



# A WALKABOUT THROUGH THE STYLES

## USU SYMPHONY ORCHESTRA

SERGIO BERNAL, MUSIC DIRECTOR

NEWEL AND JEAN DAINES CONCERT HALL  
DECEMBER 05, 2023 | 7:30 PM

USU faculty soloists

Rebecca McFaul (violin)

Jeiran Hasan (flute)

USU alumna flute soloist Kate McBride

Bach: Brandenburg Concerto No. 4

Tchaikovsky: Romeo and Juliet

Ives: The Unanswered Question

Mozart: Haffner Symphony

Box Office

Monday - Friday / 10 AM - 5 PM  
L101 / Chase Fine Arts Center  
USU Campus / 435.797.8022

Adults (18-65): \$10

Seniors(65+): \$8

Free for Students K-12,

USU Faculty and Staff, and

USU students with ID



Caine  
College of the Arts  
UtahStateUniversity

**WOLFGANG AMADEUS MOZART, Symphony No. 35 "Haffner"**

1. Allegro con spirito
2. Andante
3. Menuetto
4. Presto

Written: 1783  
Style: Classical  
Duration: 21 minutes

**JOHANN SEBASTIAN BACH, Brandenburg Concerto No. 4**

Rebecca McFaul and Jeiran Hasan, USU faculty soloists  
Kate McBride, USU alumna soloist

1. Allegro
2. Andante
3. Presto

Written: 1720  
Style: Baroque  
Duration: 16 minutes

**CHARLES IVES, The Unanswered Question**

Jules Colombel, solo trumpet  
Thiago Ancelmo, conductor - woodwinds

Written: 1903  
Style: Contemporary American  
Duration: 6 minutes

**PYOTR ILYICH TCHAIKOVSKY, Romeo and Juliet, Overture-Fantasy**

Written: 1869  
Revised: 1872, 1880  
Style: Romantic  
Duration: 21 minutes

## Meet our Guests

### Rebecca McFaul

Rebecca McFaul is a founding member and violinist of the Fry Street Quartet as well as a Professor of Professional Practice at Utah State University.

Hailed as a “triumph of ensemble playing” (New York Times), the Fry Street Quartet has perfected a “blend of technical precision and scorching spontaneity” (Strad Magazine). The FSQ holds the Manon and Dan Russell Endowed String Quartet Residency at the Caine College of the Arts, Utah State University, and maintains a busy concertizing schedule alongside their dedicated teaching career.

The FSQ has been expanding the role of the arts in society with groundbreaking new works and collaborations. The Crossroads Project is an ongoing partnership with physicist and educator Dr. Robert Davies with two original multi-disciplinary performance pieces to date, *Rising Tide* and *Emergence*, which are meditations on global sustainability. Crossroads productions have been staged more than 40 times in 3 countries, and have involved visual artists, filmmakers, actors, and composers. Beyond the Crossroads Project, the quartet continues to champion voices of contemporary composers in traditional concert settings with commissioned new works by Clarice Assad, Michael Ellison, Gabriela Lena Frank, Laura Kaminsky, and Libby Larsen. Originally from Wisconsin, Ms. McFaul received a B.M. in violin performance from the Oberlin Conservatory as a student of Marilyn MacDonald and continued her studies earning a M.M. with Gerardo Ribeiro at Northwestern University as a Civic Orchestra Fellow. Under the mentorship of Marc Johnson of the Vermeer quartet, Ms. McFaul founded the Fry Street Quartet in 1997. Shortly thereafter, the group received a three year “Rural Residency” grant from the National Endowment for the Arts, as well as invitations from the late Isaac Stern to give their Carnegie Hall debut, perform at the Jerusalem Music Center in Israel, and also to serve as Cultural Ambassadors to the Balkan States, a tour sponsored jointly by Carnegie Hall and the U.S. Department of State.

Rebecca is a committed educator and has relished the opportunity to develop the String Program at USU in collaboration with her colleagues. Since 2002, the program has flourished and expanded to include initiatives such as the Caine Quartet program, an Orchestral Audition Seminar taught by members of the Utah Symphony, a Baroque Performance Practice Institute, continued guest artist master classes, as well as side by side performances with the FSQ, all of which contribute to a rich and rigorous student experience.

Ms. McFaul’s students have gone on to receive scholarships to attend prestigious graduate school programs and summer festivals, won or placed in numerous competitions, and also have become excellent public school music educators.

My role as a mentor is yet another form of collaboration; it is an endeavor between student and teacher born of shared investment and shared goals. While I, as the teacher, must take the lead, it is the student who must learn from the inside out. I always remind the students that they’ll never get this time back later in life, and that statement always reminds me of the scale

of transformation that happens during this short time. I find that having a primary role in this transformation is at once fascinating, intensely rewarding, and a great privilege.

Ms. McFaul performs on a violin c. 1720 made by Pietro Giacomo Rogeri, and bow by Nicolas Maire both on generous loan from benefactors who wish to remain anonymous.

### **Jeiran Hasan**

Azerbaijani-American flutist Dr. Jeiran Hasan is the Assistant Professor of Flute at Utah State University. An active and versatile musician, Hasan enjoys a multi-faceted career as a flutist and educator. A sought-after master teacher and adjudicator, Jeiran has given masterclasses around the globe, on four continents and the Middle East and in numerous languages, including Azerbaijani, Russian, Spanish, and Arabic. Dr. Hasan is also a frequent presenter and clinician at flute fairs and colleges and universities across the U.S.

Passionate about chamber and contemporary music in addition to orchestral playing, Dr. Hasan has performed with many professional ensembles throughout the U.S including a recent performance at Carnegie Hall as the principal flutist of the International Virtuosi Orchestra and as the Principal Flutist of Andrea Bocelli's 2023 tour. She has also performed with the Omaha Symphony, Des Moines Symphony and Cleveland Opera Circle. She has been a fellow at some of the most prestigious summer festivals in the United States including the Hot Springs Music Festival, the National Repertory Orchestra, National Music Festival, Atlantic Music Festival Contemporary Institute, Spoleto USA, and Weekend of Chamber Music Festival. A champion for new music, she is commissioning and premiering numerous new works for flute especially by female Azerbaijani composers. In November 2019, she gave the US premiere of Anze Rozman's "Phoenix for Flute and Orchestra" with the Knox-Galesburg Symphony (IL), of which she was principal flute.

Dr. Hasan has competed in and been a prize winner or finalist in over twenty international and national competitions including the National Flute Association's Orchestral Excerpt and Young Artist Competitions, as well as the first prize winner of the San Francisco, Kentucky, Upper Midwest, San Diego, and Atlanta Flute Association Young Artist Competitions, to name a few. Her first prize win at the Golden Classical Music Awards International Competition in 2018 resulted in her debut at Carnegie Hall's Weill Recital Hall.

Jeiran is the Vice President of the Utah Flute Association where she also served as this past season's Utah Guest Artist and Masterclass Coordinator. As a committee member of the Inclusion, Diversity, Equity, and Accessibility Committee through the National Flute Association, she is the co-founder and mentor of the Young Artist Mentorship Program, which serves to provide additional career opportunities for traditionally marginalized flute students.

Dr. Hasan is a LefreQue Sound Bridge performing artist and holds degrees from the University of Iowa (D.M.A.) and the Cleveland Institute of Music (MM and BM).

## **Kate McBride**

Kate McBride is a flute player who loves collaborating with other artists and musicians. In 2023, she played flute and piccolo in the pit for the Utah State University Opera's production of Sweeney Todd. Kate was a member of the Utah State University Wind Orchestra for four and a half years, including playing piccolo for two years and principal flute for one year. She was principal flute in the Utah State University Symphony Orchestra for two and a half years. Kate also was a member of the Caine Woodwind Quintet where in addition to concerts, the group was selected to provide music at an important Utah State University donor event.

In 2023, Kate received a Bachelor of Music degree with an emphasis in Flute Performance from Utah State University. While at USU, she studied under Professor Leslie Timmons, performer Brook Ferguson, and Dr. Jeiran Hasan. During her time as a student, she was also a member of the Caine Scholars for Excellence, where she had opportunities to interact with well-known artists from various disciplines including composer Gabriela Lena Frank. Through this program, she was able to engage closely with students from all disciplines in the Caine College of the Arts, creating a deeper appreciation for all art forms and collaboration between disciplines.

## **Program Notes**

### **WOLFGANG AMADEUS MOZART, Symphony No. 35 "Haffner"**

The music of the Haffner symphony was originally composed as a Serenade to be performed on the occasion of the ennoblement of Sigmund Haffner, a wealthy citizen of Salzburg. Leopold Mozart had a long standing friendship with the Haffner family, and through that Wolfgang had earlier been commissioned to compose a serenade for the occasion of the marriage of Sigmund Haffner's daughter Elizabeth. The earlier serenade, written in 1776, is in the form of an extended violin concerto, and is one of Mozart's most successful compositions from his years in Salzburg. Leopold received the request for the second serenade in the summer of 1782. There followed an altercation between father and son. Wolfgang was unwilling to write the serenade. He was living in Vienna, and was engaged on a number of important projects including the scoring of his opera *Die Entführung aus dem Serail* and his marriage to Constanze Weber. Never the less he did work on it, and sent it in parts to Leopold. It is not certain how much he had completed by the time of the ennoblement ceremony. In December 1782 he asked Leopold to return the score to him, intending to include it in a concert in Vienna. On seeing the score again he was amazed at its quality, given the little time he had devoted to its composition, and decided to convert the work into a symphony. Two of the movements were removed (a march which is now cataloged as K385a), and a minuet. The remaining four movements were revised and re-orchestrated to include flutes and clarinets. Clarinets emerged around 1700, but were only just gaining acceptance as an orchestral instrument at the time. Mozart had previously

used them in his Paris symphony, and went on to write many works for the instrument including the first and still perhaps the greatest clarinet concerto.

The symphony opens with a grand movement which Mozart stated was to be played with fire. It uses a conventional sonata form, but has many inventive features including subtle harmonic shifts in the development section, fugal passages and a new brilliant colouring provided by the clarinet. Clarinets emerged around 1700, but were only just gaining acceptance as an orchestral instrument at the time. Mozart had previously used them in his Paris symphony, and went on to write many works for the instrument including the first and still perhaps the greatest clarinet concerto.

The second movement complements the first with delicate graceful melodies passed between the woodwinds and strings. It is in binary form, with contrasting first and second subjects, and a brief choral-like interlude for the winds at the start of the second half.

The minuet restores the grand manner of the first movement, and is given the character of a dialogue by its alternating forte and piano passages. It is remarkably simple harmonically, using mostly just the tonic and dominant chords, revealing perhaps its origin as a serenade for a ceremonial occasion. The trio section forms a strong contrast, being much more lyrical and is played piano throughout.

The last movement is an energetic presto, which has sometimes been compared to the Overture for *Le Nozze di Figaro*. Mozart advised his father, Leopold, that it should be played "as fast as possible". It is a virtuosic movement that is full of surprises in the dynamics and the harmony creating an exhilarating and good humoured end to the symphony.

*From: <http://www.theportobelloorchestra.co.uk/ProgrammeNotes/MozartSymphonyNo35.php>*

#### **JOHANN SEBASTIAN BACH, Brandenburg Concerto No. 4**

Like all of the six concertos that Bach sent to the Margraf of Brandenburg, younger brother of the King of Prussia, in 1721, the Fourth "Brandenburg" Concerto is for an unusual, perhaps unique combination of instruments, as if Bach were seeking to overwhelm the Margraf with the sheer variety of his musical ability. He probably succeeded all too well — the musicians of the Margraf's small musical establishment may well have been intimidated by the set; in any event it appears they never played the concertos.

Taking as his point of departure the concerto grosso, in which a small group of soloists stands out from a larger ripieno (accompaniment) group, Bach scored this concerto for solo violin and two solo flutes against a body of strings. Bach specified "flauto," by which he meant end-blown recorders, instead of the ancestor of the modern flute (which he called "flauto traverso"), but in modern performances flutes have inherited the parts. This combination naturally sounds very

bright, particularly since the flute parts lie fairly high. One result is an almost precious perkiness, particularly in the first movement.

Bach uses his forces differently in each movement. The jaunty, good-humored opening Allegro is a complicated tapestry, with the colors of the flutes and solo violin interwoven in the texture. In the second movement the flutes answer the phrases of the larger group (Bach refers to them in the score as “echo flutes”), with no accompaniment but the solo violin; the high flute parts allow the violin to function as a kind of bass, relatively speaking. The finale is a combination of concerto style and formal fugue, with the tutti sections corresponding with fugal expositions and the solo sections constituting the freer episodes. Though Bach was not normally given to virtuosic display, he gives the violin two extended moments of pure flash: a sequence of rapid scales in the first movement, and a shimmering passage of arpeggiated bowings on alternating strings, known in the fiddling trade as “bariolage,” in the last movement.

— Howard Posner

*From: <https://www.laphil.com/musicdb/pieces/1128/brandenburg-concerto-no-4-bwv-1049>*

## **CHARLES IVES, The Unanswered Question**

Even though he was born in the nineteenth century, Charles Ives experimented with most of the new compositional techniques that became a hallmark of the twentieth century. Igor Stravinsky, one of the greatest of the ‘modern’ composers, claimed that Ives was writing music of the 1960's in the early 1900's! And he used most of those techniques well before his European counterparts. We generally give Arnold Schoenberg the credit for being the first composer to completely abandon a single tonal center for music. Ives abandoned tonality almost a decade sooner. The Europeans got the credit and Ives got the cold shoulder. We see him as a brilliant, eccentric, and little-understood anomaly of American music. “I’m the only one, with the exception of Mrs. Ives and one or two others perhaps . . . who likes any of my music,” he said. “Why do I like these things? Are my ears on wrong?”

Ives didn’t have to depend on his music for a living; he made a fortune as an insurance executive. He remained coolly aloof from public criticism of his music. Supplying some program notes for one of his more challenging pieces he wrote, “These prefatory essays were written by the composer for those who can’t stand his music—and the music for those who can’t stand his essays; to those who can’t stand either, the whole is respectfully dedicated.”

Ives wrote The Unanswered Question while still in his twenties and well before he got into the insurance business. It uses Ives’ “collage” technique where unrelated bits of music are layered over one another. The Unanswered Question has three layers of collage. The strings play a very quiet cushion of chords throughout, representing "The Silences of the Druids—Who Know, See and Hear Nothing." A lone trumpet intones "The Perennial Question of Existence," while a quartet of woodwinds representing the "Fighting Answerers," scurry about looking for the

answer. As the trumpet keeps asking the same question, the woodwinds become more and more frantic with their quest. The trumpet asks once more, but this time the only answer is silence.

*From: [https://www.richmondsymphony.com/wp/wp-content/uploads/2015/02/Notes\\_Tchaikovsky\\_web.pdf](https://www.richmondsymphony.com/wp/wp-content/uploads/2015/02/Notes_Tchaikovsky_web.pdf)*

### **PYOTR ILYICH TCHAIKOVSKY, *Romeo and Juliet*, Overture-Fantasy**

Even a cursory review of the lives of most of the significant composers of the nineteenth century—from Berlioz to Verdi—shows them to have been fascinated with the timeless art of Shakespeare. In fact, it is a major trait of Romanticism as an intellectual movement to have plumbed the depths of his work for archetypes of the human condition. And it is telling that generations of young composers took personal initiative to school themselves so. Tchaikovsky is representative, and his concert overture, *Romeo and Juliet*, is typical of the many compositions of the times that drew inspiration from the playwright.

Composed just as Tchaikovsky turned twenty-nine years old, it's a relatively early work. The composer had composed his first programmatic work, *Fatom* (fate)—he soon tore up the original score—only the year before, and the first version of his first symphony three years previous. So, almost all of the orchestral music that has established his durable popularity was yet to come. In fact, his beloved fifth and sixth symphonies, as well as *The Nutcracker*, lay roughly two decades in the future. But, withal, this work has taken its place with the masterpieces of his maturity. That being said, *Romeo and Juliet* did not take that place without a somewhat checkered history.

Three versions of it evolved, as the composer labored to create the successful, final iteration. The première (1870) of his first take was not successful at all, owing to numerous technical and conceptual problems, and Tchaikovsky made extensive changes, most of which are in the final version. Finally, about ten years later, the composer made a few more changes, and that is the version we all hear, today. All throughout the initial composition of *Romeo and Juliet*, Tchaikovsky was guided in great detail by Mily Balakirev, the informal leader of the famed group of Russian nationalistic composers known as the “mighty handful,” the others being Cui, Borodin, Mussorgsky and Rimsky-Korsakov. Located in St. Petersburg, they were self-taught followers of Glinka, and sought to establish a Russian school of musical style. Balakirev and Tchaikovsky (by then, living in Moscow) had established an informal relationship earlier, and *Romeo and Juliet* was the result of a kind of collaboration between the two men. Balakirev had suggested the subject matter, and even the rough sonata form, which associated the introduction with Friar Laurence, the first theme with the conflict between the Capulets and the Montagues, and the second theme with the lovers. Balakirev made significant suggestions for revisions to the composition, and evidently Tchaikovsky took several of them to heart—even dedicating the work to him. On the other hand, most scholars seem to agree that the result is still totally Tchaikovsky's composition, and that Balakirev cannot legitimately be considered the younger man's mentor.

The “Friar Laurence” introduction is a solemn evocation of the church through skillful writing for low woodwinds that masterfully imitates a small reed organ. Little by little Tchaikovsky draws the ominous mood out, teasing us with intimations of the conflict to come, in the manner with which so much of the drama in his later ballets is spun out. Eventually, the main theme explodes as the Capulets and the Montagues battle, and, after a bit of teasing, the familiar “love theme” is heard, colored poignantly by the English horn. Now, that all three protagonists have been introduced, Tchaikovsky builds the conflict with a vengeful return to the battle, replete with palpable swordplay from the percussion section. You’ll find the same pictorial talent displayed years later in the attack of the mice in the Nutcracker. But, love triumphs—if only for a bit—and the theme of the lovers soars out in the quintessential orchestration so familiar from a thousand cultural uses: lush strings and “heart-throbbing” horns. Conflict resumes, this time with sinister bits of Friar Laurence’s theme, and finally the death of the star-crossed lovers is clear. The timpani taps out a dirge as an epilogue, with an intimation of the pair’s transfiguration in the rest of the orchestra. Dramatic orchestral hammer-strokes seal their fate and conclude the tragedy.

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*From: <https://www.runyanprogramnotes.com/print/217>*

## **USU Symphony Orchestra**

- **Flute/Piccolo:** Morgan Herron, Rebecca Olpin, Allyson Bailey
- **Oboe/English horn:** Libby Stewart, Rachel Billings, Amberlee Manzo-Fullmer
- **Clarinet:** Josephine Roderer, Amy Swasey
- **Bassoon:** Luke Pfeil, Thomas Priest
- **French Horn:** Will Francis, Juliann Butler, Mary Ann Smith, Joel Yoder
- **Trumpet:** Andrew Fowles, Daniel Seeholzer, Jules Colombel
- **Trombone/Tuba:** Wyatt Prescott, Nathan Affleck, DJ Combs, Kendrick Matheson
- **Timpani/Percussion:** Brooklyn Halling, Brayden Thacker, Tristan Wardle, Michael Hylton
- **Harp:** Emma Ferguson
- **Violin 1:** Emma Thackeray (concertmaster), Hannah Stacey, Ellie Evans, Jonathan Swank, Carissa Devenport, Claire Armstrong, Ellie Greer, Kailynn McCullough
- **Violin 2:** Kristene Murrow (section leader), Hughes Herpin-Lemonnier, Lisa Wilson, Madeline Anderson, Blake Matamoros, Campbell Helton, Avyrlie Smith, Claire Casperson
- **Viola:** Tessa Urie (section leader), Julia Stowell, Rachel McLaws, Brenley Mason, Brooklynn Bowen, Elizabeth Olson
- **Cello:** Sam Moore (section leader), Kimberly Lewin (section leader), Matt Huff, Joshua Swank, Raif Milligan, Aaron Kinghorn, Ami Dutson, Savannah Erekson, Macy Lund, Andrew Jessop, Joseph Loomis, Tyson Leishman
- **Bass:** Ella Larson (section leader), Kylen Jones, Karsen Phillips, Emma Barker
- **Stage Manager & Librarian:** Claire Armstrong