

J A C O U E L I N E R O S S

Violinist

Jacqueline Ross enjoys a unique and varied career performing on both modern and period instruments.

Born in New York, she began her studies under the legendary Joseph Fuchs at the Juilliard School, continuing studies in contemporary music with Saschko Gawriloff in Germany, and baroque violin with Lucy van Dael in Amsterdam. Her solo recordings, which have been met with wide critical acclaim, include the complete Sonatas and Partitas of JS Bach.

“Elegant, thoughtful phrasing, imparting inner life to the music, with a strong sense of the character of each dance...Ross’ close relationship to the music bears rich dividends”

GRAMOPHONE

“Ross is constantly alert to the music’s roots in dance and rhetoric, striking an ideal balance between light-footed articulation and seriousness of intent.”

THE STRAD

The Complete Works for Violin and Fortepiano by Franz Schubert, were recorded in partnership with Maggie Cole for Naxos Records.

Ross produces an inherently sweet and transparent tone without being overly suave. The sound is unfailingly involving. Ross’s pliant long line in the Andantino from the C major Fantasy is one instance of the sheer listenability of this disc, yet there’s nothing lacking in terms of bravura playing elsewhere...first rate”

THE STRAD

Jacqueline is also a devoted teacher, and is currently Professor at the Guildhall School of Music and Drama. She is regularly invited to give masterclasses internationally, which include the Curtis Institute, the Mozarteum, the Paris Conservatoire, and conservatories throughout Europe and the Far East. She has also adjudicated on many major violin competitions, including the Menuhin, Salzburg Mozart, Leopold Mozart, Isang Yun, and Louis Spohr International Violin Competitions, among others.

Her research into style and performance has been supported by the Dutch Arts and Humanities Research Board, The British Council, and the London Centre for Arts and Cultural Exchange. She was awarded an AHRC – Centre for Musical Performance and Creative Practice (CMPCP) Visiting Fellowship based at Cambridge University, to further her research on early 19th century performance practice, and to prepare an edition of Schubert’s Trockne Blumen Variations, which she has recorded.

She has recently been awarded a Guildhall School Research Grant to investigate the music of Brahms with a particular focus on Joseph Joachim’s approach to “Cantabile” in string playing. This has led to the innovative chamber music series “Brahms Re-heard”, which presents illustrated performances of Brahms and his contemporaries.

Her scholarly-critical edition of Clara Schumann’s *Drei Romanzen* op. 22 for Bärenreiter was published in March 2021 by Bärenreiter. This edition is the first to include, in addition to the first edition, the numerous manuscript sources that survive today, such as: Schumann’s draft manuscript, presentation autographs for Wasielewski and Joachim, as well as copyists’ parts once owned by the two violinists.

She performs on a GB Guadagnini violin made in Turin in 1777, which was financed for her with kind help from NW Brown.