

ARTEMIS

CHAMBER ORCHESTRA

spring
CONCERT

SUNDAY, MAY 30TH | 3:00pm

WALLACE BOWL THEATER

WELCOME

Dear Friend of the Artemis Chamber Orchestra,

Thank you for attending the ACO's first ever concert! After this challenging year for all of us, we are incredibly excited to be playing music again, and especially look forward to sharing it with you. This concert is dedicated exclusively to the strings; today we have with us violins, violas, celli, and a double bass. We'll be performing three works written in 18th century Europe by Mozart, CPE Bach, and Vivaldi.

However, the Artemis Chamber Orchestra is a fluid ensemble, and our next concert will include wind instruments and piano as we perform works by two American composers: Aaron Copland's Appalachian Spring, and a brand-new commissioned work by Wilmette's own Ari Fisher. We hope you enjoy the music and look forward to seeing you again in October!

Sincerely,
Diana Economou
Music Director

ABOUT ACO

Music is capable of affecting its listeners in profound ways. Perhaps more than any other art, music is able to enter our souls directly and alter us for the better. After a solitary year and half, our community needs to heal. Live music brings people together to share in a momentary, but beautiful and unique communal experience, something sorely needed these days.

Artemis Chamber Orchestra was formed to provide this experience to the people of the North Shore. We seek to perform masterworks of the orchestral chamber music repertoire at the highest level in order to provide our audience with the experience of beautiful music, something capable of not only of engaging and inspiring, but transforming lives.

There's a surprising absence of chamber music in our community. By staying local and accessible to our audience, hiring from the abundance of highly qualified local musicians, and commissioning local composers, we are actively working to grow the classical music scene in the North Shore. Additionally, the ACO will hold joint concerts with underprivileged schools in order to provide outstanding musical experiences to students who otherwise would not have the opportunity to play with and hear professional orchestras.



SPRING CONCERT

Sunday, May 30, 2021

3:00pm

Wallace Bowl Theater

Diana Economou, Conductor

Wolfgang
Amadeus Mozart
(1756-1791)

*Eine kleine Nachtmusik, Serenade
No. 13 In G Major, K. 525*
Allegro
Romance: Andante
Menuett: Allegretto
Rondo: Allegro

Carl Philipp
Emmanuel Bach
(1714-1788)

Hamburg Sinfonia No. 1 in G, Wq 182/1
Allegro di Molto
Poco Adagio
Presto

Antonio Vivaldi
(1678-1741)

Concerto in B minor for Strings RV168
Allegro
Andante
Allegro

PROGRAM NOTES

Eine kleine Nachtmusik, Serenade No. 13 In G Major, K. 525



Eine kleine Nachtmusik, or “a little night music”, is easily one of Mozart’s most recognizable and popular pieces. However, to quote the German author Wolfgang Hildesheimer, the fact that its tunes are “on everybody’s lips cannot alter the high quality of this occasional piece written with a carefree and felicitous hand”. Mozart deemed this four-movement serenade “little” in comparison with the seven or eight movements typically written for serenades, a genre fittingly performed at outdoor gatherings like today’s. The name stems from

Mozart’s handwritten catalogue of his works; it was entered as such merely as a description, though now one could hardly refer to this piece as “Serenade in G Major”.

The work opens in orchestral unison with a compositional device called the “Mannheim rocket” which consists of a rising figure, typically a scale or arpeggio. As soon as the rocket comes back down, Mozart plunges into his immortal, bouncing first theme. For the rest of the movement he works his magic, creating the perfect Mozartian balance between upbeat and lyrical phrases, between energy and repose. The second movement has a beautiful, sighing melody that rises and falls as naturally as the waves on the beach. The courtly minuet is traditional and stately while its trio has a wandering, chromatic line. To get things moving again, Mozart wrote a spritely rondo, a classical era circular form in which the main theme returns again and again between contrasting episodes. Being the unconventional rebel he was, he contrived a hybrid form combining rondo and sonata form, and in this piece you’ll hear the rondo theme developed, something not done by any of Mozart’s contemporaries.

In *A Little Night Music*, we experience, as Aaron Copland described, how Mozart “tapped once again the source from which all music flows, expressing himself with a spontaneity and refinement and breathtaking rightness that has never since been duplicated.”

Hamburg Sinfonia No. 1 in G, Wq 182/1



Carl Philipp Emmanuel Bach, being the second son of JS Bach, received one of the finest music educations possible from a very young age and continued on to become one of the leading composers of his day.

It is generally said that the Baroque Era

ended with the death of JS Bach in 1750, while music from the following Classical Era is considered to have begun only in the 1780s – leaving us a gap of 30 years or so. What happened in the period between these two extraordinary eras? An intermediate era, the Galant Style, saw a transformation of the highly ornamented Baroque style into the refined, naturalistic style of the first Viennese School. CPE Bach was a leading exponent in this transformation.

In the six Hamburg Sinfonias, composed in 1773 at the request of the Baron von Swieten, the passage between the High Baroque and the Classical era is plainly audible. One can sense a great degree of experimentation with new concepts in this Sinfonia in G Major; phrase lengths are not square, even starting in the middle of measures, harmonies are unexpected, changing quite frequently, and form is highly irregular. Composers of this era were trying to break off from the style of the previous generation and find their own voice, prompted by the new ideas of this Age of Enlightenment.

Though the music of this era is largely overshadowed in the repertoire canon by the magnificence of JS Bach, the sublimity of Mozart, and the zeal of Beethoven, there is great art to be experienced and lessons to be learned from this lost generation of composers.

Concerto in B minor for Strings RV168



Il Prete Rosso, or the “Red Priest”, as Antonio Vivaldi was nicknamed, is the concerto king. He “assert[ed] that he could compose a concerto in all its parts more quickly than it could be copied”, according to Vivaldi scholar John Talbot. His set of *Concerti per archi*, meaning “for arches” (referring to the arched bridges of string instruments), are written without the typical flamboyant solo part and instead feature the virtuosity of the orchestra.

Concerto in B minor RV 168 gets off to a running start, hot and fiery just like the red hair of the Prete Rosso. There’s hardly a moment’s respite in the first movement *allegro* with its incessant arpeggios and short motivic phrases stitched together. The piece is better understood if one follows the motives and listens to their harmonic motion rather than searching for a melodic line. The Italianate melody is found in the second movement *andante* where the violins sing a gorgeous line over the heartbeat of the violas, cello, and bass. The finale, a fast, triple meter gem goes by in no time and puts the cherry on top of this wonderful concerto.

MUSICIANS

BOARD

Violin I

Ann Duggan, *Concertmaster*
Jamie Andrusyak
Paula Johannesen
Jiwon Sun

Violin II

Janis Sakai, *Principal*
Cindy Shang
Emelia Suljić

Viola

Ye Jin Goo, *Principal*
Rebecca Boezlner
Erin Rafferty

Cello

Jingjing Hu, *Principal*
Alexandra Ayoun Kim

Bass

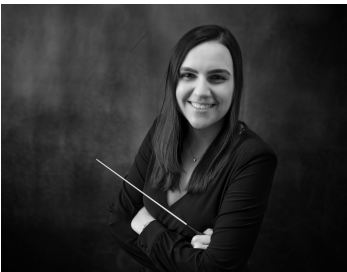
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ADVISORY COMMITTEE

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Peter Rosheger; *Director of Orchestras, New Trier Township High School*
Donald Schleicher; *Director of Orchestras, U of I at Urbana-Champaign*

MUSIC DIRECTOR



Diana Economou is an emerging conductor from Chicago's north suburbs whose passion and talent for music has led her to perform around the world including in the Chicago Symphony Center, the Sydney Opera House, and in Sofia, Bulgaria. She's trained with leading conductors such as Markand Thakar, Larry Rachleff, Mallory Thompson, and Donald Schleicher and has conducted

professional orchestras such as the Baltimore Chamber Orchestra and the Bulgarian New Symphony Orchestra.

After obtaining her music education degree from the University of Illinois U-C, she now works as a passionate and beloved orchestra teacher in Waukegan, Illinois.

SUPPORTERS

Artemis Chamber Orchestra gratefully acknowledges the following founding contributors:

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Donor support is integral in allowing us to pursue our mission of performing the classical chamber repertoire at the highest level. Donations will help us in hiring local professional musicians for our concerts.

We could not put on our concerts without your generous donations, and any sized gift will help the ACO thrive for many seasons to come – so please consider donating!

The Artemis Chamber Orchestra is a federally registered 501(c)(3) non-profit organization and donations are 100% tax deductible.



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