



# Laurence Kayaleh

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# Laurence Kayaleh- BIOGRAPHY

International Concert Performer, Professor at the "University of Montreal", Laurence Kayaleh is an exceptional violinist of deep musical insight, whose rich, singing tone and feeling for style set her apart from the ranks of today's virtuoso artists. Possessing the impeccable technique and innate musicality of the grand tradition of violin playing, while at the same time venturing regularly into contemporary music, her playing comprises all the facets of a complete musician and creates an intensely moving experience for the public.

Ms. Kayaleh's early career took her to the most prestigious music centers in the world : Paris, Prague, Brussels, Zürich, Sofia, Bern, Moscow, Modena and Geneva, where she was soloist with such well-known orchestras as Zürich's Tonhalle Symphony Orchestra, Geneva's Orchestre de la Suisse Romande, the Brussels Symphony Orchestra and the Basel Symphony Orchestra.

Having accomplished her artistic training in the Stage Performance Classes of the prestigious "Kayaleh Violin Academy" in Switzerland, she won First Prize at the Swiss Competition for Young Soloists, and was awarded the Grand Prize at the Stresa International Competition.

At her Paris debut at the Théâtre du Chatelet, the Parisian newspaper The Figaro described her playing as regal, praising her wonderful sound and her innate sense of phrasing. Following this event, she performed at the Gaveau hall in Paris, was invited to play in the Lucern International Festival, and played as soloist under such well-known conductors as Pavel Kogan, John Carewe and Hiroshi Wakazugi.

Laurence Kayaleh performed as soloist at the Bolchoï Hall and at the Tchaïkovsky Hall in Moscow, with the Russian National Orchestra under Mikhaïl Pletnev, at the Pleyel Hall in Paris with the Lamoureux Symphony Orchestra under Gregorsz Novak sharing the concert with violinist Igor Oïstrakh, at the Lied Center in Lincoln, at the Arts Center in Osaka and at the Suntory Hall in Tokyo. Her American career rewarded her with standing ovations wherever she performed : at the Blossom Festival with the Cleveland Symphony Orchestra, at the Kennedy Center with Washington's National Symphony Orchestra under Leonard Slatkin, who described her as a "unique musician", and at the Powell Hall with the Saint Louis Symphony Orchestra.

Other engagements featured Laurence Kayaleh as soloist with the Simon Bolivar Symphony Orchestra in Caracas, Venezuela, with the Montreal Symphony Orchestra under Charles Dutoit and with the Basel Symphony Orchestra under Mario Venzago, and her Milano debut was marked by a brilliant recital given at the Verdi Hall.

Recently, she performed as soloist with the Bergamo Symphony Orchestra, at the Donizetti Theater in Bergamo, Italy, with the Mexico City Philharmonic at the Cervantino International Music festival in Guanajuato and in Mexico City, for Radio Canada at Montreal's Pierre Mercure Hall, as well as in recitals in Montreal, in Dublin, Ireland, and at the Tonhalle in Zürich. Other engagements include 20th century

chamber music concerts at Montreal's Canadian Center of Architecture, recitals in Messina, Sicily, Pollack Hall's CBC Series in Montreal, Ottawa's Chamber Music Festival and a concert in Switzerland that she shared with violinists Viktor Pikaïsen and Ida Haendel.

Laurence Kayaleh has just finalised the recording of two CDs for the Naxos company dedicated to the violin and piano works by the Russian composer N. Medtner.

In 1996, Laurence was granted the Nyon City Artistic Award, Switzerland, and in 2000 was selected as an honoured member of the "Who's Who Historical Society", which testifies to her professional, academic and civic achievements.

Laurence's repertoire covers the major works written for the violin. She performs on a beautiful Guarnerius built in 1742, which belonged to the famous violinist and pedagogue, Carl Flesch. With her lovely bearing and commanding stage presence, Laurence's violin speaks to the audience in an extremely personal and unforgettable way.

# Laurence Kayaleh-Reviews

...Laurence Kayaleh is a real virtuoso violinist. She doesn't trip over any of Medtner's runs or fast, bounced bowings; and she sounds a lot like Heifetz in the "Fairy Tale".

**American Record Guide (Magil)**

...Ms. Kayaleh and Mr. Stewart tackle this piece with ferocity and oozing musicality. They are a joy to listen to.

The duo of Kayaleh/Stewart is a real powerhouse that sells this music. The music of Medtner could come off as "just another Russian-style Romantic" but these two really plumb the musical and emotional depths within. If you need a boost of passion in your listening, look no further than this disc.

**Jay Batzner - Sequenza21**

...Laurence Kayaleh and Paul Stewart play Medtner's music with affection and commitment. Kayaleh is a violinist of character. Her tone is sweet rather than rounded, and she knows how to shape and colour a phrase. Her tuning is impeccable and she handles the finger twisting runs, fiendish double stopping and leaps across the violin's range with easy virtuosity. Canadian pianist Paul Stewart plays his part with sensitivity and lightness of touch. While his fingers easily handle Medtner's virtuosic piano writing, he is not at all showy, preferring to caress Medtner's melodic lines and romantic harmonies. His interplay with Kayaleh is delightful. He also contributes the excellent liner notes which skilfully entwine biographical details with comments on the music.

Medtner has often been dismissed as a stuffy Russian Brahms born half a century too late, or as Rachmaninov without the tunes. Both assessments are unfair, and this disc will show you why with greater eloquence than I can muster. It will also kindle within you an affection for this neglected composer and a desire to know him better. Bring on volume 2 !

**Tim Perry-MusicWeb International**

...L'expressivité puissante, parfaitement assumée par l'archet de Laurence Kayaleh (cf. Allegro eroico final), est tenue tout au long du disque. Les jeunes artistes canadiens font bien plus qu'"aligner des notes". À titre d'exemple, on écouterait le singulier effet de cymbalum obtenu par Paul Stewart vers 9'30 du Finale.

Franchement, je ne suis pas un admirateur habituel de Medtner, mais cette partition m'a vraiment impressionné, et les artistes y sont pour quelque chose, car ce n'est pas une mince affaire que de soutenir une telle architecture. Ce tour de force, enregistré d'un peu trop près, est admirablement complété par trois nocturnes et un arrangement de Jascha Heifetz. Bravo !

**Christoph Huss-Classics Today**

...Violinist Laurence Kayaleh and pianist Paul Stewart capture the fresh-faced charm of the Sonata (Epica de Medtner) as well as its virile energy and deep moments of sombre thoughtfulness. The easeful melodic invention of the earlier Three Nocturnes (written in Russia, but inspired by Goethe's poem Nachtgesang) is equally seductive and expansive. Jasha Heifetz's transcription of the Fairy Tale Op20 No1, originally written for solo piano, packs an unexpectedly powerful emotional punch into its brief appearance. Plenty pleasant surprises all round, and more to come in Volume 2.

### **Living Scotsman**

...The Sonata (no. 3 "Epica" de Medtner) is demanding on both stamina and technical ability, the Kayaleh/Stewart duo well endowed with both. It requires a firm hand to shape and unify the structure which they do admirably, bringing a jazzy mood to the Scherzo, while never allowing the music too sink in self-pity. The remaining tracks are equally well played. Admirable sound quality.

### **Naxos Reviews**

Par la totalité de leur engagement et la force de leur sonorité, la violoniste Laurence Kayaleh (remplaçant Olivier Thouin à la dernière minute) et (...) projetaient dans le néant les minables cordistes du Gryphon (...). Avant tout, ce «trio d'un soir» conféra à la pièce de l'élève Chostakovitch la dimension d'une grande oeuvre. Quels musiciens!

Une autre rareté suivait : les Sept Romances d'Alexander Blok (...). Toute la participation instrumentale est à signaler, en particulier les électrisantes séquences en triples croches de Kayaleh dans la troisième pièce (...)

### **Claude Gingras, La Presse, Montréal**

... an unusually strong violinist, with a huge, dark, throbbing tone, an acute ear, an unremitting intensity of manner and expression. There is no denying that Kayaleh is a major talent.

### **Washington Post**

Miss Kayaleh possesses the power of genius which, unhindered, overcomes the difficulties of music forms as well as dangerous reefs of vain empty intellectualism ... music is in every instrumental intonation of hers, in every phrase, continued in the unimitable beauty of her violin's sounds.

### **Nesavisimaya Gazette, Moscow**

... un talent hors du commun ... un archet royal, une justesse impeccable, une sonorité superbe, et surtout un sens inné du phrasé ... un talent lumineux dont nous pouvons tout attendre.

### **Le Figaro, Paris**

She extracts a huge, beautifully developed tone from the 1742 Guarnerius she plays ... impressive exacting control of the sound throughout the registers ... impeccable intonation. Kayaleh is capable of great expressivity without resorting to any stage antics. **The Beacon Journal, Cleveland, Ohio**

Kayaleh's youthful exuberance shined through her performance. She seemed much like another young prodigy in another field, tennis titan Steffi Graf. Like Graf, she approaches her art with love, respect and enthusiasm. Switzerland can be proud for producing a musical export like Miss Kayaleh.

**Metro Herald, Washington**

... cette magnifique technique, c'est fabuleux, mais ce qui me touche surtout, c'est cette sonorité qui ne ressemble à celle de personne d'autre !

**Pierre Amoyal**

I strongly believe that Laurence Kayaleh is the most outstanding actual violinist.

**Viktor Pikäisen**

... une assurance tranquille, une intuition du discours, une totale sécurité technique, un très évident talent ... une très grande artiste est née.

**Pierre PETIT, Director of the "École Normale de Musique", Paris**

Kayaleh flew in with a brilliant, decisive entrance, her Guarneri violin resonating over the well-rehearsed orchestra. Slatkin proceeded to match Kayaleh's virtuosity measure for measure. Little was left to criticize on Kayaleh's triumphant conclusion.

**The Lincoln Star, Lincoln**

... impressive skills and high professionalism!

**Igor OISTRACH**

... full-bodied tone, lovely sound and rock solid technique. Kayaleh plays with intensity, and one never doubts her engagement with the music.

**St. Louis Post-Dispatch**

Souverän, kraftvoll, überzeugend ... Beeindruckend !

**Anzeiger von Saanen**

... une musicienne exceptionnelle ... une maîtrise bouleversante. **Pierre COLOMBO, Conductor, President of the World Federation of Music Competitions.**

... kraftig, überzeugend. Die Veranstaltung zeigte, dass Laurence Kayaleh unter einem grossen Stern steht und zweifellos die Erfolgsbahn gehen wird.

**Tagblatt, Lucerne**

Hier drängte sich wirklich eine Parallele zum jungen Mozart auf. Erstaunliche technische Sicherheit ... die Musik war durch und durch empfunden... Sensibilität sprach aber aus dem schönen Ton.

**Der Bund, Berne**

Beeindruckend ! substanzreichen Ton, der ihrer im besten Sinne expressiven Interpretation die Grundlage bot.

**Basler Zeitung, Basel**

Kayaleh est un nom qui s'impose à juste titre dans le monde de la musique. Quel charme, et quel bel archet ...

**Le Journal de l'Orne, Orne**

... une exécution parfaite et fouguese ... une aisance et un naturel qui laissent l'auditeur ébloui par tant de dons. Il faut se rappeler du nom de Laurence Kayaleh!

**L'Express, Neuchâtel**

Avec Laurence Kayaleh, c'est la révélation d'une authentique et profonde personnalité étonnamment mature. L'expression, le contenu, la qualité d'une âme qui naît et bouleverse l'adulte ... royal violon, royalement manié. Superbe.

**Le Dauphiné Libéré, Gex**

Elle a tout pour elle : le talent, la musicalité, la virtuosité, la maturité et la beauté. Ses coups d'archet, ses attaques ne ressemblent qu'à ceux des plus grands ... une personnalité si accomplie, une puissance si naturelle. C'est l'apparition d'une nouvelle étoile du violon. Une grande dame du violon, qui sait pourtant garder toute la simplicité et la modestie des vrais artistes.

**Journal du Jura, Bienne**

Sonorité d'une superbe étendue, virtuosité sans faille, sens stylistique.

**L'Impartial, Chaux-de-Fonds**

... une personnalité authentique, un jeu d'une élégance rare, une distinction naturelle rarement rencontrée. Une étoile se lève au firmament des violonistes.

**L'Ouest Lémanique, Nyon**

# Laurence Kayaleh- Repertoire

## **Akhron**

Hebrew Melody

## **Antheil**

Sonata no. 4

## **Bach, J.S.**

Concerto (double) in d minor

Concerto in a minor

Concerto in d minor

Concerto in E major

Sonatas & Partitas

## **Beethoven**

Concerto in D Major

Romances (also with orch.)

Sonatas

## **Bloch**

Baalshem Suite (also with orch.)

## **Brahms**

Concerto in D major

Scherzo in c minor

Sonatas - 1, 2, 3

## **Bruch**

Concerto in g minor

## **Chausson**

Concerto

Poème (also with orch.)

## **Corigliano**

Sonata (1963)

## **Cowell**

Hommage to Iran

## **de Falla**

Spanish Dance

## **Debussy**

Sonata

**Dvorak**

Concerto in A major  
Romance in f minor (with orch.)  
Romantic Pieces

**Elgar**

Concerto in b minor  
La Capricieuse  
Salut d'Amour

**Frank**

Sonata in A major

**Frolov**

Concert Fantasy "Porgy & Bess"

**Gershwin-Heifetz**

Porgy & Bess

**Grieg**

Sonata - 1, 2, 3

**Händel**

Sonatas

**Haydn**

Concerto in G major

**Hindemith**

Concerto

**Honegger**

Arioso (1927-1929)  
Morceau de Concours (1945)  
Sonata in d minor for solo violin (1940)  
Sonata no. 0 in d minor (1912)  
Sonata no. 1 in c# minor (1916-1918)  
Sonata no. 2 in B major (1919)

**Kabalewsky**

Improvisation (also with orch.)

**Khachaturian**

Concerto in d minor

**Kreisler**

Works

**Kroll**

Banjo & Fiddle

**Lauber**

Sonata

**Leclair**

Sonata in D major

**Locatelli-Ysaÿe**

Sonata in F minor

**Medtner**

Pieces

Sonatas (3)

**Mendelssohn**

Concerto for violin & piano in d minor

Concerto in e minor

**Mozart**

Adagio (also with orch.)

Concerto in A major

Concerto in G major

Rondo (also with orch.)

Sonatas

**Novacek**

Perpetuum Mobile (also with orch.)

**Paganini**

Caprices

Moses Variations (also with orch.)

Perpetuum Mobile (also with orch.)

**Prokofieff**

Concerto in g minor

Sonata for violin solo, op 115

Sonata in D major, no. 2

**Rachmaninoff**

Vocalise (also with orch.)

**Ravel**

Sonata

Tzigane (also with orch.)

**Saint-Saëns**

Concerto in b minor  
Havanaise (also with orch.)  
Intr. & R. Capriccioso (orch.)  
Sonata in d minor

**Sarasate**

Caprice Basque (also with orch.)  
Guitarre  
Intr. & Tarentelle (also with orch.)

**Schubert**

Grand Duo in A major  
Rondo (also with orch.)  
Sonatinas

**Schumann**

Sonatas

**Sibelius**

Concerto in d minor

**Sinding**

Suite in a minor

**Smetana**

Aus der Heimat

**Stockhausen**

Sonata

**Strauss**

Sonata in E flat major

**Stravinsky**

Suite Italienne

**Suk**

Four Pieces

**Szymanowski**

Concerto no. 2

**Takemitsu**

Hika for violin & piano

**Tartini**

Sonatas (2) in g minor

**Tchaikovsky**

Concerto in D major  
Waltz Scherzo (also with orch.)

**Vieuxtemps**

Concerto in a minor

**Vitali**

Chaconna in g minor

**Vivaldi**

Four Seasons

**Waxman**

Carmen Fantaisie

**Wieniawski**

Brilliant Polonaise (also with orch.)  
Concert Polonaise (also with orch.)  
Concerto in d minor  
Légende  
Scherzo-Tarentelle (also with orch.)

**Ysaÿe**

Sonata in d minor  
Sonata in e minor