

LiveConnections Presents  
**Fifth House Ensemble**  
**+ Jason Vieaux**

“Living Language” • December 13, 2017 • 7:30 p.m.  
World Cafe Live, Philadelphia

Clapping Music Steve Reich (b. 1936)

Las Palmas Bob Lipton

**Ensemble from Play On, Philly!**

Sophia Radford, *flute*; Jazmine Dennis, *violin*;  
Sierra Radford, *viola*; Gevon Goddard, *cello*;  
*percussion*: Kenroy Mills, Jazmyn Garfield, Malachi  
Holland, Aaron Jenkins, Timothy Bacon



Devil's Strum Dan Visconti (b. 1982)

Epitaph of Seikilos Traditional (100 AD)  
arr. Parker Nelson

Pavana y Fantasia Alonso Mudarra (1510-1580)  
arr. Parker Nelson

Mountain Songs Robert Beaser (b. 1954)  
Barbara Allen  
The House Carpenter

Quartet for Flute, Guitar, Viola & Cello Franz Schubert  
I. Moderato (1797-1828)

Romanian Folk Dances Béla Bartók (1881-1945)

In a Sentimental Mood Duke Ellington (1899-1974)  
guitar version arr. Jason Vieaux  
chamber version arr. Parker Nelson

Always and Forever Pat Metheny (b. 1954)  
Antonia arr. Jason Vieaux

Living Language Dan Visconti (b. 1982)  
arr. Eric Snoza

**Fifth House Ensemble**  
with **Jason Vieaux**, *guitar*

**LiveConnections**

inspiring learning & building community  
through collaborative music-making

[liveconnections.org](http://liveconnections.org)



## WELCOME FROM LIVECONNECTIONS

The 2017-2018 LiveConnections Presents concert series starts with the question: **“How can music build community?”**

Our answer is to connect **nationally and internationally renowned musicians** with LiveConnections' local community of youth from public schools and individuals with disabilities. To connect artists with each other to present **distinctive, boundary-crossing music**. To see the potential for **collaboration across ages, abilities, backgrounds and musical genres**.

The artists this season embody LiveConnections' **collaborative, adventurous and socially engaged approach to music-making**. The powerhouse lineup includes:

- TONIGHT: Chicago-based **Fifth House Ensemble** with Grammy-winning guitarist **Jason Vieaux**;
- MARCH 4: British *a cappella* ensemble **VOCES8** with local school and community choirs; and
- MAY 31: Syrian clarinetist **Kinan Azmeh** with the **Aizuri Quartet**.

Along the way, these renowned artists will engage with nearly **600 youth from public schools and individuals with special needs** through LiveConnections' education and community programs. Tomorrow morning Fifth House and Jason will be back here at World Cafe Live for **Bridge Sessions**, LiveConnections' signature interactive performances for schools. Later in the year, LiveConnections concert artists will intersect with new initiatives we're launching, including **“A Song Everyone Can Sing,”** a two-year look at accessibility and inclusion through singing; and **“Immigrant Songs”** a song-writing and story-telling residency for refugee teens in partnership with HIAS Pennsylvania. Ticket-buyers and underserved audiences alike will have opportunities to experience artistry of the highest caliber.

We can't wait to see the music that emerges, the vibrant community that is built.

Enjoy!



Mary Wheelock Javian  
LiveConnections Presents Curator



Melinda Steffy  
Executive Director



**“exciting and much-needed programming”**

—Artblog

**“Once again, LiveConnections' musical match-making has produced a lively evening of musical discovery.”**

—DCMetroTheaterArts

## “LIVING LANGUAGE” PROGRAM NOTES

### Devil's Strum

Dan Visconti (b. 1982)

One of the defining myths surrounding American blues guitar playing is about a pact with the supernatural, as portrayed in Robert Johnson's *Cross Road Blues* and countless other songs and legends. In one such account, a man meets the Devil at the lonely crossroads in the dead of night and strikes a bargain: in exchange for inhuman ability and charisma as a guitarist, the man need only sign over his eternal soul. At the outset, this arrangement leads to money, sex, and fame, but it's not long before greed, license, and arrogance follow suit and hasten the foolish soul's inevitable demise. In several versions of the myth, the central moment is when the Devil tunes up the doomed man's guitar—the moment when the strings become awakened with unseen power and the man's fate is sealed. My new work for guitarist Jason Vieaux begins at just this moment—the moment of the Devil's long fingers strumming the jangly strings—and proceeds as the instrument is literally tuned up, until ever faster and more virtuosic riffs drive the piece to its conclusion.

—Dan Visconti

### Epitaph of Seikilos

Traditional (100 AD)

*Epitaph of Seikilos* is the oldest complete musical composition, with accompanying notation, from anywhere in the world. Discovered in part of a Grecian grave in 1883, most historians place the work within the first century AD. This particular arrangement strives to capture the simplistic elements of the Epitaph's beauty through the use of valveless horn, meant to imitate shofar, open-string fifths, and pitchless percussion instruments. Despite this music being quite ancient, it evokes beauty and mystery that contemporary audiences can appreciate and enjoy. When telling the story of the history of music, there is no better place to start.

—Parker Nelson

### Pavana y Fantasia

Alonso Mudarra (1510-1580)

Alonso Mudarra is a Renaissance composer known for his significant contributions to the vihuela (Spanish guitar) repertoire. The *Pavana de Alexandre* and *Fantasia X* are noted works of his and have become staples of modern guitar literature. The second movement of Dan Visconti's *Living Language* concerto is rooted in this Old World aesthetic. In fact, if you listen very carefully to the opening of the Pavana, you will hear it again later in the concerto when the guitar travels back in time! For this performance, we have re-imagined these two pieces as duos for guitar and cello. In keeping with the typical role of a 16th-century continuo instrument, the cello provides a musical scaffolding for the guitar to dance, lilt, and play upon whimsically.

—Herine Coetzee Koschak

### Mountain Songs

Robert Beaser (b. 1954)

Barbara Allen

The House Carpenter

Both lyric ballads from the southern mountains of Appalachia, *Barbara Allen* and *The House Carpenter* are selected from Robert Beaser's *Mountain Songs* for flute and guitar. His settings of these songs, which were brought to the region by immigrants from England and Scotland, are entirely original; in their earliest days during the 17th century, both would have been sung unaccompanied, so the composer purposely took his inspiration from the melodies alone rather than listening to traditional harmonies that later joined them. By the 1860s, these songs would have likely been accompanied by the banjo, which by that

time had been adopted by white musicians from its roots in the musical traditions of West African slaves, and later by the guitar which rose in popularity around 1910.

The composer writes: “I found myself drawn again and again to tunes of the Appalachian region. Perhaps it was because so many of them reveal a luminous spirituality vitiated by an undercurrent of darkness.” Indeed, both songs selected here are stories of love and loss, and Beaser sets them in textures that express these competing emotions.

In the first, a young man lays dying of his unrequited love for Barbara Allen. She regrets her hard heart, and dies soon afterwards of grief; the red rose from his grave and the green briar from hers intertwine in a true love knot. In the tradition of the single voice, the simple melody is first stated by each instrument alone. The composer then layers different melodic versions of the tune that have been passed down through oral tradition on top of each other, superimposing them as the song develops.

*The House Carpenter* tells the story of a man (sometimes thought of as the Devil) who returns from a sea voyage to find his former lover married to a house carpenter, with a child of her own. The man entices her with ships laden with treasure, and they sail away to a far green shore. Partway through the voyage she weeps, longing for her child. The ship breaks apart at sea, and both are drowned.

Like the composer, I've always been drawn to American folk melodies, both for their simplicity and emotional directness. I recently found out why: when I was a baby, my parents (both immigrants to this country and non-native English speakers) would play a collection of recordings of American folk songs for me every day to make sure I would grow up speaking with a perfect American accent.

—Melissa Snoza

#### **Quartet for Flute, Guitar, Viola & Cello I. Moderato**

**Franz Schubert  
(1797-1828)**

Music publishing, like any business, relies on brand and name recognition. More people would be inclined to purchase the sheet music for a *Quartet for Flute, Guitar, Viola, and Cello* by Franz Schubert (1797-1828)—one of the greatest and most famous composers in the Western Classical tradition—than Wenzel Matiegka (1773-1830), a hardly-known Bohemian-born composer, guitarist, and choir-master. Thus, the actual sheet music purchased for this performance lists this work as Franz Schubert's *Quartet for Flute, Guitar, Viola, and Cello*; however, in reality, there is very little Schubert in this quartet. Schubert found the charming *Trio for Guitar, Flute, and Viola Op. 21* by Matiegka and adapted it for his own use by simply adjusting the viola part and adding a cello part. In the early 1800s, a time before any sort of electronic entertainment was a century away from invention, playing music in one's home was a regular form of amusement and distraction. It is likely that by adding the cello part, Schubert could perform this work at home with family and friends (his father was an amateur cellist, and Schubert himself was an amateur guitarist and violist) and partake in some light chamber music in the parlor. Music of this sort was never considered concert music, therefore while the invention is clever and varied, it was mostly designed for engaging sight-reading and enjoyable listening. Matiegka was writing for his typical Viennese audience, and the quartet clearly exhibits the “Classical period,” a style that *Living Language* only adopts as a subtle influence rather than any one moment that sounds

particularly “classical.” Visconti notes that “the concerto is all about transitions between styles, morphing, and liminal states rather than displaying the trappings of any ‘classical’ influence in a typically expected way.”

—Michael Lieberman

#### **Romanian Folk Dances**

**Béla Bartók (1881-1945)**

Before the onset of World War I, Béla Bartók took extensive trips to Transylvania, in modern Romania, to record and transcribe folk music. He found the folk music of Romania particularly interesting due to its rich variety of rhythms and timbres with wide use of fiddle, guitar, peasant flute, and bagpipes. Originally written for piano, Bartók's *Romanian Folk Dances* uses seven melodies from Transylvania and amplifies their contrasting characters by notating the fast movements faster and the slow ones slower. The first dance, *Jocul cu bâță* (“Stick Dance”), recreates a dance Bartók heard performed by two Gypsy violinists. *Brâul*, the second dance, was a traditional men's line dance with sashes or waistbands. Bartók heard the third dance, *Pê-loc* performed on the peasant flute, which in its darker and slower character evokes the sounds of the Balkans or the Middle East. Bartók slowed down for the fourth dance, originally already for violin, and thereby emphasized the melody's wistful, exotic contour. The final two dances, *Poarga Românească* (“Romanian Polka”) and *Măruntel* (“Fast Dance”) feature boisterous and energetic whirlwind melodies. In many of the dances, Zoltan Szekely, the arranger of the violin version, uses the possibilities of harmonics and double stops on the violin to recreate a rustic and, at times, exotic feel.

—Charlene Kluegel

#### **In a Sentimental Mood**

**Duke Ellington (1899-1974)**

*In a Sentimental Mood* by Duke Ellington evokes everything that the title implies. It is a slow and somber swaying tune. This song was originally composed as an instrumental tune, and as with many jazz standards of the day, it later had lyrics added (in this case by songwriter Manny Kurtz). The lyrics speak of the singer's wonderment at being loved so dearly by the object of their affection and how, with each iteration of the melody, that love intensifies. To truly experience the subtle beauty of this piece, one simply needs to read the lyrics and contemplate on how that very same melody makes them feel about the loved ones in their life.

In a sentimental mood  
I can see the stars come through my room  
While your loving attitude  
Is like a flame that lights the gloom  
On the wings of every kiss  
Drifts a melody so strange and sweet  
In this sentimental bliss  
You make my paradise complete  
Rose petals seem to fall  
It's all I could dream to call you mine  
My heart's a lighter thing  
Since you made me this night a thing divine  
In a sentimental mood  
I'm within a world so heavenly  
For I never dreamt that you'd  
Be loving sentimental me

(Lyrics by Manny Kurtz)

—Katherine Petersen

## Always and Forever

Pat Metheny (b. 1954)

### Antonia

Life is made up of many small moments that shape us. Sometimes those moments don't seem very significant at first, but with time and context we come to understand how meaningful they actually were. Guitarist Pat Metheny has had (and continues to have) many moments of collaboration and innovation throughout his life with musical greats like Gary Burton, Steve Reich, and Herbie Hancock. These collaborations undoubtedly influenced the music he was making, as well as the people with whom he was making music. Metheny's first notes on the trumpet at around age 8 were equally important and influential for the development of his signature style of improvisation on the guitar, which is self-defined as blending characteristics of horn playing with "advanced rhythmic and harmonic sensibilities." *Antonia* puts an impassioned and introspective melody in a variety of different musical textures that transport the listener to a breathing, living landscape, allowing listeners to reflect on a moment in time that they long to revisit and find new relevance in. This piece is preceded by a brief snippet of Metheny's *Always and Forever*.

—Eric Heidbreder

## Living Language

Dan Visconti (b. 1982)

My new concerto for Jason Vieaux is a reflection of Jason's well-earned reputation as a classical guitarist whose work transcends tradition. Inspired by the special scales, expressive ornaments, and playing techniques of indigenous music from across the globe, the concerto explores the idea of music as a kind of "living language," with a simple introductory idea on the guitar expanding and evolving in a series of conversations between soloist and orchestra. The classical guitar has its analogues in the music of many cultures around the world, and so this concerto is something of a tour through world music history, beginning with plainchant, Carnatic music, and folk dances and ending up in our present day world of jazz, rock, and funk.

—Dan Visconti

## ABOUT THE ARTISTS

**JASON VIEAUX.** Grammy-winner Jason Vieaux, "among the elite of today's classical guitarists" (*Gramophone*), is the guitarist that goes beyond the classical. NPR describes Vieaux as "perhaps the most precise and soulful classical guitarist of his generation." His most recent solo album, *Play*, won the 2015 Grammy Award for Best Classical Instrumental Solo. In June 2014, NPR named "Zapateado" from the album as one of its "50 Favorite Songs of 2014 (So Far)." Vieaux has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music, and his schedule of performing, teaching, and recording commitments is distinguished throughout the U.S. and abroad. His solo recitals have been a feature at every major guitar series in North America and at many of the important guitar festivals in Asia, Australia, Europe, and Mexico. Recent and future highlights include returns to the Caramoor Festival, Philadelphia Chamber Music Society, and New York's 92Y, as well as his Ravinia Festival debut and performances at Argentina's Teatro Colon and Oslo, Amsterdam's Concertgebouw, and Norway's Classical Music Fest. Vieaux's appearances for Chamber Music Society of Lincoln Center, Bard Music Festival, Music@Menlo, Strings Music Festival, Grand Teton, and many others have forged his reputation as a first-rate chamber musician and programmer. Vieaux's passion for new music has fostered premieres of works by Avner Dorman, Dan Visconti,

Vivian Fung, Keith Fitch, Kinan Abou-afach, David Ludwig, Jerod Tate, Eric Sessler, José Luis Merlin, Jeff Beal, Gary Schocker, and more. This is his third appearance with LiveConnections. For more information, visit [jasonvieux.com](http://jasonvieux.com).

**DAN VISCONTI.** Composer Dan Visconti's music is rooted in the improvisational energy and maverick spirit of rock, folk music, and other vernacular performance traditions—elements that tend to collide in unexpected ways with Visconti's classical training, resulting in a growing body of work the *Plain Dealer* describes as "both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism." For his ongoing initiatives to address social issues through music by re-imagining the arts as a form of cultural and civic service, Visconti was awarded a 2014 TED Fellowship and delivered a TED talk at the conference's thirtieth anniversary. Commission credits include works written for the Kronos Quartet, Branford Marsalis, eighth blackbird, Opera Philadelphia, the Chamber Music Society of Lincoln Center, Alarm Will Sound, Scharoun Ensemble of the Berlin Philharmonic, soprano Lucy Shelton, and many others. His music has been performed at venues including Carnegie Hall, Alice Tully Hall, the Kennedy Center for the Performing Arts, Los Angeles' Disney Hall, London's Barbican Theatre, and Sydney Opera House. He has also held composer residencies including those with the California Symphony, Arkansas Symphony, and Metropolitan Opera. Visconti's music has been recognized with the Rome Prize, Berlin Prize, and awards from the Koussevitzky Foundation at the Library of Congress, Fromm Foundation, Naumburg Foundation, and the American Academy of Arts and Letters. He is a contributing writer for the *Huffington Post* and serves as Artistic Director of Astral Artists, where he works to develop the next generation of classical music leaders. For more information, visit [danvisconti.com](http://danvisconti.com).

**FIFTH HOUSE ENSEMBLE.** Praised by the *New York Times* for its "conviction, authority, and finesse," the Chicago-based Fifth House Ensemble harnesses the collaborative spirit of chamber music to reach beyond the traditionally-perceived limits of classical music. The ensemble's artistic, educational, and civic programs engage theater groups, video game designers, corporate innovators, and folk bands to share stories as diverse as the communities it serves. Performances in previous seasons include those at Texas Performing Arts, Civic Music Association (IA), Old Town School of Folk Music, WFMT Impromptu, Steppenwolf Theater, Rush Hour Concerts at St. James, National Sawdust (NY), and the Miller Theatre (NY). In addition to the ensemble's work on the concert stage, Fifth House reaches 17,000 students annually through its arts-integrated programming and trains emerging artists nationwide as a curriculum design partner to higher education institutions and through its summer festival, fresh inc. For more information, visit [fifth-house.com](http://fifth-house.com).

Melissa Snoza, *flute*; Grace Hong, *oboe*; Elizandro Garcia-Montoya, *clarinet*; Eric Heidbreder, *bassoon*; Parker Nelson, *horn*; Charlene Kluegel, *violin*; Michael Lieberman, *viola*; Herine Coetzee Koschak, *cello*; Eric Snoza, *double bass*; Katherine Petersen, *piano*; DeLane Doyle, *percussion*.

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## ABOUT LIVECONNECTIONS

Founded in 2008, LiveConnections' programs **inspire learning and build community through collaborative music-making**. We approach live music as an essential social and educational experience that helps create engaged and well-rounded global citizens. **Bridge Sessions**, our signature interactive educational performances, blend live music with hands-on activities, introducing students from Philadelphia public schools and people with disabilities to diverse musical cultures. Our **in-school and after-school residencies** provide students from under-resourced schools with sustained, in-depth music-making experiences. In addition, our critically acclaimed **LiveConnections Presents concert series** features unique artist collaborations and boundary-crossing new music. We are a nonprofit organization in residence at World Cafe Live.

## BECOME A SUPPORTER

Join us as a LiveConnections Presents Producer, contributing \$1000 or more toward a specific concert that inspires you, or make a smaller gift as an Associate Producer (\$500) or a Friend of LiveConnections Presents (gifts up to \$500). Whatever your gift, know that it directly supports artists who are building the vibrant cultural life of our region.

Donate online at [liveconnections.org/give](http://liveconnections.org/give), or contact director of development Blair Bodine at 267-295-2946 or [blair@liveconnections.org](mailto:blair@liveconnections.org). LiveConnections is a 501(c)(3) nonprofit organization.

### Special thanks to our 2017-2018 Producers:

Tony & DeDe Brown  
Pauline Candaux & Solomon Katz  
Thomas Vernon & Patricia West  
Penny & Tom Watkins

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[liveconnections.org](http://liveconnections.org)

