

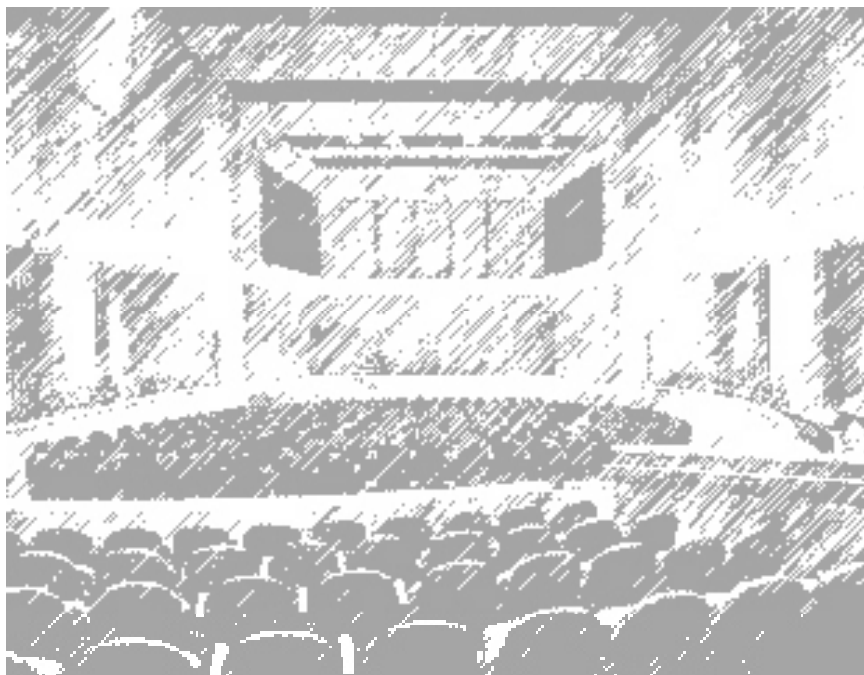
Kennesaw State University
College of the Arts
School of Music

presents

2013-2014 Guest Artist Series

David Coucheron, violin

Julie Coucheron, piano



Monday, September 16, 2013

8:00 p.m

Dr. Bobbie Bailey & Performance Center, Morgan Hall

Fourth Concert of the 2013-14 Concert Season

Program

TOMASO ANTONIO VITALI (1663-1745)

Ciaccona in G minor

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata for Piano and Violin in D major, Op. 12, No. 1

I. Allegro con brio

II. Tema con variazioni (Andante con moto)

III. Rondo: Allegro

Intermission

EDVARD GRIEG (1843-1907)

Sonata No. 3 in C minor, Op. 45

I. Allegro molto ed appassionato

II. Allegretto espressivo alla Romanza - Allegro

III. Allegro animato

David Coucheron, violin

Julie Coucheron, piano

Program Notes

Ciaconna in G minor

TOMASO ANTONIO VITALI

Born March 7, 1663, Bologna, Italy

Died May 9, 1745, Modena, Italy

The chaconne is a musical form comprising a set of variations over a repeating ground bass of typically eight chords. Originating in Mexico, the form made its way to Spain where it often accompanied dancing, creating even phrases of dance form that became associated with peasant culture. In Italy, however, the chaconne found its niche more in high-art than the folk. Compositions would blend variations with overlapping phrases that deviated from the expected evenly arched form. Consequently, some of the only notated chaconnes from this period come from Italy.

Tomaso Antonio Vitali of Bologna was certainly familiar with the origins of the chaconne, for his father Giovanni Battista had trained him as a violinist and chamber musician. Despite Vitali's roots in Italy, a region possibly more significant to the violin than any other, it is doubtful that he is the composer of Ciaconna in G minor. The work's widespread performance since Jascha Heifetz often turns to a 1931 arrangement by Leopold Charlier, based on an earlier version by Ferdinand David and revised by Leopold Auer. While David's publication was completed within closer proximity to Vitali's lifetime, Charlier's arrangement, published some 200 years after the original composition, incorporates a larger scope of modern violin technique.

The work begins with the piano establishing a dark G minor sonority. As the chaconne theme descends, one may be reminded of Dido's Lament from Henry Purcell's opera *Dido and Aeneas*, where Purcell uses the descending motion of the bass to highlight the subject of death in the text - a technique known as text painting. As the variations continue, intensity is built through rhythmic complexity in both instruments and a powerful crescendo over the course of the ten minute composition.

Sonata for Piano and Violin in D major, Op. 12, No. 1

LUDWIG VAN BEETHOVEN

Born December 17, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Sonata No. 1 in D major for Violin and Piano comes from Beethoven's first compositional period, marked with the classical elegance he gained largely from his teacher and mentor, Franz Joseph Haydn. Pressed with

commissions throughout Europe, Haydn had little time to commit to working with the younger Beethoven simply because of his travel schedule. As Beethoven spent his days in Vienna honing his craft, Antonio Salieri served as an important guide to the composer, leading Beethoven to dedicate this work to him.

The opening movement is introduced by an arpeggiated unison statement from both instruments, firmly establishing a D major tonic. Violin and piano create flowing harmonic motion while arches of melodic material alternate. After a brief introduction in the piano, the theme of the second movement begins in the violin. Throughout the variations, Beethoven transforms the ethereal qualities of the A major key center by moving to the parallel minor and frequently alternating the theme between the two instruments. Before returning to the opening material, a rousing climax in the minor mode suggests the goal of an overlying ternary form.

The work concludes with a light rondo in 6/8, a musical form characterized by a recurring “rondo” theme interspersed with contrasting episodes. Rhythmic direction is created with displaced accents and syncopations. A quasi-recitative section (stated in unison as in the first movement) replaces the cadenza that one may find in a concerto, followed by a confident resolution in the tonic.

Sonata No. 3 in C minor, Op. 45

EDVARD GRIEG

Born June 15, 1843, Bergen, Norway

Died September 4, 1907, Bergen, Norway

Just as Beethoven had traveled to Vienna to study composition, Edvard Grieg ventured from his hometown of Bergen, Norway to study in Leipzig, Germany. Immensely talented, he was only 15 years old upon entering the Leipzig Conservatory. Nonetheless, he quickly became restless in school, calling instruction from his piano teachers, including Muzio Clementi, too “sterile.” Even with frustrations over his education, the city offered the young pianist and composer ample opportunity to observe performances from Clara Schumann, Richard Wagner, and Richard Strauss.

Following a return to Bergen, Grieg embarked on a European tour as a concert pianist. Often programming early Romantic music, most likely inspired by Clara Schumann’s concerts, Grieg drew little inspiration from folk music at this point in his career. But perhaps it was his return to his native city of Bergen that rejuvenated a passion for his own Norwegian culture. It was in this period that he would produce six chamber and solo works, including his Sonata No. 3 for Violin and Piano. The work was premiered in 1887 with Grieg at the piano and Adolf Brodsky on violin, who also premiered the Tchaikovsky violin concerto.

The Sonata melds traditional Romantic gestures with folk themes. Nonetheless, the first movement Allegro seemingly does not adhere to a typical formal structure. Melodic lines are passed from violin to piano in a graceful manner, while the opening theme appears in multiple forms throughout the movement, perhaps suggesting an overarching form. The second movement combines a lyrical theme, introduced by the piano, with a Renaissance dance at the center of the movement. A thrilling sonatina forms the final movement, concluding the work in a true Romantic manner.

Program notes prepared by:

*John Thomas Burson
Senior Music Performance Major
KSU School of Music*

Biographies

David Coucheron, violin

David Coucheron joined the Atlanta Symphony Orchestra (ASO) as Concertmaster in September 2010. At the time, he was the youngest concertmaster among any major U.S. orchestra.

Throughout his career, Mr. Coucheron has worked with conductors including ASO Music Director Robert Spano, Michael Tilson Thomas, Simon Rattle, Mstislav Rostropovich, David Zinman, Roger Norrington, Simone Young, and Charles Dutoit. He has performed as a soloist with the BBC Symphony Orchestra, Bergen Philharmonic Orchestra (Maxim Vengerov conducting), Sendai Symphony Orchestra, Oslo Philharmonic Orchestra, and Trondheim Symphony Orchestra.

He has played solo recitals at the Oslo Chamber Music Festival, Carnegie Hall, Wigmore Hall (London), the Kennedy Center, the Olympic Winter Games (Salt Lake City, Utah), as well as in Beograd, Chile, China, Hong Kong, Japan, Serbia, Singapore, and Shanghai.

Mr. Coucheron's chamber music performances have included appearances at Suntory Hall, Wigmore Hall, the Oslo Chamber Music Festival, and Alice Tully Hall. His recordings with his sister, pianist Julie Coucheron, include "David and Julie" (Naxos/Mudi) and "Debut" (Naxos).

Some of his awards and recognitions include first prize at the Concorso Internazionale di Musica "Citta di Pinerolo" competition (Turin, Italy), first prize at the Princess Astrid Competition (Trondheim, Norway), and third prize at the Manchester International Violin Competition (Manchester, U.K.). Mr. Coucheron also serves as the Artistic Director for the Kon Tiki Chamber Music Festival in Oslo, Norway.

Originally from Oslo, Norway, Mr. Coucheron began playing violin at the age of three. He earned his Bachelor of Music degree from The Curtis Institute of Music, his Master of Music from The Juilliard School, and his Master of Musical Performance from the Guildhall School of Music and Drama, studying with teachers including Igor Ozim, Aaron Rosand, Lewis Kaplan, and David Takeno. Mr. Coucheron plays a 1725 Stradivarius.

Julie Coucheron, piano

Julie Coucheron, originally from Oslo, Norway, has established an international career, winning first prize in all the national competitions she has attended, in addition to winning prizes in Italy, Germany, and in the United States. Ms. Coucheron has worked with musicians such as Lazar Berman, Claude Frank, Emanuel Ax, Vladimir Feltsman, John O' Connor, Elton John and Christopher O'Riley and has toured Europe, America, South America and Asia, playing in great halls like Verizon Hall, Wigmore Hall, Carnegie Hall and the Kennedy Center.

Ms. Coucheron started playing the piano at the age of four. She earned her Bachelors and Masters degrees with honors from the Royal Academy of Music in London studying with Christopher Elton and Michael Dussek in addition to getting her teaching Diploma at the same institution.

Ms. Coucheron is Artistic Director at the Fjord Cadenza Music Festival in Norway and is also a frequent guest artist at festivals such as the Oslo Chamber Music Festival, Bergen International Music Festival, the Kon Tiki Classical Music Fest, Amelia Island Chamber Music Festival and at La Jolla Summerfest.

In September 2002, she released her first recording, "Debut" on the Naxos label, together with her brother David containing lyrical and virtuoso music from the classical repertoire. The response was excellent and it sold more than 40,000 copies in Norway alone.

Julie and her brother David released their second recording "David and Julie" on the Mudi/Naxos label in September 2008. This recording contains sonatas by Grieg and Brahms and got brilliant reviews.

In 2009, she won first prize at the Pinerelo International Chamber music Competition in Italy together with her brother.

Since graduating from the Royal Academy of Music in 2009 she regularly tours Europe and America as a freelance soloist and chamber musician.

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Kennesaw State University School of Music

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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

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www.kennesaw.edu/music

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Tuesday, September 17

Wind Ensemble

Thursday, October 3

University Chorale and Women's Choir

Monday, September 23

**Faculty String Trio: Helen Kim, violin
Catherine Lynn, viola and Charae
Krueger, cello**

Saturday, October 5

**Guest Artist Series: Petr Nouzovsky,
cello and Patricia Goodson, piano**

Tuesday, September 24

Guest Artist: Nova Thomas, soprano

Monday, October 7

**Faculty Recital: Christina Smith, flute
and Robert Henry, piano**

Wednesday, September 25

Faculty Recital: David Watkins, piano

Tuesday, October 8

**Faculty Recital: Soohyun Yun and
Joanna Kim, pianos**

Thursday, September 26

Jazz Ensembles

Wednesday, October 9

Symphony Orchestra

Tuesday, October 1

Philharmonic & Concert Band

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