography. He is an elected Fellow of the Royal Academy of Music in London, and currently its Curzon Lecturer in Performance Studies.

Born in South Africa, he came to public notice there at the age of fourteen, performing Liszt's First Piano Concerto and Beethoven's 'Emperor' with the country's most prominent orchestras. He moved to London to study at the Royal Academy of Music, where he was in the piano class of Christopher Elton. During his time as a student Laurence Dreyfus' imaginative response to the early music debate and Jonathan Freeman-Attwood's understanding of the creative possibilities of recording made a deep impact. Upon graduating in 1997 he received the prestigious Queen's Commendation.

Upon completing his formal training he set out on a programme of self-imposed study and reading, eschewing the competition circuit entirely. In 1999 he first played the set of Six Partitas by Bach in one concert; 2000 saw his first Mozart Piano Sonata cycle. Since then he has, aside from these works, variously given complete performances of Bach's Goldberg Variations, the two books of the Well-Tempered Clavier, Beethoven's Diabelli Variations, Schubert's finished Piano Sonatas, the Chopin Ballades and Waltzes, in addition to a representative selection of, mostly, 19th-century works. Much of 1999-2005 was spent travelling extensively in Japan with the popular violinist Narimichi Kawabata, playing a diverse duo and solo repertoire.

A summer of immersion in Bach in 2002 led to his first recording – two days of sessions devoted to The Well-Tempered Clavier Book 1 in 2003. This was released on the small independent label Prometheus Editions. These session tapes were

revisited in 2007 for a revised edit, now released online on Magnatune. The Bach recording in 2003 was followed a few months later by the Chopin Ballades for Victor Japan. The Well-Tempered Clavier Book 2, recorded in autumn 2004, appeared on Magnatune in 2005. Since those early recordings Pienaar has always edited his own work.

His solo recordings since 2005, include a wide range of music including the first complete recording of the keyboard works of Orlando Gibbons, the complete Piano Sonatas of Mozart and Schubert, the premiere recording of the mature piano music of Arnold van Wyk and important sets of works by Bach, Beethoven and Chopin. He has recorded albums of music by Byrd and Haydn to be released soon. Planned future recording projects include a new Mozart Sonata cycle, Gaspard Le Roux's Pièces de Clavessin (1705) and Brahms' complete Klavierstücke.

Notable recital credits include a Schubert cycle at the Duke’s Hall of the Royal Academy of Music; a Mozart cycle at the Holywell Room in Oxford; performing at the Singapore International Piano Festival and Eilat Festival in Israel; playing the two books of Bach's Well-Tempered Clavier on consecutive nights at London's King's Place; recitals at the Wigmore Hall; chamber music at Kioi Hall and Shinjuku Opera City in Tokyo; and re-introducing South African audiences to Arnold Van Wyk’s 1950s masterpiece, Night Music.

Collaborations have included re-imagining music from the 1600s through the mid-20th century for the unlikely combination of trumpet and piano with Jonathan Freeman-Attwood, and six discs, mostly of Pienaar's own arrangements, were recorded for the Linn label. Several of these arrangements are published by Resonata Music, and a complete Stravinsky Pulcinella Suite by Boosey and Hawkes. Further chamber music activities have included popular cycles of the Brahms Violin Sonatas and Mozart’s mature Violin Sonatas at Wilton’s Music Hall with Peter Sheppard-Skaerved (Mozart's K.301-6 were also recorded in 2019, not

published yet), performing Bach's Art of Fugue on harpsichords and chamber organs with Martin Knizia, and playing at prominent London venues with violinist Giovanni Guzzo.

Pienaar now limits himself to only a small number of concert appearances, concentrating most of his energy on his recording projects and teaching obligations.

He has been a member of the Royal Academy of Music teaching faculty, assuming a variety of roles, since 2005. In addition to doctoral supervision his teaching has included elective courses on Bach, on Mozart, on Schubert and on Piano Sonatas (1778-1854), running an interpretation seminar for master's degree students with cellist Neil Heyde and curating a series of repertoire and performance practice workshops for postgraduate pianists. Public talks on a wide range of performance-related topics are also a regular feature of his Academy work, including an on-going series 'Listening to Recordings'. He views the performer's position in relation to the canonical repertoire as radically 'late' – both with respect to the works themselves, and to the performance traditions and great recorded performances that surround them – demanding an active intervention from the performer as a bulwark against generic, uncritical reproduction. That implies taking stock of a gamut of expressive means, drawn from a variety of practices, in a personal and idiosyncratic way, and setting the challenge of making music without taking recourse to a ready-made 'interpretative' philosophy or commercial niche.

His fascination with the recording process extends to acting occasionally as producer: a number of recordings for the Academy's own recording label have appeared, including such diverse ventures as 'American Icons' (symphonic brass) and ensemble arrangements of Frank Zappa. He has also produced a Liszt recital on historical and modern pianos by Olivia Sham (for Avie), and Liszt transcriptions and works by Busoni played by Chiyan Wong (for Linn).

The violinist

Peter Sheppard Skærved is known for his pioneering approach to the music of our own time and the past. Over 400 works have been written for him, by composers Laurie Bamon, Judith Bingham, Nigel Clarke, Robert Saxton, Edward Cowie, Jeremy Dale Roberts, Peter Dickinson, Michael Finnissy, Elena Firsova, David Gorton, Naji Hakim, Sadie Harrison, Hans Werner Henze, Sıdıka Őzdil, Rosalind Page, George Rochberg, Michael Alec Rose, Poul Ruders, Volodmyr Runchak, Evis Sammoutis, Elliott Schwartz, Peter Sculthorpe, Howard Skempton, Dmitri Smirnov, Jeremy Thurlow, Mihailo Trandafilovski, Judith Weir, Jörg Widmann, Ian Wilson, John Woolrich and Douglas Young.

Peter's pioneering work on music for violin alone has resulted in research, performances and recordings of cycles by Bach, de Bériot, Tartini, Telemann, and, most recently, his project, 'Preludes and Vollenteries', which brings together 200 unknown works from the seventeenth century, from composers including Colombi, Lonati, Marini and Matteis, with the Wren and Hawksmoor churches in London's Square Mile.

His work with museums has resulted in long-term projects at institutions including the National Gallery of Art, Washington DC, the Metropolitan Museum, New York City, the Victoria and Albert Museum, the British Museum, Galeria Rufino Tamayo in Mexico City, and the exhibition 'Only Connect', which he curated at the National Portrait Gallery, London. Most recently his 'Tegner' commissioned by the Bergen International Festival, is a close collaboration with the major Norwegian abstract artist, Jan Groth, resulting in a set of solo Caprices, premiering at Kunsthallen, Bergen, and travelling to galleries in Denmark, the UK and even Svalbard/Spitzbergen. Peter is the only living violinist to have performed on the violins of Ole Bull, Joachim, Paganini and Viotti.

As a writer, Peter has published a monograph on the Victorian artist/musician John Orlando Parry, many articles in journals worldwide, and most recently, *Practice: Walk*, for Routledge.

Peter is the founder and leader of the Kreutzer Quartet and the artistic director of the ensemble Longbow. Viotti Lecturer at the Royal Academy of Music, he was elected Fellow there in 2013. He is married to the Danish writer Malene Skærved and they live in Wapping. He has a very extensive discography, his recordings for Divine Art group alone amounting to 27 titles including music by Edward Cowie, Michael Alec Rose, Sadie Harrison, Mihailo Trandafilovski, Franz Schubert, George Rochberg, Paul Pellay and Hafliði Hallgrímsson together with the highly acclaimed 'Great Violins' series on Athene and six volumes of 'Beethoven Explored' for Métier.

www.peter-sheppard-skaerved.com

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