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## Imagining Community: Logan 1948-49

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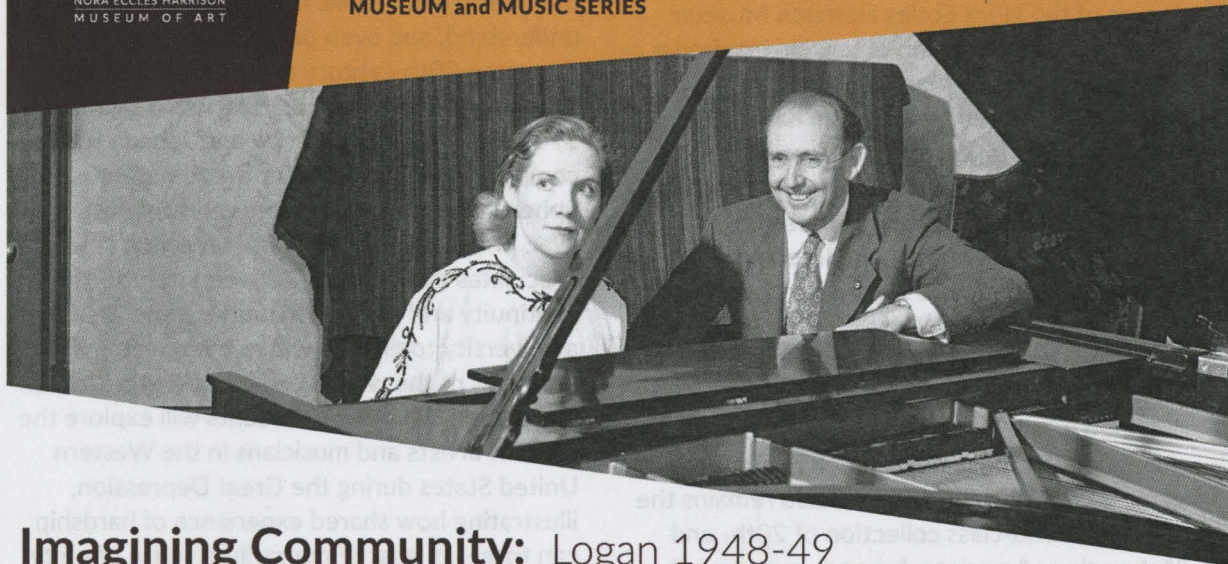
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## Imagining Community: Logan 1948-49

### PROGRAM

#### Johannes Brahms

Sonata No. 2 in E-flat major for viola and piano, Op. 120 No. 2, I

#### Roy Harris

*Soliloquy and Dance*, for viola and piano

**Brad Ottesen, Viola**  
**Mayumi Matzen, Piano**

*Short Intermission*

#### Roy Harris

*American Ballads*

- I. "Streets of Laredo"
- II. "Wayfaring Stranger"
- III. "The Bird"
- IV. "Black is the Color of my True Love's Hair"
- V. "Cod Liver Ile"

#### Claude Debussy

- *Children's Corner*, "Doctor Gradus ad Parnassum"
- *Préludes*, Bk. 1, no. 8 "The Girl with Flaxen Hair"
- *Children's Corner*, "Serenade for the Doll"
- *Préludes*, Bk. 2, no. 5 "Heather"
- Préludes*, Bk. 2, no. 6 "Général Lavine – eccentric"
- Children's Corner*, "The Little Shepherd"

#### Roy Harris

Toccata for Piano

**Jean-Louis Haguenauer, Piano**



It is my pleasure to welcome you to the first Museum + Music event of this school year. The continuation of this series despite the closure of the Nora Eccles Harrison Museum of Art for renovation and extension inspired a theme for this year: "Imagining Community." Plans for the museum expansion have gone through many stages: first there were the nascent visions of leaders, university officials, and architects and designers. These begat artistic depictions of the completed project, followed by schematics and construction schedules, leading to what you see outside the Caine Performance Hall today: the organized chaos of construction in which what was once imagined is rendered in concrete, steel, and aluminum. Paradoxically, though its physical space is changing the museum also remains the same. Its world-class collection of 20th- and 21st-century American Art endures, carefully crated and stored, waiting to be unified with its new home, a synthesis which itself currently being fervently imagined and planned for the fall of 2018. The museum does not disappear when its doors close, but the new space it will occupy will undoubtedly transform how we understand it and its contents.

In observing daily the changes occurring over the last year, I was struck how they could provide a compelling metaphor for the concept of community. As Benedict Anderson so elegantly explored in *Imagined Communities*, the concept does not necessarily require a stable geographical location to function, but rather, a body of participants with shared characteristics and viewpoints. At the same time too, any community is subject to a continual process of challenge and redefinition according to the environment where it exists.

So, today we reconstitute our Museum + Music community outside of its traditional gallery surroundings to explore how the juxtaposition of visual art and music can be used to define, understand, and even deconstruct selected American 20th-century communities. Today we begin in our own backyard, with Logan in 1948 with the arrival of Roy and Johana Harris, composer and pianist, after the tumultuous upheaval of the Great Depression and World War. Their national fame and presence in Logan articulates the tensions between tradition and continuity and the opportunities generated by a university to engage with the questions and practices of the wider world. Looking ahead, in December, USU music students will explore the work of artists and musicians in the Western United States during the Great Depression, illustrating how shared experience of hardship can forge, at least temporarily, a sense of unity that can cut across traditional societal and cultural divisions.

We thank you for coming today, and look forward to seeing you at future Museum + Music events.

Sincerely,  
Christopher M. Scheer  
Associate Professor of Musicology,  
Utah State University  
Adjunct Curator for Museum + Music, Nora  
Eccles Harrison Museum of Art

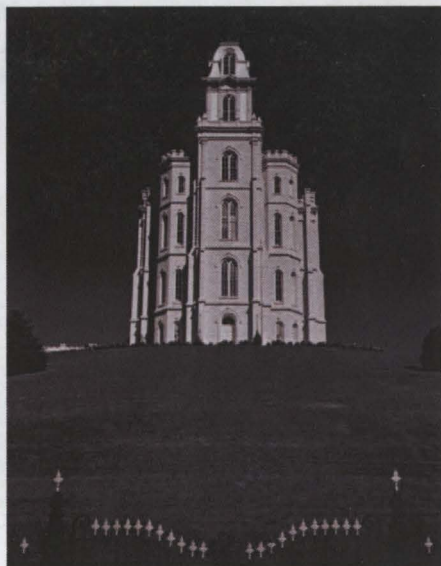


Today's concert considers a brief, but pivotal, moment for the arts in Logan—the academic year of 1948–49 and the residency of the composer Roy Harris (1898–1979) and his concert pianist wife, Johana Harris (1912–1995).

Roy Harris is best remembered today as an important figure in the establishment of a distinctly “American” voice in modern symphonic repertoire. After having studied for several years in the 1920s with the famed French pedagogue, Nadia Boulanger, Harris rose to prominence in the 1930s with several high-profile works, most notably his Symphony No. 3 (1939), premiered by the Boston Symphony Orchestra under Serge Koussevitzky and recorded by Koussevitsky, Toscanini, and Leonard Bernstein among others.

In May 1948, then-President of USAC, Franklin S. Harris (no relation to Roy and Johana) secured Roy as Professor of Music, Composer-in-Residence, and Chairman of the Division of Theory, Composition, and Music History. Johana was also retained as Associate Professor of Music, Artist-in-residence, and Chairman of the Department of Piano Instruction. Having started her career as a child prodigy, Johana was a well-known recording artist and had appeared as a soloist with numerous major American orchestras. Although the USAC had a small student orchestra, Logan was not equipped to mount Roy's large-scale works, so Johana served as the public face of the Harris in Utah—she performed in nearly 30 concerts over the course of the year.

The Harris in and their three children moved to Logan in August 1948. According to the 1949 city directory, the population of Logan was estimated at 16,000. Due to the hundreds of veterans enrolled at the



Ansel Adams, *Mormon Temple, Manti, Utah* (from *Portfolio I* 1948), 1948, Gelatin silver print, 9.25 x 7.25 inches, Gift of the Nora Eccles Treadwell Foundation.

college under the GI Bill, the campus population had swollen to a record enrollment of nearly 4,500. The Harris in rented a large home at 139 E. 1st N., in the center of Logan, close to the Tabernacle where Johana performed three solo recitals that year, and they counted among their neighbors the business and social elite of Logan. Starting in February 1949, their home was also the site of a weekly radio program called “Music with Our Neighbors,” which was broadcast from the Harris in's living room over the 20-station Intermountain Network.

Fully embracing their role as musical ambassadors for the community, in addition to their teaching, concertizing, and broadcasting, the Harris in mounted an eight-week Summer Music Festival in 1949 and Roy completed at least five works during his time in Logan—three commissioned symphonic works, a choral arrangement for the South High School in Salt Lake City, and the *Toccata for Piano*, which was





Harry Reuben Reynolds, *Nature Frames Old Main*, 1950, Gelatin silver print, 13.5 x 19.5 inches, Gift of Zina and Harry Reuben Reynolds.

first heard in the inaugural concert of the 1949 Summer Music Festival.

A culminating event in the year of the Harrises' residency, the festival involved not only live concerts for Logan audiences, but also broadcasts over national network radio, again originating from the Harris home. Musicians of national significance, including Joseph Gingold (concertmaster of the Cleveland Orchestra) and Leonard Rose (principal cellist of the New York Philharmonic), performed, taught, and resided in Logan. Combined with the presence of Roy and Johana, the festival may be considered a significant catalyst to the development of musical institutions in the intermountain region.

Today's program is drawn from reviews of concerts in the *Logan Herald-Journal* and from programs found in USU's Merrill-Cazier Library Special Collections and Archives. The juxtaposition of visual art and music is intended to highlight different perspectives in documenting and imagining communities.

The first part of today's program re-creates elements of a festival recital featuring Milton Preves, principal violist of the Chicago Symphony Orchestra. Accompanying the 19th-century work of Johannes Brahms and 20th-century work of Harris are representational artworks contrasting images of Utah and New York. These works refer to the Harrises' westward migration away from the cultural centers of the East Coast and invite us to consider regional and national artistic communities.

The second half of the program opens with Roy's *American Ballads*, which, though not written in Logan, were frequently performed by Johana. The performance today is visually accompanied by photographs by H. Reuben Reynolds, a colleague of the Harrises in the art department. The photos selected are roughly contemporary to the Harrises' residency and reflect a second theme of today's program as a kind of documentary. Like the photographs and folk-song transcriptions, the program today seeks to document and to provide a glimpse into the past. We will see and hear two artists' visions of America.

Johana opened the 1949 festival with a solo recital which included a well-received Debussy group. While Debussy is now a staple in the piano repertoire, the review of the concert in the *Logan Herald-Journal* describes the music as "now for most people almost as easily understood [as Schubert and Chopin]," reminding us that while music of the early 20th-century may have been well-established in major metropolitan centers, it was still quite





Leonard Edmondson, *Radiant*, 1950, Oil on canvas, 16 x 19.5 inches, Gift of the Marie Eccles Caine Foundation.

new for ears in Logan. The artworks selected to accompany the Debussy set may have been received in a similar way. The set closes with an image of Theodore Wassmer's *Promise of Spring*, Utah (1946) in reference to the famously terrible winter 1948-49—made even more terrible because the USAC was replacing the heating plant and many campus buildings had no heat. The Harrises' first exposure to a Logan winter seems to have been a significant factor in persuading them to leave for Tennessee in 1949.

The final work, *Toccata for Piano*, has likely not been heard in Logan since it was written and premiered in 1949 by Johana "performing from manuscript." Logan-native Larry Elsner's sculpture has been selected to represent Johana's creative influence and contributions to Roy's compositions, particularly in his solo piano works.

Though the Harrises' residency was brief and may today seem forgotten, the influence is evident in many aspects of the musical environment we enjoy today in Logan and at Utah State. More broadly, this moment in time

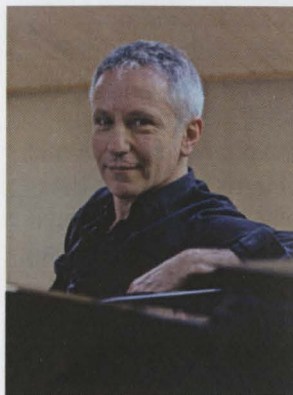
provides a case study of the ways in which Roy and Johana promoted a particular vision of American musical life in the mid-twentieth century as well as how a small community far from traditional cultural centers handled the opportunities presented by the presence of the Harrises. A "farewell" written by Ray Nelson, the editor of the *Logan Herald-Journal*, praises the work of the Harrises, stating that their achievements locally, through the state, and nationally bore "the 'home label' of Logan, the USAC and Utah," and contextualizes the presence of the Harrises as part of an effort of the segment of the community that dreams of making Logan a "new Athens."

Nelson also admonishes others in the community by expressing regret that the Harrises' departure "is a direct reflection on some Lilliputian tendencies in Logan," accusing some in the community of apathy towards the arts, and others more scathingly, of "instigating hatreds" toward "the big shots" through petty jealousy and suggesting that certain community members "appreciate fine music but can't stand to see other people succeed in them." While statements like this hint at the cultural battles that may have occurred within the community, the activities of the Harrises had lasting implications for the arts in Logan in shaping the framework of what was *possible* in what Roy once described as "that little empire of mountains and valleys."

Rika Asai, PhD  
Faculty Associate, Music  
Utah State University



## BIOGRAPHIES



Jean-Louis Haguenauer has performed extensively throughout Europe and the United States. He has appeared as a soloist on virtually every important concert series in France and has performed often

on Radio France and French national television. Haguenauer has also participated in numerous summer festivals in Europe and the U.S., including La Roque d'Anthéron, Radio-France Montpellier, Jacobins de Toulouse, Orangerie de Sceaux, les Arcs, Library of Congress Summer Chamber Festival, and Kreeger Museum June Chamber Festival.

As a chamber musician, he has collaborated with the Fine Arts Quartet, Quatuor Ébène, Arriaga Quartet, the Percussions de Strasbourg, Ensemble Accoche-Notes; violinists Alexis Galpérine, Patrice Fontanarosa, Régis Pasquier and Joanna Maurer, violists Pierre-Henri Xuereb, Tasso Adamopoulos, Miles Hofmann and Arnaud Thorette; cellists Cecilia Tsan, Tsuyoshi Tsutsumi, Alberto Parrini and Xavier Gagnepain; flutists Patrick Gallois, Andras Adorjan, Sara Stern and Michel Moraguès; clarinetists Loren Kitt, Michel Arrignon, Philippe Cuper, Armand Angster and Michel Lethiec; bassoonist Pascal Gallois; and horn player Gail Williams, among many others. He is a founding member of the Galpérine-Tsan-

Haguenauer Piano Trio, launched in Paris in 1988. From 1991 to 1997, he was a member of the Florence Gould Hall Chamber Players, and from 2003 to 2007, he was the pianist of the American Chamber Players. He has been concertizing with Tenor Gilles Ragon for 20 years, successfully exploring both French and German repertoire.

Haguenauer graduated from the École Normale de Musique in Paris and the Geneva Conservatory, with Germaine Mounier, Louis Hiltbrand, and Jean Fassina as his principal mentors. In addition to his piano studies, he pursued composition and musical analysis with such luminaries as Nadia Boulanger and Henri Dutilleux. He is a Yehudi Menuhin Foundation Prize winner.

Renowned as an interpreter of the French repertoire, Haguenauer's recordings of the complete piano music of Debussy are in progress. He has also recorded solo repertoire by Liszt (transcriptions of the first two Beethoven symphonies) and chamber repertoire by Weber, Bloch, Ropartz, Stravinsky, and many others. A Beethoven and Schumann CD (An die ferne Geliebte, Dichterliebe, Fantasy Op.17), with the French tenor Gilles Ragon, was released in 2010 (Saphir). The first complete recording of Debussy's melodies, the four-CD Claude Debussy: Melodies Intégrale (Complete Songs), with some of the best French singers of our time, was released in 2014. The project was supported in part by a New Frontiers in Arts and Humanities grant.

Haguenauer was the subject of the feature film *La Spirale du Pianiste*, which continues to be shown in theaters throughout France.



Haguenauer has been a member of the piano faculty at the Jacobs School of Music of Indiana University, Bloomington (USA) since 1998 and previously was professor of piano at the Strasbourg Conservatory.



Bradley Ottesen is the violist of the internationally acclaimed Fry Street Quartet. He holds the position of Associate Professor of Professional Practice at Utah State University, and currently serves as

the President of the Utah Viola Society.

Prior to joining the Fry Street Quartet, Bradley was the Assistant Principal Violist with the Calgary Philharmonic Orchestra in Alberta, Canada. His early orchestral career included extensive training with the Civic Orchestra of Chicago, New World Symphony, and the Tanglewood Music Center, performing under the batons of Pierre Boulez, Seiji Ozawa, Mstislav Rostropovich, and Daniel Barenboim.

Mr. Ottesen began his studies at the renowned Preucil School of Music in Iowa City, IA. He has earned degrees from Northwestern University and the New England Conservatory, and his principal teachers have included William Preucil, James Dunham, and Peter Slowik, with further mentorship from Eric Rosenblith, Bernard Greenhouse, and members of the Juilliard, Muir, and Cleveland string quartets.

Bradley performs on two contemporary violas commissioned by Peter and Wendy Moes of Peissenberg, Germany and Hiroshi Iizuka of Philadelphia, USA, and a bow by Pierre Simon of 1865



Dr. Mayumi Matzen holds a bachelor's degree in piano performance from Kyoto City University of Arts (Japan), and both a Masters and Doctor of Musical Arts degree from the Eastman School of Music where she

was a student of esteemed piano pedagogue Douglas Humpherys. She maintains an active career as a recitalist and soloist at the national and international level, and is currently adjunct professor of piano at Utah State University.



## UPCOMING M+M

### IMAGINING COMMUNITY:

ART, MUSIC & THE NEW DEAL IN THE WEST

Caine Performance Hall

Sunday, December 3, 2017

3 PM

Students from the USU Music Department will present a program which explores how the visual art and music of the Depression era West helped to articulate a sense of shared identity and purpose in the face of daily personal hardships.



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