



Carthage Music
presents

Fifth House Ensemble

Caught: The Wide Open



Sunday, March 3, 2013
3:00 p.m.

A. F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

A current calendar of music events for 2012-2013 can be found at
www.carthage.edu/music

Ushers Provided by Lambda Kappa Professional Music Fraternity

Caught: The Wide Open

Caught: The Wide Open brings together three historical figures and their flirtations with escape. St. Anthony roams the desert, eschewing the Devil's alluring visions of wealth and power. Shostakovich dreams of fleeing through his music (literally through his piano) a brutal totalitarian regime that is trying to control his creative output. Joseph Kittinger free-falls from a plane, setting four world records and redefining limitations before his parachute catches him and lowers him safely to the ground. *Caught* explores the physical and psychological extremities that drive these men to their respective achievements and earn them their place in history.

Program

The Temptations of Saint Anthony	John Zorn
String Quartet No. 9	Dmitri Shostakovich
i. Moderato con moto	
ii. Adagio	
iii. Allegretto	
iv. Adagio	
v. Allegro	

Intermission

Excelsior	Caleb Burhans, composer
<i>A New Music USA commission</i>	John Coletti, librettist
i. Earth	
ii. Ascension	
iii. "This is the highest step in the world." (Free Fall)	
iv. Parachute	

Excelsior was commissioned through New Music USA's *Commissioning Music/USA* program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

NEWMUSIC
USA

E house ensemble

Ensemble Members:

ssa Snoza -- flute
stal Hall -- oboe
Woodrum -- clarinet
Rzasa -- bassoon
Monroe -- horn
v Williams -- violin
k Carruth -- viola
etzee Koschak -- cello
c Snoza -- bass
Parsons -- piano

Additional performers:

rey McMurray -- itsnotyouitsme
t Cluver -- soprano

by: Stan Richardson
gs by: Adam Fotos
ager: Carole S Deeter

Program Notes

Zorn: *The Temptations of St. Anthony*

In March of last year, we approached John about the possibility of working with us on a new commission, a process that can take months to years. Within a few short weeks inspiration struck, and much to our delight the composition was completed on April 23. The resulting piece loosely depicts the temptations faced by the ascetic St. Anthony in the desert, a subject explored by many celebrated visual artists and writers throughout history. John casts the piano as St. Anthony, with the rest of the ensemble serving as a swirl of fantastical demons determined to test his faith. The piece is constructed in 13 episodes, woven together seamlessly like as many dreams and nightmares. The composer uses 5HE's forces to create moments of beauty that mask evil, stillness before storms, and a vivid palette of colors and shapes that can only be seen as supernatural. When we think of temptation, the usual things come to mind: wealth, lust, gluttony. Accounts of St. Anthony's trials describe his worst trials as being those of the mind, in which his faith is tested by heretics, science, and the Devil's questioning of his entire world view. As I listen to this piece, I envision a wide open space containing the many temptations we face every day that can keep us from fulfilling our life's purpose, whether disguised as guilty pleasures or unmasked in plain sight. —Melissa Snoza

Shostakovich: *String Quartet No. 9*

The ninth quartet came into being during a time that is viewed by some as Shostakovich's succumbing at last to lifelong temptation by the Soviet machine, after a career of being either lauded, tormented, or silenced by it.

As a young composer, he was recognized as a huge talent by the Stalinist regime, which provided him with a steady stream of commissions and international opportunities. As his style matured, and his musical identity developed the government became highly suspicious of subtext in his work, and, despite audience acclaim, withdrew pieces that were deemed subversive. The government thus acted as a force that single-handedly enabled or crippled his career as it saw fit.

When Stalin died, Khrushchev came to power. He condemned the Stalinist regime and invited Shostakovich to become the General Secretary of the Composer's Union, but doing so required the composer to join the Communist Party, which he had successfully avoided doing all throughout the previous regime. Buying into Khrushchev's facade as a progressive reformer, Shostakovich joined the Party, much to the horror and disappointment of many of his friends and supporters, and from then on,

breaching his integrity to continue his art.
g health in the last decade of his life lends,
ult, and resignation to his music, all of which
t. —Herine Coetzee Koschak

anological advances and human limitations,
gan experiments in 1958 to design
allow for high-altitude ejection from planes.
ior III was made on August 16, 1960, when
fall from 102,800 feet. After 4 minutes and
r's main parachute opened at 17,500 feet,
the earth's surface. Excelsior takes this
explores its impact on the human psyche.
is four-minute jump to be experienced
lia work."

iece, our ensemble unanimously fell in love
boldly minimalistic, challenging each of us
s with the rhythmic, technical, and pitch
board instrument. I find myself blissfully
nd dimensions during some my long periods
out of it" with the realization that when I
ally hard stuff! It's like Mozart in that it's
s nothing in between, and then at times as
synchronicity with the violin, you feel as if
of Pink Floyd.

amble on stage premiering this fantastic
all of the behind the scenes work that went
on the paper in front me -Jennifer

About Fifth House Ensemble

The Chicago-based **Fifth House Ensemble** is a versatile and dynamic group praised by the New York Times for its "conviction, authority, and finesse." Having pioneered the art of narrative chamber music with its signature series *Black Violet*, *The Weaver's Tales*, and *In Transit*, Fifth House's innovative programs engage audiences through their connective programming and unexpected performance venues.

5HE is defined by its limitless imagination and energy, and an insatiable desire to bring chamber music to audiences of all types. 5HE harnesses the collaborative spirit of chamber music to create transformative cross-media performance experiences that bring together elements as diverse as storytelling, physical theatre, graphic novels, and fashion design. With humor and joy, 5HE breathes life into repertoire both established and emerging, equally at home on the most prestigious stages and unexpected venues including aquariums, train stations, and bars.

As part of its 2012-2013 season, Fifth House Ensemble (5HE) teams up with NYC-based playwright, Stan Richardson, to present *Caught*, a community-based, narrative chamber music series. Through a series of participatory activities prior to each performance at Park District venues throughout the city, 5HE involves communities in its signature pairing of stories and music, creating performances that reflect the fabric of Chicago's neighborhoods.

Currently Ensemble in Residence at Carthage College, Fifth House also frequently performs for college audiences, including workshops, residencies, and performances at Yale College, Eastman School of Music, New England Conservatory, Northwestern University, the Miller Theater at Columbia University, DePaul University, and the Colburn School. In 2012, 5HE launched **fresh inc**, a one of a kind chamber music festival that brings together composers and instrumentalists for side-by-side performances, receiving creative presentation and entrepreneurship training.

Members of Fifth House Ensemble are also active as orchestral musicians, having performed with ensembles including the Civic Orchestra of Chicago, Peninsula Music Festival, Wisconsin Chamber Orchestra and the Chicago Symphony Orchestra. Also active as educators, members of Fifth House serve on the faculties of Carthage College, the Merit School of Music, Trinity University, and DePaul University.