ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV
Thursday 28 June 2018
7pm | Amaryllis Fleming Concert Hall
Maxim Vengerov conductor
Roberto Ruisi violin
Maria Gîlicel violin
Line Faber violin
RCM Symphony Orchestra
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Thursday 28 June 2018, 7pm | Amaryllis Fleming Concert Hall

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Roberto Ruisi violin  (movement i)
Maria Gilicel violin  (movement ii)
Line Faber violin  (movement iii)
RCM Symphony Orchestra

Beethoven  Violin Concerto in D major op 61
(1770–1827)  i  Allegro ma non troppo

INTERVAL

ii  Larghetto

iii  Rondo. Allegro

RCM Polonsky Visiting Professor of Violin Maxim Vengerov returns to the College for another highly anticipated masterclass. One of the greats of the repertoire, RCM violinists and the RCM Symphony Orchestra explore Beethoven’s Violin Concerto.

This masterclass will be live streamed to www.rcm.ac.uk/live.
Beethoven Violin Concerto in D major op 61

Although Beethoven completed only one concerto for violin, he certainly began work on another. All that survives of the earlier attempt is the opening section of a first movement in C major, but the condition of manuscript is such that it is entirely possible that the rest once existed, but has since been lost. The fragment probably dates from the early 1790s and reveals a confident treatment of the soloist, and a penchant for the upper reaches of the instrument’s range that anticipates one of the notable features of the masterpiece that was to follow more than a decade later. The exact circumstances of the D major Concerto’s commissioning are not known, but it was evidently written for Franz Clement, a very distinguished Viennese conductor (notably at the Theater an der Wien) and violinist. He was admired by Beethoven, and it was he who directed the premiere of the *Eroica* Symphony in 1805.

Very few sketches for the concerto survive. It may be that a sketchbook covering the crucial period has been lost, but the autograph shows every sign of having been composed in great haste. The first performance was given at a concert organised by Clement on 23 December 1806, and more than one witness recalled that the new work was completed only two days before the event. Such hurried circumstances did not usually augur well for a new work by Beethoven, but in this instance the result is one of the most sublime contributions to the genre. Clement’s characteristics as a player may well have contributed to this: he is reported to have been technically very accomplished, but a player with a relatively small tone, being most notable for ‘gracefulness and tenderness of expression’. It is precisely those qualities that Beethoven’s solo part calls for in abundance in the first two movements, yet the first is not merely lyrical, but also a spacious movement of symphonic dimensions and intent, with a powerful development of a most unpromising (and therefore typically Beethovenian) opening: four notes played on the timpani. The slow movement (which leads directly into the last movement) is a model of simplicity: four variations of a short, ten-bar theme, twice interrupted (but hardly disturbed) by an episode. The finale is a *Rondo* (Beethoven gave it no tempo marking) that manages to provide display and excitement and some highly imaginative orchestral touches, reserving the most diverting developments of the main theme to the coda.

The work was apparently not a great success at its first performance, a Viennese reviewer commenting:

> The verdict of the cognoscenti is unanimous: they concede that it has some beauty, but maintain that the continuity is often completely fragmented, and that the endless repetition of some commonplace passages might easily prove wearisome. They assert that Beethoven [sic] could put his undoubtedly great talents to better use.
As late as 1832 a rare appearance at a Philharmonic Society Concert in London provoked the remark in The Harmonicon that ‘it is a fiddling affair, and might have been written by any third- or fourth-rate composer.’ It was a performance of the work from memory (then not common) by a 13-year-old boy, Josef Joachim, at a Philharmonic Society Concert conducted by Mendelssohn on 27 May 1844, that seems to have set in motion the critical revaluation of the work.

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Maxim Vengerov

Universally hailed as one of the world’s finest musicians, and often referred to as the greatest living string player in the world today, Grammy award winner Maxim Vengerov also enjoys international acclaim as a conductor and is one of the most in-demand soloists.

Born in 1974, he began his career as a solo violinist at the age of five, won the Wieniawski and Carl Flesch international competitions at ages ten and 15 respectively, studied with Galina Tourchaninova and Zakhar Bron, made his first recording at the age of ten, and went on to record extensively for high-profile labels including Melodia, Teldec and EMI, earning among others, Grammy and Gramophone artist of the year awards.

In 2007 he followed in the footsteps of his mentor, the late Mstislav Rostropovich, and turned his attention to conducting and in 2010 was appointed the first chief conductor of the Gstaad Festival Orchestra. June 2014 saw Mr Vengerov graduate with a Diploma of Excellence from the Moscow Institute of Ippolitov-Ivanov with professor Yuri Simonov and he has since enrolled in a further two-year programme of opera conducting.

In the 2016/17 season Mr Vengerov returned to Australia to open the season of the Sydney Symphony Orchestra and conducted the season finale of the Queensland Symphony Orchestra, with whom he was also Artist in Residence that year. Further guest conducting engagements included the RTE Orchestra Dublin, Munich Philharmonic and Melbourne Symphony orchestras.

In 2017/18 Mr Vengerov returned to Carnegie Hall with the Montreal Symphony Orchestra and premiered a new concerto at the Beijing Music Festival written by the renowned composer Qigang Chen. He will also conduct the Orchestre National de France and tour Europe, China and the US in recital.

Highlights of 2018/19 will see Mr Vengerov opening the season of the Orchestra Filarmonica della Scala with Maestro Chailly as well as a Residence with Monte Carlo Philharmonic and at the Philharmonie in Paris.
As one of Mr Vengerov’s greatest passions is the teaching and encouraging of young talent, he has held various teaching positions around the world and is currently Ambassador and Visiting Professor of the Menuhin Music Academy in Switzerland, with whom he recently accompanied and conducted a concert with Cecilia Bartoli at Le Rosey Concert Hall. Since September 2016 he is also the Polonsky Visiting Professor of Violin at the Royal College of Music in London – the UK’s leading conservatoire.

In 1997 Mr Vengerov became the first classical musician to be appointed International Goodwill Ambassador by UNICEF.

Maxim plays the ex-Kreutzer Stradivari (1727).

**Roberto Ruisi**

Roberto is a 21-year-old British violinist studying at the Royal College of Music with Ani Schnarch. In his formative years, he was appointed leader of the National Youth Orchestra of Great Britain, a position he held for an unprecedented three years, and has gone on to feature as guest concertmaster of both L’Orchestre National Bordeaux Aquitaine and the RTÉ Concert Orchestra in Dublin. As a soloist, Roberto won first prize in the Eastbourne Symphony Orchestra Young Soloists Competition in 2014, as well as reaching the BBC Young Musician Strings final that year. More recently, Roberto was generously loaned a Stradivarius violin from 2014 to 2017, and as an RCM Foundation Scholar has received tutoring from the likes of Pinchas Zukerman and Maxim Vengerov. Roberto will begin his postgraduate degree in September with a full scholarship. He is generously loaned a violin from Florian Leonhard Fine Violins.
Maria Gîlicel

Romanian violinist Maria Gîlicel is studying for a Masters of Performance with Maciej Rakowski at the Royal College of Music, where she previously studied with Ani Schnarch. She is a Soirée d’Or Scholar supported by the Henry Wood Accommodation Trust and the Stephen Bell Trust. She has performed in various venues including Wigmore Hall, Royal Festival Hall, Buckingham Palace, the Romanian Cultural Institute of London, Museo Sartorio di Trieste (Italy) and the National Auditorium of Madrid (Spain). Maria has worked in masterclasses and courses with Nicola Benedetti, Christoph Richter, Pavel Fisher and Alina Ibragimova. She is currently taking part in the BBC Symphony Orchestra Pathway Scheme and has also been selected for the Chamber Orchestra of Europe Academy. Maria plays on a Giovanni Francesco Pressenda violin (Turin, 1843) and a James Tubbs bow generously on loan from private individuals. She recently won the Tillett Trust Young Artists platform and has been given a Study Award from the RCM for her progress. Future engagements include a residency at the Brel Music programme with the Daphnis Trio and several recitals in England and Scotland.

Line Faber

Luxembourg violinist Line Faber performs regularly as a soloist and chamber musician. She was awarded first prize and gold medal at the Luxembourg competition for young soloists and has been a finalist in the Jeunesses International Music Competition in Bucharest. She recently won the Jacob Barnes Award with her piano duo partner Maria Tarasewicz. Line has taken part in masterclasses with Yair Kless, Ivry Gitlis, Isabelle van Keulen and Alina Ibragimova. As a chamber musician Line performed with the Harlem Quartet, Trio Apaches and Nicola Benedetti. She has received coaching from Julian Rachlin, Renaud Capuçon and the Altenberg Trio Wien. She is a founder member of the prize winning Artha String Quartet. Line has participated in Musica Mundi International Chamber Music Festival in Belgium, Voksenasen Academy Oslo and Musethica Festival in Spain. As a soloist she has appeared with I Musici Brucellensis Orchestra and the Brussels Chamber Orchestra. Line studied at the Royal Conservatory of Brussels with Leonid Kerbel. She is currently studying at the Royal College of Music with Mark Messenger. Line plays an 18th-century violin made by Lorenzo Storioni generously on loan from a private individual.
The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world’s most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, Jac van Steen and Nicholas Collon. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world’s very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM’s long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks’ education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

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Jonathan Leeds

Bassoon
Kristina Hedley
Rebecca Koopmans

Horn
Alexander Oon
Jack Sewter

Trumpet
Joe Skypala
Natalie Mellers

Timpani
Joley Cragg

Personnel correct at the time of going to print.

Italics denote section principals.
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- two new performance spaces
- additional practice rooms for students
- a new Royal College of Music Museum
- a new café/restaurant and courtyard area with improved access
- a new organ

Over the next few months, some instruments and equipment may be visible on the Amaryllis Fleming Concert Hall stage while we undertake these works.

Access routes around the College may vary throughout the project and wayfaring signage will be regularly updated to reflect changes.

We ask for your patience and understanding as we transform our campus.

The video playing in the Inner Hall and BaRCM visualises the ways in which the development will enhance our campus facilities and you can find more information on the More Music Campaign at www.rcm.ac.uk/moremusic

If you have any questions please contact moremusic@rcm.ac.uk
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