

 la mà de guido

RUBEN KOSEMYAN plays

Brahms Complete Sonatas
&

Scherzo

for violin and piano



Natalya Mnatsakanyan, piano

Ruben Kosemyan (violin)

Canadian concert violinist Ruben Kosemyan born in Armenia and at the age of four began studying violin under the guidance of his father Alexander Kosemyan (Violist with the State Komitas quartet) and Tatyana Hayrapetyan in Special Music School after Tchaikovsky. At age of 9 he played Mendelssohn and Mozart violin concertos with orchestra. A year later Ruben played in “Palace of Congresses” of Moscow city. In 1987 he moved to Moscow to continue his musical education at the Moscow State Conservatory with professor Maya Glezarova.

Ruben has attended master-classes under the guidance of Igor Oistrach, Tibor Varga, Ruben Aharonyan (First violin of State Borodin quartet), Jean Ter-Merguerian, Ivan Monighetti, Adam Han-Gorski and Dominique de



Williencourt. In 1997 Ruben was granted the prestigious Vladimir Spivakov scholarship. In 1998 he began teaching violin and chamber ensemble classes at the Yerevan State

Conservatory, and in 2000 Ruben was selected as head of the department of classical music at the “House of Music and Culture”, Kish Island.

Ruben has appeared with concerts in Armenia, Germany, France, Iran, the USA, Canada, Mexico, Taiwan, Malaysia, Russia and Georgia, performing Brahms double concerto, violin concertos of Khachaturian, Saryan, Tchaikovsky, Mendelssohn, Glazunov, Mozart, Bruch, Bach and many others. In 2005 Ruben Kosemyan founded the Piano Trio.

In October 31/2007, he was awarded a gold medal “UNESCO Aram Khachaturian Centenary” by the “Composers Union” of Armenia. In 2009 Ruben was invited to join the “Khachaturian” State quartet as first violin, where he worked until 2010. Ruben is the author of “Violin

Technique as a Mean of Music Expression”.

Since 2010, Ruben has been living in Canada where he’s organized a group of professional musicians for live performances and recordings of classical and some contemporary music. He made his Canadian debut with Canadian conductor Nurhan Arman and “Sinfonia Toronto” in world known “Glenn Gould Studio”, later in Koerner Hall (Toronto). Ruben continues to perform as soloist with the orchestras on the multiple stages throughout Canada and abroad. Ruben Kosemyan’s new CD “Aram & Karen Khachaturian. Music for Violin and Piano” was released by “Brilliant Classics” label in November 2018. His next CD, entitled “W.A. Mozart. Violin Sonatas & Rondos” was released in 2020 by “Da Vinci Publishing”.

Natalya Mnatsakanyan (piano)

Pianist Natalya Mnatsakanyan born in Armenia and at the early age began studying piano at the Spondiaryan Special Music School. She graduated Komitas State Conservatory in Yerevan with Professor Serguey Kechek. In 1992, she became a prize winner of “Arno Babadjanian” Piano Competition. For almost 12 years Natalya worked in Yerevan State Conservatory as accompanist at the Winds and Solo Singing Departments. Natalya has successfully participated on many national and international competitions accompanying various instruments and singers (“Yamaha” Competition, “President Award” Competition, “Renaissance” International Competition).

Since 2012, Natalya has been living in Canada. She regularly plays recitals as piano accompanist throughout Canada (including the



famous Koerner Hall) and abroad, collaborating with violinist Ruben Kosemyan. In 2018, the renowned label “Brilliant Classics” released the new CD “Aram & Karen Khachaturian. Music for Violin and Piano” with Natalya Mnatsakanyan as pianist. The next CD with the recordings of Violin Sonatas and Rondos by W.A. Mozart ensemble with violinist Ruben Kosemyan, was released in 2020 by “Da Vinci Publishing”.

The Violin Sonata No. 1 in G major, Op. 78, for violin and piano was composed by Johannes Brahms during the summers of 1878 and 1879 in Pörtschach am Wörthersee. It was first performed on 8 November 1879 in Bonn, by the husband and wife Robert Heckmann (violin) and Marie Heckmann-Hertig (piano). The dotted rhythm motif from the two songs is constantly appearing as fragmented rhythmic motif throughout the all three movements of the sonata so that the entire sonata has a certain coherency.

The Violin Sonata No. 2 in A major, Op. 100 was written while spending the summer of 1886 in Thun in the Bernese Oberland, Switzerland. The second Violin Sonata is the shortest and is considered the most lyrical of Brahms's three violin sonatas. It is also considered the most difficult of the three to bring off successfully,

and to exhibit its balance of lyricism and virtuosity. The Violin Sonata No. 2 was premiered in Vienna on 2 December 1886 by the violinist Joseph Hellmesberger and Brahms himself at the piano.

Violin Sonata No. 3 in D minor, Op. 108 is the last of his violin sonatas, composed between 1886 and 1888. Unlike the two previous violin sonatas, it is in four movements (the others are in three movements). The sonata is dedicated to Brahms' friend and colleague Hans von Bülow, and was premiered in Budapest in 1888 with Jenő Hubay on violin and the composer at the piano. The first movement is in traditional sonata-allegro form. The second movement, in D major, is a gentle and lyrical cavatina for the violin, with the piano reduced to the role of accompanist throughout. The character is romantic and nostalgic. In the third movement

it is the piano that takes center stage. The piano states the main theme, a stammering, uneasy scherzando. The fourth and final movement is the most virtuosic of all four movements, and the frenzied, passionate character.

The F-A-E Sonata, a four-movement work for violin and piano, is a collaborative musical work by three composers: Robert Schumann, the young Johannes Brahms, and Schumann's pupil Albert Dietrich. It was composed in Düsseldorf in October 1853. The sonata was Schumann's idea as a gift and tribute to violinist Joseph Joachim, whom the three composers had recently befriended. Joachim had adopted the Romantic German phrase "Frei aber einsam" ("free but lonely") as his personal motto. The composition's movements are all based on the musical notes F-A-E, the motto's

initials, as a musical cryptogram. Schumann assigned each movement to one of the composers. Dietrich wrote the substantial first movement in sonata form. Schumann followed with a short Intermezzo as the second movement.

The Scherzo was by Brahms, who had already proven himself a master of this form in his E flat minor Scherzo for piano and the scherzi in his first two piano sonatas. Schumann provided the finale. The complete work was not published during the composers' lifetimes. Joachim retained the original manuscript, from which he allowed only Brahms's Scherzo to be published in 1906, nearly ten years after Brahms's death.