

ARTEMIS

CHAMBER ORCHESTRA

Schubert and Mozart

Sunday, May 25th | 3:00pm
Trinity Episcopal Church
Highland Park, IL



WELCOME

Dear Friends,

It is with great joy that I welcome John Bitoy, our soloist for today's concert. John and I studied together at the University of Illinois Urbana-Champaign. We met in the basement practice room of our dorm where he immediately impressed me with one of my favorite Rachmaninoff pieces. Not only was I blown away by his technical ability, but his musicality deeply moved me. Our senior year, he brought me to tears in his performance of Beethoven's *Piano Sonata No. 23, the Appassionata*.

When I founded Artemis Chamber Orchestra, I knew from the first that John must solo with us. That day has finally arrived and you, lucky audience, are in for a treat!

John recently opened a speakeasy, The Second Floor, in Chicago, where he holds creative events about once a month. There, you might see experimental jazz or jazz-classical fusion, though every show is curated by the artist and brings a totally different experience to the audience. Email John directly at jbitoy@gmail.com to be put on the email list.

In the meantime, today's performance is a lighthearted springtime concert featuring early Schubert and Mozart's 26th piano concerto. Due to its subtle nature, this work is under appreciated, but as the great Mozart performer Mitsuko Uchida says, with Mozart, "every note is waiting to trip you, to turn to elsewhere." If you allow the music to carry you, you may hear Mozart's slight of hand and be pleasantly tripped yourselves.

I hope you enjoy the performance!

Yours,
Diana Economou
Music Director





Schubert and Mozart

Sunday, May 25, 2025

3:00pm

Trinity Episcopal Church
Highland Park, IL

Diana Economou, Conductor

Franz Schubert (1797-1828) *Rondo in A major, D.438*

*5 German Dances with 7 Trios
and a Coda, D. 89*

I

II

III

IV

V

Wolfgang Amadeus Mozart
(1756-1791)

*Piano Concerto No. 26 in D, K.
537, "Coronation"*

I. Allegro

II. (Larghetto)

III. (Allegretto)

PROGRAM NOTES

Rondo in A major, D.438



It is helpful in understanding Schubert's music to consider the context in which he wrote. By Schubert's birth in 1797, Mozart had been dead six years, his music well-known and highly regarded. At age 13, when Schubert began composing, Beethoven had written seven of his genre-changing symphonies and many other works, paving the path toward the Romantic era. Living in Vienna, the young Franz was constantly exposed to these, the greatest composers of the western world, and it is easy to hear their influence on him.

With a catalogue number of 438, one may assume Schubert wrote this rondo later in life, but he was only 19. In his youth, Schubert was embedded in the classical style and his absorption is clear from the outset of the piece, with a slow, stately introduction followed by an allegro rondo. Just before its composition Schubert had been studying Mozart's G minor String Quintet, whose finale is also an allegro rondo with a slow introduction.

A rondo is thus named as its structure is circular in nature, with the original theme returning after contrasting episodes. Schubert adds tutti sections which follow the episodes, creating this form: **A-B-tutti-A-C-tutti-A-B-tutti**. This is a melding of sonata and rondo form, as the middle A-C-tutti section functions like a development and the final A-B-tutti section functions as a recapitulation.

5 German Dances with 7 Trios and a Coda, D. 89

In comparing the rondo's catalogue number 438, written at age 19, to this work's number 89, written at age 17, one gets an idea of Schubert's prolificacy. Nearly 350 works in less than two years: no other composer wrote nearly as much nor as quickly. Writing so much music had its benefits, as one can hear the difference in maturity between the two. While the rondo has an air of seriousness and a sense of command of the musical language, these dances are much more youthful and technically safer.

Typical European dance form features an A section called the "dance" and a B section called the "trio". The dance sections are usually loud and up-beat while the trios contrast with more lyrical, slightly slower tempos. In these dances, numbers I, II, and V have two trios creating an ABACA (rondo!) form, number III has one trio, and number IV has none. After the fifth dance we go directly to the coda to close out the set.

Piano Concerto No. 26 in D, K. 537, "Coronation"

Mozart composed this, his penultimate piano concerto, in 1788, a few months after the premier of *Don Giovanni*. Like all the piano concerti he wrote in Vienna, he planned to perform it for his own benefit as he was struggling to earn enough for his luxuriant lifestyle and growing family. He ultimately performed it a year later at the coronation of Emperor Leopold II, hence the nickname "Coronation".



As he never intended it for such an occasion, it lacks the grand style of music fit for a coronation. On its surface, the concerto is like much of the galant music of the day, which rejected the baroque's highly complex polyphony and instead emphasized simplicity and elegance.

Charles Rosen, pianist and author of *The Classical Style*, argues, however, that in this work Mozart quietly "showed how the classical style might be destroyed." The Classical concerto relied on the harmonic structure to shape the placement of thematic material while the Romantic concerto projected the themes without depending on the harmonic structure. Here, Mozart inserted long transitional, athematic passages which bring the true themes into high relief, and did not always align them with harmonic resolutions. This loosened the expected structure and anticipated strategies used in the early Romantic era forty years later.

Originally written with only string accompaniment, Mozart later tagged on the wind and timpani parts, indicating them as optional in his personal catalogue. Today's performance is with only strings.

Program notes by Diana Economou

JINTY McTAVISH



ACO concertmaster Jinty McTavish, has a passion for bringing classical music to audiences around the world in new and exciting ways. In addition to working with ACO, she is a founding member of the mold-breaking string quartet, ATLYS, and has performed over 1000 concerts worldwide with the ensemble on stages spanning Red Rocks and the Gorge Amphitheater to intimate chamber music series. As an arranger and composer for the group, her compositions have garnered ATLYS millions of streams.

In demand as a session musician, soloist, and chamber musician throughout the world, Jinty's playing, arrangements, and improvisations have been featured on hundreds of recordings—from film and tv to studio albums. She's collaborated with artists like Kygo, Halsey, Guster, Seven Lions, and Jim Yosef.

When she's not performing, you can find her coaching chamber music at the Elgin Youth Symphony's Chamber Music Institute, trying the food at one of Chicago's incredible restaurants, or snuggling with her sweet pup, Appa. Sponsorships include NS Design instruments, Schertler pickups, and Shar Music's Young Strings of America.

JOHN BITOY III

John Bitoy is an Afro-Dominican pianist and composer originally from Chicago, where he enjoys a multi-faceted career as a soloist and collaborative pianist. His recent solo engagements include performances of Rachmaninoff's Piano Concerto No. 2 with the South Loop Symphony and Symphony of Oak Park. He has performed in esteemed halls such as the Eastman Theatre, Chicago Symphony Center, and the Jay Pritzker Pavilion at Millennium Park. Past projects include the recording and world premiere of several pieces from Steve Wallace's Solo piano and chamber compositions in 2020, followed by his opera in 2021.



As an avid chamber musician, John has been invited to play at the Gateways Music Festival, The Boston Celebrity Series, and the Philadelphia Chamber Music Society, and has performed works by Marcus Norris, Tyshawn Sorey, Davōne Tines, Ahmed Alabaca, and Brian Raphael Nabors.

He was invited to perform with Sigur Ros during their 2019 United States Tour of Riceboy Sleeps, and has been a featured artist at the Jazz Showcase and Andy's Jazz Club.



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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 which not only engages and inspires us, but transforms 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, ACO holds Partner Concerts with Title I schools 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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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 two music education degrees from the University of Illinois Urbana-Champaign, she now works as a passionate and beloved orchestra teacher in Mount Prospect, Illinois.



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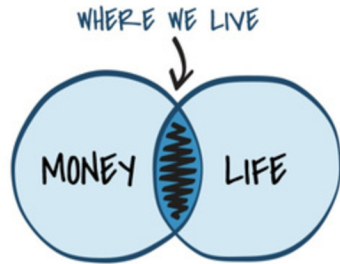


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