

Brahms Violin Sonata No.2 in A major, Op. 100

I. *Allegro amabile*

II. *Andante tranquillo*

III. *Allegretto grazioso (quasi andante)*

The Violin Sonata No. 2 in A major, Op. 100 sometimes called "Thun" or "Meistersinger" sonata, was written by Johann Brahms in the summer of 1886 in Thun, Switzerland. Interestingly, Josef Widmann a poet friend of Brahms wrote a poem to be accompanied by the sonata. Where it speaks of the Aare, a tributary of the high Rhine river that flows out of Lake Thun. The sonata is considered to be the shortest among his 3 violin sonatas and consists of three movements, with the middle movement servicing as both a slow movement and a scherzo.

The underlying aesthetic goal of the music of Brahms is to have the phrase evolve via evermore complex motivic and contrapuntal interactions that build upon what has just been heard. This creates a continuous flow in the sonata which can be heard during the first theme of the first movement, as the growing intensity of the music literally lifts the music out of the key and building on the second theme, with the intensity of the phrase spilling over into the following music.

In the second movement, tranquil and joyous partnerships between the violin and piano sets the stage for much that happens. Brahms presents a texture in which the violin and piano are playing in the same register, sometimes doubling each other and crossing one another. Disregarding common instrumentation pedagogy that demands separation of textural registers in pursuit of this artistic expressive goal.

In the third movement, we see how metric ambiguities contribute significantly to the continuity and flow of the music. As just before that thematic return, the violin is heard playing the rising third A–C, each time with a slightly different rhythm, as if searching for its proper metric position. When that skip reverts to its original notes, A–C#, the rondo's refrain theme begins anew.