



Archive

Magazine Issues	Conductors	Performers	Ensembles & Orchestras	Instrumentalists	Instruments			
Singers	Voices	Vocal Roles	Advanced Audio	Reviewers	Labels			
Feature Articles	Composers & Works	Collections	Jazz	Videos	Bollywood & Beyond	Book Reviews	Want Lists	Hall of Fame

Related Articles

- [First](#) [Prev](#) [Issue 40:3 Jan/Feb 2017](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [Feature Articles](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [Jerry Dubins](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [PAGANINI](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [NAXOS](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [Edson Scheid](#) [Next](#) [Last](#)
- [First](#) [Prev](#) [violin](#) [Next](#) [Last](#)

FEATURE REVIEW by Jerry Dubins

**PAGANINI Caprices for Unaccompanied Violin, op. 1** (complete) • Edson Scheid (vn) (period instrument) • NAXOS 9.70264 (80:02)

To begin with, it wouldn't be fair to compare Edson Scheid's Paganini Caprices to versions by any of the better-known ones by Michael Rabin, Itzak Perlman, Shlomo Mintz, James Ehnes (twice), Julia Fischer, and Ilya Gringolts because their offerings are all on modern violins. In fact, to the best of my knowledge, which someone may well dispute, Scheid may be the first violinist since Paganini himself to perform these hair-raising, hectoring pieces on a Baroque-period violin. Scheid's choice to perform the Caprices on a mostly Baroque-period instrument is a decision informed by his own research and based on his own aesthetic/artistic vision.



Paganini: The 24 Caprices, Op. 1  
AUDIO CD  
Naxos

One of the funniest album covers I've ever seen adorns Perlman's Angel LP of the Caprices. Pictured are 24 mini-cartoon caricatures of a violinist who starts out looking confident, composed, and cocksure. With each successive frame, he becomes more besieged and beleaguered-looking, until finally, in the 24th frame, he has fallen to his knees, disheveled, defeated, and disgraced. The hair hangs detached from his bow, and both he and his instrument are in utter ruin.

In our above interview, Scheid says that he genuinely likes the Caprices as pieces of music and works of art. His stated aim was to bring out the musical qualities of the Caprices, and while he may have come closer to that goal than others, in my experience, it's not a goal that anyone has ever fully attained.

Might it be that Paganini's Caprices were intended purely as pedagogical exercises that pushed the envelope of what is (or was, at the time) theoretically possible to execute on the violin? Certainly they are important to the extent that they provided future composers with a toolbox of techniques from which to draw for their own compositions. But perhaps we should take the Caprices at face value for what they are, studies in the hypothetical probabilities and practicalities of the violin. Perhaps, too, we should evaluate those who perform and record the Caprices, not on who plays them better but on who makes them sound less harsh and less unpleasant to the ear.

On that score, I have to say that Edson Scheid succeeds in making the Caprices sound less harsh and less unpleasant than anyone else I've heard. To what extent that's owing to his

Our Advertisers

[About Fanfare / Contact Us](#)  
[Advertise in the Fanfare Archive](#)

NOT TO BE MISSED!

Reviews and interviews  
Just click and read!

If you don't see images below,  
please disable your browser's  
Ad Blocker for this site

New Release  
**JONATHAN COHLER**  
clarinetist, conductor  
Franz Liszt Chamber Orchestra  
"supernatural powers"  
—Dave Saemann  
"one of the very finest clarinetists in the world"  
—Hald E. Grames  
"pure magic... 80 minutes of joy"  
—Colin Clarke  
"style and tone are ravishing... extraordinary musical intelligence and technical wizardry"  
—Jerry Dubins

COHLER  
with  
WEBER  
New and Overlooked  
Clarinet Concertos  
Franz Liszt  
Paganini Violins

Original Recording  
Dacapo Records  
cohlens@dacapo.com

**LUISA GUEMBES-BUCHANAN**

**Schubert**  
Piano

The new release from  
Luisa Guembes-Buchanan

www.beethovenpianoworks.com

**TACET**

**SOUNDS**  
that open the heart and mind

www.tacet.de

UNLV Wind Orchestra  
Thomas Leslie  
The Return

Interview & Review  
By Grames, Dent

Luisa Guembes-Buchanan  
Beethoven in D

Interview & Review  
By Jerry Dubins

Guido Mancusi  
Passio Domini Secundum Joannem

Interview & Review  
By Colin Clarke

Jack Gallagher  
Symphony No. 2  
Orchestral Music  
Piano Music

Interview & Review  
By David Canfield

EIDE

Feature & Review  
By Eide, Dent

Want List  
Luisa Guembes-Buchanan  
SCHUBERT  
By Peter Burwasser

## Subscriber-Only Features

### Listen to Audio & Video

**Anthony Newman:** [Works for Organ](#)

**James Kreger:** [CHOPIN, BRAHMS, BEETHOVEN](#)

**Mark Abel:** [Home is a Harbor](#)

**Michael Antonello:** [Collected Works](#)

**Michael Habermann:** [SORABJI: Piano Music](#)

**Nancy Roldán, José Miguel Cueto, Gabriella Cavallero:** [Piazzolla Here & Now](#)

**Open Goldberg:** [Open Goldberg Variations](#)

**Pedro H. da Silva / Lucía Caruso:** [Jeanne d'Arc, Le Voyage dans la Lune](#)

**Serafin String Quartet:** [Selected Works](#)

**The Crossing:** [Selected Works](#)

**Thomas Murray:** [Symphonic Masterworks of Grieg & Franck](#)

**Varda Kotler:** [YouTube Channel](#)

### Fanfare Archive Advertisers

Buy & Sell [Classical CDs](#) at Princeton Record Exchange

Baroque-period violin, I can't say. The tone is definitely less strident and less shrill, especially on the highest notes, than it often sounds on a modern instrument. And as for Scheid's technical execution, it's as good as it gets, which is to say, it's not perfect—no one's is—but unlike the hapless violinist on the cover of Perlman's album, Scheid makes his way through the garden of evils and emerges unscathed.

Even if you already have one or more recordings of the Caprices in your collection, Edson Scheid offers a highly viable and insightful alternative to modern instrument performances that every serious student of the violin should hear. **Jerry Dubins**

This article originally appeared in Issue 40:3 (Jan/Feb 2017) of *Fanfare Magazine*.

#### Related Articles

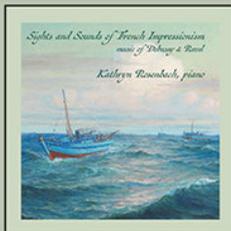
<a href="#">First</a>	<a href="#">Prev</a>	<i>Issue 40:3 Jan/Feb 2017</i>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>Feature Articles</b>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>Jerry Dubins</b>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>PAGANINI</b>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>NAXOS</b>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>Edson Scheid</b>	<a href="#">Next</a>	<a href="#">Last</a>
<a href="#">First</a>	<a href="#">Prev</a>	<b>violin</b>	<a href="#">Next</a>	<a href="#">Last</a>

## Kathryn Rosenbach

pianist



### *"Sights and Sounds of French Impressionism"*



This exceptional CD of music by Debussy and Ravel performed by pianist Kathryn Rosenbach has captured the essence of French Impressionism in a superb display of keyboard color and motion. Her ability to extract the sensuality and variety of colors in sound and motion at the keyboard is special ... It should be included to ones collection of Impressionistic Music.

- Dianne Goolkasian Rahbee

Available at CDBaby, Amazon, iTunes and Spotify

[www.kathrynrosenbach.com](http://www.kathrynrosenbach.com)

## Video Review

**Varda Kotler**  
YouTube Channel  
By Carla Maria Verdino-Süllwold

**Aylish Kerrigan**  
Schoenberg & Bodley Vocal Works  
Interview & Review  
By Verdino-Süllwold, Clarke

**Cline/Cuestas Duo**  
Facets: Music for Flute & Guitar  
Interview & Review  
By Clarke, Saemann

**Martin Camacho,**  
Piano  
Armengol:  
22 Danzas cubanas  
By Colin Clarke

**Agustín Maruri**  
Guitar  
Haydn, Rode, Giuliani, Carulli  
By Colin Clarke

**Horacio Gutiérrez**  
Chopin Préludes  
Schumann Fantasie  
By Myron Silberstein

**Phillip Kawin**  
Beethoven, Schumann  
Schumann/Liszt,  
Prokofiev  
Interview & Review  
By Clarke, Saemann

**Leticia Gómez-Tagle**  
POEMS & PICTURES  
Interview & Review  
By Colin Clarke

**Gloriæ Dei Cantores**  
Peter Jermihov  
Rachmaninoff  
All-Night Vigil  
Interview & Review  
By Ronald E. Grames

**Renée Reznek**  
FROM MY BELOVED COUNTRY  
New South African Piano Music  
By Dave Saemann

**Alla Elana Cohen**

Red Lilies of Bells,  
Golden Lilies of Bells,  
White Lilies of Bells



**Interview & Review**

By Canfield

**Vebjørn Anvik,**  
**Piano**



Lasse Thoresen  
Maurice Ravel  
Vebjørn Anvik

**Thoresen, Ravel**

By Colin Clarke

**Luisa**  
**Guembes-Buchanan**  
E.T.A. Hoffman,  
Schumann



**Interview & Review**

By Dubins, Dent

**Luisa**  
**Guembes-Buchanan**  
Mozart:  
**The Piano Sonatas**



**Interview & Review**

By Dubins, Bayley

**Editorial**

**Is *Fanfare*  
Now the  
Magazine  
for Serious  
Musicians?**

By Joel Flegler

**Editorial**

**The Problem  
of  
Label  
Advertising  
and  
Artist Support**

By Joel Flegler

**Critics'  
Corner**

**A Critic's  
Response to  
The Problem  
of Label  
Advertising  
and  
Artist Support**

By Phillip Scott

**Letter To  
The Editor**

**Buying  
Spree!**

By David English