



The Violinist Ursula Bagdasarjanz

Over the course of her long career, Swiss violinist and teacher Ursula Bagdasarjanz made a considerable number of recordings. Although she left the concert stage many years ago, Bagdasarjanz has recently released five CDs (VDE-GALLO) featuring digitally remastered recordings of her performances from the period 1960–1970.

Bagdasarjanz was born in Winterthur in 1934 to a father of Armenian-Swiss extraction. Her mother, the violinist Margrit Weiss, encouraged the musical education of young Ursula, who gave her first performance (Beethoven's *Romance in F Major*) as a gifted and exceptionally talented ten year old. Bagdasarjanz studied first with Aida Stucki and then under Marcel Reynal at the Conservatoire de Paris, where in 1956 she graduated and was awarded the Premier Prix de Violon. She received further training from Sándor Végh, Joseph Calvet, and Max Rostal.

Bagdasarjanz pursued a career as soloist and chamber musician in Europe. She also worked as a music teacher, giving master classes in Romania and publishing violin method books. Her vividly elegant *Sept poésies pour violon et piano*, which exploits the instrument's full potential, can be heard on Vol. 4 of the series.

Among the five individually available CDs, Bagdasarjanz's exemplary recording of Othmar Schoeck's violin work is of particular interest. In the three sonatas (written in 1905, 1908, and 1931), in which she is accompanied by Schoeck's daughter Gisela at the piano, and in the violin concerto (written in 1912), Bagdasarjanz proves herself to be a flawless craftsman and emotionally captivating interpreter of her fellow countryman's underappreciated master works. Vol. 3 of the series couples Schoeck's *Concerto quasi una fantasia* with Glasunov's well-known Violin Concerto in A Minor (1904).

Bagdasarjanz exhibits her stylistic adaptability in compositions ranging from the Baroque (Bach, Handel, Nardini) and Classical (Mozart, Beethoven) periods to Brahms and Bartók.

Her tone in all positions possesses depth and power, sensuality, sensitivity, and an elegant vibrato. She does not force virtuosity, but rather places it entirely at the service of expression. Bagdasarjanz's interpretations are well thought-out and intellectually controlled; accurate translation of detail never jeopardizes the larger unfolding of phrase and composition. Although some of the recordings sound rather shopworn, these five CDs preserve precious documents of a renowned artist. (ws)

Vol. 1. Bach: Solosonate 2 a-Moll BWV 1003. Nardini: Sonate D-Dur. Mozart: Sonate B-Dur KV 378. Bartók: 1. Rhapsodie. – Ursula Bagdasarjanz, Violine; Luciano Sgrizzi, Fernande Kaeser, Klavier. (Gallo CD-1248)

Vol. 2. Schoeck: Drei Sonaten für Violine und Klavier o. op. Nr. 22; op. 16; op. 46. – Ursula Bagdasarjanz, Violine; Gisela Schoeck, Klavier. (Gallo CD-1249)

Vol. 3. Schoeck: Violinkonzert op. 21. Glasunow: Violinkonzert op. 82. – Ursula Bagdasarjanz, Violine; Radioorchester Lugano, Leitung: Francesco d'Avalos, Leopoldo Casella. (Gallo CD-1250)

Vol. 4. Bagdasarjanz: Sept poésies pour violon et piano. Händel: Sonate F-Dur. Paganini: Sonata Nr. 12 op. 3. – Melanie Di Cristino, Violine; Raluca Stirbat, Klavier. Ursula Bagdasarjanz, Violine; Bruno F. Saladin, Klavier. (Gallo CD-1251)

Vol. 5. Mozart: Sonate G-Dur KV 301. Beethoven: Sonate A-Dur op. 47 (Kreutzer-Sonate). Brahms: Sonate d-Moll op. 108. – Ursula Bagdasarjanz, Violine; Bruno F. Saladin, Klavier. (Gallo CD-1352)