Master Class with
EUCLID QUARTET
Resident String Quartet, Indiana University South Bend

Jameson Cooper, violin   Luis Enrique Vargas, viola
Aviva Hakanoglu, violin   Chris Wild, cello

Antonin Dvorak (1841 – 1904)   Trio in F Minor, No. 3

IV. Finale. Allegro con brio

Christopher Chung ’22 violin; Sonya Lee ’22 cello; Robin Wang ’24 piano

Felix Mendelssohn (1809 – 1847)   String Quartet in F Minor, op. 80

I. Allegro vivace assai

Audrey Shadle ’23, Frances Hayward ’24 violins; Jessie Burdette ’25 viola; Nicholas Langel ’23 cello

Monday, April 11, 2022
4:15 p.m.
Brooks-Rogers Recital Hall
Williamstown, Massachusetts

Please turn off cell phones.
No photography or recording is permitted.
The EUCLID QUARTET enjoys one of the most highly regarded reputations of any chamber ensemble of its
generation, with its members’ constituting a multinational mix: violinist Jameson Cooper (Great Britain),
violinist Aviva Hakanoglu (United States), violist Luis Enrique Vargas (Venezuela), cellist Chris Wild
(Canada). Captivating audiences and critics ranging from Carnegie Hall to school classrooms to radio and
television broadcasts, the quartet consistently performs to enthusiastic acclaim throughout the country.

Formed in Ohio in 1998, the Euclid Quartet takes its name from the famous Euclid Avenue in Cleveland,
home to a wealth of renowned artistic and cultural institutions. Within three years, the ensemble was
awarded the String Quartet Fellowship of the Aspen Music Festival, where it was invited to return for the
subsequent summer's concert season. The quartet was also invited to study with the Emerson String Quartet
at the Carnegie Hall Professional Training Workshop.

Highlights of the Euclid Quartet's career include significant global recognition as the first American string
quartet to be awarded a top prize at the prestigious Osaka International Chamber Music Competition. Prior to
its Japanese laurels, the quartet also won awards in numerous United States competitions, including the Hugo
Kauder International Competition for String Quartets, The Carmel Chamber Music Competition and 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.

The Euclid is a frequent guest ensemble at American and Canadian music festivals, among them the Mostly
Modern Festival, Aspen, Great Lakes, Kent/Blossom and Orford festivals, while expanded programs have
included collaborations with internationally renowned artists, including James Dunham, Gregory Fulkerson,
Warren Jones, Paul Katz, Joseph Silverstein and Alexander Toradze. As passionate advocates for new music,
the Euclid Quartet has commissioned and premiered contemporary works by numerous notable composers
including Robert Paterson, Armando Bayolo, Jorge Muniz and Dan Welcher.

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. Passionately devoted to
presenting the highest quality chamber music to young audiences, these seasoned teaching artists have
performed for 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 Fischoff National Chamber
Music Association.

Active in the recording studio, the Euclid Quartet issued, most recently, a disc of Dvořák and Wynton
Marsalis on Afinat Records. The Strad Magazine praised the new recording: "The members of the Euclid
Quartet hurl themselves into the fray with alacrity, relishing the music's invention with contagious wit and
virtuosity." Previous releases include the complete string quartets of Béla Bartók on Artek Recordings. The
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.