

9-22-2015

## Tragedy Triumph Transformation

Fry Street Quartet

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## TRAGEDY, TRIUMPH, AND TRANSFORMATION

September 22, 2015 | 7:30 pm | Caine Performance Hall

### String Quartet no. 2, Op. 17 (Sz 67)

- I. Moderato
- II. Allegro molto capriccioso
- III. Lento

Béla Bartók  
(1881-1945)

THE FRY STREET QUARTET  
Robert Waters, violin  
Rebecca McFaul, violin  
Bradley Ottesen, viola  
Anne Francis Bayless, cello

*Intermission*

### The Crossroads Project: Emergence\*

Music by Libby Larsen | Script by Robert Davies | Direction by  
Adrienne Moore | Video Projections by Conor Provenzano  
With  
Robert Scott Smith and the Fry Street Quartet

- Act I. Simmering  
Act II. Getting Busy / Falling Down  
Act III. Defiance (the bad kind)  
Act IV. The Wheels Are Coming Off  
Act V. A New Tempo

*\*Tonight's performance of the Crossroads Project:  
Emergence is a world premiere.*

*The Crossroads Project: Emergence was co-sponsored by the Tanner Trust Foundation, the Caine College of the Arts, the Sounds of Science Commissioning Club which is dedicated to the expression of science through music, and in part by The University of Utah's Entrepreneurial Faculty Scholars program.*

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

## Notes on the program

### String Quartet no. 2, Op. 17 (Sz 67)

Béla Bartók (1881-1945)

Béla Bartók's six string quartets hold a towering place in the canon of string quartet repertoire. With a voice utterly original and profound, he combs the depths of expression taking inspiration from his beloved folk music, which he believed to be "an absolute artistic perfection in miniature forms which – one might say – is equal to the perfection of a musical masterpiece of the largest proportions." For Bartók, folk music was unvarnished and beautifully direct in its expression and its influence on his own musical language is unmistakable.

The second string quartet was written between 1915-17 in the midst of the tremendous hardship and horror of WWI. One can hear the progression of the piece following the path of a classical Greek tragedy. Not only does the work push toward a devastating end, the journey to that end is preordained and present in germinal form from the outset. Bartók's friend and colleague, Zoltán Kodály remarks on this organic unity in his commentary on the work:

*What emerges from the successive movements is not a series of different moods, but the continual evolution of a single, coherent, spiritual process. The impression conveyed by the work as a whole, though it is from the musical point of view formally perfect, is that of a spontaneous experience.*

It is this "evolution of a single, coherent, spiritual process" that ties the Bartók to our theme in *Emergence*. Perhaps our sustainability crisis places us in the midst of our own present day version of a classical Greek tragedy unfolding on its preordained path to somewhere we'd rather not go. This is what our protagonist in *Emergence* struggles to understand, rectify, deny, and, ultimately, come to terms with.

~ Rebecca McFaul

### The Crossroads Project

*Crossroads: Emergence* joins *Crossroads: Rising Tide* as the second chapter in a growing collection of performances comprising The Crossroads Project – an experimental and continuing collaboration between science and the arts, bringing to bear the power of performance art on the topic of human sustainability.

Where *Rising Tide* takes the form of poetic science lecture with composer Laura Kaminsky's score erecting a musical space for contemplation, *Emergence* takes the form of Shakespearean soliloquy with composer Libby Larsen's score assuming the role of one person's inner voice. Where *Rising Tide* is about what we know, *Emergence* is about coming to terms with this knowledge on a deeply personal level.

~ Robert Davies

## Music of The Crossroads Project: Emergence

### Emergence for String Quartet

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, multimedia 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.

~Libby Larsen, 2015

## About the Creative Team

**LIBBY LARSEN** 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 50 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.

**ROBERT DAVIES** is a writer, physicist and educator who has been working in climate change and sustainability science communication for the past eight years. *Emergence* is his second collaboration with the Fry Street Quartet and USU's Caine College of the Arts.

**CONOR PROVENZANO** is an independent filmmaker born and raised in Salt Lake City. His work investigates consciousness, human development, and the biological basis of spirituality. Above all, Provenzano is dedicated to using film as a way of exploring the nature of mind, so as to better understand its potential.

**ADRIANNE MOORE**, director, is a theater professor at Utah State University. As a freelance theater director and voice/dialect coach, recent credits include productions with the Utah Shakespeare Festival, Salt Lake Acting Company, Lyric Repertory Company and a pilot for AMC. A native of New Zealand, Moore worked as a director and actor in New Zealand, Australia and England before coming to the United States.

**ROBERT SCOTT SMITH**, actor, is the founder and co-artistic director of Flying Bobcat Theatrical Laboratory. Recent collaborations include *LOST IN THE WOODS* with the Salt Lake Men's Choir, *FEAST*, a site-specific performance at Saltair with *NOW-ID*, and in March 2016 the upcoming *CLIMBING WITH TIGERS* produced by Salt Lake Acting Company.

**FRY STREET QUARTET:** Hailed as "a triumph of ensemble playing" (*New York Times*), the FSQ 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*).

The FSQ is compelled to respond artistically to issues surrounding global sustainability. Alongside physicist and educator Dr. Robert Davies, it has created *The Crossroads Project: Rising Tide* that has had more than 18 performances in the United States, Mexico and Brazil. The Project has been featured on NPR's *All Things Considered*, and in the *New York Times*, *Yale Climate Connections*, *Reuters*, and other media outlets.

The Fry Street Quartet holds the Endowed String Quartet Residency at the Caine College of the Arts at Utah State University, where its members are the string faculty and artists in residence. The FSQ is represented by the management firm Jonathan Wentworth and Associates.

## Fall Semester String Area Events

**Thursday, Sept. 10, 7:00 pm** Caine Performance Hall | USU Campus  
The Crossroads Project: *Rising Tide* for the Fall Sustainability Summit

**Tuesday, Sept. 22, 7:30 pm** Caine Performance Hall | USU Campus  
FSQ at USU Series - World premiere of the Crossroads Project: *Emergence*

**Thursday, Oct. 8, 7:30 pm** Caine Performance Hall | USU Campus  
The Chamber Music Society of Logan presents the Jerusalem Quartet

**Friday, Oct. 9th, 9:30 am** Room TBA  
String program master class with the Jerusalem Quartet, courtesy of The Chamber Music Society of Logan

**Friday, Oct. 23, 7:30 pm** St. Thomas Aquinas Church  
USU Symphony Orchestra concert

**Sunday, Oct. 25, 6:00 pm** Room 214 | Chase Fine Arts Center | USU Campus  
String program chamber music master class with guest artists Paul Katz, James Dunham, and Pei-Shan Lee

**Monday, Oct. 26, 4:30 pm** Caine Performance Hall | USU Campus  
String program viola master class with guest artist James Dunham

**Tuesday, Oct. 27th, 3:00 pm** Room TBA  
String program cello master class with guest artist Paul Katz

**Tuesday, Oct. 27th, 7:30 pm** Caine Performance Hall | USU Campus  
FSQ at USU Series - Program includes guest artists Paul Katz, James Dunham, and Pei-Shan Lee

**Tuesday, Nov. 10, 7:30 pm** Caine Performance Hall | USU Campus  
The Chamber Music Society of Logan presents the Fauré Piano Quartet

**Monday, Nov. 16, 6:00 pm** Room 214 | Chase Fine Arts Center | USU Campus  
String program violin master class with guest artist Kathryn Eberle

**Friday, Nov. 20, 7:30 pm** Caine Performance Hall | USU Campus  
String program Chamber Music Recital

**Wednesday, Dec. 2nd, 7:30 pm** Morgan Theatre | USU Campus  
USU Symphony Orchestra Concert

# TRAGEDY TRIUMPH TRANSFORMATION



## Béla Bartók's String Quartet no. 2

PREMIERE of the Crossroads Project: *Emergence*