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Johann Sebastian Bach: B Minor Mass

Craig Jessop
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American Festival Chorus

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Excellence with Integrity

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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 artists and citizens, by increasing the visibility of the college and university, and by fostering professionalism and collegial relationships in all aspects of our operations. As a community of artists and scholars, we will:

- Identify, attract, and retain exceptional students as majors and strive to keep financial considerations from limiting their success.
- Create, explore, and develop opportunities to expand the funding base of the college.
- Nurture an artistic and intellectual environment that embraces diversity and is welcoming to all.
- Attract and retain an outstanding faculty of artists and scholars through competitive compensation, enhanced support for professional endeavors, and recognition for excellence.
- Provide high quality arts experiences for all USU students.
- Serve, enrich, and engage the community by presenting highly visible arts programming.
- Engage in dynamic partnerships to secure the future of arts education.
- Enhance the visibility of students and faculty through media exposure, performance tours, and traveling exhibitions.
- Adopt innovative financial models and practice responsible stewardship of resources.
- Foster a culture of inclusive decision-making, transparency, and productive relationships across departmental and university boundaries.

Johann Sebastian Bach.
B Minor Mass

**USU faculty, students, and members of
the American Festival Chorus
will be joined by a number of nationally known
early music specialists,
all under the direction of Dr. Craig Jessop.**

**March 30, 2013, 7:30PM
Performance Hall**

THE COLLEGIUM MUSICUM AT THE CAINE COLLEGE OF THE ARTS embodies a project-based approach to the performance of pre-1750 music, which enriches the intellectual and performative life of the students involved, while making accessible to Utah audiences exciting and enriching performances of works from this period of music history. Born of a successful student project, the Collegium Musicum was inaugurated as a USU course offering in the spring semester of 2013 team taught by Dr. Christopher Scheer, Rebecca McFaul and Robert Waters. The seminar serves to challenge students' conception of "early music" through discussions about early notation, period treatises on performance, the modern performance practice movement, as well as the context and content of the towering work that is Bach's B Minor Mass (1749), the centerpiece for the seminar. In preparing for tonight's performance, students have also had the opportunity to work with our guest specialists, gaining practical insight into the issues and challenges that face professional performers of music from this period.

This course is indebted to the collaboration between music faculty and Dean Craig Jessop, which has resulted in a richer learning experience in the face of this rare opportunity to perform Bach's monument. The result is a pedagogical experience and a musical performance that is unique not only for Utah State University, but also for Utah and the intermountain west.

Christopher M. Scheer, Ph.D.
Head, Academic Area, Music Department
Assistant Professor of Musicology



B Minor Mass

PROGRAM
MARCH 30, 2013
7:30 P.M.
PERFORMANCE HALL
UTAH STATE UNIVERSITY

MASS IN B MINOR (1749)

JOHANN SEBASTIAN BACH
(1685–1750)

I. Kyrie and Gloria

Kyrie eleison (Chorus)
Christe eleison (Soprano Duet)
Kyrie eleison (Chorus)
Gloria in excelsis (Chorus)
Et in terra pax (Chorus)
Laudamus te (Soprano Aria with Violin Obbligato)
Gratias agimus tibi (Chorus)
Domine Deus (Soprano and Tenor Duet with Flute Obbligato)
Qui tollis peccata mundi (Chorus)
Qui sedes ad dexteram Patris (Alto Aria with Oboe d'Amore Obbligato)
Quoniam tu solus sanctus (Bass Aria with Horn Obbligato)
Cum Sancto Spiritu (Chorus)

•INTERMISSION•

II. Symbolum Nicenum, or Credo

Credo in unum Deum (Chorus)
Patrem omnipotentem (Chorus)
Et in unum Dominum (Soprano and Alto Duet)
Et incarnatus est (Chorus)
Crucifixus (Chorus)
Et resurrexit. (Chorus)
Et in Spiritum Sanctum. (Bass Aria with Oboe d'Amore obbligati)
Confiteor (Chorus)
Et expecto (Chorus)

III. Sanctus

Sanctus (Chorus)

IV. Osanna, Benedictus, and Agnus Dei

Osanna (Double Chorus)
Benedictus. (Tenor Aria with Flute Obbligato)
Osanna (Double Chorus)
Agnus Dei (Alto Aria with Violin Obbligato)
Dona nobis pacem. (Chorus)



B Minor Mass

TEXT

I. Kyrie and Gloria

Kyrie eleison
Christe eleison
Kyrie eleison.

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris,
Amen.

II. Symbolum Nicenum, or Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filiium Dei unigenitum, et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum non factum,
consubstantiali Patri; per quem omnia facta sunt. Qui
propter nos homines et propter nostram salutem descendit de
coelis.
Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die secundum Scripturas, et ascendit in
coelum, sedet ad dexteram Patris, et iterum venturus est cum
gloria, iudicare vivos et mortuos, cujus regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.

I. Kyrie and Gloria

Lord have mercy,
Christ have mercy,
Lord have mercy.

Glory to God in the highest,
And peace on earth to men of good will.
We praise you, we bless you,
We worship you, we glorify you.
We give you thanks for your great glory.

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father,
Amen.

I believe in one God.
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God, eternally begotten of the
Father, God from God, light from light,
true God from true God, begotten, not made,
of one being with the Father; through Him all things were made.
For us and for our salvation He came
down from heaven.
By the power of the Holy Spirit He became
incarnate from the Virgin Mary, and was made man.
For our sake He was crucified under Pontius Pilate;
He suffered death and was buried.
On the third day He rose again in accordance with the
Scriptures; He ascended into heaven, and is seated at
the right hand of the Father; He will come again in
glory to judge the living and the dead, and His
kingdom will have no end.
And I believe in the Holy Spirit, the Lord, the giver of Life, who
proceeds from the Father and the Son; with the Father and the
Son He is worshipped and glorified. He has spoken through the
prophets. I believe in one holy catholic and apostolic Church;

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Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

III. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of your glory.

IV. Osanna, Benedictus, and Agnus Dei

Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.
Agnus Dei qui tollis peccata mundi, miserere nobis.
Agnus Dei qui tollis peccata mundi, miserere nobis.
Agnus Dei qui tollis peccata mundi, dona nobis pacem.

Hosannah in the highest.
Blessed is He who comes in the name of the Lord. Hosannah in the highest.
Lamb of God, who takes away the sin of the world, have mercy on us.
Lamb of God, who takes away the sin of the world, have mercy on us.
Lamb of God, who takes away the sin of the world, grant us peace.

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ORCHESTRA ROSTER

Violin I:

Robert Waters
Trista Schuster
Nathan Southwick
Jesse Massey
Kristin Phillips

Violin II:

Rebecca McFaul
Corie Schofield
Brynn Seegmiller
McKenzie Clawson

Viola:

Brad Ottesen
Kathleen Bradford
Nichelle Probst

Cello:

Craig Trompeter
Sophie Spreier
Stephen Mitton

Trumpets:

Max Matzen
Brett Long
Seretta Hart

Timpani:

Jason Nicholson

Organ:

Phebe Craig

Bass:

Corbin Johnston

Flutes:

Sally Humphreys
Diane Curtis

Oboes:

Adam de Sargo
Lissa Stoltz
Alysse Barfuss Bailey

Bassoons:

Dennis Hirst
Joe Jones

Horn:

Jeff Counts

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CHOIR ROSTER

Soprano I:

Kathryn Burtenshaw
Danielle Burgess
Jaime Gutierrez
Leah Kennedy
Julie Olsen
Angela Peterson
Brenda Poulsen
Laura Scott
Bonnie Slade
Elizabeth Tait

Soprano II:

Natalie Baer
Diana Barber
Susan Barrus
Julie Beyler
Deon Bingham
Sharma Clarke
Laurie Fifield
Mary Ann Grover
Marilyn Gutke
Laci Hansen
Yvonne Jessop

Alto:

Nina Hubbard
Helen Jeppsen
Gayla M. Johnson
Pat Jones
Camille McClurg

Rebecca Mikkelsen
Mary Olsen
Maria Scott
Mandie Skousen
Karen Teuscher
Elaine Thatcher
Nancy Thomas

Tenor:

Grant Baer
Thomas Barber
Eric Brown
David Bush
Brent Cottle
Noe Garrido
Dallas Giles
Jaron Putnam
Tomsen Reed
Dennis Tolman
Kamren Winn

Bass:

Bill Cox
Bryan Earl
Ben Fore
Rick Gleason
Harry Heap
Kelly Hubbard
Scott Hunsaker
Brian Joy
John Mays
David Spackman

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BIOGRAPHIES

•CONDUCTOR•



DR. CRAIG JESSOP, Professor of Music, is the founding Dean for the Caine College of the Arts at Utah State University. These appointments follow Jessop's distinguished tenure as music director of the world famous Mormon Tabernacle Choir and Head of the Department of Music at Utah State. He is the founder and music director of the American Festival Chorus and Orchestra and has served as the music director of the Carnegie Hall National High School Choral Festival sponsored by the Weill Institute of Music at Carnegie Hall. Prior to his appointment with the Tabernacle Choir, Jessop was a Lt. Col. in the U.S. Air Force music program, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C., as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany and as commander and conductor of the Air Combat Command Heartland of America Band. He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International Choir of Germany and the Omaha Symphonic Chorus.

Jessop has a Bachelor of Science from Utah State University, a Master of Arts from Brigham Young University and a Doctor of Musical Arts in Conducting from Stanford University.

Jessop has been on the American choral scene for more than 30 years. Under Jessop's musical direction, the Tabernacle Choir received numerous awards, including the National Medal of Arts. He has recorded more than 15 CDs on the Telarc and MTC labels and most recently received a Grammy nomination for his work with the Mormon Tabernacle Choir and Orchestra at Temple Square.

At the Opening Ceremony of the 2002 Winter Olympic Games in Salt Lake City, Jessop conducted the Mormon Tabernacle Choir and the Utah Symphony, working with world-renowned artists Sting and Yo-Yo Ma, and composers John Williams and Michael Kamen. Other artists with whom he has collaborated include Renée Fleming, Frederica von Stade, Bryn Terfel, Audra McDonald, The King's Singers, Angela Lansbury, Claire Bloom, Walter Cronkite and Charles Osgood. In 2003, Jessop conducted the choir and prepared the singers for a performance of *A German Requiem* at the prestigious Tanglewood Festival with the Boston Symphony Orchestra and Rafael Frübeck de Burgos. A much sought-after guest conductor, Jessop has conducted the Carnegie Hall National High School Choral Festival sponsored by the Weill Music Institute at Carnegie Hall and the Berkshire Choral Festival.

In addition to his work as a conductor, Jessop has been active as a baritone vocalist, first as a member of the Mormon Tabernacle Choir, and later with the choirs of Helmuth Rilling and John Rutter and with the Robert Shaw Festival Singers. He is a previous winner of the Metropolitan Opera regional auditions and San Francisco Opera auditions, and has participated in the Merola Opera training program of the San Francisco Opera.

He lives in the peaceful setting of Northern Utah with his wife RaNae. They are the parents of four children and have five wonderful grandsons.

•SOLOISTS•



DR. CINDY DEWEY is the head of the voice and opera program at Utah State University where she has taught for the last 16 years. Before moving to USU, Dewey ran both the graduate and undergraduate voice programs at West Virginia University. She holds three degrees in voice performance and a degree in speech language pathology. Dewey's students have had many honors, she has had three students accepted into the Lindemann Young Artist Program at the Metropolitan Opera as well as students who have sung with the Seattle Opera, the Los Angeles Opera, the Sante Fe Opera, the Glyndebourne Festival Opera and elsewhere.

An active performer herself, Dewey has previously appeared as a soloist under the baton of Dr. Craig Jessop in performances of the Mozart Grand Mass in c minor, in Mendelssohn's Elijah, in Orff's Carmina Burana, and in Haydn's Creation. Dewey is on sabbatical leave this semester from her teaching duties and is working as a research associate at the National Center for Voice and Speech, where she is currently working on a study on quantifying legato technique.

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Born in Mexico City, Mezzo-soprano SISHEL CLAVERIE is an alumna of S.I.V.A.M., Mexico's most prestigious Young Artist Program. Sishel holds a master's degree in music from Rice University. Her operatic roles include Komponist in *Ariadne auf Naxos*, the title role in *Chérubin*, Dorabella in *Così fan tutte*, Meg in *Little Women* and Susanna in *The Ghosts of Versailles*, among others. Sishel has been a studio artist at Wolf Trap and at the Renata Scotti Opera Studio in Rome, Italy. She was a member of Houston Grand Opera's outreach program and Opera to Go!. Claverie performed on several occasions with the Utah Symphony, including Handel's *Messiah*, and an Opera Gala at the Deer Valley Music Festival last summer. With Utah Opera this season, Sishel is singing the roles of Ines in *Il Trovatore*, the Second Lady in *The Magic Flute* and Berta in *The Barber of Seville*. Her future engagements include the role of Charlotte in *La Grande-Duchesse de Gérolstein* with the Santa Fe Opera this summer.



American countertenor RYAN BELONGIE is recognized on operatic and concert stages for his oft-audacious vocalism and artistry that paints many an exquisite shade. Belongie, a recent graduate of the Adler Fellowship at San Francisco Opera, has recently made his debuts with Lyric Opera of Chicago as the Mago Cristiano in *Rinaldo* and Canadian Opera Company as Athamas in *Semele*. On the concert stage he has recently made his debuts with Alabama Symphony and Seattle Symphony in *Messiah*, the Grant Park Orchestra and Chorus in Millennium Park in Bernstein's *Chichester Psalms* and Bach's *Cantata 170 Vergnugte Ruh*, and Utah Festival Opera and the American Festival Chorus in the *St. Matthew Passion*.

Previous career highlights include Oberon in *A Midsummer Night's Dream* with Wolf Trap Opera, Lychas in *Hercules* with Lyric Opera of Chicago, and his European debut in Norway as Didymus in *Theodora* with Opera Bergen.

In addition to being a two-time national semi-finalist in the Metropolitan Opera National Council Auditions, Belongie was the first place winner of the 2012 Igor Gorin Memorial Award, recipient of a 2012 career grant from the Metropolitan Opera, recipient of a 2010 Shouse Career Grant and recipient of a 2009 and 2010 Richard F. Gold career grant from the Shoshana Foundation. Belongie is a graduate of the Merola Opera Program at San Francisco Opera and the vocal honors program at Northwestern University.



DR. CORY EVANS is Director of Choral Activities at Utah State University. He holds degrees from Utah State University, the University of Florida and Arizona State University. He serves as Associate Director of the American Festival Chorus, and has served as Music Director of the Northern Utah Choral Society, Music/Executive Director of Musica Reservata of Utah, and as Musical Director of the Arizona Mormon Choir. Under his direction, the Utah State University Chamber Singers have been featured on American Public Media's Performance Today and were eligible for a Grammy nomination in three categories for their 2010 album *Show Me Thy Ways*.

Evans regularly conducts internationally and is highly acclaimed as a guest conductor, clinician and adjudicator. As a tenor soloist, Evans performs throughout the world, and has been a featured soloist with several prominent orchestras and choral ensembles. He has soloed as a member of the Grammy-nominated American vocal ensemble, *Conspirare*, under Craig Hella Johnson, and is featured on *Sing Me to Heaven: Choral Music of Daniel E. Gawthrop*, released on the Integra Classics label.

He and his wife, Jennie, live in Nibley, Utah with their daughters, Ellie and Jessie.

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Baritone JOHN BUFFETT, originally from Ohio, has established himself as a versatile musician specializing in repertoire from Monteverdi and Bach to Puccini and Sondheim. Filling in last minute as Jesus in the St. Matthew Passion with the American Festival Chorus last summer, Buffett was praised by the Salt Lake Tribune for his warm tone and ringing top notes. Recent engagements include singing and covering roles such as Belcore in *L'elisir d'amore*, Wagner in *Faust*, Marullo in *Rigoletto*, Slim in *Of Mice and Men*, John Brooke in *Little Women*, Henry Higgins in *My Fair Lady*, and Figaro in *Le Nozze di Figaro* with the Opera Companies of Utah, Sarasota, Utah Festival Opera, The Boston Early Music Festival and Eastman Opera Theater.

Equally as comfortable on the concert stage, Buffett has sung with the Symphonies of Utah, San Antonio and Syracuse, the Rochester Philharmonic, Apollo's Fire, the Mark Morris Dance Group and Seraphic Fire. He has worked with conductors, Robert Tweten, Christopher Larkin, Patrick Dupré Quigley, Jeannette Sorrell, Craig Jessop, Victor DeRenzi, Barbara Day Turner and Paul O'Dette. Other career highlights include appearances at the Tanglewood Music Festival and the Mostly Mozart Festival at Lincoln Center. Buffett received a bachelor's and master's degree from the Eastman School of Music and has been a young artist with Utah Opera, Sarasota Opera, Opera Memphis, the Ohio Light Opera and a fellow at the Tanglewood Music Festival. Upcoming engagements include works by Charpentier, Mozart, Bach and Monteverdi in concerts with the Grammy nominated Seraphic Fire of Miami and Ars Lyrica of Houston.

•CLINICIANS•



Originally from Colorado, PHEBE CRAIG spent her student years in Berlin, Brussels and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles.

As a specialist in basso continuo realization, she has accompanied many prominent early music soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, New York State Baroque and the Berkeley Early Music Festival. In addition to performing with many local ensembles, she teaches at University of California in Davis and has been on the faculty of numerous Baroque workshops.



ADAM DE SORGO is the Principal Oboe of the Sarasota Orchestra, a member of the Sarasota Wind Quintet and Principal Oboe of the Utah Festival Opera. De Sorgo was featured as a soloist with the Sarasota Orchestra, playing the *La Favorita Variations* by Pasculli. De Sorgo was a fellow in the New World Symphony under Michael Tilson Thomas and featured as a guest principal oboist with the Baltimore Symphony Orchestra and the Rochester Philharmonic. He has also been a pianist and accompanist for the Cleveland State University Choruses, the Canton Symphony

Chorus and the Cleveland Orchestra Chorus.



CHRISTOPHER SCHEER is the assistant professor of musicology at Utah State University in Logan, Utah. His research is focused on late nineteenth- and early twentieth-century British musical culture, and he is currently working on a monograph on the composer Gustav Holst for the Ashgate Interdisciplinary Opera Series. In addition, he is co-editor, with Dr. Eric Saylor, of *The Sea in the British Musical Imagination*, to be published by Boydell. His recent chapter in *The Legacy of Richard Wagner* published by Brepols considers the place of Theosophy in British and American

Wagner reception. In 2009 he was a Leverhulme International Visiting Fellow at Liverpool Hope University where he spearheaded the organization of a colloquium on Theosophy and the Arts, out of which developed the Leverhulme sponsored network (of which he is a member), "Enchanted Modernities: Theosophy and the Arts, 1875-1960." Scheer has also contributed to the *New Grove Dictionary of American Music* and has presented his work at regional, national and international conferences.

Statement of Interest

"I am deeply interested in the influence of the Theosophical movement on nineteenth- and twentieth-century European and American musical culture. Specifically, I am studying how music is treated in Theosophical belief structures (especially the overlap with visual art), and the use of music as a tool of occult and political power within Theosophical institutions."

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CRAIG TROMPETER has been a musical presence in Chicago for more than 15 years as an acclaimed cellist and violist da gamba. He performs in concert and over the airwaves with Haymarket Opera Company, Music of the Baroque, the Newberry Consort, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols and the Smithsonian Chamber Music Society.

As the former principal cellist of Chicago's nationally recognized period instrument orchestra Baroque Band, he has appeared as soloist at the prestigious Ravinia Festival and at the annual conference of the American Bach Society. He has been soloist with the Chicago Symphony and Music of the Baroque and has recorded discs of Mozart, Biber, Boismortier, Marais, Handel, Maurice Greene, Henry Eccles and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille and Centaur labels. As a modern cellist, Trompeter was a founding member of the acclaimed Fry Street Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist in roles written expressly for him.

A passionate educator, Trompeter has taught master classes at his alma mater, the Cleveland Institute of Music, the Oberlin Conservatory, Grinnell College, and the Chicago Musical College. He is general director of the Haymarket Opera Company.



The freedom and brilliance of violinist REBECCA MCFaul has fashioned performances that glide through with a dancer's grace. McFaul has toured North and South America, the Balkan States, Austria, the Czech Republic, France, Germany and Israel as soloist and chamber musician. At age 15, McFaul spent the summer at Tanglewood in the presence of great artists such as Leonard Bernstein and Yo Yo Ma, after which the pursuit of a life in music became imperative. It was the medium of the string quartet, with its fantastic literature, range of expression and ability to connect with an audience that called; the Fry Street Quartet has been and continues to be the realization of that pursuit. As a founding member of the Fry Street Quartet, McFaul enjoys the privilege of wonderful colleagues, collaborations with many of today's great musicians and composers, and the opportunity to work with students from all over the globe.

Originally from Wisconsin, McFaul received a bachelor's of music in violin performance from the Oberlin Conservatory as a student of Marilyn MacDonald and continued her studies earning a master's of music in violin performance with Gerardo Ribeiro at Northwestern University. Under the mentorship of Marc Johnson and Shmuel Ashkenasi of the Vermeer quartet, McFaul founded the Fry Street Quartet in 1997.

A committed educator, McFaul is currently an assistant professor of professional practice at the Caine College of the Arts, Utah State University, as well as a sought-after guest teacher at festivals such as Madeline Island Music Camp, Oficina de Musica in Curitiba, Brazil, and the Einfeldt Chamber Music Seminar, to name a few.



Hailed as a performer with pristine musicianship married to dazzling energy, violinist ROBERT WATERS is the first violinist of the Fry Street Quartet, in residence at Utah State University. A triumph of ensemble playing, the Fry Street Quartet has reached audiences from Carnegie Hall to Sarajevo and Jerusalem, perfecting a blend of technical precision and scorching spontaneity. Waters is also the Concertmaster of Chicago's acclaimed orchestral/choral ensemble, Music of the Baroque, a position he has held since 2008. Previously, Waters served as an associate professor of violin at the DePaul University School of Music in Chicago and as associate concertmaster of the San Francisco Opera Orchestra.

Waters has performed at music festivals all over the country, including El Paso Pro-Musica, Saratoga Chamber Music Festival, Caramoor Music Festival, Canandaigua Lake Music Festival, and Marlboro Music Festival. In the summers of 2007 and 2008, he was invited to serve as artist/faculty at the Stellenbosch International Music Festival in South Africa. He has collaborated in performance with some of the great musicians of our time, including Claude Frank, David Soyer, Midori and Felix Galimir.

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