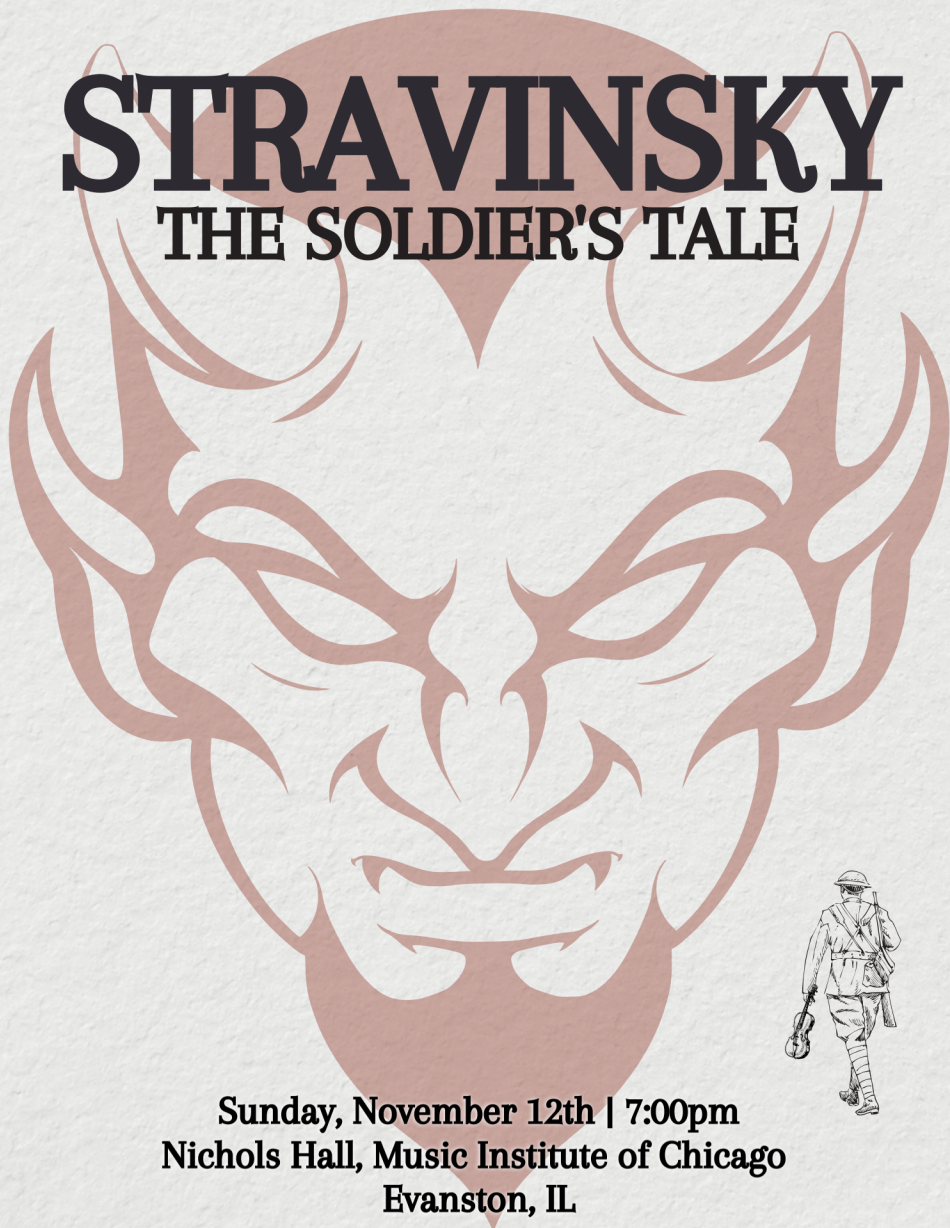


ARTEMIS

CHAMBER ORCHESTRA

STRAVINSKY THE SOLDIER'S TALE



Sunday, November 12th | 7:00pm
Nichols Hall, Music Institute of Chicago
Evanston, IL



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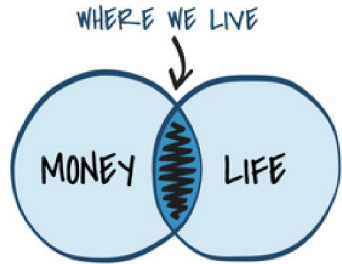


Image inspired by the work of Carl Richards

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Fall Concert

Sunday, November 12, 2023

7:00pm

Nichols Hall, Music Institute of Chicago

Evanston, IL

Diana Economou, Conductor

Henry Fogel, Narrator

Steve Reich

(b. 1936)

Clapping Music

Igor Stravinsky

(1882–1971)

L'Histoire du Soldat

(The Soldier's Tale)

PROGRAM NOTES

Clapping Music



Clapping Music is an ingeniously simple idea: a rhythm clapped over and over by two people, one person systematically moves the rhythm over by half a beat until they meet again at the original rhythm. The product of this process is varying, cyclic combinations. Though intellectual in its structure, it is the feeling of flow in each phase which is appealing.

The rhythm Reich wrote is perfectly crafted for this purpose; it contains successive groups of three, two, and one, which, when overlaid, make for interesting grooves. The piece immerses us in a familiar yet shifting world. The goal is to enter the groove of each phase and then be incredibly pleased when the rhythm rights itself again.

Steve Reich was interested in "music as a gradual process." Much of his music involves this shifting of musical time called phasing. Some famous examples are, *It's Gonna Rain*, and *Violin Phase*. Through his work with this concept, he is now known as one of the foremost developers of Minimal Music, a genre that took off in the 1960s and created waves of change that we still feel in today's new music.

Histoire du Soldat (The Soldier's Tale)

Arguably the most unique composer of the twentieth century, Stravinsky stands alone in his distinctive style. No contemporaries or disciples produced music like his and his innovations seem to have left little impact on later music. Biographer André Boucourechliev wrote that his music "found kinships in every historical epoch... but upheld no doctrine and founded no school". Its connection to music of the past is clear if one can hear beyond the strange harmonies and uneven rhythms, though that is a big part of its merit.



STRAVINSKY by Picasso

From a young age, Stravinsky was fascinated by counterpoint, the interweaving of two or more voices. It is a mainstay in his music. In his early works, such as *Firebird*, *Petruschka*, and *The Rite of Spring*, he crafted counterpoint by layering ostinati (repeating motives) in unpredictable combinations. Soon, he ventured into more intricate forms of counterpoint like Bach's, with longer interwoven melodic lines. He also employed what 20th-century composer and critic Arthur Berger termed "insistent fragmentary motives." In *Histoire du Soldat*, motives like these are used incessantly with irregular variations and reused throughout the rest of the movements.

The mark of quality counterpoint is that the listener can discern and follow all the voices simultaneously. Stravinsky achieves this with a crispness and cleanliness akin to Mozart. In *Histoire du Soldat*, the musicians perform on stage alongside the actors allowing the audience to witness their playing, something Stravinsky believed was essential to grasping the music "in its fullness"; watching the musicians play their parts aids in hearing the counterpoint.



His most notable innovation, particularly evident in *Histoire du Soldat*, is the emancipation of rhythm, a phrase borrowed from Schoenberg's concept of the "emancipation of dissonance". Rhythm is not confined to consistent groupings of two, three, or four, but combinations of these are put together through use of mixed meter. These combinations are asymmetrical and unpredictable, like the rhythm of the Russian language. They feel funky but nonetheless groove.

The year leading up to Stravinsky's composing *Histoire du Soldat* was a challenging one. His governess, more of a mother to him than his own, passed suddenly while he was away, his close brother Guri died of typhoid fever while serving in the Russian army, his wife was ill with tuberculosis, and he had four young children to take care of. Exacerbating matters, due to the Russian Civil War, his income drastically diminished. In response, he teamed up with Charles Ramuz to write the story of *Histoire du Soldat* intending to tour it around Europe. They designed it as a "pocket theater piece," featuring a small chamber group and simple speaking roles, allowing for cost-effective travel with hopes of making revenue from ticket sales. Unfortunately, the rapid spread of the Spanish Flu ultimately brought the tour to an end after only one performance.

The plot is an amalgamation of several of Alexander Afanasyev's Russian folk and fairy tales, but altered to fit within a general European culture rather than sticking concretely to Russian ideals. The music itself is reminiscent of an eighteenth century classical suite. All the movements are under five minutes and many of them are national dances. This piece is sometimes considered the earliest of Stravinsky's "neoclassical" style of composition. Later neoclassical compositions include *Pulcinella*, *Symphonies of Wind Instruments*, and *Octet for Wind Instruments*.

HENRY FOGEL



Henry Fogel is one of America's most esteemed performing arts administrators, with a career dating back to 1963. From 1985–2003 he was President of the Chicago Symphony Orchestras. From 2003–2008 he served as President and CEO of the League of American Orchestras, and spent the following year remaining with the League as a field consultant to orchestras. From 2009–2019 he served as Dean of the Chicago College of Performing Arts at Roosevelt University, where he is now Dean Emeritus and Distinguished Professor of the Arts. He also founded a masters degree program in performing arts administration, which he still directs.

In addition, he continues to serve as a consultant for musical organizations. Recent clients include the South Bend Symphony Orchestra, the Illinois Philharmonic, and the orchestras of Seattle, Chattanooga, Jacksonville, and Louisville. He was an artistic consultant to the Sao Paulo Symphony Orchestra in Brazil from 2008-2016, and has consulted for the Royal Scottish National Orchestra and the Edinburg Festival. He is also a Visiting Professor at the Xinghai Conservatory of Music in Guangzhou, China, and has lectured at the Jacobs School of Indiana University and the Eastman School of Music. He has facilitated music director searches for over two dozen orchestras, and has overseen strategic planning processes. He also has consulted on issues including labor relations, financial management, and organizational behavior. Mr. Fogel also does executive searches, working for the Catherine French Group.

During his term as President of the Chicago Symphony Orchestra, he led the organization through a period of enormous change. Under his leadership the Orchestra's endowment increased from \$19 million to over \$160 million, and he oversaw the \$125 million renovation of Orchestra Hall. In addition to maintaining its artistic supremacy, the Chicago Symphony during Mr. Fogel's term dramatically strengthened its community engagement and educational programs. Fifteen of the eighteen years of his tenure ended in the black. During his seven years with the League, he visited over 190 orchestras in America. Under his leadership the League attained fiscal stability, fully paying off a \$1.2 million accumulated deficit and operating in the black for each year of his Presidency.

From 1981-1985, Mr. Fogel was Executive Director of the National Symphony Orchestra of Washington, D.C., and from 1978-1981 he was Orchestra Manager of the New York Philharmonic. From 1963-1978, he was Program Director and Vice-President of WONO, a full-time classical music commercial radio station in Syracuse, New York.

Henry Fogel has consistently served on non-profit boards. At various times he has chaired the Boards of the Opera Theatre of Syracuse, the Syracuse

Ballet Theatre, the League of American Orchestras, and the Illinois Arts Alliance, and Cedille Chicago, and is Immediate Past President of the Chicago Opera Theatre. He also serves on the Executive Committee of the Avery Fisher Artist Program. He also serves on the Board of the Pierre Monteux School and Festival in Hancock, Maine.

Mr. Fogel has also been a reviewer of recordings for Fanfare magazine since 1986, and has contributed several entries to The Harvard Dictionary of Music. He has been a judge for conducting and other competitions in Chicago, New York, Montreal, Tokyo, Helsinki, and Sofia Bulgaria.

He has received honorary doctorate degrees from Roosevelt University, Northwestern University, the Curtis Institute, and Columbia College in Chicago. In 1999 Mr. Fogel received a Cultural Leadership Citation from Yale University for service to the cultural life of the nation. In June, 2009, he received the highest honor in the symphony orchestra field, the League of American Orchestras' Gold Baton Award. In 1990 was named by Business Week magazine as one of the five best managers of cultural organizations in the United States. In 2003 he was honored by the Illinois Arts Alliance as an Illinois Arts Legend. He has also received the Dushkin Award for his service to music by the Music Institute in Chicago. In 2017 he was honored by Chicago Opera Theater for his service to the arts. In 2019 he was present with the first Distinguished Achievement in the Arts Award by the Chicago College of Performing Arts at Roosevelt University. In 2019 in honor of his service to arts and his work on behalf of the Baltimore Chamber Orchestra he was named Honorary Music Director of that ensemble. In 2019 he also received from Cedille Records the Martin Ginsburg Award for philanthropic service to the arts, presented to him by Justice Ruth Bader Ginsburg.

Mr. Fogel has also served as a narrator with a number of orchestras, and has appeared as a narrator on CDs on the Albany and Naxos labels. He has also produced a number of internationally syndicated radio programs for Chicago's Fine Arts Station WFMT, including currently Collectors' Corner, which is derived from his extensive personal collection of over 30,000 classical recordings. He was for many years a regular panelist on the Metropolitan Opera Broadcast Quiz. He has also written program notes for a number of recording companies and orchestras.

Mr. Fogel lives in River Forest, Illinois with his wife Frances. They have two children, Karl and Holly, and five grandchildren. In addition to music, he also has a passion for cooking Chinese food, and he studied over three years with Virginia Lee, who wrote the New York Times Chinese Cookbook.

MUSICIANS

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Henry Fogel

Soldier

Noah Gartner

Devil

Vince McPherson

Clarinet

Keith Hulen

Bassoon

Liam Jackson

Trumpet

Christian Anderson

Trombone

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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 has 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 UC, she now works as a passionate and beloved orchestra teacher in Waukegan, Illinois.



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 is 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 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.

Dr. Peter S. Petrovas

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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 donate!

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



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