

# ARTEMIS

CHAMBER ORCHESTRA

## *Winter Concert*

**Wednesday, February 23<sup>rd</sup> | 7:30pm**

**Nichols Concert Hall**

**Music Institute of Chicago**

**Evanston**

# WELCOME

Dear Friend of the Artemis Chamber Orchestra,

It is our absolute pleasure to spread a bit of warmth to you on this chilly February night by performing some wonderful music! Thank you for braving the cold and supporting ACO! We are still a growing organization; this is only our third concert. It has been a thrilling experience putting together an orchestra from scratch, working with the incredible musicians from the area, performing amazing repertoire, and meeting our growing audience.

We are trying to figure out how best to reach people so we can continue to grow. In your program you'll find a questionnaire asking for your contact information and how you heard about our concert. If you enjoy the music and are interested in learning about future events, please fill it out and leave it on the table as you exit the hall.

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. 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 to provide our audience with the experience of beautiful music, something capable 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 holds 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.



*WINTER CONCERT*

Wednesday, February 23, 2022

7:30pm

Nichols Concert Hall

Diana Economou, Conductor

Wolfgang  
Amadeus Mozart  
(1756-1791)

*Divertimento in D Major, K. 136 – “Salzburg  
Symphony No. 1”*

Allegro

Andante

Presto

Antonio Vivaldi  
(1678-1741)

*Concerto in B minor, RV 169*

Antonín Dvořák  
(1841-1904)

*Serenade for Strings in E Major, Op 22*

Moderato

Tempo di Valse

Scherzo: Vivace

Larghetto

Finale: Allegro Vivace

# PROGRAM NOTES

## ***Divertimento in D Major, K. 136 – “Salzburg Symohony No. 1”***



To understand how remarkable Mozart's genius was, Robert Greenberg, composer and music historian, says to add twenty years to what Mozart's age was when he wrote a given piece and that is the age any other composer might have been when they wrote a piece at the same level of artistry and craft. Mozart wrote three divertimenti in 1771 at the age of sixteen after having just returned to Salzburg from an extended trip in Italy and they are early masterworks. While his first truly mature music is

still a few years away, the vitality, balance, and unity which distinguish Mozart are already fully present.

The Divertimento in D Major has beautiful, lyrical lines which allow the ear to easily follow their unfolding, resulting in a crystal clear presentation of the themes and their development. The journey created by the harmonic movement away from the home key of D major creates a minute sense of unease followed by a wonderful calmness at it's return. These qualities perfectly mirror the values of the time in which Mozart lived: the Age of Enlightenment. The main ideals of the Enlightenment sought to bring the greatest happiness to the greatest number of people, and this simple, cheery music is easy to love and delightful to listen to. It brings happiness to many, even 250 years later.

## ***Concerto in B minor, RV169 – “To the Holy Sepulchre”***

Il Prete Rosso, the Red Priest, as Antonio Vivaldi was nicknamed, is the concerto king. He “assert[ed] that he could compose a concerto (synonymous with sinfonia, to Vivaldi) 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” which refers to the arched bridges of string instruments, are written without the typical flamboyant solo part and instead feature the virtuosity of the orchestra.



This Sinfonia in B minor is subtitled “To the Holy Sepulchre” and as such is a magnificently beautiful ode. Listen for the many suspensions Vivaldi uses throughout the short piece. A suspension is when a note from one chord is held while the other chord tones move to a new harmony. Typically, as is the case in this piece, the held note then drops down to one of the notes belonging to the

new chord providing a satisfying resolution to the tension of the suspension. Suspensions are frequently utilized by composers to create a feeling of longing or sadness, very fitting for a piece referencing the tomb of Jesus Christ.

## **Serenade for Strings in E Major, Op. 22**



Dvořák wrote the *Serenade for Strings* relatively early in his career, at the age of thirty-four. Although he had already written four symphonies, he still had over 150 compositions to write before his death in 1904. Around this time, Dvořák was just gaining a reputation in Vienna and in a mere two years would meet Johannes Brahms, a relationship which would immensely impact Dvořák's music and career.

The serenade is an absolutely gorgeous work and is a testament to Dvořák's overall lyrical, dance-like style. A period press review of the serenade states that in this composition, Dvořák shows "decisive progress in the evolution of his artistic development towards greater stability and independence." One aspect that brings this stability to the serenade is Dvořák's use of motives. A motive is a brief succession of notes from which melody grows through repetition and transformation. A quintessential example is the opening of Beethoven's 5th symphony. One four-note motive is repeated innumerable times to create the entire movement and also appears in the other movements, ultimately defining the whole work.

While Dvořák doesn't use such a strict design, the technique can be heard throughout the serenade. For example, each section of the initial melody stems from some aspect of its opening measure. The opening bar isn't a full-fledged melody by itself but is repeated starting on different notes and is slightly altered to create the theme. The second theme also derives from the initial motive; the first two notes of the motive are turned upside-down and repeated. This concept of transforming one theme into another is found all over the piece.

Relations also exist between movements, such as quotes of theme two from the second movement in the fourth movement, or a verbatim repetition of the beginning of the piece near the end of the finale. These techniques are key contributions to the unity of the piece, creating a beautiful whole that would feel disjointed and random had Dvořák not written the work with these connections in mind.

Program notes written by Diana Economou

# MUSICIANS

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## Violin I

Jiwon Sun  
Tabitha Oh  
Katie Klocke  
Kina Ono

## Violin II

Gerel Tumur  
Rannveig Marta Sarc  
Dylan Feldpausch

## Viola

Pedro Mendez  
Janna Bullock  
Jonathan Luk

## Cello

Michael Duggan  
Eugenia Maldonado

## Bass

Charlie Reischl

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# 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, Gary Lewis, and Donald Schleicher and has conducted professional orchestras such as the Baltimore Chamber Orchestra and the Bulgarian New Symphony Orchestra. In 2019 Diana founded the Artemis Chamber Orchestra and proudly serves as music director.

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

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