



JOHANNES
BRAHMS

THE VIOLIN SONATAS
Op. 78, 100 & 108

Daniela Cammarano, *violin*
Alessandro Deljavan, *piano*





JOHANNES BRAHMS

(1833 - 1897)

Violin Sonata in G major, Op. 78 (1878-79)

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| 1. | I. Vivace ma non troppo | 12:44 |
| 2. | II. Adagio - Più andante - Adagio | 08:24 |
| 3. | III. Allegro molto moderato | 11:12 |

Violin Sonata in A major, Op. 100 (1886)

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| 4. | I. Allegro amabile | 09:21 |
| 5. | II. Andante tranquillo - Vivace - Andante
Vivace di più - Andante - Vivace | 07:07 |
| 6. | III. Allegretto grazioso (e quasi andante) | 06:23 |

Violin Sonata in d minor, Op. 108 (1887)

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| 7. | I. Allegro | 09:58 |
| 8. | II. Adagio | 05:02 |
| 9. | III. Un poco presto e con sentimento | 03:17 |
| 10. | IV. Presto agitato | 06:20 |

Total time: 79:50

Daniela Cammarano, violin
Alessandro Deljavan, piano



Brahms the violin and violinist

Brahms' relationship with the violin was a long and rewarding affair. It began with the acquaintance first of Eduard Remenyi (1830-1898) and then, shortly after, of Joseph Joachim (1831-1907), two young and immensely gifted Hungarian violinists. Brahms met them in the early 1850's when he was just approaching his 20th year and at the cross-roads of his destiny as a musician.

What attracted Brahms to Remenyi or viceversa is difficult to fathom, if not for the law of the attraction of opposites, for there could hardly have been two, more dissimilar artistic personalities. Remenyi was a brilliant, extrovert virtuoso and a revolutionary of sorts who ran into political trouble early in his career. Brahms, shy and introverted, was the finer musician whose talents as a composer were in their first flowering. Remenyi admired Brahms' impeccable and solid musicianship and Brahms found Remenyi's "gipsy" improvisations irresistible. In the fall and winter of 1852/53, they undertook a concert tour together to their mutual satisfaction.

During the tour, Remenyi introduced Brahms to a friend and fellow violinist, Joseph Joachim, a former student of Remenyi's violin teacher, Joseph Boem (1795-1876).

This was a true meeting of kindred

souls that was to have the greatest consequence in Brahms' development as an artist and as a man. Joachim was extraordinarily gifted with great musical and intellectual ability. At an early age he had attracted the attention of Felix Mendelssohn who thereafter generously and attentively provided for the furthering of his music studies and general education. In Joachim, Brahms found a very astute advisor and critic, and between them grew a friendship that would last throughout the course of their lives. As a young man with excellent connections in the music world and desirous of advancing the prospects of his two friends, Joachim provided Brahms and Remenyi with an introduction to the great Franz Liszt (1811-1886) who was holding forth in Weimar as high priest of the "Music of the Future".

Liszt, generous artist that he was, welcomed them warmly. He admired Brahms' early compositions, especially the Scherzo in E flat minor, op. 4, and the Sonata in C Major, op. 1, both for piano. Brahms though, for his part was not very enthusiastic with Liszt's artists ideals and furthermore felt uncomfortable in the worldly and fashionable society surrounding Liszt, finding it superficial and distasteful.

In any event, the rapport with Liszt swiftly came to and impasse when Brahms committed the unforgivable offense of

falling asleep during a presentation of Liszt's just completed Sonata in B minor, performed by the master himself. For Liszt, proud in the achievement of his monumental composition, the slight of Brahms struck deep and was never forgotten.

At this juncture, Brahms and Remenyi came to a parting of the ways.

Remenyi remained in Weimar to embrace wholeheartedly Liszt's "Music of the Future" while Brahms returned disillusioned and empty-handed to the more congenial company of Joachim who was at the university in Göttingen continuing his studies.

Forthwith, Joachim provided Brahms with yet another and this time more felicitous introduction...

In October 1853, fresh from a summer-long walking tour of the Rhineland, Brahms went to Düsseldorf, and with Joachim's introduction in hand, presented himself to the eminent and revered Robert Schumann and his wife Clara... the rest, as they say, is musical history. As Brahms' mentor, Schumann's direct involvement would prove to be short-lived due to his suicide attempt in 1854, but it was nonetheless immediate and spectacular. In an article for the "Neue Zeitschrift für Musik", the most authoritative genre-magazine of the period, Schumann heroically declares Brahms to be "[...] he who is called to

reveal in the most ideal fashion, the highest musical expression of the epoch [...]". And with this pronouncement the mantle of the great musical tradition was cast definitively upon the youthful shoulders of Johannes Brahms.

Of Brahms' initial foray into chamber music, the first piece which he allowed to be preserved was a Scherzo in C minor that was the result of a collaboration with Schumann and Albert Dietrich and dedicated to Joachim in honor of his birthday. Preceding this work however, Schumann mentions in reference to the compositions of Brahms he had initially examined, "sonatas for violin and piano", which have never come to light. The great triumph of his piano and violin sonatas would have to await his maturity; works undoubtedly inspired by and expressive of his profound esteem and affection for the artist and life-long friend the was Joseph Joachim.

William Grant Naboré





Daniela Cammarano graduated with High honors and Magna Laude as a student of Maestro G. Maestri at the Conservatorio "Giuseppe Verdi" of Milan in 2002.

She played as soloist with many orchestras around the world (Filarmonica Sibiu de Stat, Botosani Symphony Orchestra, Filarmonica della Scala..) and with conductors as Gelmetti, Khun, Rath and many others.

Recent highlights have included concerts in chamber groups in Italy (Parco della musica/Roma, Musica insieme/Bologna, Società dei concerti/Milano, Amici della musica/Firenze...) and worldwide (Argentina, France, Egypt, Greece, Swiss, Romania, Sweden, Spain, Japan, Korea...).

Her collaborations included renowned artists as A. Carbonare, P. Gulda, B. Canino, G. Pieranunzi, K. Bogino...

2013 will be the year of the debut for Brilliant Classics (Complete piano and violin music by A. Rubinstein with A. Deljavan) and Decca/Universal (Chamber works by Mendelssohn).

Upcoming engagements include concerts in Chiasso and Wien (Complete Beethoven Sonatas).

Invited as Concert Meister in the most important Italian Theatre and Orchestras until 2011 she was a member of the "Quartetto di Fiesole" and played a G.B. Guadagnini violin (1780).

Daniela is currently a professor at the "A. Scontrino" Conservatory, in Trapani.

Alessandro Deljavan began studying piano in 1989, not even 2 years old, making his debut the following year. He graduated in piano at age 16 at the "G. Verdi" Conservatory, Milan.

In over 15 years of concert activity, has been applauded in the major theaters around the world (Austria, Colombia, Italy, Argentina, Belgium, South Korea, France, Germany, Slovakia, Poland, Russia and the United States).

Competition successes include the "Gina Bachauer Young Artists Competition" in Salt Lake City, Usa (the first Italian in the history of the competition), Van Cliburn in 2009, where he received the "John Giordano Jury Discretionary Award" and, in 2010, the Isang Yun International Competition in South Korea. He has recorded works by Schubert, Brahms, Schumann, A. Rubinstein, Cramer and Cramer-Busoni, Satie, for OnClassical, Stradivarius, Brilliant Classics and Naxos new label, Grand Piano.

Deljavan is among the selected young artists attending the "International Piano Academy Lake Como", Italy, and "International Piano Foundation Theo Lieven", Suisse, one of the most famous in the world, where he meets regularly very prestigious personalities such as W. Nabore, D. Bashkurov, P. Frankl, Fou Ts'ong, J. Perry, A. Staier. He is part of the cast with Kissin, Pappano, Rosen in a film about Liszt, produced by Italian RAI TV. Since 2010 has been professor of piano at the "E.R. Duni" Conservatory, in Matera.

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Sound engineer, editing, mastering: Alessandro Simonetto

Artistic direction: William Grant Naboré

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Graphic: Manuel Mocellin

Violin: Giovan Battista Guadagnini 1780 "Il Soldato"

Piano: Steinway D, 1986, prepared by Silvano Zanta

An OnClassical production



