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Emergence

Fry Street Quartet

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The Fry Street Quartet

Robert Waters, violin
Rebecca McFaul, violin
Bradley Ottesen, viola
Anne Francis Bayless, cello

Thursday, February 12, 2015 | 7:30 pm | Caine Performance Hall

String Quartet in D Minor, Op. 76, no. 2 Franz Joseph Haydn
(The "Quinten") (1732-1809)

- I. Allegro
- II. Andante o più tosto allegretto
- III. Menuet: allegro
- IV. Finale: vivace

Remarks by Rob Davies on *The Crossroads Project*

Emergence* Libby Larsen
(1950-)

- I. Quarter Note = 66
- II. Eighth Note = 140
- III. Quarter Note=84, fiercely
- IV. Quarter Note = 72
- V. Slowly Unfolding

**Tonight's performance marks the world premiere of this work written for the FSQ and the Crossroads Project, funded with support from the Tanner Foundation, the CCA Dean's Office and the Department of Music.*

Intermission

String Quartet in D Major, Op. 44, no. 1 Felix Mendelssohn
(1809-1847)

- I. Molto allegro vivace
- II. Menuetto
- III. Andante espressivo con moto
- IV. Presto con brio

The Fry Street Quartet holds the Endowed String Quartet Residency at Utah State University's Caine College of the Arts, and gratefully acknowledge Dan C. and Manon Caine Russell for their generosity in establishing this endowment.

The FSQ is represented by the management firm Jonathan Wentworth and Associates.

About the Program

STRING QUARTET IN D MINOR, OP. 76, NO. 2 ("QUINTEN") HAYDN
DURATION: 19 MINUTES IN FOUR MOVEMENTS

Haydn wrote nearly all of his 60-plus string quartets in tidy sets of 6 that publishers bound conveniently into single opus numbers. The op. 76 group was the last such collection he would complete during his prolific life and it was arguably the greatest of the lot. Haydn composed the works during 1796 and 1797 at the behest of Count Joseph Erdody and saw them published and premiered to thrilling effect two years later. At 65, he was finally home to stay after his highly successful London journeys and enjoying a comfortable semi-retirement from his duties in the Esterhazy court. Haydn's fame and reputation were truly evergreen by this time and he must certainly have felt free to create exactly and only the music of his liking. The op. 76 quartets emerged from this bold liberty as an incredibly rich and summative statement on his genius as a quartet writer. No. 2 ("Quinten") derives its nickname from the falling fifths of the opening movement and the quartet as a whole embodies a seriousness that stands out from Haydn's legacy of amiable, even "light" character. It comes as no surprise that, coincident with the composition of the last full set of magnificent quartets, was the most ambitious large-scale work of Haydn's career, the mighty *Creation* oratorio.

~ JEFF COUNTS, 2015

EMERGENCE LARSEN
DURATION: 20 MINUTES IN FIVE MOVEMENTS

Two years ago, during a visit to Utah State University, I met Rebecca McFaul and was immediately taken with her intense commitment to the idea that music can act as a powerful agent of transformation and change. She spoke eloquently and forcefully about her concern for the environment, and told me of the Fry Street Quartet's dedication to actively making art that is relevant to the challenges of our time. She then introduced me to the *Crossroads Project* and asked if I might be interested in joining them. Yes.

The idea was that I attempt to compose music around the concept of the transformation of societal consciousness in the wake of our Climate Crisis.

The dream was that I would compose music that can stand alone as a string quartet and also be used in collaboration with a scripted, multi media performance piece on the same subject.

As a point of departure, I suggested (to myself at first) that we consider the water cycle as a metaphor for transformation and change. I've organized an abstract narrative that explores water's fundamental and elemental qualities around these water topics –

- Evaporation
- Condensation
- Precipitation
- Fluvial patterns
- Viscum (captured water, saturation, seepage)
- Alluvium (Deltas, river convergences..)
- Natural attenuation

This narrative adopts the water cycle as an agent for messages of interconnectedness, transformation, change, and adaptation with the hope of helping to ignite an emergent philosophical flame in those in the audience.

Right now, we are in the midst of the collaboration, exploring the music for its potential meaning in light of our subject. We are on a journey and invite each one of you to join us.

~ LIBBY LARSEN, 2015

STRING QUARTET IN D MAJOR, OP. 44, NO. 1 MENDELSSOHN
DURATION: 29 MINUTES IN FOUR MOVEMENTS

In contrast to the long life lived by Haydn, Mendelssohn had maturity forced on him by circumstance and posterity. He was a child prodigy and, like so many of that historical cohort, he died young at 38. This forces us to look back on his catalogue of works and see compressed phases of development that correspond in our minds to the more regular careers of others. Regardless of how masterful Mendelssohn became in such a short time, however, he never completely abandoned the Classical ethic his contemporaries were so eagerly attempting to move beyond. Still, even from a man who was possibly the least romantic of the Romantics, great emotional range often simmered beneath the surface of Mendelssohn's formality. The op. 44 set of string quartets where composed in 1837 and 1838 and dedicated to the Prince of Sweden. No. 1 was written last of the three but numbered first (a common issue with Mendelssohn's output), perhaps as an indication of Mendelssohn's special estimation of it. He told violinist Ferdinand David, who premiered the work with his ensemble in 1839, the music of the D major quartet contained considerable passion but "passion," in this case, is not a depicted through expressive ardor, but rather a contented virtuosity that reflects the personal and professional successes of Mendelssohn's life at the time.

~ JEFF COUNTS, 2015



"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music."
 – Libby Larsen

LIBBY LARSEN (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including

over fifty CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

The **FRY STREET QUARTET**, hailed as "a triumph of ensemble playing" (*New York Times*), has perfected a "blend of technical precision and scorching spontaneity" (*Strad*). Since securing the 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*).

While the FSQ continues to plumb the depths of the great traditional string quartet repertoire in its concert programming, recently it has been on a tear with new commissions, collaborations and ideas.

The FSQ is compelled to respond artistically to issues surrounding global sustainability. Alongside physicist and educator Dr. Robert Davies, FSQ members created *The Crossroads Project: Rising Tide* featuring composer Laura Kaminsky's string quartet with projections of paintings created for the project by artist Rebecca Allan, and photographs by Garth Lenz. *The Crossroads Project* has had more than 17 performances in the U.S., Mexico and Brazil. The project was recently featured in the Metropolitan section of the *New York Times* as well as *Chamber Music* magazine. A second chapter of *The Crossroads Project* is in the works and will feature the new work by composer Libby Larsen that premieres tonight. The full, multi-disciplinary expression of the concept will premier fall 2015.

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

Spring Semester String Area Events

Friday, Jan. 16, 7:30 pm Utah Symphony Chamber Orchestra
 Caine Performance Hall | USU Campus

Wednesday, Jan. 28, 6:15 pm Master Class with Trio Solisti
 Courtesy of The Chamber Music Society of Logan
 Room 220 | Chase Fine Arts Center | USU Campus

Thursday, Jan. 29, 7:30 PM. Trio Solisti
 Presented by The Chamber Music Society of Logan
 Caine Performance Hall | USU Campus

Wednesday, Feb. 11, 6:15 pm. Open Session
 With the FSQ and composer Libby Larsen
 Room 220 | Chase Fine Arts Center | USU Campus

Thursday, Feb. 12, 7:30 pm. Fry Street Quartet
Concert featuring Haydn's Op. 76, no. 2 (the "Quinten"), Mendelssohn's Op. 44, no. 1, and the world premiere of Libby Larsen's new string quartet written for the FSQ and the Crossroads Project
 Caine Performance Hall | USU Campus

Wednesday, Feb. 25, 7:30 pm. USU Symphony Orchestra
 Caine Performance Hall | USU Campus

Wednesday, March 4, 6:15 pm. Master Class with the Dover Quartet
 Courtesy of The Chamber Music Society of Logan
 Caine Performance Hall | USU Campus

Thursday, March 5, 7:30 pm. Dover Quartet
 Presented by The Chamber Music Society of Logan
 Caine Performance Hall | USU Campus

Thursday, March 26, 7:30 pm. Baroque Band
 Presented by The Chamber Music Society of Logan
 Caine Performance Hall | USU Campus

Monday, April 13, 7:30 pm. Student Chamber Music Spring Recital
 Caine Performance Hall | USU Campus

Thursday, April 23, 7:30 pm. USU Symphony Orchestra
 Kent Concert Hall | Chase Fine Arts Center | USU Campus

the **frystreetquartet** presents EMERGENCE



a premiere from celebrated composer
LIBBY LARSEN