



*Duo Bachericci*

Sonatas for fortepiano with violin accompaniment ca. 1780

Chamber music by João Domingos Bomtempo

*Laura Granero*

Ajay Ranganathan. Violin

Laura Fernández Granero. Fortepiano

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PROGRAMME'S SUMMARY

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PROGRAMME

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CURRICULUM VITAE

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FEE AND REQUIREMENTS

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CREDITS & LINKS

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CONTACT

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## *Duo Bachericci*

About this project

*Duo Bachericci* was created in 2015 during a formation at Royaumont Abbey, a collaboration between Sorbonne University and Schola Cantorum Basiliensis. There, students issued from Schola Cantorum, CNSMP (Conservatoire National de Musique de Paris) and some other institutions had the chance of receiving coaching and attending lectures by musicians like Amandine Beyer, Edoardo Torbianelli, or the musicologist Jeanne Roudet, specialized in music from the romantic era and collaborator at the Fuzeau editions. The topic of this seminars was "Sonatas for fortepiano with violin accompaniment", focusing in Mozart's music, as well as his contemporaries'. Thus, we could immerse ourselves in this music through two intensive meetings, being able to understand better the context during which this music emerged, as well as discovering sonatas by lesser-known composers, such as Dussek, Rust, Schobert, Johann Christian Bach, Adam or Steibelt, studying and analysing how each of these composers understood this genre. This repertoire has been left aside in the concert halls and at the formation of the classical musicians in the 20th century, due to the lack of interest in lesser-known composers and due to the musicians' interest in always playing virtuoso solo parts.

These meetings were a real challenge: violinists had to learn to accompany and follow the fortepiano, as well as performing as well as possible new languages by composers partially or completely unknown to us. It was a true learning that, without a doubt, brought us new knowledge and inspiration. After a concert during which we performed Jan Ladislav Dussek's sonata Op. 5 in B-flat major, we understood the necessity and the desire of continuing working together and going more deeply in this repertoire. We received the prize "lauréats" at *Fondation Royaumont* as an award after those meetings. We received as well the chance of performing at the Foundation's open day, being recorded live by *France Musique* (see "links of interest" below). Additional projects include performances at *Fringe Festival Oude Muziek Utrecht*, *Geelvinck Festival* (Netherlands), *Sala Musitekon* in Barcelona and *La Seine Musicale* (Île-de-France) at the *Festival Mozart Maximum*. We have taken part at the Festival Royaumont in 2016, at the Atelier "Les sonates pour pianoforte avec accompagnement du violon" along with musicologists Jeanne Roudet, Clotilde Salandini-Verwaerde (author of the doctoral thesis "La pratique de l'accompagnement en France (1750-1800) : de la basse continue improvisée à l'écriture pour clavier dans la sonate avec violon", Université Paris-Sorbonne).

During the second half of the 18th century, a new genre starts to have a remarkable success: **the sonata for a keyboard instrument with violin (or flute) accompaniment**. This genre had a double origin. On one hand, it descends from the sonata for obbligato harpsichord and a melodic instrument, which had a written out fixed part, and so had a more soloist role for the keyboard, being different from those works written for basso continuo. On the other hand, it arose from the performing practice of improvising a melodic line, generally by a violin, to a sonata or work for solo keyboard. This practice, improvised in origin, had a pedagogical aspect - various sources from this era mentioned the importance, during a young keyboardist's training, of receiving help from a violinist in order to "play with assurance" (that is to say, adding an improvised part to a solo work). It also had a professional aspect: this help was not only received by the piano teacher, who generally was able to play the violin as well, but also from professional violinists who played at salons as "accompanists", whose work was highly praised at this time. The *Méthode ou recueil de connaissances élémentaires pour le forte-piano ou clavecin* ("Method or selection of elementary knowledge for fortepiano or harpsichord") is a good testimony of this pedagogic practice. It was written by Francesco Pasquale Ricci (1732 - 1817) together with Johann Christian Bach - it contains a selection of works intended for the fortepiano learning, alongside a violin part that is meant to be played by the teacher in order to help the students, as Ricci himself did during his lessons.

Little by little, composers began to write sonatas for fortepiano with an accompanying violin part. This part could be either obbligato (where the piano had also an accompanying role, and thus requiring a global coherence) or ad libitum (where the violin part was not mandatory). This latter option was especially attractive for the editors, because it could be purchased by pianists with violinist, pianists without violinist, as well as solo violinists, generating thus higher potential incomes. For the most part, these "accompanying" violin parts were much easier than the piano parts (which had a tendency towards virtuosism), and thus could be performed by amateur violinists as well. Writing of chamber music for solo fortepiano with accompaniment of melodic instruments grew greatly during the 19th century (Schubert wrote already in the mid-18th century a set of beautiful quartets for keyboard instrument and string instruments ad libitum). For instance, Beethoven's symphonies were arranged for piano with flute and strings ad libitum (in Hummel's arrangement, the whole symphony is already reduced in the piano part – the melodic instruments just double or add secondary voices or a touch of colour). There are even very virtuoso fantasies and piano sonatas with a simple flute part, so the numerous amateur flautists could enjoy this music as well.

We offer two programmes **in this dossier**: a compendium of sonatas for fortepiano with violin accompaniment written by different composers of various origins between the late 18th century and the early 19th century. Our goal is to share with the audience sonatas by lesser-known composers, in order to achieve a better understanding of this gallant music: made for the entertainment, without great structural complications, but full of fantasy, inspiration and good taste.

The first programme includes sonatas by Dussek, Mozart and Rust. **Wolfgang Amadeus Mozart** needs no further introduction: he is one of the better-known composers of his era. We have decided to include a work of his so the audience has a known reference point. The Sonata for fortepiano with violin accompaniment in **G major/minor, K. 379/373a**, was written by Wolfgang Amadeus Mozart in Salzburg in 1781. It is one of the last works that Mozart wrote while at service for the prince-archbishop Hieronymus von Colloredo. This work was published as Opus 2 together with the sonatas KV 296, KV 376, KV 377, KV 378 and KV 380. It is one of his most special works in this genre, with a lyrical introduction in the character of a prelude or fantasy, followed by a movement in a minor key, characteristic of the artistic movement Sturm und Drang. It was clearly influenced by the sonata in the same key by Giuseppe Tartini, "Didone abbandonata". The sonata continues with a set of variations over the Romanesca bass, including a slow variation with violin pizzicati. The sonata concludes with a reprise of the initial theme, with a new tempo indication.

**Jan Ladislav Dussek** (Čáslav, 1760 - St.-Germain-en-Laye, 1812) was a Czech pianist and composer from the region of Bohemia. After receiving training in his native region, he travelled to the Netherlands and Germany, where he may have studied with Carl Philipp Emanuel Bach. He travelled a lot throughout his life, and he is known by his friendship with John Broadwood, a giant among the English mechanic piano makers from the late 18th century. Dussek was an important predecessor of the romantic piano composers, particularly Chopin, Schumann and Mendelssohn. Nevertheless, his **Sonata Op. 5 in B-flat major** is written in a gallant style.

**Friedrich Wilhelm Rust** (1739 – 1796) was a German violinist, pianist and composer. His brother Johann Ludwig Anton, who played in orchestra with J. S. Bach in Leipzig, was his violin teacher. Friedrich studied composition with Wilhelm Friedemann Bach, as well as with Zerbst, Carl Philipp Emanuel Bach and Benda in Berlin and Potsdam. He wrote numerous chamber music works, including some for unusual formations. His **Sonata in F major for violin and fortepiano** is quite innovative for his time in the textures employed (for instance, Alberti basses of great amplitude) – it almost precludes Beethoven's music.

**João Domingos Bomtempo** (1775 – 1842) was a Portuguese pianist born in Lisbon. He was the son of an Italian oboist. He decided to move to Paris in 1801 in order to make a career as a pianist and composer; he had an enormous interest in the instrumental music of Central Europe, as well as an affinity with liberal politic ideas. He was the first Portuguese composer who studied in Paris and not in Italy – Portugal had had a great tradition of Italian influence, with a special affection for Italian court opera. After the French invasion of Portugal, he moved to England, where he was in close contact with the composer Muzio Clementi, whom he greatly admired. This admiration had its reflection in Bomtempo's music. In both places, he was acclaimed as one of the best pianists, composers and improvisers of this time, receiving the highest praises. After multiple trips, he decided to settle definitely in his native Lisbon, where he tried to accomplish some reformations in the musical sphere, creating a concert society and setting up Lisbon Conservatory. His sonatas for fortepiano with violin accompaniment ad libitum were written in 1815 and published by Clementi as Opus 18. The violin part is a mere accompaniment, absolutely dispensable; however, it can be helpful for the pianist in order to find new colours in the piece, as well as having a rhythmical support thanks to the bow strokes.

There is something in common between Mozart, Dussek and Rust: they met Goethe, and Goethe admired all of them. Besides, Goethe was one of the authors of the Romantic Movement "Sturm und Drang". This style established as a source of inspiration emotions instead of reason – it was thus opposed to the French models from the Neoclassicism. We can find the reflection of this style in the "tempestuous" movement in G minor by Mozart and in the beginning of the development of the first movement of Dussek's sonata (almost Beethovenian). As a result of the enormous impact that Don Giovanni caused on him, Goethe said that he would have liked that Mozart had written music for his Faust. This did not happen, but Franz Liszt wrote some decades later his Faust Symphony.

As an addition to these two programmes, the composer **César Viana** (\*1963) wrote in 2016 "Ist gerettet!" for a five-octave classical fortepiano and violin. This work was generously dedicated to us. It was premiered in Zutphen (Netherlands) in the Festival Geelvinck (2016) and in Musitekton Hall (Barcelona). The title "Ist gerettet!" (She is saved!) is a quote from Goethe's Faust. "Ist gerettet!" is the echo that responds to Mephistopheles from above ("Sie ist gerichtet!" - "She is condemned!") when Gretchen ascend to the heavens. In turn, this reminds us of the moment where she recognises Faust at the dungeon ("Du bist's! Kommst, mich zu retten. Ich bin gerettet!" - "It's you, who comes to save me! I am saved!"). We can find in this work reminiscences of Liszt's Faust Symphony, as well as the "Dies irae" that sounds in the cathedral scene. The piece "Ist gerettet!" (2016) is a revision to a previous version ("Sie ist gerettet", 2013), set to the instruments that Goethe knew, and from which he heard the music by Mozart, Rust and Dussek that moved him so deeply.

César Viana, as Bomtempo, is an emigrating Portuguese composer. He resides in Madrid. In his work as a musicologist and conductor, he has been one of the musicians that has contributed the most to the divulgation and diffusion of Bomtempo's work in Portugal and abroad, studying his scores, researching about this interesting artist and recovering manuscripts in order to conduct his orchestral music. Due to Viana's connexion with Bomtempo, as well as the connexion between Goethe and the above-mentioned composers, we think that this work must be included in both programmes, if the producers find it appropriate. Even if we are mostly performers specialized in historical performance, we think that it is an important task to promote music written by composers of our own era.



## Programme

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Sonatas for fortepiano with violin accompaniment ca. 1780

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Jan Ladislav Dussek (1760-1812)

Sonata in B-flat major, Op. 5 N°2 (ca. 1785)

I. Allegro

II. Andante grazioso - Allegro molto - Tempo I<sup>o</sup> - Allegro molto

III. Allegro moderato

Wolfgang Amadeus Mozart (1756-1791)

Sonata in G major/minor, KV 379/373<sup>a</sup> (1781)

I. Adagio - Allegro

II. Andantino cantabile (Tema y variaciones) - Allegretto

Friedrich Wilhelm Rust (1739-1796)

Sonata N°4 in F major (ca.1780)

I. Largo - Allegro - Largo

II. Allegretto

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Ajay Ranganathan (Violin)

Laura Fernández Granero (Fortepiano)

Chamber music by João Domingos Bomtempo

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João Domingos Bomtempo (1755-1842)

Sonata for fortepiano in G minor, Op.15 No. 2 (published in 1813)

- I. Largo assai con molto espressione
- II. Presto assai

Three sonatas for fortepiano with violin accompaniment (ad lib.), Op.18 (published in 1813)

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Sonata No. 1 in G major

- I. Allegro moderato cantabile
- II. Andante sostenuto
- III. Rondo: Allegro brillante

Sonata No. 2 in F minor

- I. Allegro risoluto
- II. Adagio
- III. Allegro agitato

Sonata No. 3 in E-flat major

- I. Allegro moderato assai
- II. Larghetto con molto espressione
- III. Allegro scherzando



## Ajay Ranganathan

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Violin

Born in France of Polish and Indian parents, Ajay has always lived in a cosmopolitan atmosphere, probably the origin of his need to know more and more music and musicians.

He regularly plays in two ensembles : les Contre-Sujets (baroque music) and les Caractères (baroque and contemporary music), and also played with la Symphonie des Lumières (Haydn, Mozart on period instruments) or the Baroque French Young Orchestra ; he is regularly invited in Festes baroques en terres de Graves et du Sauternais, Bordeaux festival of baroque music.

Ajay also forms with his two brothers Theo and Ravi a piano-violin-cello trio with which he explores the Romantic repertoire and that of the early twentieth century. This trio has received several awards at french national competitions.

He met great masters in Carnatic music : VV Subramaniam in Chennai and L. Subramaniam in France and in Bangalore.

He is now studying in Paris CNSMD in baroque violin class of François Fernandez, with whom he obtained his Degree in 2014.

With Laura Fernandez-Granero, he is one of the two first "Lauréats" from the Royaumont Foundation.





## Laura Fernández Granero

### Fortepiano

Born in Madrid in 1991, Laura Fernández Granero started studying piano at age seven at the Conservatorio Profesional de Música "Arturo Soria" (Madrid) with harpsichordist and fortepianist Tony Millán. During this period, she also received lessons from Carmen Rosa Capote, a student of Walter Gieseking. She later studied with the teacher Nino Kereselidze at the Centro de Enseñanza Musical "Katarina Gurska" (Madrid) and graduated (Grado Medio) in 2008 with the highest possible grades in all subjects. She studied with Claudio Martínez Mehner for seven years, first as a private student and later, from 2009 to 2012, at the Conservatorio Superior de Música de Aragón (CSMA) in Zaragoza (Spain). Here she attained a Bachelor's degree in piano and received chamber music lessons from Kennedy Moretti. She then continued her studies at the Centro Superior "Katarina Gurska" with Claudio Martínez Mehner, Mariana Gurkova (piano), Aldo Mata and Graham Jackson (chamber music). Additionally, she also took viola lessons with Ewelina Bielarczyk.

She has attended piano and chamber music masterclasses led by Eldar Nebolsin, Alexander Kandelaki, Miriam Gómez Morán, Patrín García Barredo, Ramón Coll, Josep Colom, Blanca Uribe, Miguel Ángel Ortega Chavalas, Tibor Szász, András Kemenes, Cuarteto Quiroga, Prazak Quartet, Talich Quartet, Avedis Kouyoumdjian, Jura Margulis, Erich Hobart, Boris Berman, Imre Rohmann, András Kemenes, Rita Wagner and Ferenc Rados, among others.

A deep interest in historical performance brought her to study harpsichord at the Conservatorio Superior de Música de Castilla y León (COSCYL) in Salamanca (Spain), with Professors Pilar Montoya and Jorge García Martín. She has attended masterclasses with Bertrand Cuiller, Luca Guglielmi, Artur Schoonderwoerd, Jacques Ogg, Maggie Cole, Robert Levin, Amandine Beyer, Malcolm Bilson, Jos van Immerseel, Christoph Hammer, Wolfgang Brunner, Christine Schornsheim, Aline Zylberajch, Pierre Hantai and Kristian Bezuidenhout. At the Fondation Royaumont, she has attended theory and practical lessons including *La vocalité au piano I & II*; *Les sonates pour pianoforte et violon au temporary workers de Mozart et les traités de violon, pianoforte et chant, I & II*; *Les sonates de Scarlatti au pianoforte et au clavecin*; *Les trios de Haydn*, and *Frédéric Chopin, la vocalité instrumentale and profils rythmiques et geste musical I & II (/et le chant du violoncelle)*. She also attended workshops such as *De Bellini a Chopin: l'imaginaire romantique et Les sonates pour pianoforte avec accompagnement de violon*, which helped her understand historically informed performance of these subjects more deeply, guided by inspiring musicologists such as Jeanne Roudet, Olivier Fourés, Keith Chapin or Michael Pecak. As well as having a great interest in historical keyboard instruments, she is passionate about the study of recordings of great pianists from the pre-World War II period, a genuine door to the past and to Romantic and post-Romantic performance practice.

After obtaining her Bachelor's degree in Fortepiano at the Schola Cantorum Basiliensis in 2016, she started studying for her Master's degree in fortepiano at the same school with Edoardo Torbianelli. She has also studied harpsichord with Francesco Corti after having studied with Andrea Marcon for three years. Also at the same school, she received lessons from Anton Kernjak, Jesper Christensen and Rainer Schmidt (chamber music), from Ulrich Messthaler (Lied accompaniment), and from Andreas Scholl, Evelyn Tubb, Anthony Rooley, Amandine Beyer, Christophe Coin, and Marc Hantai.

She has given solo and chamber music recitals both in Spain and abroad, in concert halls such as the Auditorio Nacional de Música de Madrid, Auditorio Conde Duque (Madrid), Arnold Schoenberg Center (Vienna), Sala de la Fuente Dorada (Valladolid, Spain), Schloss Reichenau, the Tagliavini Collection (Bologna), Fondation Royaumont, Museum für Musik Basel, Saintes Abbey (France), Sammlung alter Klavierinstrumente im Haus "zum Schöneke" (Basel) and the Grote Zaal of the Tivoli Vredenburg (Utrecht).

She is a member of the Ensemble La Guirlande ([www.laguirlande.com](http://www.laguirlande.com)), under the artistic direction of flautist Luis Martínez Pueyo. She also performs regularly with the violinist Ajay Ranganathan, with whom she plays 18th-century sonatas for fortepiano accompanied by the violin. Laura is, alongside Ajay, one of the first laureates of the Fondation Royaumont, which meant the opportunity to record for France Musique in October 2015 (for the radio programme "Carrefour de l'Odéon"). She was selected with Ajay to play a concert in the "Fabulous Fringe" of the 2016 Oude Muziek Festival in Utrecht – where she will return in 2017 with cellist Sophie Lambembourg – and to play in the Geelvinck Festival 2016 (Amsterdam). Portuguese composer César Viana wrote his piece "Ist gerettet" (2016) for her fortepiano and violin duo, and dedicated it to them. It was premiered in the Netherlands in the Geelvinck Festival (Zutphen) and in Spain, at the Sala Musitekton (Barcelona).

Among her most important projects for 2017, she will play a recital in the Festival à la Seine Musicale (Paris) with Ajay Ranganathan, a solo harpsichord concerto by Bach with the Orquesta Barroca del Conservatorio "Arturo Soria" (Madrid) and will participate in the summer festival of the Fundación Olivar de Castillejo (Madrid). Her first CD recording will be released soon, with pieces by the Portuguese composer João Domingos Bomtempo. She will play recitals of his music in cities such as Madrid (Sala de Toccata en A), Utrecht and Lisbon (Palácio de Queluz). She is the artistic director of the project "Notre temps", which aims at promoting the presence of the fortepiano in Spain, through activities such as concerts, conferences and masterclasses in several halls and conservatories.



## Cèsar Viana

Composer

Composer, recorder and shakuhachi player, conductor and musicologist. His composition teachers were Christopher Bochmann and Constança Capdeville. Viana's works are included in the repertoire of institutions such as Gulbenkian Ballet, National Ballet of Portugal, *Teatro da Trindade*, Mafra International Festival, and others. Among the interpreters of his chamber music are Lev Vinocour, Luís Cunha, Tatiana Samouil, Christian Scholl, Filipe Pinto-Ribeiro, Teimuraz Janikashvili, Malte Refardt, Stephane Levesque, Ensemble Cinque Elementi, Liviu Scripcaru, Cecilia Bercovich, Carlos Marín Rayo, João Roiz Ensemble, Natalia Tchitch, Quarteto Sao Roque, Laura Granero, Ajay Ranganathan, Adrian Florescu, Gerardo Gramajo, Pavel Gomziakov, Daniel Schvetz, Bertrand Raoulx, Carlo Colombo, among many others.

As a conductor, Viana has recorded for EMI classics, BMG, Philips, RCA, Strauss, Xerais and Bajja records, and has been invited by orchestras such as *Radio-Philharmonie Hannover (NDR)*, *RIAS Big Band Berlin*, *Metropolitana de Lisboa*, *Filarmonia das Beiras*, *Clássica da Madeira*, *Francisco de Lacerda (Azores)*, etc.

As a performer, Viana's activity ranges from medieval to contemporary music, from the Japanese Shakuhachi flute to the shepherds bagpipes, from baroque to sefardic music... In these and other musical fields, he has collaborated with Nuno Torca Miranda, Mika Suihkonen, Cristiano Holtz, Maria João Pires, Annemieke Cantor, Hugo Naessens, among many others. Also with the ensembles *Sinfoniab*, *Birundum*, *Cobras e Son* and *Vozes Alfonsinas*. All these musical references contribute to a rich and varied musical universe, and have an obvious influence on his compositions.

Cesar Viana did an extensive research on the mostly unknown Portuguese orchestral repertoire from baroque to romanticism, having edited, restored, published the scores, presented in concert and recorded for main international labels works by João de Sousa Carvalho, João Domingos Bomtempo, Francisco de Sá Noronha and Francisco dos Santos Pinto.

Viana was artistic director of the ensembles *Sinfoniab* and *Cobras e Son*, of Belgais – the arts center founded by Maria João Pires – and of Sesimbra's Early Music Festival. He also had directive or coordination responsibilities at *Fundacion Caja Duero* (Salamanca) and *Orquestra Metropolitana de Lisboa*. Until very recently he was a member of the board of OPART (National Opera and Ballet of Portugal) and the artistic director of 'Festival ao Largo', one of the main classical music festivals in Portugal

Currently he teaches composition at *Centro Superior de Enseñanza Musical Katarina Gurska* (Madrid), is music director of *Concerto Moderno* (a Lisbon based string orchestra) and is a member of *Entrebescant*, a medieval ensemble based in Madrid.

## Fee and requirements

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### Requirements for the concert

1. The current program requires 2 musicians.

1 Violin y 1 Fortepiano

2. Un fortepiano de hacia 1815 o posterior, de cinco octavas y media o más, en perfectas condiciones de uso, afinado preferentemente a 430 Hz. El fortepiano será preferentemente inglés.

3. La organización del concierto facilitará al menos un ensayo el día del concierto o el día anterior.

4. All costs related to the harpsichord (transport, insurance, etc.) are to be covered by the organizers of the concert. This might be negociated. The player is open to help on the search of an instrument if necessary.

### Fee

In order to agree on the fee with Laura Granero, please send an e-mail to the contact in this document

Laura Fernández Granero

lottefernandezgranero@gmail.com

Laura Fernández Granero (0041)788009912 / Andrés Fernández (0034)636094201

## Links

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Dúo Bachericci recording for *France Musique*  
[www.francemusique.fr](http://www.francemusique.fr)

Laura Granero 's website  
[www.lauragranero.com](http://www.lauragranero.com)

Composer César Viana 's website  
[www.cesarviana.net](http://www.cesarviana.net)

Ensemble *La Guirlande* 's website  
[www.laguirlande.com](http://www.laguirlande.com)

Ensemble *Les Contresujets* 's website  
[www.contresujets.fr](http://www.contresujets.fr)

About the *formation* at *Fondation Royaumont*  
[www.iremus.cnrs.fr](http://www.iremus.cnrs.fr)  
[www.royaumont.com](http://www.royaumont.com)  
[www.amandinebeyer.com](http://www.amandinebeyer.com)  
[www.edoardotorbianelli.it](http://www.edoardotorbianelli.it)

Graphic design and art direction for Laura Fernández Granero

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## *Dúo Bachericci*

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Sonatas for fortepiano with violin accompaniment ca. 1780

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Chamber music by João Domingos Bomtempo

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A project created by

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Laura Fernández Granero

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