



David MATTHEWS

MUSIC FOR SOLO VIOLIN, VOLUME TWO

FANTASIA ON PAGANINI'S SECOND VIOLIN CONCERTO, OP. 147, NO. 1

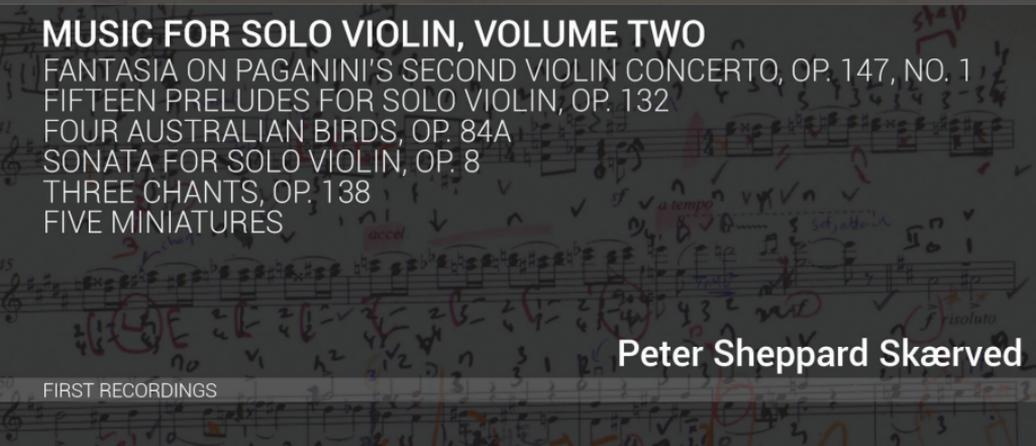
FIFTEEN PRELUDES FOR SOLO VIOLIN, OP. 132

FOUR AUSTRALIAN BIRDS, OP. 84A

SONATA FOR SOLO VIOLIN, OP. 8

THREE CHANTS, OP. 138

FIVE MINIATURES



Peter Sheppard Skærved

FIRST RECORDINGS

DAVID MATTHEWS Music for Solo Violin, Volume Two

- | | | |
|----|---|-------|
| 1 | <i>Fantasia on Paganini's Second Violin Concerto, Op. 147, No. 1</i> (2007) | 7:42 |
| | Three Chants, Op. 138 (1997/2009) | 6:11 |
| 2 | I <i>Lento</i> | 1:46 |
| 3 | II <i>Poco con moto</i> | 2:03 |
| 4 | III <i>Poco andante</i> | 2:22 |
| | Four Australian Birds, Op. 84a (2000–4) | 10:56 |
| 5 | No. 1 <i>Munro's Song</i> | 4:26 |
| 6 | No. 2 <i>The Two Cuckoos</i> | 2:05 |
| 7 | No. 3 <i>Whipbird in the Rainforest</i> | 0:55 |
| 8 | No. 4 <i>The Butcher Bird</i> | 3:30 |
| | Sonata for Solo Violin, Op. 8 (1974–75) | 12:25 |
| 9 | I <i>Quasi cadenza</i> | 1:43 |
| 10 | II <i>Prestissimo</i> | 1:24 |
| 11 | III <i>Lento flessibile</i> | 5:20 |
| 12 | IV <i>Allegro non troppo</i> | 3:58 |
| 13 | The National Anthem (2007) | 0:56 |
| 14 | Song Thrush Fragment (2004) | 0:25 |
| 15 | Birthday Piece for Richard (2012) | 0:28 |
| 16 | An Album Leaf for Sally (2009) | 2:12 |
| 17 | Not Farewell (2003) | 1:40 |

Fifteen Preludes for solo violin, Op. 132 (2007–14)		26:40
18	No. 1 C major, <i>Lento</i>	1:45
19	No. 2 C minor, <i>Molto animato</i>	1:26
20	No. 3 G major, <i>Con moto</i>	1:07
21	No. 4 G minor, <i>Allegro</i>	1:16
22	No. 5 D major, <i>Andante</i>	1:22
23	No. 6 D minor, <i>Andante</i>	2:06
24	No. 7 A major, <i>Andante festivo</i>	2:35
25	No. 8 A minor, <i>Andante</i>	3:40
26	No. 9 E major, <i>Poco con moto</i>	1:05
27	No. 10 E minor, <i>Maestoso</i>	2:11
28	No. 11 E flat major, <i>Andante grazioso</i>	1:18
29	No. 12 F sharp minor, <i>Luminoso</i>	1:51
30	No. 13 F major, <i>Leggiero e cantando</i>	1:45
31	No. 14 B minor, Gently flowing	1:38
32	No. 15 B flat major, <i>Allegro moderato</i>	1:35

Peter Sheppard Skærvæd, violin

TT 69:40
FIRST RECORDINGS

THE CHALLENGE OF THE VIOLIN

by David Matthews

Although to my regret I don't play the violin, I have written more pieces for it than for any other instrument. At the last count, there are two concertos (plus a double concerto for violin and viola), three concertinos, seven pieces for violin and piano, two sets of violin duos and 46 pieces for solo violin (some of which have been collected into sequences, such as the Fifteen Fugues¹ and Fifteen Preludes). Since 1998 I have been writing a succession of solo pieces for Peter Sheppard Skærved; they have become a regular part of my life, a kind of extension to my journal. Peter is a splendid, superbly erudite and sympathetic musician, a wonderful collaborator, usually performing each new piece a short time after he has received it (on one occasion, three days after I'd written a piece on the summit of an Italian mountain – it is now Prelude No. 5 [22]). Peter also relishes a challenge: when I was writing the Fifteen Fugues I often thought 'he won't be able to play that, surely' – but he has always found a way. This second album of my solo-violin music, which contains everything else that wasn't in the first album, gives an extraordinary insight into his understanding of my violin music.

Fantasia on Paganini's Second Violin Concerto, Op. 147, No. 1

In 2006 Peter asked me to write a cadenza to the first movement of Paganini's Second Violin Concerto for a pupil of his, Pedro Mereiles. I composed a very difficult cadenza which incorporated some of Paganini's 'tricks': for example, a descending tremolo chromatic scale in thirds on harmonics. The following year, Peter suggested I include the cadenza in a paraphrase [1] of the first movement of the Concerto, which he premiered on 18 October 2007 on Paganini's Guarnerius violin 'Il Cannone' at a memorable concert at the Palazzo Tursi in Genoa, where it is kept on display in a

¹ Recorded on Toccata Classics TOCC 0152.

bullet-proof case. In the first part of the *Fantasia*, as I called it, the violin is muted, and Peter played it with his back to the audience, turning to face them when he took the mute off and played the cadenza. Listening to the piece again, while this recording was being edited, I decided it deserved an opus number, and am now planning to add to it a few more virtuoso pieces.

Three Chants, Op. 138

Three Chants began in 1997 with the first piece, written originally for viola with the player humming as well as playing the instrument [2]. In 2009 I revised it in an arrangement for violin, and added two more pieces, the second [3] with the player singing ‘Ah’, the third [4] with whistling. In 2015 I revised the third piece, to make it more practical for performers.

Four Australian Birds, Op. 84a

These pieces began on a visit to Australia in September 2000. While staying near Canberra with my friends Stephanie Burns and John McDonald, I wrote down the song of their resident magpie, which they had named Munro. Australian magpies, unlike their British counterparts, have melodious, often diatonic, songs, and Munro’s was outstanding. When a few weeks later I was staying with some other friends, Michael Hannan and Sue Boardman, at Nimbin in northern New South Wales, I noted down three more songs, two of them distinctively melodic. The Koel, an Australian cuckoo, sings a third like the European cuckoo, but rising instead of falling – in other words upside-down, as one might expect from an Australian bird! Koels usually begin with a minor third, rising to the major, then a fourth and sometimes higher. The Pied Butcherbird sings three notes, typically a falling major second followed, most unusually, by a rising augmented fourth. Lastly, the Eastern Whipbird has a crescendoing high note followed by a whip-crack – an extraordinary sound. All four birdsongs appear in the first piece, ‘Munro’s Song’ [5], which later became the basis of the first movement of my Tenth String Quartet.² The second piece, ‘The Two Cuckoos’ [6], juxtaposes the Koel with the European cuckoo, and was

² Recorded by the Kreutzer Quartet on Toccata Classics TOCC 0058.



David Matthews' four Australian birds: the Australian Magpie, Koel, Pied Butcherbird and Eastern Whipbird (photographs courtesy of Frank Wouters, Tad Boniecki, Glen Fergus and Neil Fifer)

originally written for recorder for a concert celebrating Wilfrid Mellers' 90th birthday in 2004, where it was played by John Turner. Wilfrid loved Australia and Beethoven, so there is an appropriate quotation from the 'Pastoral' Symphony. 'Whipbird in the Rainforest' ^[7] is an evocation of the bird's typical habitat. It was written as a present for the 40th birthday of my composer friend Matthew Taylor. Lastly, 'The Butcher Bird' ^[8] was composed for the 60th birthday of my dear friend and publisher at Faber Music, Sally Cavender. Its initial four notes, the first three of which are the song I heard, are coincidentally a quotation from Messiaen's *Quatuor pour le fin du temps*, and can stand as a tribute to a composer I love, even if I find his own use of birdsong a bit too pedantic.

Sonata for Solo Violin, Op. 8

My first piece for solo violin was composed in 1974–75 for Joseph Segal, with the title of 'Sonatina'. My partner at that time, Vivien Southon, worked at the Bodleian Library as a manuscript conservator, where her colleague was Joseph Segal's wife. What I didn't know then was that Segal had been a pupil of Adolf Busch, and something of a young prodigy. His later career had been curtailed by an accident, and sadly he was never able to play my piece. I put it to one side until, in 2015, Peter happened to find a copy

of the score in a second-hand shop and told me he wanted to play it. I looked at my score and decided it needed some revisions, but they weren't substantial, and I renamed it 'Sonata'. There are four movements, the first a short prelude [9], the second [10] a very fast scherzo. In the third [11], the long main theme is repeated twice, each time more elaborately. I re-used this theme as the opening idea of my Fifth String Quartet.³ The finale [12] is in variation form, and ends in an assertive D major.

The next five pieces are short occasional works, not intended as a group. I wrote the arrangement of the National Anthem [13] for Peter in 2007, my second arrangement of this versatile tune; the first one, in contrast, was written for the orchestra of Janáček's *Sinfonietta*, with twelve trumpets and three tubas. The tiny *Song Thrush Fragment* [14] was written in 2004 for Peter to play at an art exhibition in Mexico. The notes came from the Song Thrush at that time that I could hear from my house in Hampstead Garden Suburb. *Birthday Piece for Richard* [15] dates from 2012 and was composed for the 60th birthday of the photographer Richard Bram. *An Album Leaf for Sally* [16] was a 65th-birthday present for Sally Cavender. *Not Farewell* [17] was originally written in 2003 for viola, for Martin Kingsbury (an amateur violist) when he took semi-retirement from Faber Music – hence the title. I transposed it up a fifth for violin and changed a few notes from the original, which remains as it was.

Fifteen Preludes for Solo Violin, Op. 132

Between 1998 and 2002 I wrote for Peter a series of fifteen fugues in the most practical keys for the violin. In 2012 I decided to compose fifteen companion preludes in the same keys. These preludes can be performed together with the fugues (so far they have not), but both sets can also be played separately, and not necessarily as a complete sequence. I finished the preludes at the end of 2014, incorporating three pieces I had written earlier that I found could fit into my scheme. The first fourteen preludes were written for friends, the last for my wife, and most of them for significant birthdays.

³ Recorded by the Kreutzer Quartet on Toccata Classics TOCC 0059.

No. 1: C major, *Lento* [18], is dedicated to my Czech composer friend Pavel Novák, and is a little tribute to his masterly set of 24 preludes and fugues for piano which, like this piece, begin in utter simplicity: my prelude only uses two notes, G and F. It is an upbeat to...

No. 2: C minor, *Molto animato* [19], dedicated to my friend Michael Bartram on his 70th birthday.

No. 3: G major, *Con moto* [20], is dedicated to Caroline Grace on her 60th birthday and is, I hope, a graceful piece.

No. 4: G minor, *Allegro* [21], was composed for Amos Sharp, who premiered it on his bar mitzvah in 2014. The main melody is intentionally modelled on Jewish folk-music.

No. 5: D major, *Andante* [22], is a *ranz des vaches*, that is, a melody played on the alphorn by mountain herdsmen. It was composed on the summit of Monte Maggio near Genoa in Italy, from where I could see the distant Alps. It is dedicated to Justin Broackes and was premiered on his 50th birthday in 2007 by Peter Sheppard Skærved.

No. 6: D minor, *Andante* [23], is subtitled 'A Little Pastoral' and was originally written for recorder (John Turner) for a concert to celebrate Anthony Hopkins' 90th birthday in 2010.

No. 7: A major, *Andante festivo* [24], was written for the 50th birthday of my fellow symphonist Matthew Taylor. It has (unintentionally) something of the character of Nielsen, a composer we both much admire.

No. 8: A minor, *Andante* [25], is subtitled 'After Adrienne' and begins with a quotation from my Czech composer friend Jaroslav Štátný's orchestral piece *Adrienne*. It was composed for his 60th birthday.

No. 9: E major, *Poco con moto* [26], was a 60th-birthday present for Judith Bingham and a companion to the E major fugue I composed for her 50th birthday.⁴

No. 10: E minor, *Maestoso* [27], is a 70th-birthday present for Robin Holloway, and intended to reflect some of the qualities of his own music.

No. 11: E flat major, *Andante grazioso* [28], was conceived as a portrait of Sally Cavender, for her 70th birthday.

No. 12: F sharp minor, *Luminoso* [29], was a 40th-birthday present for my violinist friend Sara Trickey and was inspired by her lyrical and expressive style of playing.

No. 13: F major, *Leggiero e cantando* [30], was composed for my friend Robin Leanse and premiered at his 60th-birthday party in 2011 by Aisha Orazbeyeva.

No. 14: B minor, *Gently flowing* [31], is called ‘The Tui’s Song’ and is based on the extraordinary vocal displays of that New Zealand bird, which I heard from the Auckland garden of my friend Rod Biss, for whose 80th birthday it was composed.

No. 15: B flat major, *Allegro moderato* [32], which initiated this project, was written for my wife Jenifer as a companion to her fugue in the same key.⁵

⁴ Recorded on Toccata Classics TOCC 0152.

⁵ Recorded on Toccata Classics TOCC 0152.

A PERFORMER'S REFLECTIONS

by Peter Sheppard Skærved

I am always searching for more music to play, music lost in libraries, secreted in codices, posted online and dumped in second-hand bookshops. I am usually looking for works from the distant past, so it was a surprise when, a few years ago, I discovered a work by a living composer, and by a composer who is a friend and collaborator.

I was especially surprised that he had not told me about this piece, as he knows that I take a ‘completist’ approach to the composers whose music I love: I want to study and perform everything. I found David Matthews’ *Sonatina* ☐–☐ in Travis & Emery, the much-loved treasure-trove on Cecil Court, around the corner from the National Portrait Gallery, just up from Trafalgar Square. The piece was folded into a cache of music which had come to the shop from the estate of the violinist Yfrah Neaman (1923–2003), well known for his devotion to new music. The copy was clean when it came into my hands: it seems clear that Neaman had not played it. Looking at this work, I was immediately struck by David’s early command of the violin (although he is not a string-player), and that so many of the technical tropes in his violin-writing (so central to my work for the past two decades) were already in place. But there was an extra fascination attendant to working with this piece with the composer. From the moment that I first sat and worked with David on one of his solo works (*Winter Journey*,¹ in 1994), our collaborative process allowed me to get an insight into his compositional process. There are always adjustments, and the take-up and rejection of possibilities has enabled me to build a rudimentary understanding of how he writes.

In the case of the *Sonatina*, this process was all the more interesting, as it had not happened with the dedicatee of the work, which, although it was played to the composer, was never performed in public. The chance to spend time under the scrutiny of the microphone offered an opportunity to delve into this collaborative aspect of the ‘composer’s workshop’. Changes were made, which the repetitive nature of the recording process, married to the opportunity of spending time with the piece in the exquisite acoustic of St John the Baptist, Aldbury, seemed to offer.

A word about that: the ‘landscape’ of violin performance has changed out of all recognition in the past three decades, due in equal measure to the broad impact of the Baroque revival and the work of living composers. If I were to characterise what might have been expected, in the past, of a solo-violin concert ‘back then’, it was ‘virtuosity and risk’, which meant that, invariably, solo concerts relied on Bach

¹ Recorded on Toccata Classics tocc 0152.

and Paganini as their staples (I certainly was guilty of this approach, starting out). But those two factors – the work of musicians such as Jordi Savall encouraging us violinists to be as attentive to silence as to sound, and the explosion of new works for solo string instruments in recent years, responding to the broadest set of artistic parameters – have changed those expectations. Today (except on the international competition circuit) there is no requirement of danger when a string-player walks onstage by him- or herself. We have to thank wind-players for this advance – or, perhaps even more, Claude Debussy. Often, talking to composers and performers about solo repertoire I refer to ‘before *Syrinx*’ and ‘after *Syrinx*’. This astonishing work, written in 1913, had an impact equal to or bigger than Stravinsky’s contemporaneous *Le sacre du printemps*. Once heard, no performer or composer of solo works could/can write without taking into consideration Debussy’s profound understanding of the relationship of the lone artist to his surroundings, as he reached back to Hotteterre, to Philidor, to St Colombe, to the sensitivity of the French Baroque. You can observe the ripples spreading, from the Francophone music-world, and away from the flute, from Honegger’s *Danse de la chèvre* to Poulenc’s *Un joueur de flûte berce les ruines*, given extra impetus by the teaching of Nadia Boulanger (Joseph Horowitz told me that she had asked him to write music that was ‘very thin’), whose American pupils, from Virgil Thomson to Philip Glass and Elliott Carter, all produced eminently non-virtuosic works for solo violin, via a moment of greatest profundity in all of Bartók’s solo writing, the *Melodia* from his Solo Sonata. In our time, it means that a composer such as David Matthews, who is a musical omnivore, can have a foot in both camps, writing something as simple, and challenging, one moment, as *Not Farewell* ☐ and taking on the whole Bach/Paganini challenge in one huge bite, the next, with his ‘Paganini Fantasia’ ☐, which includes both four-part fugal writing and the only instance that I know of, of a passage in tenths, accompanied (!), in four parts.

But it was clear, as soon as I put the Sonatina on my practice desk, that this was no piece of juvenilia. The first thing which struck me was its third movement. I knew this melody well; ten years later, it had become the precipitous violin solo which begins David’s Fifth Quartet (1984). Its first statement was much easier in the solo work, but

he made up for that within a minute or so, with filigree embellishments of the theme across the whole compass of the violin. There's a point to be made here. Concerto-players, and quartet-leaders, spend much time 'heroically', high on the E or G strings. Solo-writing relies (in part) on the body of the violin ringing freely; 'unaccompanied' works consequently sit for most of the time in the middle of the instrument, allowing for a longer string-length, and more resonance. Even Paganini's *24 Capricci* are not particularly vertiginous.

Exploring this 'new' work, I recognised more. The second 'new' movement, a high-speed, gossamer toccata ☐, has an evanescent, 'barely there' shimmer which prefigures the second movement of his *Three Studies* (1985).² But it's the first movement where I immediately felt most at home. I think that there should be a special category reserved for artists, writers and composers who have lived, and live, near the tidal Thames. Perhaps that's simply because I'm one of them, but I feel it in Turner's views of the river, in Dickens, and it's there again and again in Matthews, who, like me, grew up in the East End of London. It has become ever more apparent in his music, as the natural world which he loves has forced its way into the foreground of his music. Perhaps at this stage, however, it is just the bleak landscape that appears at the beginning of Dickens' *Great Expectations*:

The marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of long angry red lines and dense black lines intermixed.³

Meanwhile David has pointed out that 'these days, I'm more of an English Channel composer'.⁴ Much of his composing is done around the corner from the Thames Estuary, in Deal, Kent, where he has a home.

² Recorded on Toccata Classics TOCC 0152.

³ Charles Dickens, *Great Expectations*, Chapman & Hall, London, 1891, p. 6.

⁴ David Matthews, e-mail to me, dated 15 January 2017.

I am fascinated by the relationship which composers have to their writing. For some, it is a painful, debilitating activity. George Rochberg confessed to me that was why he stopped composing fifteen years before his death. For David, it is something which, it seems, he can't not do (he shares this with Michael Finnissy). Consequently, he offers friends birthday or anniversary greetings in the form of musical miniatures. These gems provide a glimpse of his compositional craft. When he made the birthday greeting for our mutual friend, American photographer Richard Bram, he built it almost entirely from Richard's surname 'B (flat)-R ('re' - D)-A-M ('mi' - E) ㉓. The outliers were three 'B naturals', which are 'H' in the German spelling, hence (in my reading) 'Hip-hip-hurray'. I made a little visual analysis of this conceit for Richard, who does not read music. It reminded me, again, of the astonishing discipline of David's compositional process. Like Bartók's, everything fits, and if something apparently does not, it is designed to stand out, to catch the eye.

David never wastes anything; I asked him to write me a birdsong 'signal' as a sort of Shakespearean alarum for my residency at the wonderful Galeria Rufino Tamayo (Mexico City) in 2004. I came to identify very strongly with this obstreperous Song Thrush ㉔, so was delighted, reading his newly completed Twelfth Quartet,⁵ six years later, to find that the 'my' Song Thrush was back, in one of the birdsong 'fantasies' that mark this piece, at the same pitch and as I had enjoyed playing it in Mexico – repeated, *ad lib*.

As with all music which I have been lucky enough to premiere, I have more personal relationships with some parts than others. The Fifth Prelude ㉕, which I refer to as 'Monte Maggio', was actually written in Liguria a few days after the premiere of the 'Paganini Fantasia'. It is, in part, David's response to my fascination with the *ranz des vaches*, which was first described in detail in Rousseau's *Dictionnaire de Musique* (1767), and brought to perfection in a transcription (which I play), by Giovanni Battista Viotti (1792). I have considerable sentimental attachment to it, as it also exists in a version for two violins, which I first played with my eleven-year-old son, Marius, in a concert of David's music

⁵ Recorded by the Kreutzer Quartet on Toccatia Classics TOCC 0059.

which we gave in a log cabin in Kuusamo, northern Ostrobothnia, Finland. There's an elegant circularity here: the Italian Viotti, exiled from France to Britain, who spent his weekends walking in Epping Forest with Germaine de Staël, near the house of his benefactors, the Chinnerys, wrote his 'cow call' remembering time in the French Alps, inspiring a composer (David Matthews) who grew up on the edge of Epping Forest, walking in the Ligurian Alps, to write his 'ranz', which would be premiered by me, who also grew up on the fringes of the same forest, with my half-Danish son, in the far north. After the Kuusamo concert we all went up to the top of a mountain to watch the midnight sun. Two decades after the publication of Viotti's *Ranz des vaches*, a British kindred spirit, touring the continent, heard 'his' *ranz* in the Swiss Alps. It is difficult to read William Wordsworth's 'On Hearing the "Ranz des Vaches" on the Top of the Pass of St. Gothard'; without the sensation that something of Viotti had got to him, or maybe that he had read Viotti's tract, which was circulating in various forms by this point. Wordsworth wrote:

I listen – but no faculty of mine
Avails those modulations to detect,
Which, heard in foreign lands, the Swiss affect
With tenderest passion; leaving him to pine
(So fame reports) and die, his sweet-breathed kine
Remembering, and green Alpine pastures decked
With vernal flowers. Yet may we not reject
The tale as fabulous – Here, while I recline
Mindful how others love this simple Strain,
Even here, upon this glorious Mountain (named
Of God himself from dread pre-eminence)
Aspiring thoughts, by memory reclaimed,
Yield to the Music's touching influence,
And joys of distant home my heart enchain.⁶

⁶ *The Poetical Works of William Wordsworth*, Oxford University Press, London, 1917, pp. 339–40.

David Matthews' music sings to us performers and listeners in landscape that Wordsworth and Viotti would have recognised. He, like they, believes that human experience is worthy of celebration and memory.

Peter Sheppard Skærved is proud to have collaborated with David Matthews for two decades. This partnership has resulted in over 30 works, from string quartets to many pieces for violin alone. His collaboration with composers began in his late teens, working with Hans Werner Henze. Since then composers who have written works for him include Laurie Bamon, Judith Bingham, Nigel Clarke, Edward Cowie, Jeremy Dale Roberts, Peter Dickinson, Michael Finnissy, Elena Firsova, David Gorton, Naji Hakim, Sadie Harrison, Sídika Özdił, 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 Volletteries', 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 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 in the 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*, part of the Camberwell Press 'Walking Cities: London' series. Peter is the founder and leader of the Kreuzter 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.



Photo: William Tuppen



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