

The background of the poster is an abstract composition of vertical stripes. Each stripe is filled with a different color and has a textured, painterly appearance, resembling a close-up of a canvas or a piece of fabric. The colors transition from cool tones on the left to warm tones on the right. The text is centered over this background.

ARTEMIS

CHAMBER ORCHESTRA

The Four Seasons

Sunday, April 30th | 3:00pm
Trinity Episcopal Church
Highland Park, IL

WELCOME

Dear Friend of Artemis Chamber Orchestra,

Once again, I have the honor of welcoming you to our performance today. This concert marks the end of our second year and beginning of a third! It is a privilege to run this organization and grow alongside it. Since our first concert in 2021, we've held nine public concerts, two alongside students as part of our Partner Concert program. We also helped in gifting two Waukegan middle school students double bass of their own, living up to our mission of bringing classical music to those who may not otherwise have access to it.

Today we have a special treat as Jinty McTavish, founding member of ATLYS, joins us to perform the entirety of Vivaldi's *The Four Seasons*. It's clear from the first moment of listening that Jinty is a first rate musician, sincerely engaging and innovative. I'm certain none of us will come away from this performance unmoved.

I highly recommend reading the program notes on the Vivaldi as it's an incredibly programmatic work. You will enjoy it all the more if you read Vivaldi's own poetry to go along with the music.

Please enjoy the performance,
Diana Economou





Spring Concert

Sunday, April 30, 2023

3:00pm

Trinity Episcopal Church

Highland Park, IL

Diana Economou, Conductor

Wolfgang Amadeus Mozart

(1756-1791)

Divertimento in Bb Major, K. 137

I. Andante

II. Allegro di molto

III. Allegro assai

Franz Joseph Haydn (1732-1809)

Roman Hoffstetter (1742-1815)

Serenade in C Major Op. 3, No. 5

Antonio Vivaldi (1678-1741)

The Four Seasons

Spring - Op. 8 No. 1, RV 269

I. Allegro

II. Largo e pianissimo

III. Allegro

Summer - Op. 8 No. 2, RV 315

I. Allegro mà non molto

II. Adagio

III. Presto

Autumn - Op. 8 No. 3, RV 293

I. Allegro

II. Adagio molto

III. Allegro

Winter - Op. 8 No. 4, RV 297

I. Allegro non molto

II. Largo

III. Allegro

PROGRAM NOTES

Divertimento in Bb Major, K. 137



Written when merely 16, Mozart's divertimento shows his early mastery of the 16th century style and inklings of the depth to which he will take it. The short introduction features a melancholy descending violin leading to a harsh diminished chord which resolves to a minor chord. This is repeated and followed by an astoundingly beautiful melody interrupted by bursts of discord. Throughout the movement a mini dichotomy plays out between these two forces, but simultaneously, in Mozartian fashion, they are

harmonious. Only Mozart can create a world where stark differences are completely compatible.

In a reversal of the norm, the first movement is Andante, literally walking speed, and the second movement is an upbeat Allegro, literally cheerful. And boy, is it cheerful! It is a glimpse into Mozart's mature compositional style where fun meets refinement and elegance. The third movement is a traditional quick dance with some unexpected phrasing and complex counterpoint. Already, at such a young age, he could break out of compositional conventions and put forward fresh ideas.

Serenade in C Major



Franz Joseph Haydn became one of the most famous composers of his time and lived the life every composer's dreams, one where they are known, appreciated, and making money during their life, not after. Haydn worked hard to learn his compositional craft, teaching lessons during the day to earn a living and studying scores and composing by night. Having had no official training in composition, he learned through imitation and eventually found his own witty style while in his first and long held post as music director of the Esterházy court.

This serenade is actually a spurious composition written by Romanus Hoffstetter, an admirer of Haydn's. Publishers put Haydn's name on it to boost sales. It took musicologists until 1941 to discover this because apparently even Haydn thought he wrote it, putting it in a catalog of his own works. It's an incredibly cute Haydnesque piece and a perfect segue from the Mozart to the colossal *Four Seasons*.

The Four Seasons

In Western classical music, there are two broad categories: absolute music and program music. Absolute music is music without a story, music created for music's sake, while program music *does* have a story or image to accompany it. The title *The Four Seasons* gives this piece away immediately as program music depicting, of course, spring, summer, autumn, and winter in that order. All four seasons are stand-alone violin concerti about ten

minutes long, but together they function as a set, creating an overarching background story following the archetypal cycle depicting life and death: spring represents birth, life ensues during summer and autumn, and death comes in winter.



Each concerto is also accompanied by a poem which describes what is happening in the music. Vivaldi gave no indication of who wrote the sonnets, but it is widely thought that he wrote them himself years after composing the concerti, when putting together the set we know as *The Four Seasons*. You can access the poems and some music excerpts by scanning the QR code (right) with your phone camera. Alternatively, below are summaries of each concerto and poem.



Spring - Generally, bright and cheerful. In the first movement, events are separated by the opening theme. About 30 seconds in is the first event; birds appear, greeting the spring and the morning with their calls and songs. After a phrase of the theme, we find a murmuring stream, characterized by running eighth notes going up and down. Again, the theme returns only to be interrupted by thunder and lightning! But ah, the storm has passed, the theme is back followed by those same birds. The second movement is a lullaby, depicting a goatherd sleeping with his dogs in the field. As the day and concerto comes to a close, the third movement depicts a peasants' dance.

Summer - The first movement illustrates the languishing of a shepherd and his flocks in the heat. After some time, a cuckoo and goldfinch begin singing. There is a burst of wind and soon the shepherd begins to weep for fear of an oncoming storm. The second movement depicts the approaching storm. The soloist represents the weeping of the shepherd and the orchestra represents flies and wasps nipping at him as well as the distant thunder. Finally, the intense storm rages in the third movement. Apparently Vivaldi did not much like summer's charms...

Autumn - The peasants begin autumn with a harvest festival; the first movement is a big party with drinking and dancing. But, as the poem dictates, all the liquor put the peasants to sleep, so the second movement is another beautiful lullaby in the crisp autumn air. Finally, movement three portrays the peasants on a hunt.

Winter - The final concerto is the least explicit in its rendering with a lot of wind blowing in the first movement along with chattering teeth represented by fast sixteenth notes near the end of the movement. The largo of the second movement depicts rain (you might be thinking, "isn't it supposed to be winter?") but remember that Vivaldi was Italian, not Chicagoan). Then, to end the entire set, the third movement represents... running, slipping, falling on and cracking the ice... oh, and don't forget: joy!

JINTY McTAVISH, VIOLIN



As remarkably passionate and proficient as she is professional, violinist Jinty McTavish has spent her entire lifetime dedicated to moving the hearts and minds of people all over the world through her music. From her roots in studying under the tutelage of legendary pedagogues like Mauricio Fuks and Almita Vamos, to performing thousands of shows worldwide, to being a renowned and sought-out session musician, and eventually becoming a teacher herself – Jinty has immersed herself in her craft and spent every spare moment she has perfecting her own powerfully unique style.

In demand as concertmaster, soloist, and chamber musician throughout the storied Chicagoland scene, Jinty has gained a reputation of pure excellence. She has carved out a

career through her ability to make classical music enchanting, exciting, and relevant to an entirely new generation of listeners found all around the globe.

Not only was she the founding member of the Cinematic-Pop string quartet ATLYS, which has gone on to rack up millions upon millions of clicks and listens in every corner of the map, but her work as a composer and arranger has been featured in an impressive variety of compelling ways throughout her journey as an instrumental artist. Through her innovative improvisations and inspiring ability to shred on her violin like no one else, Jinty has become relentlessly in demand for her virtuosic harmonies & wildly expressive vibes.

She has played with rising stars in the music-scene and incredible names in the industry such as Yo Yo Ma, and Kygo, in addition to guest-starring with true titans of the Electro-circuit like DJ Seven Lions and Jim Yosef, and even alternative rock bands like Guster. Sponsorships include NS Design Instruments, Schertler Pickups, and Shar Music Young Strings Of America.



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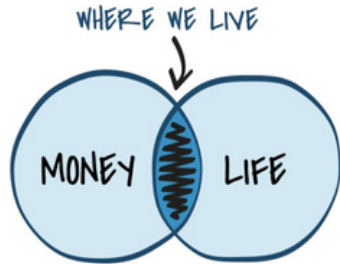


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ABOUT ACO

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 has 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, ACO holds Partner 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.

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Olga Kossovich
Enrique Rodriguez

Violin II

Queenie Edwards
Katie Klocke
Lena Vidulich

Viola

Janna Bullock
Bonnie Yeager
Jay Pike

Cello

Christopher Ferrer
Jingjing Hu

Bass

Caleb Edwards

Harpsichord

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Elaine and Steve Jaharis
Vangelis Economou; *Economou IP Law*
Mark B. Burka; *CFA*
Arnim Whisler III; *Private Equity*
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Peter Rosheger; *New Trier High School*
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MUSIC DIRECTOR, FOUNDER



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 Artemis Chamber Orchestra and proudly serves

as music director. 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.

Dr. Peter S. Petrovas

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



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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."