



## Fifth House Ensemble

Artists:  
Crystal Hall  
Herine Coetzee Koschak  
Adam Marks  
Melissa Ngan Snoza

School of Music  
Herberger Institute for Design & the Arts  
Arizona State University

Thursday, January 24, 2013  
7:30 pm  
Katzin Concert Hall

# MUSIC

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

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## Program

- Trio for Flute, Oboe, and Piano*.....Madeleine Diring  
 1 I. Allegro con brio (1923-1977)  
 2 II. Andante semplice  
 3 III. Allegro giocoso
- 4 *Vox Balanae* .....George Crumb  
 (Voice of the Whale for Three Masked Players) (b. 1929)

## Intermission

- The Jet Whistle* .....Heitor Villa Lobos  
 5 I. Allegro non troppo (1887-1959)  
 6 II. Adagio  
 7 III. Vivo
- Sonata for Flute, Oboe, Cello, and Harpsichord*.....Elliott Carter  
 8 I. Risoluto  
 9 II. Lento  
 10 III. Allegro (1908-2012)

*Out of respect for the performers and those audience members around you, please turn all pagers, cell phones, and watches to silent mode. Thank you.*

## About Fifth House

The Chicago-based FIFTH HOUSE ENSEMBLE is a versatile and dynamic group praised by the New York Times for its "conviction, authority, and finesse." Truly an ensemble for our time, Fifth House Ensemble is defined by its limitless imagination and energy, and an insatiable desire to bring chamber music to audiences of all types. SHE 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, SHE 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. Bringing its signature connective programming from the stage to the classroom, SHE develops young audiences through curriculum-integrated interactive concerts and residencies for students K-12. Responsive to the needs of young musicians in today's marketplace, SHE also shares its experiences as a creatively-managed ensemble through its summer fresh inc festival and higher education workshops that train the next generation of artists in career development, innovative presentation, educational outreach, and more.

Continuing to pioneer the art of narrative chamber music, Fifth House collaborates with writers/directors Rebekah Scallier and Lindsey Marks to present its fourth annual subscription series, titled "The Weaver's Tales," for the 2010-2011 season. Based on Grimm's fairytales, "The Weaver's Tales" is a unique multi-media theatrical adventure that seamlessly weaves together classic fairy tales, physical theatre, high fashion and music, in a three-part work that will captivate audiences with a full sensory experience.

Other performances this season include appearances at the Morton Arboretum, Pike Performing Arts Center, Concordia University, Mayne Stage Theatre/WFMT, Metropolis Theatre, Green Mill, Rush Hour Concerts at St. James, and the Point CounterPoint Festival.

Having established itself as a regular on the Chicago chamber music scene, Fifth House has performed on some of the city's most well-regarded series and venues including the Dame Myra Hess Memorial Concerts, Mostly Music Series, Waukegan Chamber Music Society, Pritzker Pavilion, Byron Colby Barn, PianoForte Chicago, Live from the Morse/WFMT, WFMT Impromptu, Sunday Salon Series at the Chicago Cultural Center and Rush Hour Concerts at St. James.

A member of the Illinois Arts Council's Arts-in-Education Roster, Fifth House's innovative educational endeavors have resulted in performances and residencies at Chicago public schools and the Chicago Cultural Center in partnership with the International Music Foundation, the Chicago Teachers' Center, and Ravinia's Reach\*Teach\*Play program. Programs are customized to the curriculum of each school, with the goals of promoting active listening skills and connecting music to a wide variety of subjects. This season's residencies will be conducted at Chicago's Mather High School, Bridge Elementary School and Perez Elementary School, and will explore subjects including geology, poetry and multicultural influences in Western music.

## Program Notes

Named Ensemble in Residence at Carthage College beginning in the Fall of 2009, Fifth House also frequently performs for college audiences, including workshops, residencies, and performances at The Colburn School, Yale University, Millikin University, Manchester College, Northwestern University, DePaul University, University of Illinois-Chicago and the University of Northern Iowa. Of particular interest to many institutions of higher education are their practical workshops on entrepreneurship for emerging musicians.

Members of Fifth House Ensemble are also active as orchestral musicians, having performed with ensembles including the Civic Orchestra of Chicago, 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.

### Mission

Fifth House Ensemble taps the collaborative spirit of chamber music to create engaging performances and interactive educational programs, forging meaningful partnerships with unexpected venues, artists of other disciplines, educational institutions, and audiences of every type.

Fifth House Ensemble accomplishes its mission and nurtures new and established audiences through a commitment to the following core values:

Performing at the highest artistic level through connective programming, dramatic interpretation and creative energy.

Innovating through collaboration, using cultural partnerships to develop artistic experiences greater than the sum of their parts.

Interacting with our audience, allowing each performance to connect in unexpected, thought provoking and deeply personal ways.

Upholding and revitalizing the chamber music repertoire through the performance of honored classics, undiscovered works and new music from both renowned and emerging living composers.

Fostering diversity in learning through customized arts integrated educational programs that support curricular goals and individual development.

Promoting musical invention and entrepreneurship through higher-education training programs for the next generation of performers.

*Fifth House Ensemble is a 501(c)3 not-for-profit public charity.*

### Vox Balansea

(Voice of the Whale for Three Masked Players)

George Crumb

(b. 1929)

In this visceral and timeless work for three masked players, George Crumb uses a wide palette of extended techniques to evoke the singing of the humpback whale, overhead calls of seagulls, and subterranean gases escaping at the bottom of the ocean floor. Its variations are named for prehistoric geologic periods and, fittingly, this is one of the pieces with which SHE has the longest history. In addition to several concert performances in the last few years, we had the rare opportunity to present this work at the Shedd Aquarium to celebrate the birth of a new baby belugal! The piece stretches us all through the use of extended techniques. In the opening cadenza, marked as "wildly fantastic, grotesque," I get over my fear of singing anywhere other than in the shower. Herine embraces a rare opportunity to showcase her freakish whistling skills, and Adam discovers new uses for all kinds of unfamiliar items at the hardware store. After a 20-minute journey, the luminous ending still gets me every time.

-Melissa Snoza

### Trio for Flute, Oboe, and Piano

Madeleine Ding

(1923-1977)

I once heard this piece, and English composer Madeline Ding's music in general, described as a cross between Gershwin and Poulenc. While I'm not sure I entirely agree, I appreciate the sentiment. I think this piece is equal parts quirky and charming, much like Hollywood actress Zoëy Deschanel. And like Ms. Deschanel, I think a lot of people either love Ding's music or intensely dislike it. Perhaps a little too heavy on the "Charming" side for critics and aficionados of her day, her music was considered by many not to be serious enough to be taken seriously. I think it displays craft, wit and depth in the sincerest way.

The first movement has a breezy quality, equal parts lyrical and rhythmic. Ding was married to an oboist, and she definitely communicates her affection for and familiarity with the instrument, not just in the opening movement, but throughout. The second movement has a beautiful and idiomatic oboe melody (that gets passed around the ensemble) and, rumor has it, was meant as a love letter to her husband. Among others, Ding studied with fellow countryman Gordon Jacob. Nowhere is his influence more apparent than in the cute, humorous closing movement, complete with its cadenza for three and neat and tidy ending.

-Crystal Hall

## The Jet Whistle

- I. Allegro non troppo
- II. Adagio
- III. Vivo

**Heitor Villa Lobos**  
(1887-1959)

A long-time SHE favorite, Heitor Villa Lobos's *The Jet Whistle* is a showpiece for a duo that couldn't be more different: high vs. low, string vs. wind, breath vs. bow. Under-appreciated in his native Brazil, the composer traveled to Paris in the 1920's, where he found recognition amongst the likes of Poulenc and Stravinsky. In returning to his native country, he produced an incredible volume of work, many of which fuse Brazil's folk choro music with the construction of baroque counterpoint. We often play the first movement as an example of two voices in conversation, each taking its turn listening while the other waxes poetic. After a languid second movement, in which each player waits patiently for the other to arrive, we find ourselves in the energetic third movement for which the piece is named. Listen for a sonic surprise at the end to discover the composer's inspiration for the title!

-Melissa Snoza

## Sonata for Flute, Oboe, Cello, and Harpsichord

**Elliott Carter**  
(1908-2012)

- I. Risoluto
- II. Lento

Elliott Carter's Sonata for Flute, Oboe, Cello, and Harpsichord is a fascinating piece that I've submitted for programming consideration several years in a row, only to find that my colleagues did not share my enthusiasm for it! Recently, a few of them finally came around, and I couldn't be more thrilled. The harpsichord brings brilliant but often very jarring timbres to the ensemble, and the piece's construction is often "harpsichord vs. everyone else." It's almost as if the traditional chamber ensemble instruments alternately gang up upon and retreat from this ancient impostor that masquerades as a twentieth century agent of evil. The first movement in particular is quite sinister and showcases considerable repartee between the instruments. The second unfolds gradually from one note and reminds me of an exotic, alien landscape with bizarre plants opening in time-lapse photographic speed. The final movement is based on a Classical, Italian gondolier's dance and becomes layered with other dances super-imposed over it. Carter's music is extraordinarily complex and very deliberately crafted, with great attention given to the minutest details. At first listen, it's easy to become overwhelmed with the sheer amount of ideas and material and, well, dissonance. Listening to this piece is a little like watching television in another language; if you can isolate and focus on a few characters, the plot starts to clarify.

-Herine Coetzee Koschak

## Artist Biographies

### Melissa Ngan Snoza, flute

A passionate advocate for chamber music, Melissa Snoza currently performs with the Peninsula Music Festival and freelances throughout the Chicago area. Also an active educator, Melissa currently serves as Adjunct Professor of Flute at Carthage College, teaches a music entrepreneurship course at DePaul University, and maintains a private studio. As a member of SHE, Melissa has presented workshops at Northwestern University, Yale, NEIU, UW-Milwaukee, and the Colburn Conservatory on arts entrepreneurship and creative programming, and contributes to the Entrepreneur the Arts blog.

Previous award credits include First Prize at the National Flute Association's Orchestral Audition Competition, as well as being selected as a winner of Northwestern University's Concerto Competition. She has been a member of the Civic Orchestra of Chicago, has performed with the New World Symphony, the National Repertory Orchestra, the Aspen Music Festival, and was the only American flutist invited to the first Music Master's Course in Kazusa, Japan. Melissa is a graduate of the Eastman School of Music and Northwestern University, with principal teachers including Bonita Boyd and Walfrid Kujala. Melissa is not only a well-known flutist and teacher in Chicago – she also makes a mean spread of Brazilian food and a mouth-watering chocolate pecan bourbon pie.

### Crystal Hall, oboe

Originally from St. Paul, MN, Crystal Stohr Hall currently resides in Chicago, IL, where she is an active freelance musician, appearing with many area orchestras. She is currently second oboe/English horn with the Rockford Symphony, and has also appeared with the Louisiana Philharmonic and the Florida West Coast Symphony. Crystal earned degrees from the Oberlin Conservatory and the University of Texas at Austin. Her teachers include James Caldwell, Rebecca Henderson, Richard Kilmer, and Basil Reeve. Recent summer appearances have included the Midsummer's Music Festival in Door County, WI and the Marrowstone Music Festival in Bellingham, WA. From 2004-2006 she was a regular member of the oboe section of the Civic Orchestra of Chicago and a Musiccoops fellow. In addition to playing, Crystal maintains a large private teaching studio and sells professional oboe reeds on her website, ReedMonster.com. When not herding baby (oboe) ducks, she enjoys visiting the live ducks in the park with her husband Matt and daughter Tyna.

Artist bios cont.

### **Herine Coetzee Koschak, cello**

Cellist Herine Coetzee, originally from South Africa, holds bachelor's and master's degrees from the Indiana University School of Music, where she was a student of Janos Starker and Tsuyoshi Tsutsumi. Ms. Coetzee has appeared as a featured soloist with numerous orchestras, including the Nittany Valley Symphony and the National Repertory Orchestra, as well as in recital as a soloist and chamber musician throughout the East Coast and the Midwest. Her master class performances include those for Yo-Yo Ma, Anner Bylsma, Truls Mork and Orlando Cole. In 2002 she was a prizewinner in the Indiana University Cello Concerto Competition, playing Ernest Bloch's Schelomo-Hebraic Rhapsody for Cello and Orchestra. Herine has held titled positions in such groups as the National Repertory Orchestra and the Civic Orchestra of Chicago. As a teacher, she serves on the faculty of the Merit School of Music. She resides in Evanston and enjoys taking on the Viking Breakfast at Svea's in Andersonville.

### **Adam Marks, piano**

Pianist and lecturer Adam Marks is best known for his innovative and impassioned performances of contemporary works including numerous premieres. A laureate of the 2008 Orleans International Piano Competition, he has performed throughout the U.S., as well as in France and The Netherlands, including being a featured soloist with the National Repertory Orchestra, the Manchester Symphony Orchestra, and the Brandeis-Wellesley Symphony Orchestra. Also an active educator, Adam taught at New York University, and has led master classes and workshops at The Julliard School, Mannes College of Music, Manhattan School of Music, New York University, Yale University, University of British Columbia, and Colorado University at Boulder. Adam currently serves as a Core Consultant for New Triad for Collaborative Arts, where he teaches audience engagement, public speaking and coaches musicians as they craft theatrical recitals. Adam holds degrees from Brandeis University and the Manhattan School of Music. A former EMT and professional puppeteer, he is presently a candidate for the Ph.D in piano performance at New York University.

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