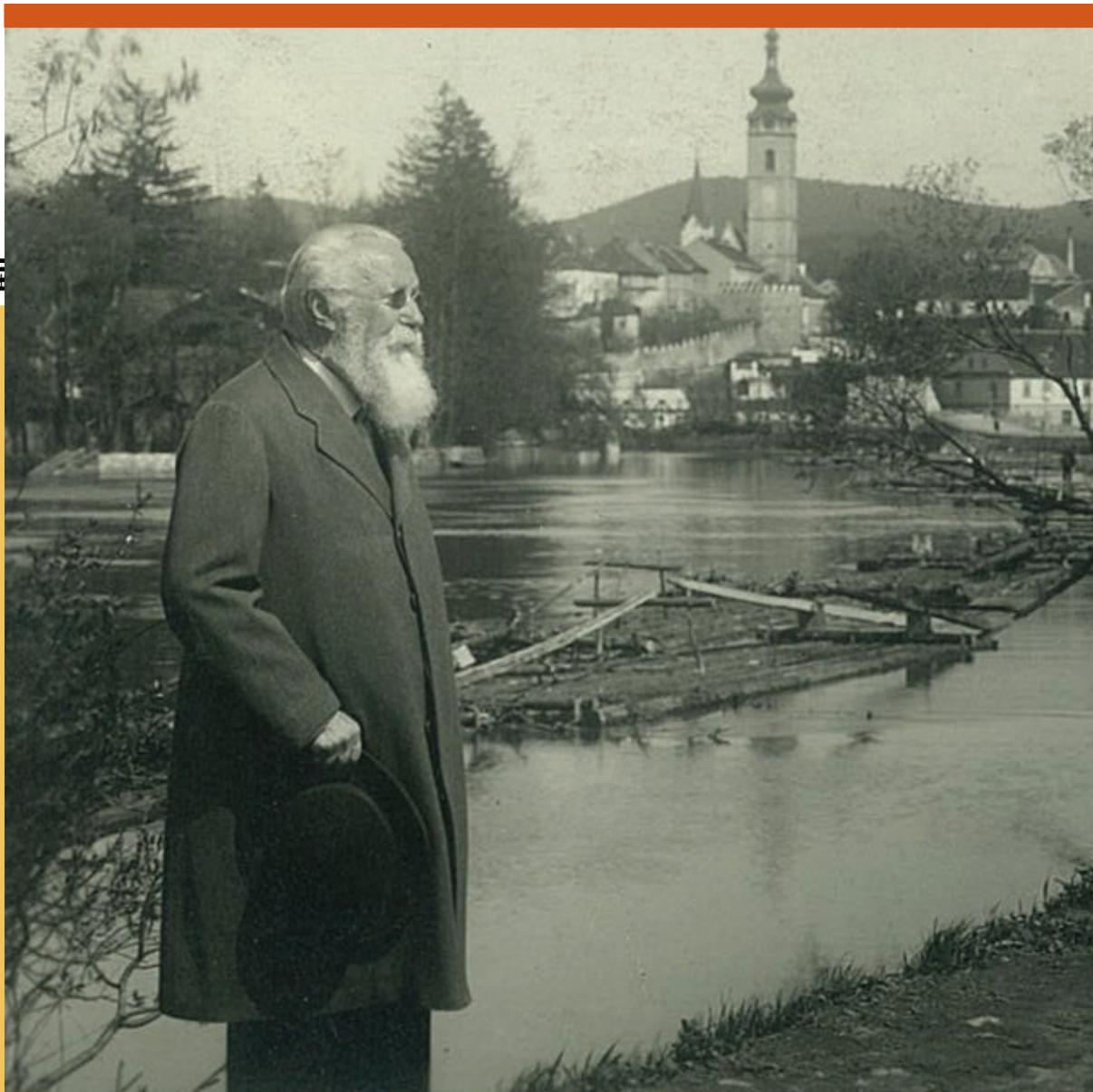


OTAKAR ŠEVČÍK Op. 16, No. 44

Paganini - Moses Fantasy Variations Complete Violin & Piano Score Critical Edition Violin Part

Analytical Studies & Exercises



Edited by Stephen Shipps



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SAMPLE



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PREFACE

Italian virtuoso violinist and composer NICCOLO PAGANINI was born in Genoa in 1782. His early training consisted of lessons with his father and local teachers in Genoa. He moved to Parma to continue his training with Alessandro Rolla, but his innate performing gifts quickly outpaced all teachers and mentors. As a young teenager he commenced on a course of his own study that was so intense that he eclipsed all preceding violinists in history. It is an important note that this great virtuosity was almost completely self-taught, a remarkable historical accomplishment.

In 1797 he began his life of concert tours in Italy which was immediately successful. In 1801, he became the First Violinist of Republic of Lucca. When Lucca was conquered by Napoleon in 1802, Paganini's title was transferred with his being named the Court Violinist to Elisa Baciocchi, the sister of Napoleon. Baciocchi became the Grand Duchess of Tuscany soon thereafter and Paganini remained as part of her royal entourage until 1809.

From this point on in Paganini's life, he reigned as the greatest violinist in the world. He began by touring in Italy and then built his career to appear in all of the great capitals of Europe. His rivals were the two greatest violinists of that time, Louis Spohr and Henri Lafont, however, both of their careers have become small footnotes in history as Paganini has retained his position of eminence. Paganini's life as a composer began as a very young man and continued throughout his entire career as the great bulk of his performing repertoire were his own compositions. The most famous of his compositions are the **Caprices, op. 1** and the six **Concerti**, however, Paganini constantly toured with smaller pieces that he performed with orchestra or piano. These pieces include the *Variations on Nel Cor Più Non Mi Sento*, *I Palpiti*, *Variations on God Save the King*, *Cantabile* and many others.

The *Variations on a Theme from Rossini's Moses* is one his most famous and often-performed virtuoso display compositions. Being the ultimate showman and almost circus performer, Paganini prided himself in compositions completely beyond the capabilities of the other violinists of his day. Paganini would often play final pieces in his programs on a single string, often also using the technical effect of *scordatura*, or retuning the instrument. One of his most famous concert pyrotechnics was to break the three upper strings in the concert and finish the concert with one piece performed on the G string of the violin. The most famous of these compositions was the *Moses Fantasia* composed as a theme and variations from Rossini's **Moses in Egypt**. Paganini played this composition with the G string tuned up a minor third to the pitch of Bb. The editors have included two separate piano parts so as to provide the option for the performer to use normal tuning or Paganini's original *scordatura*.

In a curious historical note, no manuscript exists, as Paganini did not want any other virtuoso to steal this work. It was published posthumously and immediately became a sensation in the 19th century. It is currently not only performed on the violin but has been transcribed for the cello and double bass. We are proud to bring this version based on the earlier published version supplemented by the marvelous exercises written by Otakar Ševčík in the 1920's.

Stephen Shipps

Variazioni de Bravura Sulla Quarta Corda

sopra temi del MOSÈ di G. Rossini
for
Violin and Piano

NICCOLO PAGANINI
edited by Stephen Shipps

Introduction
Adagio

Ossia Tune IV in B \flat

Violin

Piano

4

8

12

rit.

6

pp

p

dim.

rit.

a tempo

a tempo

COVER DESIGN BY CYNTHIA M. GILLETTE

In 1881, Otakar Ševčík, the 29 year-old newly appointed professor of the Kiev Conservatory, forever changed the way violin technique would be studied with the publication of his *Op. 1, Violin Left-Hand Technique*. Instead of long-winded, meandering studies, Ševčík developed a more concise method that deconstructed technical difficulties into their smallest components, progressing from simple to complex. This method opened a door to overcoming technical problems in the shortest possible time with the least expenditure of energy, assuring rapid progress and technical proficiency. These initial works established Ševčík as one of the foremost pedagogues of his time.

Nearly fifty years after the appearance of his Op. 1, Ševčík's pioneering spirit took him in the new direction of writing repertoire-specific exercises. His method of teaching included the writing of short exercises called "purpose exercises" that addressed a specific technical skill. Ševčík analyzed a concerto, or a virtuoso showpiece, and isolated the inherent technical problems in order to focus on one issue at a time. Gradually, the student would put the puzzle pieces together and be able to successfully perform a difficult work in its entirety.

Each edition in the Otakar Ševčík series includes a solo violin part, a piano accompaniment and the *Analytical Studies* written for the particular piece. In the *Analytical Studies*, each measure is addressed separately, and Ševčík goes to extreme measures to separate the different left and right hand difficulties suggesting a solution for each possible problem. Although Ševčík only completed a handful of repertoire-specific works, his method of preparation can be used for any piece.

These *Analytical Studies and Exercises* have been out of print for over seventy-five years. This new printing of these repertoire-specific Ševčík exercises is now available for an entirely new generation of violinists. Accompanying each volume is a modern edition of each selected work by our editors, Endre Granat and Stephen Shipps.



Stephen B. Shipps is retired Professor of Violin and Chair of Strings at the University of Michigan. He studied with Josef Gingold at Indiana University, receiving a B.M., M.M. and Performer's Certificate in Violin Performance. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madeira Bach Festival. He began his career as a member of the Cleveland Orchestra, Associate Concertmaster of the Dallas Symphony and Concertmaster of the Dallas Opera, Concertmaster and Associate Conductor of the Omaha Symphony and the Nebraska Sinfonia. Mr. Shipps performed for three decades as violinist of the Amadeus and Meadowmount Piano Trios.

Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk, Melodiya/Russian Disc and Moscow Radio. His solo work on the Mannheim Steamroller Christmas Albums yielded a dozen gold and eight platinum records and a Grammy nomination. His most recent recordings of the music of Chausson and Martinu were released on the Naxos label to enthusiastic reviews. He has adjudicated major national and international competitions for over three decades and serves as the Media Host of the International Violin Competition of Indianapolis. Mr. Shipps has served on the faculties of Indiana University, the North Carolina School of the Arts and the Banff Centre in Canada. He is regularly invited to give master classes at the major Conservatories of the Czech Republic and Germany and gives annual master classes at the Colburn School in Los Angeles. In summer seasons, Mr. Shipps teaches and performs at the Innsbrook Institute and Center Stage Strings and is the Founder and Artistic Director of the Cambridge International String Academy at Trinity College, Cambridge in the United Kingdom, now in its sixth season.

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