MUSIC at EMORY
EMORY ARTIST AFFILIATE RECITAL

ROY HARRÁN, CELLO

JULIE COUCHERON, PIANO

SUNDAY, SEPTEMBER 16, 2018, 4:00 P.M.

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS
PROGRAM

Suite No. 3
Johann Sebastian Bach (1685–1750)
for Solo Cello in C major, BWV 1009

I. Prelude
II. Allemande
III. Courante
IV. Sarabande
V. Bourée I and II
VI. Gigue

Sonata No. 3
Ludwig van Beethoven (1770–1827)
for Cello and Piano in A major, op. 69

I. Allegro ma non tanto
II. Scherzo: Allegro molto
III. Adagio cantabile–Allegro vivace

-INTERMISSION-

Tanti Anni Prima
Astor Piazzolla (1921–1992)

Sonata for Cello and Piano in D minor
Claude Debussy (1862–1918)

I. Prologue
II. Sérénade
II. Finale
Program Notes

Suite No. 3 for Solo Cello in C major, BWV 1009

Johann Sebastian Bach wrote his six suites for unaccompanied cello at Cöthen about 1720. It is thought that the first four were written either for Christian Ferdinand Abel, bass viol player at Cöthen, or for Christian Bernhard Linike, more probably the latter. Abel, appointed to Cöthen in 1715, is not known to have been a cellist, while Linike was in fact distinguished as a player of the cello and in this capacity had been appointed to the musical establishment of the court in Cöthen in 1716. The original autograph of the suites is lost, and the earliest copy is that made by the Gräfenroda organist and composer Johann Peter Kellner in about 1726. This is followed by the copy in the hand of Bach’s second wife, Anna Magdalena, made probably in 1727 or 1728.

The third suite takes full advantage of this glorious resonance. The Prelude begins with a two-octave descending scale, passing through multiple key areas, utilizing pedal tones, and bringing us to a remarkable climax of chords, rests, and harmonic triumph. The Allemande follows the descending C major scale shape that defines the start of the Prelude, albeit in a different rhythmic pattern. The Courante has a melodically descending major arpeggio. It is characterized by continuous eighth-note motion throughout—very spirited and uplifting. This Sarabande opens with rich, inviting, and very pure chords, showcasing the natural warmth and resonance of the cello with a clear emphasis on beat two of the measure. Bourrée I is highly energetic and bouncy. Bourrée II is a direct minor key complement to the first. The Gigue is lively. It is filled with conversational elements—melodic and rhythmic figures that bounce between the upper and lower cello registers.
Sonata No. 3 for Cello and Piano in A major, op. 69

Beethoven’s third sonata is one of the greatest works in the cello literature. The new prominence of the cello, the sweeping use of the instrument’s range, and the long, singing lines all herald the full flowering of the cello’s role in the duo sonata. The first record of a performance is from 1812 when the sonata was played by Beethoven’s pupil Carl Czerny.

Completed in 1808, it bears the heading *Inter Lacrimas et Luctum*. The first movement is darkly shaded, characterized by the pensive, cantilena melody that the cello introduces in the beginning. This theme veers into a more aggressive episode, then makes way for the second subject, which is also in two parts.

The *Scherzo*, marked *Allegro molto*, finds the two instruments trading fragments of a syncopated melody. The music begins on the up-beat, and the 3-1 rhythm never ceases, even in the happier trio section. Although there are many clever exchanges, the incessant, manic energy leaves the distinct impression that this *scherzo* is a serious movement.

The *Adagio cantabile* is technically only the introduction to the last movement, but it could almost stand alone on its 18 bars of lyricism for the cello. An *Allegro vivace* breaks in; it’s a sonata-form movement. The first subject is a happy whirl and the second a reminiscence of the cantabile material from the first movement. After a series of repeatedly unsuccessful attempts to reach the home key, A major is finally attained, as the eighth-note melody accelerates to frenzied sixteenths. The ending is triumphant, as Beethoven hammers his point home, the cello repeating the first bar of the theme over again with the piano pounding out the eighth-note accompaniment.

*Tanti Anni Prima*

Astor Piazzolla is the single most important figure in the history of the tango. He took earthy, sensual, often disgraceful folk music and elevated it into a sophisticated form of art music. Piazzolla was also a virtuosic performer with unparalleled mastery of the bandoneon.

In Buenos Aires, he began performing his newly dubbed “nuevo tango” style with his own ensembles—reworking the traditional tango rhythms and forms, infusing them with often harsh dissonances as well as classical and jazz elements, eliminating the dancers and vocalists typically part of the tango.
His style found an audience among young Argentines, a craze that quickly spread through his recordings and concerts during the 1970s and 1980s, bringing him enormous international acclaim throughout Europe and Latin America, and eventually the rest of the world.

Piazzolla often wrote film scores, particularly for French and Italian films. Director Marco Bellocchio invited Piazzolla to write music for his film of Luigi Pirandello’s classic play, *Enrico IV (Henry IV)*, featuring Marcello Mastroianni and Claudia Cardinale. *Tanti Anni Prima* is the theme associated with Matilde, Claudia Cardinale’s role in the movie. The piece was originally written for oboe and piano.

**Sonata for Cello and Piano in D minor**

Claude Debussy intended to write a set of six sonatas for various instruments, in homage to the French composers of the 18th century. This sonata is a staple of the modern cello repertoire and is commonly regarded as one of the finest masterpieces written for the instrument.

The sonata, written in 1915, has three movements. The two final movements are joined by an attacca. Debussy structures the piece in the style of the 18th century monothematic sonata, and was particularly influenced by the music of François Couperin.

The sonata makes use of modes and whole-tone and pentatonic scales, as is typical of Debussy’s style. It also uses many types of extended cello technique, including left-hand pizzicato, spiccato and flautando bowing, false harmonics, and portamenti.

The *Prologue* opens with a resolute gesture in the piano, solidly in the key of D minor. The development section mixes major and minor tonalities. The bold opening measures of the animated *Sérénade* lean even further toward atonality, giving the impression of abandoning Western classical harmony altogether. Guitar-like pizzicati in the cello, evocative of Spanish music, provide the engine for the movement’s forward motion. After a static and suspenseful passage, marked by a bowed return to the opening guitar-like theme, the music launches attacca into the lively finale. The cello soars again in its expressive upper register, then launches into a jaunty melody. Later, the lively theme suddenly dissipates again into a trance-like music, this time with the stylishly lethargic swagger of *fin-de-siècle* Paris, recalling with a vengeance the declamatory measures of the entire sonata.
ROY HARRÁN, Cello

Born in Israel, Roy Harrán began playing cello at age seven with David Sella and later with Uzi Wiesel. Harrán received scholarships from the America-Israel Cultural Foundation. After three years of military service as “Outstanding Musician,” playing in the Israel Defense Forces String Quartet, Harrán earned a BMus (magna cum laude) at the Rubin Academy of Music at Tel-Aviv University. He went on to receive an MMus from the Eastman School of Music at University of Rochester where he studied with Paul Katz and Steve Doane. Harrán has played solo recitals and appeared as a soloist with various ensembles in Israel and the United States. He has also performed with several chamber ensembles and orchestras in Israel, Europe, Asia, the United States and Canada, including the Orchestre Mondial des Jeunesses Musicales and the Vanbrugh Quartet. Harrán has participated at Tanglewood Music Festival, Manchester Music Festival, Rochester Piano Quartet, Pacific Music Festival, Highlands-Cashiers Chamber Music Festival, and others. After several years as principal cellist in the New World Symphony, Harrán became a member of the Savannah Symphony before joining the faculty of Radford University and the Renaissance Music Academy in Virginia, where he was a member of the Avanti Trio. Currently, Harrán freelances in Atlanta where plays regularly with Atlanta Symphony Orchestra, Opera and Ballet. Harrán has been a faculty member at Agnes Scott College and currently serves on the Emory University faculty.
JULIE COUCHERON, Piano

Born in Norway, Julie Coucheron began playing the piano at age four. She earned a bachelor’s and master’s degree with honors from the Royal Academy of Music in London studying with Christopher Elton and Michael Dussek while also earning an LRAM teaching diploma. Coucheron has established an international career, winning prizes in Italy, Germany, and the United States. Coucheron has performed in major recitals at Wigmore Hall, Weill Hall, Carnegie Hall, and the Kennedy Center. In addition, she has performed with orchestras and international music festivals such as the Norwegian Radio Symphony, Oslo Chamber Music Festival, Oslo Philharmonic, Fjord Cadenza Symphony, Jena Symphony, Norwegian Radio Symphony, Ukrainian Symphony, Embassy Series in Washington, D.C., and Sarasota Music Festival. Coucheron regularly performs at festivals such as the Oslo Chamber Music Festival, Bergen International Music Festival, Amelia Island Music Festival, Madison Chamber Music Festival, Juneau Jazz and Classics, and at La Jolla Summer Fest. She is also artistic director of the Fjord Cadenza Festival and for the Kon Tiki Classical Music Festival in Norway. Coucheron enjoys a close collaboration with her brother, the concertmaster of the Atlanta Symphony, David Coucheron. Together with David, she released their first recording, Debut on the Naxos label. The Coucherons and principal cellist, Christopher Rex, have formed the Christiania Trio. Coucheron is an artist in residence at Kennesaw State University. She has given masterclasses and taught at schools such as the New England Conservatory, Emory University, and Mercer University. Coucheron is a member of the Georgian Chamber Players and the Atlanta Chamber Players.
UPCOMING MUSIC EVENTS

Go to music.emory.edu to view the complete list of upcoming music events. Ticket prices are listed in the following order:

Full price/Emory student price (unless otherwise noted as the price for all students). For more information contact the Arts at Emory Box Office at 404.727.5050, or visit arts.emory.edu.

Saturday, September 22, 8:00 p.m., Emory’s Kings of Keyboards, ECMSA: Emerson Series, Schwartz Center, Emerson Concert Hall, free

Friday, September 28, 8:00 p.m., Max Richter with the ACME Ensemble, Candler Concert Series, Schwartz Center, Emerson Concert Hall, $55/$10

Thursday, October 4, 6:00 p.m., Jazz on the Green, Patterson Green, free

Wednesday, October 10, 8:00 p.m., Jerusalem Quartet with Pinchas Zukerman and Amanda Forsyth, Candler Concert Series, Schwartz Center, Emerson Concert Hall, $70/$10

Saturday, October 13, 8:00 p.m., Making Sense: Music of the Five Senses, Atlanta Master Chorale, Schwartz Center, Emerson Concert Hall, $30/$10

Thursday, October 18, 6:00 p.m., Jazz on the Green, Patterson Green, free

Friday, October 19, noon, Momoro Ono, piano, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Saturday, October 20, 8:00 p.m., Emory University Symphony Orchestra with Buenos Aires Tango musicians Sonia Possetti and Damián Bolotin, Schwartz Artist-in-Residence Program, Schwartz Center, Emerson Concert Hall, free: tickets required

Sunday, October 21, 4:00 p.m., Emory Wind Ensemble, Schwartz Center, Emerson Concert Hall, free

Sunday, October 21, 4:00 p.m., Just Jazzin’ Around, ECMSA: Family Series, Michael C. Carlos Museum, free

Friday, October 26, 8:00 p.m., Sudden Light, Emory Choirs Concert, Schwartz Center, Emerson Concert Hall, free

Saturday, October 27, 8:00 p.m., Best of Beethoven, Concertgebouw Preview, ECMSA: Emerson Series, Schwartz Center, Emerson Concert Hall, free
Wednesday, October 31, 8:00 p.m., Daniel Hope and Friends: AIR - A Baroque Journey, Candler Concert Series, Schwartz Center, Emerson Concert Hall, $50/$5

Sunday, November 4, 7:00 p.m., Emory’s Annual Concerto and Aria Competition, Schwartz Center, Emerson Concert Hall, free

Friday, November 9, noon, Emory’s Young Artists, ECMSA: Cooke Noontime Series, Michael C. Carlos Museum, free

Saturday, November 10, 8:00 p.m., Bradley Howard, tenor, faculty recital, Lee Thompson, piano, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 4:00 p.m., Emory Collaborative Piano Concert, Schwartz Center, Emerson Concert Hall, free

Sunday, November 11, 7:00 p.m., Emory Chamber Ensembles, Schwartz Center, Emerson Concert Hall, free

Wednesday, November 14, 6:00 p.m., and Thursday, November 15, 4:00 p.m., Schubert Lieder Symposium, Performing Arts Studio, 1804 N. Decatur Road, free

Wednesday, November 14, 8:00 p.m., Emory Youth Symphony Orchestras, Schwartz Center, Emerson Concert Hall, free

Saturday, November 17, 8:00 p.m., Lise de la Salle, piano, Candler Concert Series, Schwartz Center, Emerson Concert Hall, $45/$5

Saturday, December 1, 8:00 p.m., Emory University Symphony Orchestra and Emory Wind Ensemble, Schwartz Center, Emerson Concert Hall, free

Tuesday, December 4, 8:00 p.m., Emory Jazz Ensembles, Schwartz Center, Emerson Concert Hall, free

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EVENT AND PROGRAM INFORMATION Available online at arts.emory.edu.

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