

Johannes Brahms - Violin Sonatas (Dumay) [1992]



Sonata For Violin And Piano No.1 In G, Op.78 1. *I. Vivace Ma Non Troppo* 2. *II. Adagio* 3. *III. Allegro molto moderato* Sonata For Violin And Piano No.2 In A, Op.100
4. *I. Allegro Amabile* 5. *II. Andante Tranquillo - Vivace - Andante - Vivace di più - Andante vivace* 6. *III. Allegretto Grazioso (Quasi Andante)*
Sonata For Violin And Piano No 3 In D Minor, Op.108
7. *I. Allegro* 8. *II. Adagio* 9. *III. Un Poco Presto E Con Sentimento* 10. *IV. Presto Agitato*
Augustin Dumay – violin Maria Joao Pires – piano

This is, to put it simply and clearly, some of the most beautiful music ever written. The violin melody at the very opening of the first sonata is one of the most memorable pieces of music I have ever heard. I have lost count of the number of times I have spent an evening relaxing to this music, reading my book on the history of salt or the one on the future of the past. I even took the time to recommend it to people who want music to work by (perhaps in their cubes) rather than the MUZ-ack.

This is pure Brahms, no echoes of Beethoven, just the autumnal hue that graces so much of his music. One writer referred to the sonatas as "wordless songs". I can't think of a better way to describe this music. The piano sets a background for the music of the violin, which is the way I prefer it. There are some who like it the other way around, but I find that a bit odd since they are "violin" sonatas. The first is a 'reflective dialogue about the rain' as Augustin Dumay put it in a Gramophone article about this music (Awards issue 2001). He also referred to the third as a 'solar epic, a dialogue with the world.' The idea of a dialogue is crucial in music. --- Robert Stumpf II, classical.net

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