

Bojidara Kouzmanova-Vladar  
Julia Purgina

# enSuite





**enSuite** means “then” ... but it can also be understood as a “continuation” of something that already exists – Baroque suites for instance, which served as a formal receptacle for all different kinds of pieces, including those for dance. This is the main idea of the program of **enSuite**, a work conceived by violinist Bojidara Kouzmanova-Vladar and violist Julia Purgina. The two string players selected their favourite pieces from Johann Sebastian Bach’s music for solo violin and then presented them to contemporary composers. The objective was to engage with the music of Bach in such a way that the new compositions could be combined with the Baroque works to create a “timeless” suite. The four Austrian-based composers approached the task in different ways, but all of them decided to make subtle hints towards Bach and enrich the contemporary soundscape with Baroque allusions, which at times can be heard in the foreground, while othertimes remain nearly inaudible.

**Julia Purgina**, who also takes responsibility for the arrangements of the Bach pieces, starts off **enSuite** with a well-known opening form: the *Preludio*. Despite the formal homage to the past, her musical language remains in the present, but is decorated with some elements of Baroque-era articulations. In *Swing Bridge*, **Michael Amann** explores the relation between the old and the new; the title can be understood as a connection between two musical epoches, with the music itself oscillating between the different styles.

**Jorge Sánchez-Chiong** chooses a special scordatura for the string instruments, a technique common to Baroque music that gives the composer a larger variety of harmonic chords with which to work. *Sputnik*

*Planum* is notated in a special way that has its roots in the tablatures of Renaissance and Baroque music. **Roland Freisitzer’s** *Chaconne* forms the grand finale of **enSuite** and is based on strict formal construction. Although it explores the harmonic principles and the idea of variation of the original genre, it simultaneously develops a tonality that leaves behind the possibilities of major and minor and uses rhythmic elements found in contemporary music. The four contemporary pieces are interwoven into one big suite that also includes the *Presto* from the first Sonata for solo violin (BWV 1001), the *Andante* from the second Sonata for solo violin (BWV 1003) and the *Sarabanda* from the second Partita for solo violin (BWV 1004). These three masterpieces by Johann Sebastian Bach are perfect examples of the composer’s way of constructing polyphony and rhythmic counterpoint with a solo instrument. When dividing those lines between two instruments, it is possible to display the contrapuntal and harmonic structures in their entirety. At the same time, it is possible to enrich the sonic spectrum of the violin with a closely related instrument, the viola, without losing the intentions and power of the original piece for solo violin.

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A studio portrait of two female violinists. The woman on the left, Bojidara Kouzmanova-Vladar, is wearing a blue long-sleeved dress and has her chin resting on her hand. The woman on the right, Julia Purgina, is wearing a black long-sleeved top and is holding a violin. Both are seated on a gold-trimmed bench against a dark, textured wall.

**Bojidara  
Kouzmanova-Vladar**

**Julia  
Purgina**

A native Bulgarian, **Bojidara Kouzmanova-Vladar** began playing violin at the age of five. She finished her studies at the University of Music and Arts in Vienna with Prof. Günter Pichler and completed both her bachelor's and master's degrees in violin performance with distinction. Kouzmanova-Vladar has won many national and international violin competitions in Europe and the United States, including the Bela Bartok Competition (1996), Dobrin Petkov Violin Competition (1996), Haverhill Sinfonia Soloist Competition (2000), Hudson Valley String Competition (2000), Grand Prix "Alois Kottmann" awarded by the City of Frankfurt (2001), Honour Prize from the University of Music and Performing Arts Vienna (2005). She has performed as a soloist with many different orchestras, such as the Brandenburger Symphoniker, Prague Radio Symphony Orchestra, Montevideo Symphony Orchestra, Sofia Philharmonic Orchestra, Plovdiv Philharmonic Orchestra, Rousse Philharmonic Orchestra, Bohuslav Martinu Philharmonic, Bach Soloists Vienna, Kottmann String Players Frankfurt, New Basel Symphony Orchestra, Recreation Orchestra Graz. She regularly gives concerts and teaches master classes all over the world. Her discography comprises more than 15 CDs recorded for different labels in America, Bulgaria and Austria. Kouzmanova-Vladar has a passion for old, precious instruments and owns more than 15 different Stradivarius and Guarneri violins as well as violins from other violin-makers. Many composers have dedicated pieces to Kouzmanova-Vladar, including Perikles Liakakis (*Tune for solo violin*), Peter Richter (the violin concerto *Bojidara*), Florian Meyer (*Vienna Waltz Caprice*), Julia Purgina (*Frederick for solo violin*), Sergio Navata (*Tangara for Violin and Piano*). She is also a member of the Kreisler String Trio, Ensemble Quasars, Ensemble of the XX Century, Ensemble Collage and Reconsil, Vienna. Ms. Kouzmanova-Vladar currently plays a Postiglione violin (1890), which was kindly loaned to her by a private sponsor.

[bojidarakouzmanova.com](http://bojidarakouzmanova.com)

**Julia Purgina** studied viola with Prof. Wolfgang Klos at the University of Music and Arts in Vienna and with Prof. Ulrich Knörzer at the Berlin University of the Arts and graduated with distinction. Purgina also holds a master's degree with distinction for composition from the University of Music and Arts, where she studied with Prof. Erich Urbanner and Prof. Chaya Czernowin. In 2011, she began studying German and Slovak philology at the University of Vienna. Having started her career working as an orchestral musician, Purgina decided to specialize in contemporary music and combine her ambitions as a soloist and chamber musician with her compositorial work. Together with her husband, composer/conductor Roland Freisitzer, she leads Ensemble Reconsil Vienna. Purgina's collaborations with composers from around the world have resulted in many new works being written for her, all of which she has premiered at international festivals and in broadcasts. As a composer, Purgina has also collaborated with renowned ensembles and musicians, such as the Hugo Wolf Quartet and Ensemble Kontrapunkte. As a violist, Purgina has recorded numerous CDs, including a 14-CD box set *Exploring the World* with Ensemble Reconsil, which was recorded during the 2014/15 season. This CD box set includes more than 80 contemporary works from all over the world and displays a great variety of diverse styles and musical directions. Her own body of work, in addition to pieces for orchestra and ensemble, includes concertos, works for choir, chamber music and solo pieces. Purgina lectures and holds workshops on contemporary music at various music universities in Austria (Music and Arts University of the City of Vienna, University of Music and Performing Arts Graz and University of Music and Arts in Vienna). In September 2016, she was appointed Head of Strings at the Music and Arts University of the City of Vienna, where she will also teach music theory and New Music. Purgina lives with her husband, stepdaughter and dog in Vienna.

[juliapurgina.net](http://juliapurgina.net)

## **Julia Purgina: *Preludio* for violin and viola**

*Preludio* for violin and viola was written in spring 2016 for Bojidara Kouzmanova-Vladar's and my enSuite-project. Given that the piece was to serve as the opening piece of a suite of seven works, it seemed appropriate to write a prelude. My intention was that this piece should not only have the character to start off a suite, but also combine baroque and contemporary elements, which would hint towards the intentions of the following suite. There is a reference to Baroque style, especially with regard to the musical form: I decided to work on a three-part prelude (Grave–Presto–Grave), connected through a da capo form, which used to be very popular in the Baroque period. Despite all the references concerning the musical form, it was very important to me to fill it with contemporary content. Hence, the sound is very typical for my own, contemporary musical language. However, I tried to focus on certain Baroque elements that “occur naturally” in my music, e.g. barriolages, vibrato with the bow. I then enriched these Baroque techniques with extended techniques derived from modern aesthetics and made use of the advancements made by contemporary composers in the areas of rhythm and harmony.

## **Michael Amann: *Swing Bridge* for violin and viola**

For me, an approach to the music of J. S. Bach has to be careful and respectful. Hence, the image of a desolate swinging bridge: Those who want to cross, step on it slowly and with great care. Accordingly, the music unfolds cautiously. The composition was initiated by and is dedicated to Bojidara Kouzmanova-Vladar and Julia Purgina.

## **Jorge Sánchez-Chiong: *Sputnik Planum* for violin and viola**

*Sputnik Planum* is my contribution to a dance suite and evolved from my work and research on concepts of choreography of the 21st century. It works beyond predefined rhythmic patterns. 43 chords – the sum of all possible tetrads, the maximum number of their interval combinations – plainly in order and unadorned, apparently simple and fragile. It should be played softly but felt to be “loud”.

## **Roland Freisitzer: *Chaconne* for violin and viola**

I composed my *Chaconne* in spring 2016 especially for Bojidara Kouzmanova-Vladar and Julia Purgina's enSuite project. It is dedicated to these inspiring musicians. The idea was to compose a work with a contemporary but personal viewpoint and relation to the music of Johann Sebastian Bach – a task which I found particularly interesting. As I was allocated the final movement of this new Suite, I decided to write a Chaconne, which would be as precisely worked as a traditional Chaconne has to be, but without any compromise in regards to my own music.

# enSuite

Bojidara Kouzmanova-Vladar  
Julia Purgina

## Julia Purgina (\*1980)

01 Preludio for violin and viola (2016) 08:46

## Johann Sebastian Bach (1685–1750)

arr. Julia Purgina

Sonata No. 1 for solo violin, BWV 1001 (1715)  
02 Presto 03:49

## Michael Amann (\*1964)

03 Swing Bridge for violin and viola (2016) 06:41

## Johann Sebastian Bach

arr. Julia Purgina

Sonata No. 2 for solo violin, BWV 1003 (1715)  
04 Andante 05:07

## Jorge Sánchez-Chiong (\*1969)

05 Sputnik Planum for violin and viola (2016) 08:23

## Johann Sebastian Bach

arr. Julia Purgina

Partita No. 2 for solo violin, BWV 1004 (1715)  
06 Sarabanda 03:12

## Roland Freisitzer (\*1973)

07 Chaconne for violin and viola (2016) 10:38

TT 46:40

Bojidara Kouzmanova-Vladar, violin  
Julia Purgina, viola



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recording date

recording venue

recording engineer

liner notes

photos

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