



**AUGUSTIN DUMAY**

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**violinist & conductor**

International critics have compared Augustin Dumay to the great violinists of the 20th century, describing him as a 'great classical stylist', a reputation underscored by his outstanding recordings for Deutsche Grammophon: Beethoven's complete sonatas with Maria João Pires, a set that 'surely ranks with Grumiaux-Haskil, Menuhin-Kempff, or Perlman-Ashkenazy' (*International Piano*), Brahms' trios in which 'the Milstein legacy in Dumay's playing is wonderfully apparent' (*Gramophone*), and Mozart's concertos with the Camerata Salzburg, 'without exaggeration one of the finest Mozart violin concerto discs ever made' (*Classic CD*), in which he 'confirms that he is an exceptional interpreter of Mozart as were Stern or Grumiaux before him' (*Classica*).

Augustin Dumay was first discovered by the public after meeting Herbert von Karajan, giving concerts with the Berliner Philharmoniker and making recordings for EMI (concertos by Mendelssohn, Tchaikovsky, Saint-Saëns and Lalo). He went on to perform regularly with the world's finest orchestras – the Berliner Philharmoniker, Orchestre National de France, Japan Philharmonic, English Chamber Orchestra, London Symphony, London Philharmonic, Royal Philharmonic, Royal Concertgebouw, Los Angeles Philharmonic, Orchestre symphonique de Montréal, Suisse Romande, Mahler Chamber Orchestra, Bayerischer Rundfunk and many others – under the direction of the greatest conductors of our time, such as Sir Colin Davis, Christoph von Dohnányi, Seiji Ozawa, Gennadi Rozhdestvensky, Wolfgang Sawallisch, Daniel Harding, Armin Jordan, Kurt Masur, Eliahu Inbal, Emmanuel Krivine, Rafael Kubelík, Igor Markevitch, Charles Dutoit, Iván Fischer, Frans Brüggen, Kent Nagano, Kurt Sanderling, Evgeny Svetlanov, Alan Gilbert, Dennis Russell Davies, Andrew Davis, Stéphane Denève, Eivind Gullberg Jensen, Jukka-Pekka Saraste, Yuri Temirkanov, David Zinman, Alain Altinoglu and Robin Ticciati.

Over the last ten years, in parallel to his international career as a violinist, Augustin Dumay has also become very active as a conductor, both on stage and on disc. He is regularly invited to conduct orchestras such as the English Chamber Orchestra, New Jersey Symphony Orchestra and Sinfonia Varsovia. Since 2003, he has been music director of the Royal Chamber Orchestra of Wallonia (Belgium), and in 2011, he was appointed music director of the Kansai Philharmonic Orchestra (Osaka, Japan).

Since 2004, he has been a Master in residence at the Queen Elisabeth Music Chapel (Brussels) where he coaches a select group of highly talented young violinists, a majority of whom have won prizes at major international competitions.

The film-maker Gérard Corbiau (*Le Maître de musique, Farinelli*) made a documentary film about him – *Augustin Dumay, Laisser une trace dans le cœur*.

His discography – some 40 recordings, the majority of which have received prestigious awards (*Gramophone Awards*, *Audiophile Audition*, *Preis der deutschen Schallplattenkritik*, *Grand Prix du Disque*, *The Record Academy Award*) – is available on the Warner, Deutsche Grammophon and Onyx Classics labels.

For Onyx, after two recordings conducting the Kansai Philharmonic Orchestra and two CDs with the pianist Louis Lortie – Franck & Strauss Violin Sonatas by 'one of today's great violinists' (*The Strad*) and *Brahms Sonatas*, 'a disc to treasure' (*The Guardian*) – Augustin Dumay returns to the concerto repertory: he has recently recorded Beethoven's Concerto with the Sinfonia Varsovia and Bartók's Concerto no.2 with the Montreal Symphony Orchestra and Kent Nagano. His next recording, to be released in 2019, will be devoted to Mendelssohn's Concerto with the Orpheus Chamber Orchestra.

## AUGUSTIN DUMAY | VIOLINIST

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### PRESS REVIEWS RECORDINGS & CONCERTS

**BARTÓK VIOLIN CONCERTO NO. 2, CONCERTO FOR ORCHESTRA (ONYX 4154)**  
Augustin Dumay violin, Kent Nagano conductor, Orchestra symphonique de Montréal

Dumay's mastery of a piece he obviously loves is evident throughout.  
*The Strad, Carlos María Solare, June 2016*

Somptueux : voilà le premier adjectif qui vient à l'esprit à l'écoute du dernier album d'Augustin Dumay.  
*Classica, Jérémie Bigorie, Juin 2016*

Die Schönheit des Tons geht mit der Radikalität des Werks eine faszinierende Synthese ein.  
*New Zeitschrift, Juni 2016*

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**BEETHOVEN VIOLIN CONCERTO, SYMPHONY NO. 8 /  
BRAHMS STRING SEXTET NO. 1 (ONYX 4154)**  
Augustin Dumay violin & conductor, Sinfonia Varsovia, Kansai Philharmonic Orchestra

There's no whiff of stale routine, and Dumay's customarily stylish, raptly intense showing, to say nothing of his subtly variegated tonal palette, will enthral his many admirers. Fritz Kreisler's cadenzas are favoured – and imperiously the Frenchman delivers them, too. [...] Dumay also impresses with the baton in a live account of Beethoven's Eighth Symphony.  
*Gramophone, Andrew Achenbach, July 2015*

... this was a masterful performance by two great artists at the summit of their technical and expressive powers. Their playing agreed in refinement and insight, and each was elevated by the magnificent generosity of the other [...] a memorable recital.  
*Ottawa Citizen, Natasha Gauthier, July 2015, Ottawa Chamberfest,  
Recital with Jean-Claude Vanden Eynden*

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**BRAHMS VIOLIN SONATAS (ONYX 4133)**  
Augustin Dumay violin, Louis Lortie piano

Dumay the most lyrical of Brahmsians with Lortie never afraid to explore [...] Anyone who's enjoyed this partnership's award winning Franck and Strauss recital should add this immediately. I love the elegant libretto packaging as well.  
*BBC 3 radio, CD Review, Andrew McGregor, November 2014*

**FRANCK & STRAUSS VIOLIN SONATAS (ONYX 4096)**  
**Augustin Dumay violin, Louis Lortie piano**

Compelling playing from one of today's great violinists ... this outstanding disc is a timely reminder of one of the modern violin greats.

*The Strad, Julian Haylock, May 2013*

Dumay's sound is just to die for quite frankly. [...] Just gorgeous [...] an impressive partnership.

*BBC 3 radio, CD Review, Andrew McGregor & Harriet Smith, March 2013*

... everything Lortie and Dumay do sounds exactly right. It is as if they are thinking and breathing in exact unison. [...] The album is such a treat from beginning to end.

*Musical Toronto, John Terauds, February 2013*

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**MOZART CONCERTOS NOS.3, 4 & 5 (DG 457 645-2)**  
**Augustin Dumay violin & conductor, Camerata Academica Salzburg**

Dumay is essentially a dreamer, a fantasist extraordinaire [...] without exaggeration one of the finest Mozart violin concerto discs ever made.

*Classic CD, Julian Haylock*

...the imaginative richesse of Dumay's own free and airy spirit [...] Dumay's choice of tempos makes each slow movement appear to breathe the air of another planet.

*Gramophone (Editor's Choice), James Jolly*

Mr Dumay is a violinist of remarkable individuality [...] there was never a moment's doubt that his view of the work was excitingly musical, stimulatingly original, a marvelously fresh but idiomatic interpretation [...] all with a strength of personality that made it so powerfully communicative and memorable.

*The Daily Telegraph, Geoffrey Norris, Londyn, Tchaikovsky Concerto,  
London Symphony Orchestra, Gerard Schwartz conductor*

...on retiendra la longueur étonnante et l'infinie délicatesse de l'archet d'Augustin Dumay ainsi que son charisme et sa simplicité. Mozart a là l'un de ses grands interprètes.

*Le Monde de la Musique, Georges Gad,  
Festival de Musique de Pékin, Cité interdite*

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**BEETHOVEN COMPLETE VIOLIN SONATAS (DG 471 495-2)**  
**Augustin Dumay violin, Maria João Pires piano**

... this set surely ranks with Grumiaux and Haskil, Menuhin and Kempff, or Perlman and Ashkenazy Superlatives fail me.

*International Piano (London), Calum MacDonald*

... the reference edition of Beethoven's violin sonatas for years to come.

*Stereophile (New York), Jed Distler*

Make no mistake, this is chamber music playing of the first order,  
and a major contribution to the Beethoven discography.

*ClassicsToday.com, David Hurwitz*

Dumay is an absolute Master of using changes in tone color as an expressive device [...] [He] plays some of the most gorgeous violin diminuendos you will ever hear.

*Fanfare (USA), Richard A. Kaplan*

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**MOZART CONCERTO NO.2, SINFONIA CONCERTANTE, RONDO, ADAGIO (DG 459675-2)**  
**Augustin Dumay violin & conductor, Veronika Hagen alto, Camerata Academica Salzburg**

Dumay confirme qu'il est un merveilleux interprète mozartien,  
comme le furent jadis Stern ou Grumiaux.

*Classica, Xavier Rey*

Dumay is among the most elegant of stylists, and [in Franck's sonata]  
his performance mined a seam of sensuousness in the work that we don't always hear.

*The Guardian, Tim Ashley, May 2010, London, Queen Elizabeth Hall,  
Recital with Louis Lortie*

[Dumay] a une sonorité magique, d'une chaleur et d'un rayonnement extraordinaires.

*Le Soir, Michel Debrocq, Bruxelles, Palais des Beaux-Arts,  
Récital avec Maria João Pires*

The soloist was an important artist, [...] the French violinist Augustin Dumay.  
His recordings led us to expect the supremely elegant virtuosity he delivered.

*The Boston Globe, Richard Dyer  
Boston, Butterfly Lovers Violin Concerto,  
Guangzhou Symphony Orchestra, Long Yu conductor*

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**BRAHMS PIANO TRIOS 1 & 2 (DG 447 0552 2)**  
**Augustin Dumay violin, Maria João Pires piano, Jian Wang cello**

... the Milstein legacy in Dumay's playing is wonderfully apparent.

*Gramophone, H.F.*

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**BRAHMS VIOLIN SONATAS (DG 435 800 2)**  
**Augustin Dumay violin, Maria João Pires piano**

... there are already 19 versions of the three Brahms violin sonatas currently available. [...] Nevertheless, Dumay and Pires easily deserve to be considered amongst the best, for their playing is consistently mature, stylistically homogeneous and, above all, refined.

*Gramophone, J.M-C*

## AUGUSTIN DUMAY | CONDUCTOR

In addition to his international career as a violinist, Augustin Dumay can be heard in concert and on recordings with many orchestras around the world.

- New Japan Philharmonic (Japan)
- Camerata Salzburg (Austria)
- English Chamber Orchestra (UK)
- New Jersey Symphony Orchestra (US)
- China Philharmonic Orchestra, Pekin (China)
- Solistes Européens (Luxemburg)
- Slovak Philharmonic Orchestra (Slovakia)
- Filharmonia Narodowa (Poland)
- Sinfonia Varsovia (Poland)
- Tokyo Symphony Orchestra (Japan)
- Orchestra Ensemble Kanazawa (Japan)
- Kansai Philharmonic Orchestra (Japan)
- Gunma Symphony Orchestra (Japan)
- Guangzhou Symphony Orchestra (China)
- Shanghai Symphony Orchestra (China)
- Orchestre national d'Ile de France (France)
- Orchestre national de Montpellier (France)
- Orchestre Symphonique de la Région Centre – Tours (France)
- Orchestre Philharmonique de Liège (Belgium)
- Orchestre Royal de Chambre de Wallonie (Belgium)
- Jönköping Sinfonietta (Sweden)
- Orquestra Metropolitana de Lisboa (Portugal)
- Academy of Taiwan Strings (Taiwan)
- Korean Chamber Orchestra (Korea)
- Athens Camerata (Greece)
- Het Gelders Orkest (Netherlands)
- Orquestra Petrobas Sinfônica (Brazil)
- Sinfonie Orchester Biel Solothurn (Switzerland).

He has also been invited by the Los Angeles Philharmonic and the Scottish Chamber Orchestra.

### POSITIONS

#### **KANSAI PHILHARMONIC ORCHESTRA, JAPAN**

- Principal Guest from 2008 to 2010
- Music Director since 2011
- European tour in 2015 (Germany, Italy, Switzerland).

#### **ORCHESTRE ROYAL DE CHAMBRE DE WALLONIE, BELGIUM**

- Music Director 2003-2013, Principal Guest 2014-2015
- Festivals: Radio France-Montpellier, La Roque d'Anthéron, La Grange de Meslay, Menton, Grands Interprètes Toulouse (France) / Beijing (China) / Bucarest (Romania) / Abu Dhabi (United Arab Emirates)
- Théâtre des Champs-Élysées Paris, Grand Auditorium de Radio France, Auditorium de Lyon (France) / Fondation Gianadda (Switzerland) / Palais des Beaux-Arts Bruxelles (Belgium).



## PRESS REVIEWS RECORDINGS & CONCERTS

### **BRAHMS SERENADE NO.1 / BEETHOVEN TWO ROMANCES (ONYX 4101)** **Kansai Philharmonic Orchestra, Augustin Dumay conductor & violin**

Sa version de la Sérénade No1 de Brahms contient toutes les qualités requises pour redonner à cette œuvre quelque peu délaissée la place qui lui revient [...] par le respect et le soin pris par le chef pour aborder avec une acuité impressionnante chacun des mouvements de l'œuvre.

*ON Magazine, Michel Jakubowicz, November 2013*

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### **SAINT-SAËNS LA MUSE ET LE POÈTE, CELLO CONCERTO NO.1, SYMPHONY NO.1 (ONYX 4091)** **Kansai Philharmonic Orchestra, Augustin Dumay conductor & violin,** **Pavel Gomziakov cello**

I've never heard the orchestral part sound as pellucid and detailed as it does under Dumay's direction. For the concerto alone, I give this a five-star recommendation, but it comes with an equally illuminating performance of Saint-Saëns' First Symphony.

*Fanfare Magazine, Jerry Dubins, October 2012*

This fascinating disc would represent a superb introduction to the music of Camille Saint-Saëns. [...] Highly recommended. I'm on a voyage of discovery with this stuff.

*Herald Scotland, Michael Tumelty, June 2012*

Augustin Dumay is enjoying a distinguished career as a violinist and now a conductor. In the latter capacity he is here in charge of a remarkable Eastern orchestra, notable for its glowing tone and ability to produce subtle dynamics, in particular the softest of pianissimos. [...] I find the Kansai Philharmonic Orchestra something of a revelation and its tone is very European.

*ClassicalSource.com, Antony Hodgson, June 2012*

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### **NEW JERSEY SYMPHONY ORCHESTRA**

the poetry that Dumay brought to the beautiful encore [the Adagietto from Bizet's L'Arlesienne Suite No. 1] was indescribable. I think there weren't too many dry eyes in the house, including on stage. Dumay represents a very high level of artistry, and to hear that in both his playing and his conducting was a high point of the season for me.

*Musician insight, Jonathan Spitz, Principal Cello of NJSO, November 2012*

**Concert Mozart Augustin Dumay conductor & violin**

Returning after his acclaimed NJSO debut, Augustin Dumay brings out the impetuous youth and precocious maturity of Mozart's third violin concerto, performing as soloist while conducting the orchestra.

**Concert Mozart Augustin Dumay conductor & violin**

New Jersey Symphony Orchestra : impressive in Mozart show  
... Dumay galvanized the orchestra as he encouraged brisk tempos and sharp articulations that brought out the vibrancy within the composer's works [...] Dumay led the Symphony No. 29 from memory [...] and] drew plenty of character – as he did throughout the program.

*The Star-Ledger, Ronni Reich, November 2012*

**Concert Mozart Augustin Dumay conductor & violin**

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**LALO YMPHONIE ESPAGNOLE, SONATE, ARLEQUIN, GUITARE (FUG 594)**  
**Sinfonia Varsovia, Augustin Dumay conductor, Nikita Boriso-Glebsky violin,**  
**Jean-Philippe Collard piano**

... cette approche et la direction très inspirée d'Augustin Dumay se révèlent formidablement attachantes. Chef et soliste connaissent les moindres détails de la partition, sans l'ombre d'un doute.

*Diapason, Jean-Michel Molkhov, déc. 2012*

cette version frise la perfection et le bon goût. [...] le chef-violoniste est attentif comme pas un aux détails de cette partition.

*ResMusica, Nicolas Mesnier-Nature, déc. 2012*

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**CHAUSSON POÈME, CONCERT / RAVEL TZIGANE (CASCAVELLE 3082)**  
**Orchestre Royal de Chambre de Wallonie, Augustin Dumay conductor & violin,**  
**Jean-Philippe Collard piano**

... sa direction est des plus claires et [...] la qualité des cordes de l'Orchestre de chambre de Wallonie est un des atouts de cet enregistrement.

*Le Monde de la Musique, Jean Roy*

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**MOZART VIOLIN CONCERTO NO.2, SINFONIA CONCERTANTE, RONDO, ADAGIO (DG459675-2)**  
**Camerata Academica Salzburg, Augustin Dumay conductor & violin, Veronika Hagen viola**

[Dumay] joue et dirige du bout de l'archet son intégrale de l'œuvre concertante pour violon dont on ne manquera pas de se souvenir !

*ramifications.be*



## **KANSAI PHILHARMONIC ORCHESTRA**

Since his appointment as a music director at Kansai Philharmonic Orchestra, the orchestral sound has been improved dramatically.

*Nikkei Newspaper, Uran Sasaki, September 2011*

Since Dumay's appointment as a musical director [...] he contributed to change their sound to something different – brilliant and sweet, but transient sound with a meaning of universality.

The sound transported the listeners to other world. [...] How was it possible to transform the sound so dramatically? Concertmaster, Hiroyuki Iwaya suggests that perhaps it was his overwhelming charisma. He continues as, „Dumay has a marvelous sense of music and able to give his clear visions to any queries that musicians may have. In the practice sessions, the atmosphere is full of excitement and the joy of musicians is evident.”

*Uran Sasaki, translated by Yoko Kurokawa, September 2011*

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## **DVOŘÁK CONCERTO, ROMANCE, QUATRE PIÈCES ROMANTIQUES POUR VIOLON ET PIANO (FUG 588)** **Sinfonia Varsovia, Augustin Dumay conductor, Hrachya Avanesyan violin, Marianna Shirinyan piano**

La direction assurée par Augustin Dumay, précise et engagée, témoigne d'une musicalité de premier plan. [...] un disque magnifique.

*ResMusica, Florence Michel, nov. 2011*

## AUGUSTIN DUMAY | TEACHING

### QUEEN ELISABETH MUSIC CHAPEL, BELGIUM

Since 2004, Augustin Dumay has been a Master in Residence at the Queen Elisabeth Music Chapel (QEMC) where he coaches a select group of highly talented, young violinists.

Drawn from countries all over the world including Australia, Russia, France, Bulgaria, the USA, Latvia and Korea, students come to Belgium to study under Augustin Dumay's guidance. Most of them have already seen success in the most important international competitions: Nikita Boriso-Glebsky (Winner of the Monte Carlo Violin Masters, 1st Prize at the International Sibelius Competition, 4th Prize at the Queen Elisabeth Music Competition, 1st Prize at the Kreisler Competition, 3rd Prize at the Montreal Competition, 2nd Prize at the Tchaikovsky Competition), Esther Yoo (4th Prize at the Queen Elisabeth Music Competition, 3rd Prize at the International Sibelius Competition), Yossif Ivanov (2nd Prize at the Queen Elisabeth Music Competition, 1st Prize at the Montreal International Music Competition), Lorenzo Gatto (2nd Prize at the Queen Elisabeth Music Competition, 1st Prize at the International RNCM Competition at Manchester), Hrachya Avanesyan (1st Prize at the Carl Nielsen Competition), Liya Petrova (2nd Prize at the Concours International de Violon Tibor Varga Sion Valais), Kerson Leong (Junior 1st Prize at the Menuhin Competition), Maria Milstein (Dutch Music Prize 2018), Vineta Sareika (Queen Elisabeth Music Competition finalist and, with the Dali trio, Winner of the 1st Prize and Gold Medal at the international Osaka Music Competition). They also perform under distinguished conductors such as P. Herreweghe, E. Inbal, L. Maazel, V. Gergiev, Y. Nézet-Séguin, L. Langrée, V. Ashkenazy, P. Heras-Casado, A. Davis and O. Vänskä.

Given that employability is at the heart of the Music Chapel project, in addition to regular classes throughout the year, the young artists benefit from many occasions on which to perform as soloists – in recitals or with orchestras – both in Belgium and abroad. They also have the opportunity to perform in concert alongside the Masters in Residence thus sharing a real, live musical experience with them.

The two most important events that contribute to this on-the-job training are the Music Chapel Festival, which takes place each year in Brussels, and the Queen Elisabeth Musical Voyage, a biennial cruise that brings together musicians and public at top venues, often in association with important festivals.

As Musical Director of the Kansai Philharmonic Orchestra (Japan), Augustin Dumay created a "Young Rising Stars" as subscription concerts (Izumi Hall, 1200 seats); twice a year he invites young QEMC musicians to perform as soloists under his baton. He also conducted the New Japan Philharmonic in Tokyo for the Complete Beethoven Piano Concerto with three young pianists of the QEMC.

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