



## FANNY CLAMAGIRAND - Portrait

She is one of those artists whose talent was revealed very early on, just out of childhood; one of those who we have seen grow, flourish and stand out. The ease, authority, elegance and finesse of her playing quickly established themselves. Fanny Clamagirand maintains a relationship that seems so natural and spontaneous with her instrument that one cannot imagine the work, research and introspection that have accompanied her journey. The violin came into her life by chance - from lack of space in the originally coveted piano class - but this immediately matched the temperament of this poised child already endowed with a fine musical ear and whose maturity and precocity are already impressive. «From my teenage years, it was obvious to me that music would be my profession,» she says. A profession from which she learned the fundamentals alongside great pedagogues, heirs, for the most part, of the prestigious Russian school, starting with Larissa Kolos who revealed the secrets to her, shaped her temperament and encouraged her to confront herself, very quickly, both on stage and in the formative events of international competitions, where she shines.

### DECISIVE ENCOUNTERS

But the young violinist needed to broaden her horizons, to rub shoulders with other approaches to work and interpretation with different masters: Jean-Jacques Kantorow in Paris, Itzhak Rashkovsky in London, Pavel Vernikov in Vienna or Oleksander Semchuk in Fiesole in Italy. «It was by nourishing myself with all these experiences, being in contact with these teachers with different visions, that I was able to build and assert my true personality,»

she tells us. They all convinced her to follow this guideline which was hers at the start, forged by listening to the recordings of Maxim Vengerov, her very first model: an incomparable bow technique, a mastery of sound and vibrato, an expression and artistic dimension typical of the Russian school.

The meeting with Anne-Sophie Mutter then revealed to her the sense of the collective that she shared with other young soloists within an ensemble of virtuosos accompanying the German violinist, on international tours: “We can talk about a troop guided by true emulation and a commitment to the service of overall perfection”.

## **A CURIOUS AND COMMITTED MUSICIAN**

This open-mindedness is also reflected in a vast repertoire which Fanny Clamagirand began exploring from childhood, «without any prejudice, with the desire to discover all possible styles, to cross all eras, from Bach to Messiaen or Shostakovich”. Choosing, with audacity, at 22, the sonatas of Ysaÿe for her first recording, with which she caused a sensation, the violinist immediately revealed her subtle mastery of colors, a dazzling virtuosity and a sense of the imagination that she could implement, then, as part of a remarkable ‘complete works’ for violin and piano and concertos by Saint-Saëns. Thus she established herself as an ambassador of these two composers, considering it her duty to «revive some of their neglected works, which so deserve to be found in the favor of the public». If French music seemed to go so well with her particularly refined, chiseled and luminous playing, Vivaldi’s concertos, German romantics such as 20th century music and even creation, allowed her to testify to a wide variety of expressions and great freedom of interpretation. Always keen to arouse our curiosity, she does not hesitate to combine great repertoire and discovery within the same programme, for example coupling, on the record, Beethoven’s famous concerto to a rare work by Latvian composer Peteris Vasks.

## **A NEED FOR SHARING AND DIALOGUE**

These repertoires, these musical experiences, Fanny Clamagirand has been sharing since she was 15 with her faithful and prestigious companion: a violin by Matteo Goffriller made in Venice around 1700. “He is like a partner, as alive as I am, and with whom I have forged very strong links. He has his own personality, a lot of character, sometimes rebellious! And offers me a wonderful palette of colors and expressions «. It is with him that she flourishes on stage and indulges in it with a total and deep commitment: «The concert is for me a unique moment of inspiration, exchange and communion with the public but also a permanent questioning. On stage, I have the impression of being laid bare, carried and galvanized by a stage fright that gives me wings. It’s a place where I feel free and happy”. And if the notes, like the applause, nourish her, it is also in the silence «which prolongs the sound and fills the space at the concert just as much» that the violinist admits to feeling her greatest emotions. A radiant and talkative personality, she shows a real ability to arouse dialogue in sonatas, trios or concertos, a genre that she approaches with the same spirit of sharing. Because it is by listening to others - masters, partners, conductors or composers - that this musician has found her way, building a solid international career and establishing herself as one of the endearing and essential figures of the French violin.