

## The Music Treasury for 2/16/20

Ursula Bagdasarjanz (b. 1934) Musical talent, says Ursula Bagdasarjanz, was bestowed on her as a gift to accompany her through life, and her mother made sure that this gift was not squandered. At the age of five, Ursula Bagdasarjanz received her first violin lessons, and she gave her first public performance as a little girl of ten in a flowered dress, making a huge impression with Beethoven's Romance in F major. The rapid rise of the young Swiss girl's career from that point on had much to do with her talent but also with the people she met – starting with her violin teacher Aida Stucki, who herself was taught by the famous violin educator Carl Flesch.

Ursula Bagdasarjanz was thus able to become well acquainted with his scale system as a child, a system that is unique to this day and a staple of violin pedagogy. Today she is herself a teacher and teaches on the basis of her own principles, having developed "The Other Way", a violin method in five positions that serves as the basis for developing a good technique, nurtures joy in playing, makes quick progress possible and leads directly to the standard works of Flesch and Galamian. At the age of 17 Ursula Bagdasarjanz travelled to Paris, where after a short period of preparation under her future teacher Marcel Reynal she was able to enrol in the French class at the famous Conservatoire National Supérieur de Musique. After three years of study she was awarded the Premier Prix de Violon, which opened the door to more extraordinary teachers, who shaped her playing and future concert activity: Sándor Végh, who had become famous with his Végh Quartet, as well as Joseph Calvet and Max Rostal, whose master classes she attended. Regarding her progress under Végh's tutelage, she says: "It was as though I was suddenly able to fly to the universe, borne on wings."

After completing her studies, the then-21-year-old violinist returned to Switzerland. In addition to her two-year period of studies with Sándor Végh in Basel she engaged in an active schedule of concerts. She gave guest performances in Spain, Germany and Finland, where she was soloist with the Turku Philharmonic Orchestra. At home too she made frequent appearances as a soloist with the Zürich Tonhalle Orchestra, the city orchestras of Winterthur, St. Gallen, Aarau, Solothurn and Olten and the Orchestra della Svizzera Italiana. Then came radio recordings in Zürich, Lugano, Paris and Berlin, an appearance in a ZDF TV documentary and jury membership in the Zürich Tonhalle competition and the Constantin Silvestri music competition in Transylvania, Romania. In July of 2001, 2002 and 2004 she was invited to Romania to give violin master classes in Târgu Mureş. From the start she received rave reviews from the critics: the Spanish praised her "fairy hands", the French called her "the revelation of the evening", the Swiss spoke of the "best Swiss young talent". They marvelled at her "remarkable virtuosity", "breathtaking musical temperament", "emotional penetration", "always pure, full intonation" and "extremely smooth bowing."

But if you ask Ursula Bagdasarjanz about the highlights of her career as a soloist and in chamber music, she will point to her intense analysis of the violin works of the Swiss composer Othmar Schoeck. This was the second time her mother was responsible for a decisive turning point in her career. Margrit Bagdasarjanz-Weiss had played as a violinist in the City Orchestra of Winterthur and, in her youth, in the City Orchestra of St. Gallen under the direction of Schoeck. It was only natural for her to introduce her daughter to his works and motivate her to share her enthusiasm for them. In the end, Ursula Bagdasarjanz not only performed the violin works numerous times but also recorded all the violin sonatas in collaboration with Schoeck's daughter Gisela, a pianist. To this day she is considered the most famous violinist to perform Schoeck's complete works. Another highlight was the almost one-month

tour through the USA that she experienced at the invitation of conductor Erich Leinsdorf, his wife Vera and the New York Philharmonic Orchestra. This allowed her reclaim in 1989 the opportunity she had been denied many years earlier, when the need to remain with her small children obliged her to turn down Rolf Habisreutinger's invitation to join him on a tour through America as a soloist. Her first contact with the USA occurred much earlier, however: on the day John F. Kennedy was assassinated, all the Swiss radio stations played her recording of the Bach Sonata in A minor.

<b>Bach:</b>	Solo Violin Sonata in A Minor, BWV 1003	20:00
<b>Schoeck:</b>	Violin Sonata in D Major, Op. 16	16:28
<b>Handel:</b>	Violin Sonata in F Major	11:25
<b>Bagdasarjanz:</b>	Gypsy Romance in B Minor	05:05
<b>Nardini:</b>	Violin Sonata in D Major	15:30
<b>Mozart:</b>	Violin Sonata in G Major, K. 301	16:00
<b>Bartok:</b>	First Rhapsody for Violin and Piano	10:00
<b>Glazunov:</b>	Violin Concerto in A Minor, Op. 82	20:00