

# Royal Academy of Music

This is the first in a new series which takes a closer look at some of the world's finest early music institutes. We begin this series with the Royal Academy of Music in London, which as of September 2012 has a new Head of Historical Performance - Margaret Faultless. We spoke to Margaret to see what the Academy can offer their students, and what Margaret personally feels are the essential skills which her students need upon graduating from the Academy and entering the professional world of early music.

## On Margaret's early influences as a musician:

One of my very early violin teachers was John Bradbury, leader of the CBSO. This stimulated my interest in ensemble playing, and also led to my playing in the CBSO during my gap year; an exciting introduction to professional music making.

Another very significant influence was the director Anthony Le Fleming who founded a chamber orchestra in Birmingham. This ensemble played almost every Haydn and Mozart symphony, but what particularly struck me was his approach to harmony, structure and phrasing. So, when I later went to Cambridge University, it was very much with those ideas in mind, particularly in exploring eighteenth century repertoire. Whilst at Cambridge reading music, I was studying the violin with Howard Davis, a wonderful professor of music who also taught at the Academy for many years. He coached our string quartet, and this was an amazing introduction on how to work with other people, string quartet playing, and the string quartet repertoire. I also studied with a remarkable violinist called Roger Raphael who, in terms of technical ideas and the physical relationship



Margaret Faultless