Leila Schayegh | violin

Programmes | October 2026

On the Way to Bach– Works for Solo Violin
By Heinrich Ignaz Franz Biber, Johann Georg Pisendel and Johann Sebastian Bach

Solo repertoire for violin before Bach? Does that even exist? Admittedly, questions like that are passé t— but hand on heart: do you know Baltzar, Bassani, and Nicola Matteis the younger? If not, you've come to the right place. Because a masterpiece like Bach's must have its roots somewhere. In this program, you'll find out where they lie buried.
Entirely in the spirit of the pleasurable music-making of the Baroque era, the larger works are announced and introduced by a prelude, ricercar, or fantasia

Biber and Bach intimate
Leila Schayegh | violin, **Stephan MacLeod** | bass-baritone, **Bertrand Cuiller** | harpsichord

This intimate chamber music program takes us to Germany of the 1730s, when music increasingly found its way from the splendour of courts and churches into private salons. Imagine Leipzig families gathering around a harpsichord or clavichord to make music with friends — in that warm and intimate atmosphere where art and sociability intertwine.

Bach and his sons
Works by Johann Sebastian Bach, Wilhelm Friedemann Bach, Johann Christoph Friedrich Bach, Johann Ernst Bach and Carl Philipp Emanuel Bach with **Jörg-Andreas Böttcher** | harpsichord

It is no secret that Johann Sebastian had many musical children. This programme shows just how colourful and diverse the family was in musical terms. The two "greats", Johann Sebastian and Carl Philipp Emanuel, frame the programme with their C minor sonatas – two works that relate to one another both thematically and formally. In between, other brothers have their say whom audiences today hardly associate with violin literature. From the high baroque through the Empfindsamkeit to the classical period – a musical delta unfolds in our ears, beautifully setting in sound the rich stylistic development of the 18th century through the example of a single family.

A prima vista
From an abundance of works hailing from London, Amsterdam, Paris, and various manuscript collections, the audience selects those to be performed at sight.
Martin Zimmermann and **Leila Schayegh** explain what matters in sight-reading and which hurdles have to be overcome along the way.

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Across Space and Time – A Journey for Two
Works by Farina, Schmelzer, Corelli, Sor, Benda, Carulli, Tárrega and Paganini
Leila Schayegh | baroque & romantic violin and **Daniele Caminiti** | lute and romantic guitar

Leila Schayegh and Daniele Caminiti take you on an intimate journey through three centuries. Just the two of them leave ample room for quiet (and loud) but intense stories – and for the music between the notes. Works ranging from Farina via Corelli to Paganini.

Mass without Words
Works by Johann Sebastian Bach for solo organ and solo violin
With **Jörg Halubek** | organ

The programme *Mass without Words* grew out of the idea of filling a Lutheran mass with music instead of words. The Prelude and Fugue in E-flat major serve as the opening and closing pieces, framing the mass perfectly. Between the liturgical sections, the violin 'speaks' through the organ. For this, we deliberately chose one of the solo partitas. Although dance movements were not permitted in church, they are far more easily 'digestible' and closer to the people in their comprehension than the sonatas; in that sense, they speak to the listener more directly. The four duets, which likewise come from the Clavierübung, we have arranged for both instruments – a common practice of that era

Devil, Murder and Death
…and other bizarre things that befell composers
Duo sonatas by Tartini, Leclair, Locatelli, Schubert and Joseph Haydn

Tartini dreamed that the devil stood at his bedside and showed him how magnificently he could play the violin. Leclair, in turn, was called "the angel", while his friend Locatelli played so astonishingly that the newspaper wrote he played "like the devil". That Leclair was angelic did not prevent him from being murdered – presumably by his greedy nephew. The sonata in this programme is also known as "Le Tombeau" (the tomb), as it was performed, in an extended version for orchestra and solo violin, at his funeral.
Johann Schobert, who belonged to the generation of pre-Mozartian (pre-classical) composers, died only three years after Leclair, likewise in Paris: his cook served the family poisonous mushrooms, and with him died his French wife and one of his children.
As for Haydn, no one would suspect violence in his biography. It only occurred after his death. The German physician Franz Joseph Gall, who wanted to gather evidence for his new theories of the brain, stole Haydn's skull post mortem. This was discovered only eleven years later, when Haydn was exhumed and buried again in accordance with his fame.

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Mozart and His Shadows
Duo sonatas by Wolfgang Amadeus Mozart, Maddalena Sirmen and Anton Eberl

How is it that Mozart is a household name for all of us, yet hardly anyone still knows Anton Eberl or Maddalena Sirmen? There is certainly a universal beauty in Mozart's style that still appeals to us today and draws us all into the concert halls. And yet Sirmen and Eberl, too, were extremely successful in their day.

Sirmen, a native of Venice, toured throughout Europe and earned a considerable fortune in the process, which she managed independently of her husband Ludovico. Today she is, at best, known only to the initiated and is mentioned mainly in connection with Tartini: he wrote her a detailed letter on the aesthetics of violin playing, which today is one of the most important surviving sources on historical performance practice. Her Sonata in A major is virtually unsurpassed in its virtuosity. Although it was published under her husband's name, it can almost certainly be attributed to her herself.

Eberl, in turn, was Mozart's pupil and soon composed at such a high level that some of his works were even published under Mozart's name. His sonatas for keyboard and violin, however, were written after Mozart's death, yet clearly belong to the same stylistic period. Sirmen sang and played the violin – Eberl was primarily a composer and pianist. Which was her main field is clearly audible in her works. In Mozart's sonatas, by contrast, the tasks are evenly distributed between the two instruments. And yet all of these works originated in Vienna at roughly the same time.

Horn Romance
Trios by Johann Martin Friedrich Nisle, Clara Schumann and Johannes Brahms
Pascal Deuber | period horn
Leila Schayegh | violin
Laura Granero | pianoforte

When the big screen delivers pure cinema and all our senses scream WOW — which instrument is playing for sure? Exactly: the horn. Robert Schumann knew this back in his day, writing that the horn is the soul of the orchestra. Schumann himself doesn't appear in this program, but his friend Brahms and his wife Clara Schumann do. Her Romances for violin and piano give our hornist a brief chance to relax his lips before Brahms, because the program opens with the predecessor of the Brahms Horn Trio: the counterpart by Nisle. Never heard of it? Then it's high time you did!