



RACHEL KOLLY & CHRISTIAN CHAMOREL

BRAHMS | Violin Sonatas

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13 mars 2024		Radio Emission "En pistes !"	Florian Noack, entre virtuosité et poésie	www. 	Emilie Munera, Rodolphe Bruneau-Boulmier
 <p>Programmation musicale En pistes ! du 13 mars 2024</p>					
14 mars 2024		Internet	Les sonates pour violon de Brahms - démodées dans le meilleur sens du terme	www. 	Eleonore Büning
<p>La violoniste suisse Rachel Kolly a présenté avec son partenaire de piano Christian Chamorel un nouvel enregistrement des trois sonates pour violon de Brahms, complété par le scherzo que Brahms a contribué à la composition collective de la sonate F.A.E. (avec Robert Schumann et Albrecht Dietrich).</p>					
16 mars 2024		Blog	Un très joli Brahms	www. 	Frederick Casadesus

Rachel Kolly, violoniste, et Christian Chamorel, pianiste, sont tous deux suisses... Et talentueux. Leur nouveau disque, édité par le label IndéSens, ne devrait pas vous manquer. Le juste phrasé leur est naturel, ce qui requiert, on le devine, un travail conséquent; les couleurs instrumentales qu'ils nous offrent se marient sans plus de manière elles aussi, de sorte que cet enregistrement n'est pas simplement un disque de plus, mais une interprétation personnelle à prendre en considération. Puissent les nuances des sonates pour violon et piano de Johannes Brahms accompagner votre éveil à la vie comme des amies véritables.

Mars 2024

GRAMOPHONE

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Brahms

Three Violin Sonatas.

Scherzo ('FAE' Sonata), WoO2

Rachel Kolly *vi* Christian Chamorel *pf*

Indésens (IC032 • 70')



On first hearing, this new set of Brahms violin sonatas by Rachel Kolly and

Christian Chamorel makes a curious impression: the extravagant romanticism of this Swiss duo's 2015 calling-card Franck/Chausson recording (Aparté) is only somewhat detectable in the contemporaneous Brahms sonatas but held within a much smaller frame that can make the performance seem under-interpreted. Yet this recording claims a niche in the crowded Brahms discography in ways that don't come fully into focus until one reads Kolly's well-researched and well-written booklet notes. At one point, she quotes the composer as complimenting a French string quartet for the lightness of their playing, in contrast to the heavier playing of the Germanic instrumentalists. 'We've been warned!' Kolly writes.

Getting fully on board with Kolly's subtle, anything-but-slick approach means realigning one's hearing away from surface-y effects achieved by vibrato and more towards the way she differentiates each phrase – some articulated like an inhale and an exhale, but never obscuring the composer's fundamental formality and roots in past centuries. Kolly's tone is particularly pleasing in the upper range (note her final seconds in Op 78). She also uses her sense of colour and weight to create a long build to the end of a movement. The opening movement of Op 100 is notable for the mystery she finds in the heart of the development section.

The set truly comes into its own with the Op 108 Sonata, with much credit going to pianist Chamorel. He has Brahms in his bones, employing a rich bass range that's an ideal counterpart to Kolly's glistening stratosphere. He has a strong but never overbearing sense of phrase direction and subtle tempo flexibility that unlocks the sonata's deeper meaning. It's odd to think that a special feeling for Brahms's rhythm would make a strong interpretative difference, but that element from Chamorel made me prick up my ears often, especially as used with synergistic effect that completes an interpretative idea being explored by Kolly. Such fine points, however welcome, don't put this set at the top in this widely recorded repertoire. I still love the venerable 1963 Isaac Stern/Alexander Zakin set (Sony, 4/64) and am seduced by the attractive sound and charisma of Alina Ibragimova/Cédric Tiberghien (Hyperion, 10/19). But Kolly/Chamorel take me back to the music's more fundamental elements, plus having the youthful Brahms-authored Scherzo from the jointly composed *FAE* Sonata played as a fun encore. **David Patrick Stearns**

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Bettina Sadoux

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