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Fry Street Quartet with Guest Artists Madeline Adkins & Jason Hardink

Madeline Adkins

Jason Hardink

Fry Street Quartet

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2017-
2018
VISITING
ARTISTS &
SCHOLARS
SERIES

**fry
street
quartet**

WITH GUEST ARTISTS

**MADLINE
ADKINS
& JASON
HARDINK**

**NOV 14 - 7:30 PM
CAINE PERFORMANCE HALL**

UTAH STATE UNIVERSITY, LOGAN CAMPUS

Madeline Adkins, violin

Jason Hardink, piano

with the

Fry Street Quartet

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

Tuesday, November 14, 2017
7:30pm - Caine Performance Hall

Sonata for Piano and Violin in E minor K304

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro

II. Tempo di Menuetto

Sonatusatz in C minor, (From the FAE Sonata)

Johannes Brahms (1833-1897)

Road Movies

John Adams (b. 1947)

I. Relaxed Groove

II. Meditative

III. 40% Swing

Intermission

Concert, for violin, piano & string quartet in D major, Op. 2

Ernest Chausson (1855-1899)

Décidé

Sicilienne

Grave

Très animé

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

Sonata for Piano and Violin in E Minor, K. 304

WOLFGANG AMADEUS MOZART (1756-1791)

With the relationship between Mozart and his patron Archbishop Colloredo under strain in 1777, the composer left Salzburg to seek a more ambitious position. The 2 ½ year trip took him to Mannheim, Paris and Munich but he failed to find the perfect job in any of the three cities. Mozart's lack of luck was overshadowed by a much graver circumstance, however, when his mother fell ill and passed away while they were in Paris. She had been travelling with him and her death hastened his return to Salzburg and his father (one can only image what it was like for the 22-year-old man to send such terrible news). Mozart did manage to compose during the voyage and wrote 6 of his 35 sonatas for piano and violin on the road. The only member of the group (and of all his sonaten, actually) to be set in a minor key was one of the two he composed while in Paris. The contemplative seriousness of the K. 304 Sonata has, as one might expect, invited many a commentator to connect the music directly to the death of Mozart's mother. No one knows for sure if it was written before or after her last days in July of 1778 so the speculation, though attractive in context, is nothing more than a hopeful guess. Regardless of his actual intentions, Mozart's E Minor masterpiece does hint at the general frustration and highly specific anguish he must have felt during those years away from Salzburg.

- Jeff Counts © 2017

F-A-E Sonata (Scherzo)

JOHANNES BRAHMS (1833-1897)

Imagine a collaborative novella with alternating chapters written by...let's say Austen, Tolstoy and Dickens. The timing doesn't quite work, of course, but the very idea of such a thing still seems both preposterous and wonderful. Well, something nearly as impressive (apologies in advance to Mr. Dietrich) happened in the music world back in 1853, when Robert Schumann, Johannes Brahms and Albert Dietrich teamed up for a work of tribute for their friend Joseph Joachim. Schumann called the piece the F-A-E Sonata, after the adopted motto of Joachim - *Frei aber einsam* ("Free but alone"). In terms of labor division, Dietrich wrote the opening movement, Schumann the 2nd and last, while the young Brahms was asked to contribute the scherzo. Two things are clear in this particular musical offering: Brahms, though just 20 years old, was fully aware of the virtuosic gifts possessed by Mr. Joachim and, more importantly, he was confident of his own as well. Performances of the entire sonata are quite rare these days, but the Brahms section is heard often. Thanks for this small favor are owed to Joachim, who had it published in 1906. Brahms might well have destroyed it if it had remained in his possession, but it was a gift and as such was beyond his reach once given.

- Jeff Counts © 2017

Road Movies

JOHN ADAMS (b. 1947)

John Adams claims to have avoided chamber music for as long as he could, feeling that the "democratic parcelling of roles" and "timbral delicacy" of the form matched poorly with his own musical language in the late 1980s. A change of perspective came in 1991 with, of all things, the grand opera *The Death of Klinghoffer*, which unlocked something new in Adams that forced him to reconsider a few old phobias. After the incredible *Chamber Symphony* (1992) and a work for the Kronos Quartet in 1994, he wrote *Road Movies* on a commission for the Library of Congress in 1995. Adams explains on his website that the title of the work "...is total whimsy, probably suggested by the 'groove' in the piano part, all of which is required to be played in the 'swing' mode." Adams' descriptions of the movements that make up *Road Movies* are just as coyly evocative. He calls Movement I a "relaxed drive down a not unfamiliar road" while Movement II is supposed to project a "solitary figure in an empty desert landscape." Movement III is alternately described by the composer as a "big perpetual motion machine" and a "giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra." - Jeff Counts © 2017

Concert for Violin, Piano and String Quartet, Op. 21

ERNEST CHAUSSON (1855-1899)

Chausson's life, though maybe not so well remembered as it should be today, was still defined but a couple of classic 18th-century composer tropes - previous study in a totally unrelated field (law, in this case) and a tragic early death (by bicycle, believe it or not). Never terribly prolific to begin with, the relative shortness of Chausson's span meant that only 39 official opus numbers were left behind to frame his musical legacy. The *Poème* for Violin and Orchestra is his most well-known work, but the beguiling Op. 21 "Concert" for violin, piano and string quartet may be his most unique. This is no egalitarian piano sextet cast in the mold of Mendelssohn, but more of a subtle double concerto with the quartet serving as the orchestra. The subtlety comes from the solo writing, which captures the character of the instruments with a certain gestural earnestness that avoids the kind of nakedly virtuosic passagework one might expect, and happily accept, from such a project. Not that there aren't plenty of death-defying feats to enjoy, there are, but the soloists here serve the same master as the quartet and the intended drama of the whole is much more important than its parts. The work was dedicated to the Belgian genius Eugène Ysaÿe, who premiered it in Brussels in 1892. - Jeff Counts © 2017

MADELINE ADKINS joined the Utah Symphony as concertmaster in September 2016. Prior to this appointment, she was a member of the Baltimore Symphony Orchestra (BSO), performing as associate concertmaster. A sought-after soloist, Adkins has appeared with orchestras in 16 U.S. states, Europe, Asia, and Africa. Her recording of the complete works for violin and piano by Felix Mendelssohn with pianist Luis Magalhães on the TwoPianists label was released to critical acclaim in August 2016. Adkins has performed as guest concert-master of the Hong Kong Philharmonic, the Indianapolis Symphony Orchestra, the Oregon Symphony, and the Grant Park Symphony Orchestra in Chicago.

JASON HARDINK is the artistic director of the NOVA Chamber Music Series and principal symphony keyboard of the Utah Symphony. Much sought after as a chamber musician, Hardink recently collaborated in recital with violinist Nicola Benedetti, violinist Phillip Setzer of the Emerson String Quartet, and world-renowned soprano Celena Shafer. He has appeared in 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 also toured Norway with violinist Tor Johan Boen, performing the Grieg Sonatas for Violin and Piano on an 1853 Blüthner.

ABOUT THE CREATIVE TEAM

FRY STREET QUARTET - The remarkable **Fry Street Quartet** - hailed as "a triumph of ensemble playing" by the *New York Times* - is a multi-faceted ensemble taking chamber music in new directions. Touring music of the masters as well as exciting original works from visionary composers of our time, the Fry Street Quartet has perfected a "blend of technical precision and scorching spontaneity" (Strad). Since securing the Grand Prize at the Fischhoff National Chamber Music Competition, the quartet has reached audiences from Carnegie Hall to London, and Sarajevo to 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*).

Reaching in new directions, The Fry Street Quartet has commissioned and toured new works by a wide range of composers. *Pandemonium* by Brazilian composer Clarice Assad received its Fry Street premiere with the San Jose Chamber Orchestra; Michael Ellison's *Fiddlin'* was co-commissioned by the Arizona Friends of Chamber Music Series and the Salt Lake City based NOVA series; Laura Kaminsky's *Rising Tide* was commissioned especially for the quartet's global sustainability initiative, *The Crossroads Project*, toured with projections of paintings created for the project by artist Rebecca Allan, talks by physicist Dr. Robert Davies and photographs by

acclaimed environmental photographer Garth Lenz. The quartet's 2014-2015 season included its premiere of Kaminsky's new chamber opera, *As One* with soprano Sasha Cooke and baritone Kelly Markgraff at the Brooklyn Academy of Music, as well as a new work by Libby Larsen entitled *Emergence*, which anchors the Crossroads Project's Second Chapter, *Crossroads: Emergence* for string quartet, film, and actor.

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

The Caine College of the Arts Visiting Artists and Scholars Series is underwritten by the Marie Eccles Caine Foundation-Russell Family, the Tanner Charitable Trust and Differential Tuition provided by the students of the college.

CAINE COLLEGE *of the* ARTS

Excellence with Integrity

MISSION STATEMENT

The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence, by preparing our students to realize their full creative potential as artist and citizens, by increasing the visibility of the college and university, and by fostering professionalism and collegial relationships in all aspects of our operations.