

Program Notes

Euclid Quartet

Jameson Cooper, violin
Jacob Murphy, violin
Luis Vargas, viola
Si-Yan Darren Li, cello

Saturday, November 22, 2014
7 pm

Louise E. Addicott and Yatish J. Joshi Performance Hall

String Quartet in D Major, Op. 76, No. 5 “Largo” Joseph Haydn
I. Allegretto - Allegro
II. Largo ma non troppo; cantabile e mesto
III. Minuet: Allegro ma non troppo - Trio
IV. Finale: Presto

String Quartet No. 1 “Love Boat” (1998) Robert Paterson
I. Fast & Sprightly (1970 -)
II. Logy
III. Sad, Luscious Adagio
IV. Energetic Polka

INTERMISSION

Works in the second half will be announced from stage.

Notes on **String Quartet No. 1**, by the composer:

My original intent with this work was to write a set of four independent miniatures. After writing the first maximally-sized one, I decided to change course: these four “miniatures” are now my String Quartet No. 1.

Although these four movements are designed to be independent, small amounts of material are used interchangeably between each movement. Most notably, material from the first two movements is used in the third, and material from the third movement is used in the fourth.

The most prominent aural feature of the first movement, “Fast and Sprightly,” is the recurring clarion motive. This motive evolves into various thematic gestures and also reappears in the next two movements. Another prominent feature of the first movement is the use of jazz references. The string quartet is required to swing, a style of playing usually only utilized by jazz musicians and big bands.

The second movement, “Logy,” begins by parodying North American, southern-style country waltzes. While composing this movement, I had visions of my mother interrupting “Three good ol’ boys fiddlin’ on a porch in Rabun Gap, Ga.,” quipping at them to stop. The quipping is represented by the first violinist interjecting the Robert theme. This strange, surrealistic daydream probably originates from memories of my mother calling my name from the other side of the bedroom door when I was a boy.

A section called “Andrew Lloyd Webber Disease” occurs in the middle of the second movement. This section is a schizophrenic alternation of a sick, dissonant, violin duo with an Andrew Lloyd Webber-sounding viola and cello duo. By the end of the movement, my mother joins the “Good ol’ boys” for a final song, after they have all become sick from eating too many boiled peanuts.

The third movement, “Sad, Luscious Adagio,” uses material from the first and second movements, but at a much slower tempo. Each player has a featured solo in this movement: the cellist plays a solo in double-stops and the violinist plays one made up of almost entirely artificial harmonics. The second violin and viola solos are intended to highlight the instruments’ singing qualities and the performers’ lyrical abilities. As with “Logy,” I use material recycled from previous movements.

Although the fourth movement, “Energetic Polka,” is not a strict polka, it has a polka-like beginning. It also contains a few short quotes, the most notable one being the appropriation of the melodic line from the theme song from the television show *The Love Boat*.

Material from other movements is also used in “Energetic Polka,” particularly by the cello. The cellist never has a chance to play the Pseudo-fugato theme in “Logy,” so the cellist aggressively reintroduces it in this movement. Energetic Polka ends with a section entitled “Hyperfast shimmy and shake.”

Biographies

Composer **Robert Paterson** continues to gain attention here and abroad for writing “vibrantly scored and well-crafted” music that “often seems to shimmer” (*NewMusicBox*). His works are praised for their elegance, wit, structural integrity, and a wonderful sense of color. Paterson was awarded The Composer of The Year at Carnegie Hall from the Classical Recording Foundation in 2011. “The Book of Goddesses” was on the Grammy® nomination ballot this past year for Best Contemporary Classical Composition and was named one of the Top 10 favorite pieces of the year by NPR’s Best Music of 2012.

Recent performances include “Ghost Theater,” commissioned by the Albany Symphony, “Dark Mountains” with Jamie Laredo and the Vermont Symphony Orchestra, and “A Dream Within A Dream,” commissioned by the Chamber Choir of Europe. His works have been played by numerous ensembles, including the Louisville Orchestra, Minnesota Orchestra, and the American Composers Orchestra.

Upcoming engagements include a commission by the Utah Arts Festival as the result of winning their 2013 composition competition, the one-act opera *Safe Word* with Fort Worth Opera's Frontiers program, “Dark Mountains” with the Austin Symphony and an album of Paterson’s choral works to be recorded with Musica Sacra and conductor Kent Tritle.

Paterson has given master classes at many colleges and universities, most recently at the Curtis Institute of Music, New York University, and the Cleveland Institute of Music. Paterson is the founder and artistic director of the American Modern Ensemble and resides in New York City with his wife Victoria, a violinist, and their son Dylan.

The **Euclid Quartet** is one of the most well-regarded chamber ensembles of its generation, known for performances filled with passion, virtuosity, and sensitivity. Captivating audiences and critics ranging from Carnegie Hall to school classrooms to radio and television broadcasts, the quartet has performed to great acclaim across the country. The members are a multinational mix representing four continents of the world: violinist Jameson Cooper (Great Britain), violinist Jacob Murphy (United States), violist Luis Enrique Vargas (Venezuela), and cellist Si-Yan Darren Li (China). Celebrating its 15th anniversary this season, highlights of the Euclid Quartet's career include significant international recognition as the first American string quartet to be awarded a top prize at the prestigious Osaka International Chamber Music Competition. Prior to its victory in Japan, the quartet also won awards in numerous competitions in the United States, including the Hugo Kauder International Competition for String Quartets, the Carmel Chamber Music Competition, as well as the Chamber Music Yellow Springs Competition. In 2009, the Euclid Quartet was awarded the esteemed “American Masterpieces” grant from the National Endowment for the Arts.

Formed in Ohio in 1998, the Euclid Quartet took its name from the famous Euclid Avenue in Cleveland, home to a wealth of artistic and cultural institutions. Within three years, it was awarded the String Quartet Fellowship to participate at the Aspen Music Festival, where the group was invited to return for the summer concert season in

2006. The quartet was also invited to study at the Carnegie Hall Professional Training Workshop with the Emerson String Quartet. Since then, the Euclid Quartet has appeared in numerous festivals, including the Kent/Blossom Festival, the Orford Music Festival, and the Great Lakes Chamber Music Festival. The quartet has collaborated with internationally renowned artists, such as Joseph Silverstein, Alexander Toradze, Paul Katz, James Dunham, Warren Jones, and Gregory Fulkerson. The Euclid Quartet performs regularly on Chicago's Classical station WFMT, and has been featured on *Performance Today*.

In 2007, the Euclid Quartet was appointed to the prestigious string quartet residency at Indiana University South Bend, where its members teach private lessons and coach chamber music. In the summers the Euclid Quartet continues to inspire students as they perform and teach as the resident quartet of the Rocky Ridge Music Center in Colorado in its Young Artist Seminar. They are committed to presenting the highest quality chamber music to young audiences. These seasoned teaching artists have performed for thousands and thousands of students and young adults, in part through support from the National Endowment for the Arts and collaborations with Carnegie Hall's Weill Music Institute and the Fischhoff National Chamber Music Association.

The quartet's most recent CD set, on Artek Recordings, features the complete string quartets of Béla Bartók. *American Record Guide* raved about these discs: "rarely has a group found such meaning and vision." Their debut CD, on Centaur Records, features the first four quartets of Hugo Kauder, a refugee from Nazi-occupied Austria who fled to the United States in the 1940s. He defied the atonal trend of his generation with his uniquely harmonic, contrapuntal style.

Find out more about the quartet on Facebook, YouTube, and Twitter, and at www.euclidquartet.com.

Jameson Cooper, originally from Sheffield, England, began playing the violin at age six. At 13 he joined the National Youth Orchestra of Great Britain and later became concertmaster of the National Youth Chamber Orchestra. He studied at The Royal Northern College of Music, where he earned a graduate of music degree with honors and a professional performance diploma. Mr. Cooper first came to the United States as a participant in the Aspen Music Festival. Since then, he has studied with Dorothy DeLay, Masao Kawasaki, and Roland and Almita Vamos. He earned master's degrees in violin and conducting from Kent State University, where he later served as assistant professor of violin and viola at the University's Hugh A. Glauser School of Music. Recipient of numerous prizes, he has performed as soloist with orchestra, recitalist, and chamber musician throughout the United States and Europe. In the 2001-02 season, Jameson played in the Audubon Quartet in its Beethoven Quartet cycle series.

In addition to his recordings with the Euclid Quartet, Mr. Cooper has recorded a disc of new music for violin, to be released this season. Jameson has given masterclasses at many colleges and universities, including Oberlin College Conservatory, Virginia Tech, and Skidmore College, and is a former faculty member of the Lyceum Music School of Oldham, England, and Morningside College.

Violinist **Jacob Murphy** is a founding member of the Euclid Quartet. With the quartet he has appeared at concerts halls and music festivals across the country, including Carnegie Hall, Merkin Hall, the Library of Congress, the National Gallery of Art, and the Aspen Music Festival. He has also collaborated with internationally renowned artists such as Joseph Silverstein, Alexander Toradze, Paul Katz, James Dunham, Warren Jones, and Gregory Fulkerson.

He began his violin studies outside Minneapolis at the age of six through an innovative school music program. After moving to Fresno, Calif., he soon earned acclaim as soloist with the Kings Symphony Orchestra and the Fresno Youth Philharmonic Orchestra. He was also a recipient of the Fresno Arts Council Horizon Award for Outstanding Contribution to the Arts. Mr. Murphy continued his studies at the Eastman School of Music and Kent State University. His principal

teachers included Charles Castleman, Gregory Fulkerson, Camilla Wicks, and Claudia Shiu. He is also a proud alumnus of Charles Castleman's Quartet Program.

Mr. Murphy is currently on the faculty of Indiana University South Bend, where he teaches violin and chamber music. Commercial recordings featuring his playing are available on Centaur Records and Artek Recordings. But he has also been involved on the other side of the microphone, using his knowledge of audio technology to record, edit, and master numerous recordings for the Euclid Quartet. He performs on a 2011 violin made by Greg Alf.

Violist **Luis Enrique Vargas** is a member of the Euclid Quartet since 2001 and teaches viola and chamber music at Indiana University South Bend where he was appointed lecturer in 2007. Born in Venezuela and brought up in a family of musicians he was first introduced to the music world at age 14 when he became a member of the internationally renowned El Sistema of the Venezuelan Youth Orchestra program. With them he quickly established a good reputation for his talent and dedication for the viola as a performer and an educator.

During his formative years he studied at the Vicente Emilio Sojo and the Simon Bolivar Conservatories of Music in Venezuela. He holds a master's degree in music performance from Miami University of Ohio and a performer's certificate from Northern Illinois University. Throughout his career, Mr. Vargas has studied with many internationally known musicians. Among them are Jose Manuel Roman, Richard Young, Gerard Causee, Li-Kuo Chang, James Dunham, Michael Tree, Earl Carlyss, and the Penderecki, Vermeer and Emerson string quartets.

He has served as an adjudicator for nationally and internationally recognized chamber music competitions such as the Fischhoff National Chamber Music Competition and the annual chamber music competition of the Music Teachers National Association (MTNA). He also serves as a member of the board of directors of the Hugo Kauder Society and an advisor for their International Music Competition.

Between 1995 and 1999 he toured in Venezuela and in Luxembourg, Germany, Colombia, Mexico, Canada, and the United States as member of the Cuarteto America. With the orchestras of El Sistema, he performed in multiple tours to Brazil, Curaçao, Spain, and France over the span of nine years. With the Simon Bolivar Orchestra he recorded *Latino-American Lollipops* a compilation of Latino-American masterpieces under Dorian Label.

Si-Yan Darren Li made his professional debut at the age of nine. Since then, he has appeared in recitals and chamber music performances at Carnegie Hall's Stern Auditorium, Weill Recital Hall, Alice Tully Hall, Merkin Hall, the 92nd Street Y, Kennedy Center, Victoria Concert Hall in Singapore, Izumi Hall in Osaka, National Concert Hall in Taipei, and the Basilica de San Lorenzo in Florence.

Mr. Li has received top prizes in numerous competitions, including the Tchaikovsky International Competition for Young Musicians in Moscow, the Young Concert Artists International Auditions in New York, and the Young Artists Competition of Mann Center for the Performing Arts in Philadelphia. He has also appeared in many renowned music festivals, including the Ravinia Festival, the Kronberg Academy Cello Festival, and the Verbier Festival. As an active chamber musician, Mr. Li has collaborated with esteemed artists, such as Emanuel Ax, Alexander Toradze, Cho-Liang Lin, Miriam Fried, Paul Katz, Carter Brey, and Lang Lang.

Mr. Li began his cello studies at the age of five in China. At the age of nine, he was accepted to the Beijing Central Conservatory of Music. After moving to the United States in his early teens, Mr. Li continued his cello studies with Orlando Cole in Philadelphia. He holds a bachelor of music degree from The Juilliard School, and a master of music degree as well as an artist diploma from the Peabody Institute. His principal teachers include Fred Sherry, Harvey Shapiro, Alan Stepansky, and David Hardy. In 2009, Mr. Li joined the award-winning Euclid Quartet and became a cello faculty at Indiana University South Bend. Mr. Li plays on a 1773 J.B. Guadagnini cello, generously on loan from the private collection of Mr. and Mrs. Rin Kei-Mei.