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Fry Street Quartet

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Author

Fry Street Quartet, Rebecca McFaul, Robert Waters, Anne Francis Bayless, Brad Ottesen, and Jason Hardink

THE FRY STREET QUARTET

Robert Waters, violin
Rebecca McFaul, violin
Bradley Ottesen, viola
Anne Francis Bayless, cello
with
Jason Hardink, piano

JANUARY 14, 2014 | 7:30 PM
USU Performance Hall

String Quartet in G Major, Op. 76, no. 1 (c. 1797)

- I. Allegro con spirito
- II. Adagio sostenuto
- III. Menuet: presto
- IV. Finale: allegro ma non troppo

Franz Joseph Haydn
(1732-1809)

String Quartet No. 3, "Fiddlin" (written for the FSQ in 2013)

- I. Vivace marcato
- II. Quarter note = 108
- III. Two-String (Metelik)
- IV. Two-bar
- V. Mountain Angels
- VI. Fast
- VII. Zekā
- VIII. Mississippi
- IX. Rills and Creeks
- X. Raga Mala
- XI. Bad Bad Blues

Michael Ellison
(b. 1968)

Intermission

Piano Quintet in A Major, Op. 81 (1887)

- I. Allegro ma non tanto
- II. Dumka
- III. Scherzo
- IV. Finale

Antonin Dvořák
(1841-1904)

The Fry Street Quartet holds the Endowed String Quartet Residency at Utah State University's Caine College of the Arts. This endowment was established by Dan C. and Manon Caine Russell.

ABOUT MICHAEL ELLISON



American composer, Michael Ellison, was recently appointed to the post of Lecturer in Music and Senior Research Fellow at the School of Arts at the University of Bristol in the United Kingdom. Dr Ellison has lived in Turkey for the past decade, teaching at Müzik İleri Araştırmalar Merkezi (MIAM) at the Technical University of Istanbul. He brings a wealth of experience and expertise to Bristol, as both composer and musicologist.

Recent commissions include the BBC Symphony Orchestra and the Rotterdam Opera Days. He is also founder and co-director of the Hezarfen Ensemble in Istanbul.

"At the moment my research, both in current composition and with the ensemble I co-direct in Istanbul, Hezarfen, is concerned with addressing through music, the myriad problems, possibilities and questions raised by globalization, and the fragmentation, deconstructing and reconstructing of tradition, colliding and interacting cultures and belief systems in today's world."

ABOUT JASON HARDINK



Pianist Jason Hardink is the Artistic Director of the NOVA Chamber Music Series and Principal Symphony Keyboard of the Utah Symphony. His performances include a wide-ranging repertoire of music by living composers and works of the historical canon. Recent performances include concerti with the Grand Teton Music Festival Orchestra, Saginaw Bay Symphony Orchestra, Rhode Island Philharmonic, and the Utah Symphony. Over the last few seasons, he has given a series of lecture recitals on Beethoven's piano sonatas, performed a cycle of recitals situating the late piano music of Franz Schubert in dialogue with works by Second Viennese School composers, and toured with Olivier Messiaen's

monumental *Vingt Regards sur l'Enfant-Jésus*.

Much sought after as a chamber musician, Mr. Hardink has recently collaborated with violinist Phillip Setzer of the Emerson String Quartet and world-renowned soprano Celena Shafer. He has appeared on chamber music series all over the U.S., including Music in Context, fEARnoMUSIC, Music on the Hill, Aperio Music of the Americas, and the Pittsburgh New Music Ensemble. Hardink has performed solo works of Mozart, Beethoven, Schubert, Chopin, Schumann, and Brahms on period instruments, and he has toured Norway with violinist Tor Johan Bøen performing the Grieg Sonatas for Violin and Piano on an 1853 Blüthner. In Salt Lake City he has worked with noted guest composers such as Tristan Murail and Frederic Rzewski as a member of the Canyonlands New Music Ensemble, and he has premiered works by Utah composers Morris Rosenzweig, Steve Ricks, Miguel Chuaqui, and Steve Roens.

Mr. Hardink's leadership of the NOVA Chamber Music Series has created a dynamic environment through which audience and performers experience music both new and old; the 2013.14 season of NOVA includes important Utah and world premieres of works by Bruce Quaglia, Wolfgang Rihm, and Jason Eckardt alongside works by Beethoven, Mozart, and Fauré. This season on the series, Hardink will be performing a cycle of Beethoven Sonatas for Violin and Piano with Utah Symphony Associate Concertmaster Kathryn Eberle.

THE FRY STREET QUARTET



Hailed as "a triumph of ensemble playing" (*New York Times*), Fry Street Quartet has perfected a "blend of technical precision and scorching spontaneity" (*Strad*). Since securing the Millennium Grand Prize at the Fischhoff National Chamber Music Competition, Fry Street Quartet has reached audiences from Carnegie Hall to Sarajevo and Jerusalem, exploring the medium of the string quartet and its life-affirming potential with "profound understanding, ...depth of expression, and stunning technical astuteness" (*Deseret Morning News*).

ROBERT WATERS was appointed as first violinist of the Fry Street Quartet in January of 2012. Prior professional engagements include Associate Professor of Violin at DePaul University and Associate Concertmaster of the San Francisco Opera Orchestra. Waters was also a founding member of the Jupiter Trio and the Callisto Ensemble.

REBECCA MCFAUL is a founding member of the Fry Street Quartet. According to the N.Y. Concert and Charlotte Observer, her "freedom and brilliance as a violinist has fashioned performances that glide through with a dancer's grace." McFaul enjoys the privilege of wonderful colleagues and collaborations with many of today's great musicians and composers. In addition, she has the opportunity to work as a guest clinician with students from all over the globe. McFaul is an assistant professor in Utah State University's Caine College of the Arts Department of Music.

ANNE FRANCIS BAYLESS, cellist for the Fry Street Quartet since 2000, teaches cello and chamber music on the faculty of the Caine College of the Arts at Utah State University. Winner of the Darius Milhaud Performance Prize and the Fischhoff National Chamber Music Competition, She has performed in venues from Carnegie Hall in New York to a Maori Longhouse in New Zealand, firmly establishing herself as a leading educator and artist of her generation.

BRADLEY OTTESEN, violist of the Fry Street Quartet, has led a rich and varied career as performer and educator. He joined the faculty of Utah State University four years ago and previously held the position of Assistant Principal Viola with the Calgary Philharmonic Orchestra. Ottesen holds degrees from Northwestern University and the New England Conservatory.

For a full biography of the FSQ and its members, schedule of upcoming events, and project descriptions, please visit frystreetquartet.com.

NOVA CHAMBER MUSIC SERIES | 1.14.14 | PROGRAM NOTES

Tonight's concert is the result of a collaborative effort between the NOVA Chamber Music Series and the Utah State University Music Department at the Caine College of the Arts. NOVA is enjoying its seventh season hosting the Fry Street Quartet, and we are extremely pleased to bring our January concert program to Logan audiences. A special thanks to Dr. James Michael Bankhead for making this partnership possible.

This program features music by composers who were enchanted by different idioms found in folk music. Michael Ellison and Antonín Dvořák were deliberate in their use of folk models. Melodies and textures that evoke Czech, American, and Turkish folk music play a central role in the respective musical identity of each composer, and they both wrote (write) extensively about the importance of their musical source material.

Recent research has begun to explore the idea that the major composers of the high Classic era were influenced by vernacular styles more than previously supposed. Haydn's music mirrors the melting pot of influences he was exposed to in Vienna, including serious art music and vernacular styles. One could make the case that specific moments in Haydn's opus 76, no. 1 quartet evoke or are drawn from folk sources. For example, the opening melody (after the opening three chords) has a shape and lift reminiscent of the opening melody of Beethoven's Pastoral Symphony, a tune scholars have traced to a Croatian folk song. But for the most part, such theorizing is merely conjectural and subjective since much of the would-be source material for 18th century composers was never recorded or written down. Instead, this introduction serves merely to point out the possibility that Haydn's intended audience of the 18th century probably heard his works much as we hear Ellison, a kaleidoscopic blend of references to familiar styles of music.

Michael Ellison has worked in Istanbul for over ten years as co-founder and director of the groundbreaking Hezarfen Ensemble, which combines Turkish instruments with the performance practices and mediums of Western music. String Quartet #3 was commissioned jointly by the NOVA Chamber Music Series and the Arizona Friends of Chamber Music. In his program note (excerpted below), Ellison discusses how his music creates a kind of parallel universe to our modern existence, seeking meaning in tradition within a global landscape that is largely post-tradition.

String Quartet #3 is based on the idea of 'fiddling' and 'riffs' across traditions, primarily using North American bluegrass fiddle and Turkish/Balkan kemençe styles as starting points for a work that deals with tradition, its endlessly revitalizing energy, and its integration into a contemporary, highly 'rhythmicized' compositional language. With its stream-of-consciousness, multi-movement structure, this work contextualizes 'vernacular,' traditional string figures and 'riffs' within a more abstract sound world. For me, this is something that perhaps roughly corresponds to situations we all face today and difficulties of integration within our own consciousnesses, seeking meaning from tradition in a post-tradition, post-classical music, multi-cultural milieu—an urgent reason for creating new works that can address such paradoxes in a musical realm. For me, this also means a give and take, and a creative tension between perceived vernacular elements and my own compositional language, for which the quartet medium provides a particular discipline while offering nearly limitless intimate and expressive freedom.

Antonín Dvořák began composing music at a time when nationalistic art found increasing sympathy with the public of Bohemia. From the beginning of his career, he embraced Czech folk music by synthesizing melodic styles, dance rhythms, and phrase structures of folk models within his musical works. The Piano Quintet of 1887 was first intended as a rewrite of his opus 5 piano quintet, but Dvořák soon found himself abandoning revisions of the early piece in favor of a brand new composition. Dvořák followed the nostalgic, sweeping first movement by a characteristic pair of Czech dances, the Dumka and the Furiant. The Dumka originated in the Ukraine and was a dance adopted by most Slavic nationalities during Dvořák's time; it usually took the form of a melancholy melody alternating with faster, sunnier episodes. The Furiant is a distinctly Czech dance that characteristically alternates duple and triple rhythms in a lively tempo, although this rhythmic complexity is masked in the Furiant of Dvořák's quintet. The Finale of this work is the most rustic, with swinging fiddle tunes that culminate in a rousing finish.

-notes by Jason Hardink

2013-2014 STRING AREA EVENTS

9/12/13	7:30 pm	Performance Hall The Crossroads Project--Encore performance
9/24/13	7:30 pm	Performance Hall The FSQ at USU Series. Music of Haydn, Janacek, and Ravel
10/10/13	7:30 pm	Performance Hall CMSL presents the Emerson String Quartet
10/11/13	10-Noon	Performance Hall String area master class with the Emerson String Quartet
10/25/13	7:30 pm	Kent Concert Hall USU Symphony Orchestra Concert
11/7/13	7:30 pm	Performance Hall The FSQ at USU Series: Schubert, Britten and Beethoven
11/12/13	7:30 pm	Performance Hall CMSL presents the Vienna Piano Trio
11/23/13	7:30 pm	Kent Concert Hall USU Symphony Orchestra & Chorus: <i>Scriabin's Prometheus</i>
11/26/13	7:30 pm.	Performance Hall Fall String Chamber Ensembles Concert
1/14/14	7:30 pm	Performance Hall The FSQ at USU Series: Haydn, Ellison and Dvorak Logan premiere of Michael Ellison's new string quartet and the Dvorak Piano Quintet with guest pianist Jason Hardink
1/22/14	7:30 pm	St. John's Episcopal Church Performance Practice Institute: Handel, Telemann and Bach
1/30/14	7:30 pm	Performance Hall CMSL presents the New York Woodwind Quintet
2/18/14	9:30 am	Performance Hall String area master class with the Faure Piano Quartet
2/18/14	7:30 pm	Performance Hall CMSL presents the Faure Piano Quartet
2/27/14	7:30 pm	Kent Concert Hall USU Symphony Orchestra concert
4/18/14	7:30 pm	Performance Hall Spring String Chamber Ensembles Concert
4/23/14	7:30 pm	Kent Concert Hall USU Symphony Orchestra Concert

Presented by the Department of Music

frystreetquartet



HAYDN STRING QUARTET OP. 76, NO. 1 · COMMISSIONED WORK BY COMPOSER
MICHAEL ELLISON · DVOŘÁK PIANO QUINTET w/ GUEST PIANIST JASON HARDINK

REBECCA MCFAUL, VIOLIN-ROBERT WATERS, VIOLIN-ANNE FRANCIS BAYLESS, CELLO-BRADLEY OTTESEN, VIOLA

Tuesday, January 14, 2014 7:30PM
Performance Hall | USU Campus