

# ARTEMIS

CHAMBER ORCHESTRA

# DANCE!

*a chamber orchestra concert*

SATURDAY, OCTOBER 30<sup>TH</sup> | 7:00pm

TRINITY EPISCOPAL CHURCH

HIGHLAND PARK

# WELCOME

Dear Friend of the Artemis Chamber Orchestra,

Thank you for making it out to *DANCE! A Chamber Orchestra Concert*. All the pieces on our program tonight in some way derive from dance. Dvořák's *Czech Suite Op. 39* includes three formal Czech dances, a polka, a sousedská, and a furiant. The remaining two movements, although not dances, have a gentle, dancing lilt. Of course, *Appalachian Spring* is music written for a ballet (the original performance featuring Martha Graham is on YouTube, I recommend you give it a watch) and our commissioned work by Wilmette native Ari Fisher is a suite of Jewish dances.

We are extremely lucky to have such a beautiful venue for our second performance. The Trinity Episcopal Church generously donated the use of this sanctuary for our rehearsals and concert and to them we extend an enormous "Thank You." The stunning stained-glass window in the sanctuary is featured on the cover of our program.

Please enjoy tonight's concert,

Diana Economou  
Music Director





## *DANCE!*

Saturday, October 30, 2021

7:00pm

Trinity Episcopal Church  
Highland Park, IL

Diana Economou, Conductor

Antonín Dvořák  
(1841-1904)

*Czech Suite in D Major Op. 39*

- I. Preludium: Allegro moderato*
- II. Polka: Allegretto grazioso*
- III. Sousedská: Allegro giusto*
- IV. Romance: Andante con moto*
- V. Finale (Furiant): Presto*

Aaron Copland  
(1900-1990)

*Appalachian Spring*

Ari Fisher (1991)

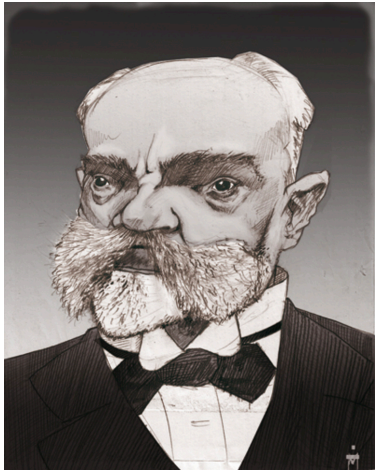
*Three Jewish Dances*

- I. Doyna*
- II. Nigun*
- III. Freylakh*

# PROGRAM NOTES

## Dvořák

### *Czech Suite in D Major Op. 39*



Antonín Dvořák wrote *Czech Suite* when he was just on the brink of his fame in 1879. The work wasn't published until a few years later, designating it as a later opus (opus numbers are indications of chronology of the published works of a composer, not the chronology of all their works). As much of Dvořák's music, *Czech Suite* is wonderfully lyrical, playful, and downright fun. This piece is made up of five movements, three of which are traditional Czech dances while the other two have the physicality of dance and are depictions of the Bohemian countryside, the environment in which Dvořák was raised.

The first movement is a pastorale; a beautiful melody is passed around the orchestra, always modulating to new keys and underwritten by drone tones. Movement two is a Polka, the most celebrated of Bohemian dances. The word "polka" likely comes from Czech word "půlka" which means "half". The genre was thus labeled because the dance is in duple time and the steps are small, half steps. The third movement is a Sousedská which is dance in three quarter time. It has a calm, swaying character and is usually danced in pairs. The fourth movement is a romance that takes us back into the countryside. It is slower and gentler than the two preceding dances, and like the first movement has a lyrical melody that again gets passed around the orchestra. The finale is a furiant, a fast energetic dance that swaps regularly between duple and triple time. It's a fantastic, lively and exuberant conclusion to the work.

## Copland

### *Appalachian Spring*

After over a century and a half of America claiming independence and establishing itself, a truly American arts culture was lagging behind. Highly dependent on their European ancestry, American artists of all mediums weren't yet creating art which reflected American society. When Aaron Copland returned from studying in France in 1924, he observed "It's



curious that one can sometimes see American more clearly from across the ocean than when living right inside it.” From then on his primary goal was to create a home-grown American styled classical music. What resulted from his attempts was music with wide intervals and open harmonies corresponding to the wide, flat expanse of American land. He also integrated the jazz idiom, mostly its rhythmic fervor and vitality which can be heard in many of his works, translated as unpredictable and jagged rhythms. He succeeded in his intention to find American expression in classical music and also was instrumental in cultivating a community of young American composers who in turn continued the effort.

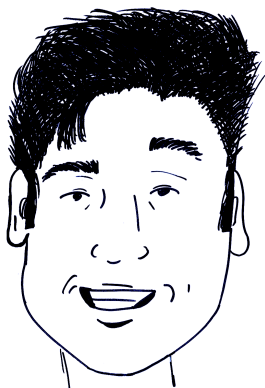
Appalachian Spring is the epitome of this venture. Written for Martha Graham’s ballet of the same name, it tells the story of a newly wed frontier couple soon after the end of WWI, depicting the joy and hope of young Americans as they look forward to the boundless future America offers. Musically, the above description of Copland’s American-style music is evident throughout. He also writes an upbeat barn-dance section and uses a very famous Shaker folk theme, *Simple Gifts* (famous because Copland used it, actually).



The opening slowly blossoms, presenting the harmonic concept used for the rest of the piece. Beginning in unison, the low strings introduce a “white toned” clarinet solo of a simple arpeggio. Immediately following, the flute continues the clarinet’s arpeggio and moves to the dominant arpeggio. This is the harmonic basis of the entire piece - the tonic chord being played simultaneously with the dominant chord. Copland morphs this concept, changing the rhythm, laying it over itself, turning it into a melody, modulating to strange, distant keys, etc. It is truly happy music, energetic, danceable, and still fresh even over 60 years later. Most audiences are familiar with large orchestral version released a year after the ballet, but a third chamber version was released twenty-five years later with the original instrumentation. This is the version in tonight’s performance. The overall gentler scoring of this rendition creates a more intimate atmosphere and a lightness that the full orchestra version is unable to impart.

# Fisher

## Three Jewish Dances



Doyna, or Doina, is a versatile word used for different types of tunes from various regions of Europe. All Doynas have similar characteristics: a slow, improvisatory, highly ornamented solo free of structured rhythm typically outlining a modal scale. It may or may not have a drone on the tonic, the principal note of the mode, and the solo stretches out notes in a meditative, melancholy, lamenting way. Many countries and cultures have claim to such a type of tune, it having been spread around Eastern Europe by Romani peoples. Some

Doynas are used as an introduction to a dance, as is the case of Klezmer Doynas such as this one.

A Nigun, literally translated from Hebrew as “melody”, is typically a religious tune sung by groups often without lyrics but with “Lai-lai-lai” or “Ai-ai-ai.” Three different types of Nigunim (plural of Nigun) exist. One is the Deveykut Nigunim, slow and improvisatory, similar to the Doyna in style and mood, and epitomized in the classical scene by Ernest Bloch in his violin concerto, *Baal Shem*. This is the type Fisher has written. An other type, Dance Nigunim, are simpler, faster, and more metrically derived, usually performed in groups at parties. The famous *Hava Nagila* is a Dance Nigun. Lastly is the Tisch Nigun which is sung at Sabbath or family meals. The Nigun performed tonight is a rhapsodic trio for the flute, clarinet, and bassoon.

The most celebratory dance in this set is the Freylakh, translated as “happy” or “merry.” Freylakhs are danced in circles or lines as groups in weddings and other events comprising the core of the traditional Klezmer repertoire in Eastern Europe and are the most popular amongst the dance tunes. They’re always in duple meter and quick paced, but it is difficult to ascribe them other defining characteristics because of the wide array of Freylakhs out there. Fisher’s is a breakneck fast, fiery dance which brings a festive, thrilling end to the set and the concert.



# 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 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.

# ARI FISHER, COMPOSER



Ari Fisher has won numerous film scoring competitions and collaborated on a variety of projects ranging from feature-length films to video game soundtracks. In 2021, Fisher collaborated with the renowned cross-over string quartet ATLYS and Jeff Montalvo (Seven Lions) in arranging string quartet covers of EDM songs by Seven Lions for performances at Red Rocks Amphitheater (SOLD OUT) and The Gorge Amphitheater. In 2015, Fisher received the Jon Vickers Film Scoring Award for his score to the 1916 silent film "The Return of "Draw" Egan by William S. Hart. In 2019, the score was revised for the restored Library of Congress Version of Hart's film featuring newly discovered footage and scene swaps. The LOC version of the score had its European premiere at the 2019 Pordenone Silent Film Festival (Le Giornate del Cinema Muto).

Fisher received his Masters degree from the Jacobs School of Music and is highly trained in composition, arranging, violin performance, conducting, teaching, piano, music theory, and aural skills. In addition, he completed the Certificate Program at the Nadia Boulanger Institute in Paris, France. His concert works have been performed in Austria, Belgium, France, Germany, Italy, South Korea, Taiwan, and across the United States and he has composed music for television ads which are shown across the nation.

# 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, Mallory Thompson, and Donald Schleicher and has conducted professional orchestras such as the Artemis Chamber Orchestra, Baltimore Chamber Orchestra and the Bulgarian New Symphony Orchestra.



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

# MUSICIANS

## **Flute**

Jordan Hiley

## **Clarinet**

Patrick Rehker

## **Bassoon**

Marcus Westbrook

## **Piano**

Minsoo Kang

## **Violin I**

Ann Duggan, *Concertmaster*

Alex Giger

## **Violin II**

Hannah Christiansen, *Principal*

Jiwon Sun

## **Viola**

Paula Johannesen, *Principal*

Annika Sundberg

## **Cello**

Michael Duggan, *Principal*

Jingjing Hu

## **Bass**

Ethan Chiampas, *Principal*



*Ethan Chiampas*

# BOARD

Diana Economou, *President*  
Cailin Whisler, *Vice President*  
Christos Economou, *Secretary*

# ADVISORY COMMITTEE

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Endy Zemenides; *HALC Executive Director*  
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Peter Rosheger; *Director of Orchestras, New Trier Township High School*



# 2022 SEASON

## **Mozart, Dvořák, and Vivaldi**

February 23<sup>rd</sup>, 7:30PM

Nichols Concert Hall

Evanston, IL

## **The Mauthausen Cycle and Lecture**

May 8<sup>th</sup>, time TBD

Illinois Holocaust Museum

& Education Center

Skokie, IL

## **Theodorakis Tribute Concert**

First week of September

Location TBD

## **Debussy and Copland Concerti**

November 16<sup>th</sup>, 7:30PM

Nichols Concert Hall

Evanston, IL



*Paula Johannesen*

# SUPPORTERS

Artemis Chamber Orchestra gratefully acknowledges our donors:

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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 – please consider donating!

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



TO THE GREATER GLORY OF

THE MOST  
HONOURABLE