

10-10-2002

Mostly Music: Nov. 10, 2002

Mostly Music Staff

Follow this and additional works at: <https://neiudc.neiu.edu/mostlymusic>

Recommended Citation

Staff, Mostly Music, "Mostly Music: Nov. 10, 2002" (2002). *Mostly Music*. 37.
<https://neiudc.neiu.edu/mostlymusic/37>

This Book is brought to you for free and open access by the Publications at NEIU Digital Commons. It has been accepted for inclusion in Mostly Music by an authorized administrator of NEIU Digital Commons. For more information, please contact neiudc@neiu.edu.

Mostly Music at NEIU
presents

The Eusia String Quartet

Sunday, November 10, 2002
4:00 pm
888 Oak Drive
Glencoe, Illinois 60022

Program

Quartet in D minor, "Fifths", Op. 76, No. 2 Joseph Haydn

Allegro

Andante o piu tosto allegretto

Menuet, Allegro ma non troppo

Finale, Vivace assai

Quartet No. 11 in F minor, Op. 95 Ludwig Van Beethoven

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto espressivo

Intermission

Quartet No. 1 in G minor, Op. 10 Claude Debussy

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré - Très mouvementé et avec passion

The Eusia String Quartet

Grand prize and Gold Medal Winners of the 2001 Fischhoff National Chamber Music Competition, the Eusia Quartet was formed in September 2000. Professor Yuko Mori, who has also been their primary coach, brought the members of the quartet together. Kazuhiro Takagi, Janne Tateno, and Yukiko Ogura share a common background in musical training and ensemble playing in the Nagoakakyo Ensemble in Kyoto, Japan. Mr. Zitoun and Mr. Takagi met in Lyon, France while attending the National Superior Conservatory of Music.

The name "Eusia" is a hybrid of the three continents that the members of the quartet represent. Mr. Tateno is from Helsinki, Finland and Mr. Zitoun is from Paris, France (Europe). Ms. Ogura and Mr. Tagaki are from the west of Japan (Asia). The ensemble has toured in Japan and appeared at the Oulunsalo Soi-Music Festival in Finland. This award-winning quartet is based in Chicago, Illinois.

About the performers:

Kazuhiro Takagi was born in Osaka, Japan, and began to study the violin at the age of six. While in junior high school and high school, he won several local and regional competitions. Following his graduation from Kitano Prefectural High School in Osaka, he entered the Deuxieme Academie de Musique Francaise de Kyoto where he was a pupil of Pierre Dukan. He was later admitted to the Conservatoire National Supérieur in Lyon, France, and studied under Yuko Mori and Eduard Wulfsun. After graduating from the Violin Department of the Conservatoire, he studied with Eduard Schmieder at Southern Methodist University. Since September 2000 he has been a student of Yuko Mori at the Chicago College of Performing Arts.

Mr. Takagi has performed widely as a soloist, chamber musician and orchestral player in Japan, and has given concerts in the United States and throughout Europe. He has won prizes in the Queen Elisabeth International Music Competition and 54th Geneva International Music Competition. He served as concertmaster of the Chicago Civic Orchestra for the 2001-2002 season and is currently guest concertmaster of the Kyoto Philharmonic Chamber Orchestra and plays in the Osaka Opera House Orchestra, the Hiroshima Symphony Orchestra, and the Nagaoka-kyo Chamber Ensemble.

As first violinist of the Eusia String Quartet, he received first prize in the Fischhoff National Chamber Music Competition in May 2001. In November 2002, he begins a position as 1st concertmaster of the Wurttemberg Philharmony Orchestra in Reutlingen, Germany.

Janne Tateno (b.1975, Finland) studied the violin at the Helsinki Conservatory with Prof. Sirkka Kuula-Niskanen and Prof. Olga Parhomenko before transferring to the Chicago College of Performing Arts in 1999 to study with Prof. Yuko Mori.

Mr. Tateno is an active chamber musician. In addition to his string quartet activity in the Eusia String Quartet, he plays in the Nagaokakyo Chamber Ensemble in Kyoto, Japan, and is also a founding member and concertmaster of the Chamber Orchestra La Tempesta in Finland. He has appeared as an artist at the Oulunsalo Soi Music Festival every year since 1998. Mr. Tateno also plays Argentinian tango nuevo in a Helsinki-based quintet called *Nuestro Tiempo*.

Born in Nara, Japan, **Yukiko Ogura** was appointed to the viola section of Chicago Symphony Orchestra in 2001. She started violin at the age of three, and received a bachelor's degree from the Kyoto City University of the Arts, Japan in 1995. The following year, as a violinist, she became a member of the Kobe Chamber Orchestra (Gerhard Bosse Music Director) in Hyogo, Japan, and performed an extensive repertoire of string orchestra works. In 1998, she left her the Kobe Chamber Orchestra in order to fully focus on viola study with teachers Mazumi Tanamura and Nobuko Imai. She has performed and recorded with the Nagaokakyo Chamber Ensemble (Yuko Mori Music Director) in Kyoto, and Saito Kinen Orchestra under Seiji Ozawa, including its American tour in 2001. She came to the U.S in 2000 to pursue viola studies with Li-Kuo Chang at the Chicago College of Performing Arts and served as co-principal violist of the Civic Orchestra of Chicago for 2000-2001.

Cellist **Adrien Zitoun** joined the Milwaukee Symphony Orchestra in 2001. Prior to the MSO, Mr. Zitoun was a member of the Civic Orchestra of Chicago from 1999-2001, serving as principal his second season.

In 2001, as a member of the Eusia String Quartet, he was awarded the Grand Prize and First Prize at the prestigious Fischhoff Chamber Music Competition.

In his native land of France, Mr. Zitoun studied musicology at the University of Sorbonne in Paris for one year, before being accepted into the National Superior Conservatory of Music in Lyon. At this time, he also played with the Ensemble Orchestral de Mâcon and Symphony Orchestra of Lyon-Villerbanne and taught at the Privas and Brignais School of Music.

In 1996, he obtained scholarships that enabled him to continue his music studies in the United States. Here, Mr. Zitoun earned his Artist Diploma and a Masters of Music from Indiana University.

PROGRAM NOTES

LUDWIG van BEETHOVEN (1770-1827)
String Quartet No. 11 in F minor, Op. 95, "Serioso"

In 1810, the year of Beethoven's 11th string quartet, the 40-year-old composer was under the spell of Goethe's *Egmont*, a drama of the Dutch struggle for independence. Beethoven wrote incidental music for this play out of love for the subject and, at the same time, worked on this quartet, which he dedicated to Nikolaus Zmeskall von Domanowetz, secretary of the Court Chancellery, a cellist and old friend of the composer.

The work did not see publication until Steiner of Vienna printed it in December, 1816. Most of the nicknames to Beethoven's popular compositions ("Moonlight" Sonata, "Emperor" Concerto, "Pastoral" Symphony etc.) came from others, usually publishers trying to sell more copies of the music. Not so this one. Beethoven's own hand wrote *Quartett serioso* at the head of the first page. Since he wrote so many "serious" works, what could he have meant about this, the shortest of his string quartets, that was particularly serious? Other adjectives, like violent, gloomy and austere would seem to fit the work better, or at least parts of it. Maybe, though, that Beethoven had a much broader meaning of "serious" in mind. Life is hectic, tragic, confusing - but the artist/hero looks beyond the immediate problems and keeps pressing on to the ultimate goal - whatever that may prove to be.

Don't look for the problems to be resolved at the end of 20-22 minutes, like a television series episode. Some have even faulted Beethoven for what they see as a weak ending. Life is often like that, though. Loose ends are not always easily tied up. Beethoven immediately engages our attention with a dramatic outburst to open the first movement. A cantabile first theme leads to a fugato second subject, the introduction returns, the two themes blend and what starts out as a triumphant ending to the movement instead concludes on a whisper.

The second movement gives us Beethoven, the composer of lieder. If his art songs are not held in the highest regard, perhaps it is owing to his having written his best ones in other media, like the string quartet. A scherzo tries to break into the middle of this one, but the composer soon returns to lyricism. Some beautiful contrapuntal writing leads us to the coda, and a modulation that introduces the spiky third movement, a return to the vehemence of the first movement's introduction. The short theme, just four notes, jumps from instrument to instrument and Beethoven constructs the movement as a rondo with two trio sections.

The fourth movement opens with seven bars of *larghetto espressivo*, then the *allegro agitato* proceeds in sonata form until, in a passage that starts about a minute and a half from the end, it sounds as though the composer has found something to hope for. The last 30 seconds or so will remind you of the climax of the *Egmont* overture, though in far more concentrated form. Would Beethoven's hero triumph? It's not clear, but there's at least a 50/50 chance of success.

Notes by Bat Lang—*San Antonio Chamber Music Society*

CLAUDE DEBUSSY (1862-1918)
String Quartet in G Minor, Op. 10 (1893)

Along with *L'Après-midi d'un faun*, composed at the end of 1892, the Quartet in G minor marked the birth of the so-called "Impressionist" style of music created by the 21 year old Debussy. It should be noted that initially, the term "Impressionist" in music was meant as a term of derision by hostile critics. Debussy embraced the term, and produced musical landscapes and seascapes, music redolent of nature and mystery.

Fellow composer Paul Dukas wrote: "*Debussy's Quartet bears the definite stamp of his manner. Everything is clear and concisely drawn, although the form is exceedingly free. The melodic essence of the work is concentrated, but of rich flavor. It impregnates the harmonic tissue with a deep, original poetic quality. The harmony itself, although greatly daring, is never rough or hard. Debussy takes particular delight in successions of rich chords that are dissonant without being crude, and more harmonious in their complexity than any consonances could be; over them his melody proceeds as on a sumptuous, skillfully designed carpet of strange coloring that contains no violent or discordant tints.*"

Far from being vague or formless, this work is a marvel of construction. The entire work is based on the opening motto which appears in different guises in each of the four movements. For instance, this opening theme of the first movement, speeded up, becomes the ostinato or repeated figure of the second movement. A three note figure from this same opening is used to build to a climax in the central section of the third movement. And with the fourth movement, the motto returns in its more familiar aspect. This work seems to give up its Impressionist color less easily than does Debussy's lush orchestral music or even the Piano music, despite the varied tonal effects used in the piece.

The Quartet was dedicated to the Ysaye Quartet which gave the premier performance on December 29, 1893 in Paris

Notes by Joseph Way—*Sierra Chamber Music Society*

Mostly Music at NEIU

Upcoming Concerts:

November 19, 2002 at 1:40pm
Finnish Saxophonist Olli-Pekka Tuomsali
NEIU Recital Hall - Admission Free

November 24, 2002 at 4:00pm
Lyon Leifer, bansuri (bamboo flute) Shyam Kane, tabla drums
Material Culture: 401 N. LaSalle Street

December 15, 2002 at 4:00pm
Mikhail Yanovitsky, piano
Evanston Residence

For more information call 773-442-4978 or
email mostly-music@neiu.edu



5500 NORTH ST. LOUIS AVENUE
CHICAGO, ILLINOIS 60625-4699