

GEMINIANI

VIOLIN SONATAS Op.1

Igor Ruhadze *Baroque violin*
Alexandra Nepomnyashchaya *harpsichord*

Francesco Geminiani 1687-1762
Sonatas for violin and basso continuo Op.1 (1739)

Sonata No.1 in A		Sonata No.7 in C minor	
1. I. Adagio - Presto - Adagio		23. I. Grave	2'47
- Presto - Adagio - Presto -		24. II. Allegro	2'22
Adagio	3'05	25. III. Grave	1'07
2. II. Allegro	2'23	26. IV. Allegro	2'21
3. III. Grave	0'45		
4. IV. Allegro	2'50	Sonata No.8 in B minor	
		27. I. Affettuoso	2'05
Sonata No.2 in D minor		28. II. Vivace	2'42
5. I. Grave	2'39	29. III. Adagio	2'17
6. II. Allegro	2'06	30. IV. Vivace	2'19
7. III. Adagio	1'34		
8. IV. Allegro	2'00	Sonata No.9 in F	
		31. I. Vivace	3'50
Sonata No.3 in E minor		32. II. Andante	2'12
9. I. Adagio - Allegro - Adagio -		33. III. Allegro	3'49
Tempo giusto - Adagio	3'54		
10. II. Adagio	0'24	Sonata No.10 in E	
11. III. Allegro	2'41	34. I. Adagio	2'24
		35. II. Allegro	2'49
Sonata No.4 in D		36. III. Adagio	1'20
12. I. Adagio	2'05	37. IV. Allegro	2'45
13. II. Allegro	2'43		
14. III. Grave	1'33	Sonata No.11 in A minor	
15. IV. Allegro	2'01	38. I. Vivace	2'00
		39. II. Affettuoso	2'53
Sonata No.5 in B-flat		40. III. Allegro	2'42
16. I. Affettuoso	2'45		
17. II. Vivace	2'31	Sonata No.12 in D minor	
18. III. Grave	1'13	41. I. Amoroso - Adagio	3'54
19. IV. Allegro	1'41	42. II. Allegro - Adagio	2'45
		43. III. Allegro	2'38
Sonata No.6 in G minor			
20. I. Affettuoso	3'06		
21. II. Andante	1'12		
22. III. Allegro assai	2'38		

Francesco Geminiani – “Il Furibondo”

Among the outstanding Italian violinists of the 18th century, two of Corelli's best students stood out. Pietro Locatelli was a brilliant player whose compositions provided daring innovations in the field of technical violin virtuosity. However, Francesco Geminiani's music (perhaps more importantly) contributed far more to the expressive art of violin playing.

Francesco Saverio Geminiani (1687-1762) was born in Lucca. He began his study at an early age with his father, but his most important lessons followed in his years with the great Roman Master, Arcangelo Corelli. Composition lessons with Alessandro Scarlatti helped inspire and solidify his craft. In 1714 Geminiani settled in London, where he quickly gained fame as an ensemble player, concert violinist, and teacher. Here he became friends with Handel and led the orchestra during many performances together. The two men were united by a similar view on musical expressivity, and the purpose of music, and their music certainly influenced each other.

Geminiani enjoyed great success not only in London, but also in Ireland where he spent a considerable amount of time. In 1760 he settled in Dublin, dying there in somewhat impoverished circumstances in 1762.

Geminiani's playing was distinguished by its great expressiveness, richness of dynamic coloring, extraordinary liveliness, and a strong temperament. Tartini tellingly called Geminiani “il furibondo” – the furious one!

Geminiani usually composed with a violin in his hands, drawing mental pictures for himself to excite his feelings and imagination. When he had to compose a gentle and pathetic ‘adagio’, he apparently “went inside himself”, imagining the greatest misfortunes - the death of children, the despair of his wife, a fire in his house, or that he was being abandoned by friends. These pictures inspired improvisations which gradually took shape as compositions.

In 1716 his 12 *sonatas for Violin and Continuo Op.1* were published in London as '*Sonate a violino, violone e cembalo*'. They strongly reflect the influence of Corelli's violin sonatas. Geminiani saw fit to republish them in 1739 with "the addition of decorations and fingering." This was probably due to the fact that by that time the older traditions of improvised ornamentation were being lost or changing, and Geminiani wished to help preserve the art. His particular execution of this kind of decoration required not only taste and a sense of proportion, but also great technical dexterity, mobility of the left hand, and finger fluency. Even later Geminiani again returned to these sonatas reworking them in 1757. This third version presents them in the form of trio sonatas, for two violins and basso continuo. These trio versions (practically re-composed in some cases) provide a fascinating insight into Geminiani's later view of his music which was composed over 40 years earlier.

Geminiani is also a hugely important figure for his theoretical works on music, violin playing, and harpsichord continuo playing. These represent a fascinating codification of his long experience as a performing musician. The treatise of continuo is particularly enlightening as it confirms that a full and highly dynamic approach to accompaniment was very much what was expected and required at the time.

Francesco Geminiani's contribution to violin playing and its culture deserves serious attention as it marks the end of the pre-classical period. It is a direct preparation for the Classical period. We hope that this recording can help bring his wonderful music alive, and find a home with a new listening public.

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Igor Ruhadze at the age of 12 began his career as a solo violinist, performing a concert for the violin *Vieuxtemps* nr. 5 with the Odessa Symphony Orchestra. Later, he graduated from the Moscow Central music school and then with honors from the Moscow State Conservatory as a solo violinist. In 2002, Igor graduated with honors from the Amsterdam Conservatory as a specialist in early music. Since 1999, Igor Ruhadze has been living in the Netherlands and since 2016, he has been Dutch citizenship. Igor Ruhadze is a laureate of several international violin competitions, such as the Locatelli International Violin Competition in Amsterdam, the Taneyev International Chamber Music Competition, and the Musica Antiqua Competition in Bruges. As a soloist, he successfully combines the instrumental technique of historical performance practice with a wide range of contemporary repertoire.

Since 1996, he taught solo violin at the Moscow Conservatory and the Moscow Central Music School. In 2006, Igor Ruhadze worked as a guest teacher at the Amsterdam Conservatory.



Igor Ruhadze regularly performs in many European countries and tours around the world as a soloist with various orchestras and ensembles, performing all violin repertoires: from the Renaissance to modern music. He often appears at festivals where he gives solo recital concerts, such as the Tartini program for unaccompanied violin in Flanders festival and the “Russian Tartini - Handochkine” in New York.

Igor regularly leads different orchestras as a soloist and concertmaster with various programs from Bach to Faure and Tchaikovsky. Igor performs a lot in chamber ensembles and leads his group “Violini Capricciosi”. Igor Ruhadze recorded CDs and DVDs with chamber music and a solo repertoire under various labels. His collaboration with Brilliant Classics yielded several successful results: the unique Complete Locatelli Edition 21 album received many excellent reviews, and his latest Biber Complete Violin sonatas impressed the audience with a warm tone and virtuoso performance on the violin. In January 2020, Igor Ruhadze’s new album “Complete Violin concerts” by J.M.Leclair was successfully released.

Igor Ruhadze plays on the violin of Jacobs, Amsterdam 1693, courtesy of the National Muziekinstrumenten Fonds.

Russian-born pianist and harpsichordist **Alexandra Nepomnyashchaya** is in great demand both as a soloist and as a chamber musician.

Alexandra graduated from the Department of Historical and Modern Art Performance at the Moscow State Tchaikovsky Conservatory from the class of Professor Olga Martynova in 2009, where she studied piano, harpsichord and fortepiano. Alexandra continued her studies at the Conservatorium van Amsterdam, gaining a master’s degree under the tutelage of Richard Egarr and Menno van Delft.

In July 2015 Alexandra graduated with the Zertifikatstudium Meisterklasse Degree at the Hochschule für Musik und Theater in München under Prof. Christine Schornsheim.

Alexandra has won top prizes at competitions including the International Festival of Early Music in Austria, the All-Russian Harpsichord Competition in St. Petersburg, the Prague Spring International Competition and the International Johann Sebastian Bach Competition Leipzig in 2014.



Her love for chamber music and solo performing has brought her to perform in premier venues and festivals all over Europe, Russia and Asia. She has appeared at Centre de Musique Baroque de Versailles, Concertgebouw Amsterdam, the Barbican Centre in London, Musée des Beaux-Arts de Tours, as well as Utrecht Early Music Festival, Prague Spring International Festival, Innsbruck Festival of Early Music, Kaisersaal of the Munich Residence, and the Hong Kong Arts Festival among others. She recently appeared in Lapland with The Lapland Chamber orchestra playing harpsichord and modern piano in repertoire spanning four centuries. She works regularly with the Amsterdam Sinfonietta, the Residentie Orkest in Den Haag, the Antwerp Symphony Orchestra, and the Academy of Ancient music.

She also works at the Royal Conservatory in Den Haag as a keyboard repetiteur.

Alexandra's debut recording on fortepiano was released on Caro Mitis label in 2009, featuring Mozart sonatas for piano and violin with violinist Sergei Filchenko. She and her husband Richard Egarr formed Duo Pleyel in 2017 to explore the 4-hand and 2-piano repertoire that is often unjustly ignored. Their repertoire includes J.C.Bach, Dussek, Czerny, Hummel and Liszt, alongside Mozart, Schubert and later composers. Forthcoming concerts take them to Innsbruck, Madrid, Ghent and York. For the LINN record label they have recorded the complete 4-hand music by Dussek, Johann Christian Bach and the early Sonatas of Mozart. Their first album for LINN of works by Schubert was released in April 2020.



Recording: 30 April – 1 May 2021, Het Emmausklooster, Velp, The Netherlands

Producer and mastering: Peter Arts

Baroque violin: Hendrik Jakobs, Amsterdam, 1693 - on loan from the NMF

Harpsichord: Joel Katzman, Amsterdam 1991 (after Ruckers, Antwerp, 1638)

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