

ARTEMIS

CHAMBER ORCHESTRA



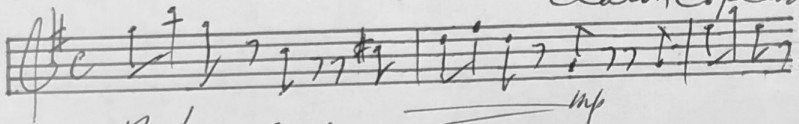
PHOTOGRAPH BY VICTOR KRAFT

AARON COPLAND

Solo Clar. in B^b

Concerto for Clarinet

Aaron Copland



with humor, relaxed *mp*

Fall Concert

SATURDAY, NOVEMBER 19th | 3:00pm

NICHOLS HALL, EVANSTON, IL

WELCOME

Dear Friend of Artemis Chamber Orchestra,

It is my distinct pleasure to welcome you to today's performance. We are presenting an interesting set of pieces at today's concert not often performed. The inspiration for the program came one morning while I read Howard Pollack's biography of Aaron Copland. The excitement I felt when reading about and listening to Copland's Clarinet Concerto, at discovering this beautiful work, was invigorating. Its grace in the opening movement is very moving as is the energy and humor of the second. Noting the harp in the piece, I immediately scoured the repertoire for a harp and strings piece to pair it with; the Debussy dances and the Copland concerto are in my opinion a perfect match. Finally, given the already modern lean to the program, I thought the little-known Nielsen suite would serve as a wonderful introduction to the concert.

I am delighted to share the stage with our two outstanding local soloists, Claire Happel Ashe on harp and Samuel Perlman on clarinet.

Please enjoy today's program,
Diana Economou
Music Director





Fall Concert

Saturday, November 19, 2022

3:00pm

Nichols Hall, Music Institute of Chicago
Evanston, IL

Diana Economou, Conductor

Carl Nielsen
(1865-1931)

Little Suite for Strings, Op. 1
I. Präludium
II. Intermezzo
III. Finale

Claude Debussy
(1862-1918)

Dances pour Harpe
I. Danse sacrée
II. Danse profane

Aaron Copland
(1900-1990)

Clarinet Concerto

SOLOISTS



Claire Happel Ashe

Harpist Claire Happel Ashe's playing has been described as "sensitive but sharply focused" (Avant Music News) and possessing "mesmerizing perfection" (Harp Column). She has performed with many of the nation's most renowned orchestras and early music ensembles, including the Saint Louis Symphony Orchestra, the Milwaukee Symphony Orchestra, and the Newberry Consort. An advocate for new music, she has commissioned and premiered works by composers including Pulitzer Prize winner Caroline

Shaw, Hannah Lash, Missy Mazzoli, James Moore, Lainie Fefferman, and Nomi Epstein. She holds degrees from Yale University and the University of Illinois and was a 2007–2008 Fulbright Scholar in Prague with Jana Boušková. In addition to her busy career as a classical music performer, she spent the last year studying and performing *zoropo*, music of the Venezuelan cowboys, on the *Ilanera* harp.



Samuel Perlman

Samuel Perlman is a clarinetist, keyboardist, composer, orchestrator, and music director from Highland Park, IL. Samuel is pursuing degrees in Composition and Clarinet Performance at Northwestern University, where he has studied with Steve Cohen and Mark Nuccio. His theatrical credits include *Happily* (The Actors' Temple), *Life After* (Goodman Theatre), *The Devil Wears Prada* (James M. Nederlander Theatre), *Paradise Square*

(Nederlander), and *Life Now* (The National Theatre). Most recently, he orchestrated and conducted the original cast recording of his new musical *Abandon All Hope: A Musical Comedy*, for which he wrote music and lyrics alongside co-writer Mitchell Huntley. As a composer, he has collaborated with a wide range of artists including Third Coast Percussion and Nathalie Joachim.

PROGRAM NOTES

Little Suite for Strings, Op. 1



After its premier, the Dutch newspaper *Avisen* reviewed Nielsen's *Little Suite*; "The young man obviously has a great deal on his musical mind that he wants to say, and what he told us on Saturday was presented in a beautiful, concise form, modestly and attractively, with excellent part-writing and an appealing fullness of sound that reveals an excellent eye for the string material." Quite an accurate and insightful review, especially after only one listen of the piece.

The poise and somberness of the prelude must have given a good indication of Nielsen's seriousness to his initial audience, something needed at that early stage of his career. Its austere mood sets the stage perfectly for the lightweight yet passionate waltz to follow in the second movement. Both movements are filled with interesting harmonies and progressions which really give the music individual character. It's clear that the young Nielsen had ideas about what the next musical era might sound like. The third movement opens with a reworking of the prelude which suddenly explodes into a new energetic, raucous theme. Here we can hear Nielsen experimenting, going beyond the relative safety of the other two movements. There is a lot of motivic work, imitation between lines, passing back and forth of ideas, and overlapping of rhythms – very incredible and interesting writing.

As an aside, an opus number, abbreviated to "Op. #", is a number assigned to a piece of music once it's been published and refers to the order of publication, not the order the works were written in. Thus, despite its designation as Op. 1, Nielsen's *Little Suite* was not the first work he wrote, merely the first work he published. Nielsen was 22 and had recently finished up his time at the Royal Danish Academy of Music when he wrote *Little Suite for String Orchestra*. This piece marks the start of Nielsen's part-time composition career in Denmark.

Danses sacrée et profane

A traditional harp is made with pedals at the bottom which change the pitch of the strings by bending them to change the length. Should a harp player need to change what key they are playing in, they move the pedals. However, instrument makers are always fiddling and trying to make improvements on instruments. In the late 19th century, the French piano makers of the Pleyel & Wolff Company produced a cross-strung harp, or a chromatic double harp, which contained all the notes and



no pedals, allowing more ease in playing notes outside the western tonal scale, which was happening quite a bit by that time.

Peyel commissioned Debussy to write a piece for this harp as an extravagant debut to the world and Debussy delivered two most beautiful dances which certainly show off the chromatic abilities of Peyel's harp. The chromatic double harp was a victim of time; unfortunately it did not catch long term, but luckily for us Debussy's piece lives on and is perfectly playable on a pedal harp.

Concerto for Clarinet, Strings, Harp, and Piano

In 1947 clarinet soloist Benny Goodman offered Aaron Copland, the most famous and sought after American composer of the 20th century, a commission for a piece with solo clarinet and orchestra. Copland, who admired Benny Goodman's phenomenal technique and the success of his integrated jazz sextet concert in Carnegie Hall, accepted the commission.



During the composition process, Copland said in a letter to his friend that the first movement “will make them weep.” Indeed, its lush harmonies, the singing quality of the clarinet's tone, and the oscillations created from the dynamic rise and fall take the mind on a wonderful and emotional ride. Between the two movements is a cadenza which traditionally is a time for the soloists to show off their technique, and boy is Copland's cadenza tough. The essential feature of the cadenza is its arpeggios. An arpeggio is the breaking up of chords into melody; instead of a vertical harmony played all at once, the notes are split up, as a harp would play them. The word “arpeggio” actually comes from the Italian word for harp, *arpa*, because a harp generally plays chords broken up. The cadenza is arpeggio after arpeggio of many different harmonies with accents on weird beats to simulate a jazz style, an homage to Goodman. Much of the music in the remainder of the piece stems from the arpeggios of the cadenza and is fast and furious. For some relief from the craziness of the second movement, Copland inserted snippets of a jazz trio and wrote, “with humor.” The ending is huge and exciting, showing off the extreme range of the clarinet's abilities.

Program notes by Diana Economou



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

Violin I

Jinty McTavish
Luke Lentini
Katie Klocke
Paula Johannesen

Violin II

Kina Ono
Queenie Edwards
Alison Tatum

Viola

Janna Bullock
Annika Sundberg
Willie McLellan

Cello

Nomin Zolzaya
Eugenia Maldonado

Bass

Michael Martin

Harp

Claire Happel

Piano

Minsoo Kang

Markand Thakar; *Music Director, BCO*
Elaine Jaharis
Vangelis Economou; *Economou IP Law*
Mark B. Burka; *CFA*
Arnim Whisler III; *Private Equity*
Endy Zemenides; *HALC Executive Director*
Christina Weisbard
Peter Rosheger; *Orchestra Director, New
Trier High School*

BOARD

Diana Economou, *President*
Cailin Whisler, *Vice President*
Christos Economou, *Secretary*
Vaso Ventresca, *Board Member*

MUSIC DIRECTOR



Diana Economou is a 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.

SUPPORTERS

Artemis Chamber Orchestra gratefully acknowledges our donors:

Bessie Alexopoulos	Doug and Pauline Limberg
Suhail Ansari	Kate Lin
Barbara Bruno	Georgia and George Londos
Madeline Stewart Aybar	Kristi Lindahl
Mark and Margaret Burka	Brian Lovejoy
Elizabeth and Kenneth Cohen	David and Maureen Melnick
Donna Curry	Joel and Michele Melnick
Alexandros and Anna Daskalakis	Sophie Melnick
Carol Daum	Georgia Mitchell
Aristotle Economou and Anaid De La Fuente Martinez	Heidi Olsen
Christos Economou	The Kerpel Family
Dina Economou	Sharona Palmer
Louisa Economou	Souli and Myrta Papaioannou
Thanasis Economou	Michael Seng
Vangelis and Andriana Economou	Lawrence Smith
Vaso Economou	Michael and Angela Sopko
Lou Ann Erikson	Anna and Bill Stotis
Gary Geiger and Mie Tamura	Julie and Alex Timmons
Despina Gogos	Niki Tsakalis
Cynthia Hines and Victor Przysiezny	Julie Victor
Kathryn Hofschield	Edwin Westbrook
Elaine and Steve Jaharis	Arnim and Jeanne Whisler
Mark Kluge	Joanne Volakakis
Eriko Kojima	Cailin Whisler and Michael Brady
Eleni Konstantinou	Spyros Xenos and Jinie Papaioannou

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.



*Scan this QR code to visit
our website and donate!*

NORTH SHORE COMMUNITY BANK

& T R U S T C O M P A N Y[®]

A WINTRUST COMMUNITY BANK

Being the North Shore's community bank means doing our part to give back to the local charities and social organizations that unite and strengthen our communities.

We are particularly proud to support the Artemis Chamber Orchestra and its mission of providing professional musical experiences to students.



"Something I learned from this experience is that with time, we will improve and be more confident in playing."