

# ARTEMIS

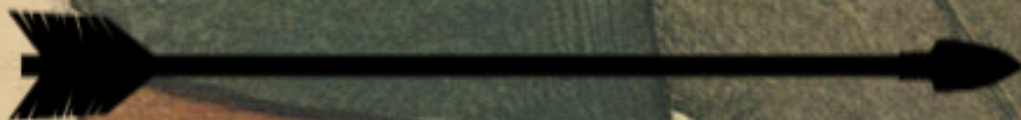
CHAMBER ORCHESTRA

**BACH** and  
**BRAHMS**

SATURDAY, MAY 21<sup>ST</sup> | 7:30pm

TRINITY EPISCOPAL CHURCH

HIGHLAND PARK



# WELCOME

Dear Friend of the Artemis Chamber Orchestra,

Thank you for making it out to our performance tonight featuring two of the three “Great Bs”: Bach and Brahms! This concert was formed around my coming across an interesting arrangement of Brahms’ first serenade for nonet, a group of nine instruments. The ensemble is of unusual instrumentation not found elsewhere in the repertoire, so I’ve arranged for the same nonet two short pieces by JS Bach in order to create a sense of unity through the program. The Bach works are not what one usually expects to hear at an orchestra concert, but part of ACO’s goal is to expose you, our audience, to classical music you may not otherwise hear and help you further understand it. Besides, they are simply beautiful and serve as a wonderful introduction to the serenade.

Please enjoy tonight’s concert,

Diana Economou  
Music Director





## BACH and BRAHMS

Saturday, May 21, 2022

7:30pm

Trinity Episcopal Church

Highland Park, IL

Diana Economou, Conductor

Johann Sebastian  
Bach (1685-1750)

*Canon Trias Harmonica BWV 1072*

*Christ lag in Todesbanden BWV 277*

Johannes Brahms  
(1833-1897)

*Serenade in D Major No. 1, Op. 11*

*I. Allegro Molto*

*II. Scherzo: Allegro non troppo*

*III. Adagio non troppo*

*IV. Menuetto*

*V. Scherzo: Allegro*

*VI. Rondo: Allegro*

# PROGRAM NOTES

## **Canon Trias Harmonica BWV 1072**

A canon is a musical device or form in which a melody is overlapped with itself at given distances in time. The most well-known canon melody is *Frère Jacques*. In the Baroque era, when the strict rules of counterpoint were duly followed, a canon had to abide by complicated restrictions so writing a canon melody took quite a bit of creativity and forethought. A very intricately thought out canon melody can overlay itself at multiple spots and still meet all the requirements of good counterpoint.



Bach's *Trias Harmonica* (the harmonic triad) canon overlays itself in seven spots: each beat of the two measure melody. His melody is the simplest possible, a pentatonic scale, that is, a rise and fall of five notes. As each voice enters it harmonizes a major third from the other voices until there is a wash of sound: a wall of C major. Eminent Bach scholar, Christoph Wolff, writes that the C major triad is "the acoustically purest of all triads, which represents the natural, God-given, most perfect harmonic sound." So not only has Bach written an absolutely stunning canon, it also is a sonic representation of the beauty and harmony in God's perfect universe.

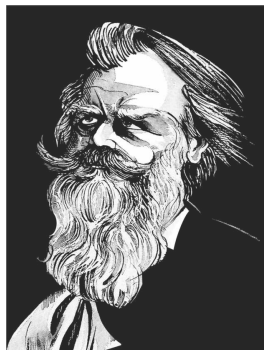
## **Christ lag in Todesbanden BWV 277**



Martin Luther, the German priest, theologian, and revolutionary, played a big role in the ability for there to have been the composer J.S. Bach in this world. The religious reformation he embarked on emphasized an importance on music unlike any other in western history and set the stage for Bach to thrive. Luther himself took religious texts, translated them into German, and set them to melodies for the congregation to sing. Composers of sacred music for centuries after reharmonized these chorales for their own choirs to sing or organists to play. Bach is one such composer and the greatest of these.

The average chorale follows a simple, predictable chord progression which is pleasant enough to listen to, though quite mundane. This is most certainly not the case with the harmonizations of the great Bach, who often uses unexpected chords which are surprising yet not out of place.

Regardless of how out of the ordinary his chord progressions are, they always sound perfect and beautiful.



## ***Serenade in D, Op. 11***

One of the most consequential traits of Johannes Brahms was his self-judgment. A major event occurred early in his career bringing him to an extreme. In 1853, eminent composer and music critic Robert Schumann and a twenty year old beardless Brahms met. Upon hearing Brahms play his piano compositions, Schumann destined Brahms for greatness in an article in his journal of musical criticism, “*Neue Zeitschrift für Musik*.” Schumann predicted Brahms would be the composer of their time to truly take up Beethoven’s mantle and while unquestionably this turned out to be true, it paralyzed the young Brahms. In a period of his life when he should have been unknown and free to experiment with composing whatever he would, the expectations now cast on him seemed insurmountable. From then on he only published his very best work and refused to write any symphonies (Beethoven’s trademark) for twenty-two years.

A saddening result from this experience is that Brahms burned any music he didn’t think was up to par with Beethoven. Unluckily, this is exactly what happened to the original manuscript of Brahms’ *Serenade No 1 in D Major*. The version Brahms ended up publishing is the version for full orchestra generally heard today. Though symphonic in nature, he ended up calling the work a serenade to avoid comparisons to Beethoven with the word “symphony.” He also added two extra scherzi, definitively setting the work apart from a symphony.

Tonight’s rendition of the serenade is Jorge Rotter’s reconstruction of the original score for nonet: flute, two clarinets, bassoon, French horn, violin, viola, cello, and double bass. Because of the huge deduction in musicians, this version is much nimbler. Able to handle faster tempi than its symphonic counterpart, the piece’s dance-like nature is brought to the fore. What is missing, consequently, is the big sound only a full orchestra can achieve, which contributes greatly to the piece’s visceral impact.



## 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.

# MUSICIANS

# ADVISORY COMMITTEE

## Flute

Dominic Dagostino

## Clarinet

Parker Tweeten

Noah Stone

## Bassoon

Marcus Westbrook

## Horn

Renée Vogen

## Violin

Dylan Feldpausch

## Viola

Zhanna Bullock

## Cello

Eugenia Maldonado

## Bass

Ethan Chiampas

Markand Thakar; *Music Director, BCO*

Elaine Jaharis

Vangelis Economou; *Ziliak Law, LLC*

Arnim Whisler III; *Private Equity*

Endy Zemenides; *HALC Executive Director*

Christina Weisbard

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Trier High School*

Donald Schleicher; *Orchestra Director,*

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Diana Economou, *President*

Cailin Whisler, *Vice President*

Christos Economou, *Secretary*

# 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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Donor support is integral in allowing us to pursue our mission of performing the classical chamber repertoire at the highest level. We could not put on our concerts without generous donations; any sized gift will help 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.



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