



TATIANA CHULOCHNIKOVA
MEDITATIONS and REFLECTIONS

FOR SOLO VIOLIN



STEINWAY & SONS

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Violinist Tatiana Chulochnikova has been praised by the press for her “fine performances” (The Washington Post), “dark plush romantic violin sound” (New York Concert Review) and “thrilling technique and bravura style” (San Francisco Classical Voice). Born in Kharkiv, Ukraine, Ms. Chulochnikova began playing violin at the age of seven and made her professional debut at fourteen performing Bruch’s violin concerto with the Kharkiv Philharmonic. She received her professional training at the Tchaikovsky Conservatory in Moscow as well as Oberlin Conservatory and The Juilliard School.

In recent seasons Ms. Chulochnikova appeared as a soloist with orchestra, recitalist and concertmaster with leading early music ensembles throughout the United States, Europe and Russia. Highlights include appearances as soloist in Vivaldi’s *The Four Seasons* and Philip Glass’s *Violin Concerto No. 2 “The American Four Seasons”*; her solo debut at Carnegie Hall’s Weill Recital Hall, chamber debut at Kennedy Center’s Millennium Stage, as well as solo and duo recitals in Chicago, San Francisco, Minneapolis and New York City. Ms. Chulochnikova’s performances and interviews have been broadcast by classical radio stations nationwide including WETA, KALV and WFMT.

In 2016 Ms. Chulochnikova’s first commercial CD recording was released worldwide on Toccata Classics. A world premiere of violin music by composer Theodore Akimenko, the album earned very enthusiastic reviews including *Fanfare Magazine* (US) which called it “a fascinating release” and *Classica Magazine* (France) which described the interpretation as demonstrating a “total commitment and a free lyricism that goes straight to the heart”.

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Conceptually and structurally, the basis of this album is a multi-movement suite, consisting of some well-known examples of early works for unaccompanied violin such as Biber's iconic Passacaglia "Guardian Angel" from *Rosenkrantz Sonaten* ("Sonatas of the Rosary") and *Allegro* from Bach's *A minor Sonata for Violin solo, BWV 1003*; as well as some lesser known works. The imaginary suite presents pieces of various baroque styles and genres including ostinato forms (Biber), representative baroque miniatures (Matteis), examples of pieces originally composed as methodical repertoire (Telemann and Montanari) and complex polyphonic forms (Bach). Strongly inspired by and referencing Vivaldi's iconic work, solo violin interludes from Philip Glass's *Violin Concerto No. 2 "The American Four Seasons"* in the context of the album are meant to provide minimalistically dispassionate framing and reflection on the baroque pieces of the suite.

The semantic climax of the album is Ysaÿe's *Obsession*, a two minute piece, which in itself presents the entire concept of the musical dialog between "early" and "modern". While citing the subject of Bach's iconic *Prelude* from the *Partita for Violin solo in E major, BWV1006*, Ysaÿe's piece takes the idea to the next level. Bach's theme is quoted almost exactly several times throughout the piece. Every repetition of the theme is followed by an extremely dissonant, deranged and brutal response - a distorted modernist reflection on the purity and perfection of the luminous baroque subject in E major.

I have also included two works which function as atmospheric interludes between main structural sections of the album: the first movement of Khandoshkin's *Sonata No. 3 for Violin solo, Op.3*, a lyrical romance with Beethoven-like heroism at times; and the dark and passionate *Canzona*, the only finished movement from Ysaÿe's recently discovered *Sonata for Violin solo, Op. 27bis*.

One of the crucial goals in this dualistic album for me was to create two distinctive sound worlds which coexist and reflect on each other. That was only possible by using two different violins and by experimenting with the idea of the historical pitch as one of the expressive tools. All early pieces on the album (except *Toccata and Fugue*) were recorded on an 18th century authentic baroque violin in baroque set up in what is traditionally accepted as historically accurate pitch (A=415Hz). The remaining works were recorded in A=440Hz on a 20th century violin. Because the idea of dualism is at the heart of Ysaÿe's *Obsession*, both violins had to be used in the recording, emphasizing and exaggerating the contrasting sound worlds.

— Tatiana Chulochnikova



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Recorded November 2018 at Steppenwolf Studio, The Netherlands.

Produced and Engineered by Slava Poprugin.

Photographs by Dario Acosta

PRELUDE

- 1 **JOHANN SEBASTIAN BACH** (1685-1750)
Tocccata, BWV 565 (arr. for solo violin by T. Chulochnikova) 2:48

GUARDIAN ANGEL

- 2 **HEINRICH IGNAZ FRANZ VON BIBER** (1644-1704)
Passacaglia, Sonata XVI, Mystery Sonatas 9:02

INTERLUDE

- 3 **IVAN KHANDOSHKIN** (1747-1804)
Three Violin Sonatas, Op. 3, Andante Maestoso from Sonata III 4:38

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- 4 **PHILIP GLASS** (B. 1937)
Prologue, from Violin Concerto No. 2, "American Four Seasons" 1:49
- 5 **GEORG FRIEDRICH TELEMANN** (1681-1767)
Vivace, from Fantasia IX for solo violin, TWV 40:22 3:04
- 6 **PHILIP GLASS**
Song No. 1, from Violin Concerto No. 2, "American Four Seasons" 2:06
- 7 **NICOLA MATTEIS** (1676-1737)
Alia Fantasia 3:38
- 8 **PHILIP GLASS**
Song No. 2, from Violin Concerto No 2, "American Four Seasons" 2:09
- 9 **ANTONIO MONTANARI** (1676-1737)
Giga Senza Basso, from Sonata for violin in D minor 2:19
- 10 **PHILIP GLASS**
Song No. 3, from Violin Concerto No. 2, "American Four Seasons" 2:06
- 11 **JOHANN SEBASTIAN BACH**
Allegro, from Sonata for solo violin, IV. Allegro, BWV 1003 3:18

INTERLUDE

- 12 **EUGÈNE YSAÏE** (1858-1931)
Canzona Lento e Mesto, from Sonate posthume Op. 27, No. 6bis 4:34

OBSESSION AND FUGUE

- 13 Obsession, from Sonata No. 2, Op. 27 2:41
- 14 **JOHANN SEBASTIAN BACH**
Fugue, BWV 565 (arr. for solo violin by Tatiana Chulochnikova) 5:20

Playing Time: 49:40



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