



# Varga László

BÉRLET 1.

UP RENDEZVÉNYTÉR

2020. DECEMBER 19.

SZOMBAT 18:00

---

## MŰSOR

*Tisztelgés Beethoven előtt*

*Beethoven:*

*C-dúr hegedűverseny-tétel WoO.5*

*G-dúr románc op. 40*

*F-dúr románc op. 50*

*c-moll vonósnégyes op. 18. No.4*

*(Dénes István átírata)*

*F-dúr vonósnégyes op. 135. – részlet*

*(Dénes István átírata)*

---

## KÖZREMŰKÖDIK

*Elias David Moncado (hegedű)*

---

## VEZÉNYEL

*Dénes István*

---



ELIAS DAVID MONCADO



DÉNES ISTVÁN



## "Right now, my instrument is my best friend!"

With Elias David Moncado, the young wordlist for our concert on December 19th, we talked about Beethoven, his wonderful instrument, and where he is now in life, what he brought to him by 31 December 2020.

*MÁV Symphony Orchestra* • December 15, 2020



*Elias David Moncado [Photo: Nikolaj Lund]*

**Although you are young, you already have the achievements of a mature, adult artist. What do you think: where are you on your path right now? What are you striving for, what do you want to achieve?**

I see myself at the beginning of my professional career, with an exciting path ahead. Of course my goal is to become an accomplished musician with the flexibility of being a soloist, chamber musician, composer and conductor.

**Do you consider yourself a student or a „finished” artist? Who do you consider your master and who are your role models?**

Luckily, I am in the fortunate situation of still being a student and having many professional concerts and achievements.

But music knowledge goes much deeper, and I am always searching, learning and exploring the depth of music. This will accompany my entire life as a musician.

I have profited from all of my teachers ever since I was 4 years old. Each of them have always given me precious advice during different stages of my life, which has helped to shape me as a musician. My current teacher, tutor and friend is Prof. Pierre Amoyal whom I greatly admire. I appreciate his honesty, knowledge of style and strictness. At the

same time, he is very open-minded towards individual playing.

**Where do you live now? How did 2020 pass for you? How many concerts did you have? How much could you relax and practise on your instrument?**

I am based in Salzburg now, where I am studying at Mozarteum. My hometown is Freiburg, Germany. For me, 2020 was a very difficult year with many concerts cancelled. In the first half of the year, during the first lockdown, I was at home in Freiburg, focusing on learning new repertoire which I have always wanted to learn. I made full use of my free time and especially enjoyed working on various new works without any time pressure and obligations. It was, for me, very fulfilling and I have never learned so much repertoire like now. During this summer, for a short while, I was fortunate to perform both in Germany and Poland. I played solo, violin and piano recitals and also played concertos with various orchestra. I was very grateful and it felt like a liberation after times of social isolation. In 2020, I had 9 concerts in total, with most of them having taken place this summer.

**Tell us a little about the instrument you're currently playing! How long has it been with you? How did it affect and shape your playing?**

I am currently playing on a wonderful Giambattista Rogeri violin (around 1700), Brescia, as a prizewinner and scholarship holder from the German Music Foundation in Hamburg.

I received this instrument in February 2019 after having previously played on a Petrus Guarneri and Antonio Stradivari violin.

To me, the Rogeri was love at first sight. It is my best friend at this point of my life and I just love its beautiful, versatile and sweet colours. It has traveled to many countries with me already and has never failed to enchant me each time on stage. This instrument, unlike many other old Italian instruments, enables me to be myself and I do not have to change my way of playing just to suit the instrument. I can fully develop my musical ideas and this instrument will never let me down.

**What does Beethoven's music mean to you? The two romances are kind of repertoire pieces, but what about the violin concerto movement in C major? Have you played it before? We know that this work comes from a young Beethoven. Do you notice anything in it that refers to his later works, even to the violin concerto in D major?**

To me, Beethoven is one of my favourite composers. Each of his work is a masterpiece which reflects his extraordinary gift of God. I have never played the

violin concerto movement in C major before. Therefore, I feel very honoured to premier this work here in Budapest. It is very interesting to see that the young Beethoven was still searching for his true identity in this work. It almost feels like a concerto phantasy which is somewhere between Mozart and Haydn, with many similarities to Louis Spohr's 8th violin concerto. Unlike Spohr, Beethoven later transitioned to a more profound and complete style, which we all know. It is hard for me to compare it with the big D major concerto, which is for me one of the greatest violin concertos ever written on earth. To sum up, Beethoven undergoes an impressive journey of composing which greatly reflects his entire circle of life.

**On average, how much do you practise a day? How do you build up your practice? Do you have any special exercises to start with?**

I would say that I practice around 4 hours a day. If I have competitions or concerts, then more. Generally speaking, I also like to practice mentally just in my head or by studying the score. Practicing slowly is one of the secrets to good practicing.

*The interview was done by Anna Hörömpöli.*