Leila Schayegh | violin

Press reviews | October 2026

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The Swiss violinist Leila Schayegh was right to venture her bow into this territory. Rendering indiscernible the technical obstacles that lie in wait for the performer, the Baroque violinist weaves a cocoon conducive to meditation, in which her amber-toned sound illuminates the work like a Caravaggesque candle.

24heures | CD Rosenkranzsonaten | Nicolas Poinsot & Matthieu Chenal | 28. March, 2026

Instead of the theatrical gesture and the almost mad virtuosity that some seek here, she opts for a grand narrative, in which the suppleness and simplicity of a clear line, along with finely wrought nuances, are captivating. Technically she is flawless: not once does her hand tremble in the treacherous passages … A beautiful recording that ranks among the finest.

Diapason | CD Rosenkranzsonaten | Jean-Christophe Pucek | 26 February, 2026

This music, which one sometimes knows in very theatrical versions, finds a different path here: the sobriety of Leila Schayegh's playing lends these sonatas a particularly intimate character; one senses in them a veil of restraint that seeks to foster prayer and meditation.

RTBF | CD Rosenkranzsonaten | Pierre Solot | 25 February, 2026

The Baroque violin in all its facets. Leila Schayegh brings Biber's Rosary Sonatas to full effect … Magnificent.

La Liberté | CD Rosenkranzsonaten | Elisabeth Haas | 21 February, 2026

Schayegh spins out the Biber dances and variations with complete technical assurance, perfect style, impeccable intonation and a thoughtfully constructed rhetorical shaping of each sonata's programme: no extreme tempi, yet genuinely agile passages; no excessive ornamenting of the originals, nor any added left-hand effects; no radical shifts of timbre, but broad and well-planned dynamics.

Scherzo | CD Rosenkranzsonaten | Juan Ramón Lara

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