

FRANCESCO GEMINIANI

OPERA OMNIA

Critical Edition • General Editor: Christopher Hogwood



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Andrea Soldi (1703–71), *Portrait of Francesco Geminiani*.
Image courtesy of the Gerald Coke Handel Collection,
The Foundling Museum

Francesco Geminiani

OPERA OMNIA

Critical Edition

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Christopher Hogwood

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Ad Parnassum. A Journal of Eighteenth- and Nineteenth-
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Francesco Geminiani Opera Omnia is an editorial and publishing project that presents all the works of Geminiani (1687–1762) – instrumental, vocal and didactic – in full critical editions, to celebrate the 250th anniversary of the composer’s death in 2012. It contains all authentic works by Geminiani that are known to survive, as well as selected works of uncertain authenticity; demonstrably spurious works are omitted. The composer’s first versions, revisions, arrangements and re-workings are presented consecutively by opus number, in addition to his adaptations of works by his teacher, Corelli. Each volume includes a full critical commentary and facsimiles, together with an introduction by the volume editor. The didactic treatises issued in English are accompanied by Italian, French or German translations of the period, where these exist, together with full commentaries.

A *Thematic Catalogue* is in preparation as a supplement to the *Opera Omnia*. Complete performance material for the ensemble music will also be available.

Although Geminiani was held to be the equal of Corelli in his own day – and indeed thought by some to be superior to his contemporary Handel in instrumental composition – his

considerable output of music and didactic writings has only been available in piecemeal fashion, much of it never reissued since his lifetime except in facsimile, and thus largely inaccessible to the modern performer. This lack of material designed for practical performance has concealed the enormous originality he showed both in writing and re-writing his own music, and that of Corelli. *Francesco Geminiani Opera Omnia* rectifies this omission with the first uniform and accurate scholarly edition of all versions of his music and writings in a form that allows pertinent comparison and reevaluation.



Christopher Hogwood (© Marco Borggreve)

Editorial Plan

INSTRUMENTAL MUSIC

Vol. 1 (ed. *Rudolf Rasch*)

- Op. 1 (1716) – 12 Sonatas
- Op. 1 (1739) – 12 Sonatas (revised version)
- Op. 1 (1757) – 12 Sonatas as Trios, plus ripieno parts

Vol. 2

- Op. 2 (1732) – 6 Concertos
- Op. 2 (1755) – 6 Concertos (revised version)

Vol. 3 (ed. *Christopher Hogwood*)

- Op. 3 (1732) – 6 Concertos
- Op. 3 (1755) – 6 Concertos (revised version)

Vol. 4 (ed. *Mark Kroll*)

- Op. 4 (1739) – 12 Sonatas
- Op. 4 (1743) – 6 Sonatas as Concerti

Vol. 5 (ed. *Christopher Hogwood*) **Now published**

- Op. 5 (1746) – 6 Sonatas (Cello)
- Op. 5 (1746) – 6 Sonatas (Violin)

Vol. 6 (ed. *Richard Maunder*)

- Op. 7 (1746) – 6 Concertos

Vol. 7 (ed. *Christopher Hogwood*)

- 6 Concertos after Corelli Op. 5 Nos. 1-6 (1726)
- 6 Concertos after Corelli Op. 5 Nos. 7-12 (1729)

Vol. 8 (ed. *Christopher Hogwood*) **Publishing date: Spring 2010**

- 6 Concertos after Corelli Opp. 1 & 3 (1735)
- 3 Concertos (1736)
- 2 Unison Concertos (1761)

Vol. 9 (ed. *Enrico Careri*)

- The Enchanted Forest (1756)

KEYBOARD MUSIC

Vol. 10 (ed. *Edward Smith*)

- Pièces de clavecin (1743)
- The Second Collection of Pieces (1762)
- Minuets, Variations and miscellaneous Keyboard pieces

VOCAL AND MISCELLANEOUS WORKS

Vol. 11

- Cantata (*Nella stagione appunto*)
- Vocal Arrangements

Miscellaneous and MS sonatas:

- 'Dresden' Violin Sonatas
- Violin Sonata in D (1730)
- Flute Sonatas (1723/1725)
- Ornamented versions of Corelli op. 5 Sonatas

TREATISES AND DIDACTIC MUSIC

Vol. 12 (ed. *Peter Walls*)

- Op. 8 - Rules for Playing in a True Taste (c1748)
- A Treatise of Good Taste in the Art of Musick (1749)

Vol. 13 (ed. *Peter Walls*)

- Op. 9 - The Art of Playing on the Violin (1751)

Vol. 14 (ed. *Richard Maunder*)

- Op. 10 - Guida Armonica (c1752)
- A Supplement to the Guida Armonica (c1756)
- The Harmonical Miscellany (1758)

Vol. 15 (ed. *Peter Williams*)

- Op. 11 - The Art of Accompaniment (c1756)
- L'Art de bien Accompaner du Clavecin (Paris 1754)
- L'Arte di accompagnare

Vol. 16 (ed. *Peter Holman*)

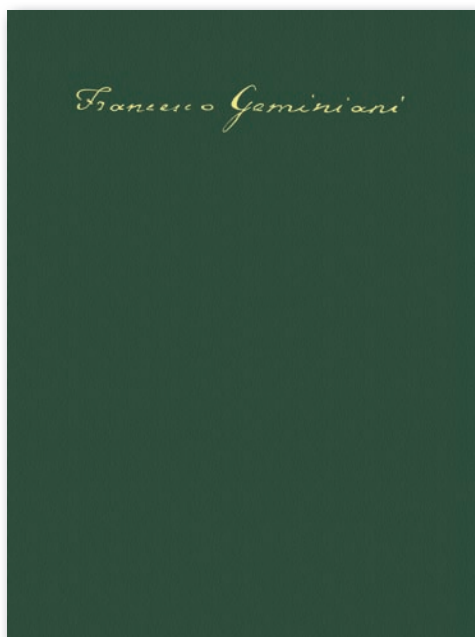
- The Art of Playing the Guitar or Cittra (Edinburgh 1760)

Vol. 17

- THEMATIC CATALOGUE

Published Volumes

NEW



Vol. 5

6 Sonatas Op. 5
for Violoncello and Basso Continuo

H. 103-108

6 Sonatas Op. 5
for Violin and Basso Continuo

H. 109-114

edited by Christopher Hogwood

Bologna, Ut Orpheus Edizioni, 2010 - pp. 152

cloth bound hardback with gold lettering

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The six sonatas of Opus 5 are Geminiani's only solo works for cello, and were rapidly followed by his own adaptation of all six for violin. Both versions appeared in 1746, first in Paris, later in the Hague and (after some apparent commercial chicanery) in London. From the small number of surviving copies (RISM lists only five copies of the cello version, and eleven of the violin), they do not appear to have achieved the high sales of his earlier sonatas and concertos, maybe because of their technical difficulty and "fantastical" style. However since the 20th century their status has risen perhaps more than any other opus of Geminiani, evidenced by more than one printed edition and several facsimile reissues of original prints.



Incipit of Geminiani's Sonata for Violoncello Op. 5 No. 1 (Vandome, Paris 1746)

SONATA I

Andante

H. 103

Violoncello

Basso

— 5 6 5 — 6 5

6

6 6 6 6 5 — # 6 6 6 6 #6 6 5

13

5 6 6 4 — 5 #6 6 6

19

#3 6 5 7 6 6 7 — 6 6 5 #3

24

— 6 6 6 5 4 3 — 6 6 6 5