

ARTEMIS

CHAMBER ORCHESTRA



Sunday, October 26th | 3:00pm
Trinity Episcopal Church
Highland Park

WELCOME

Dear Friends,

Welcome to a new season of beautiful music! What a delight to perform for you, our generous, invested audience. It is because of you that we get to do this, and we thank you with all our hearts.

Our success has not been missed. This summer, the Illinois Council of Orchestras announced that Artemis Chamber Orchestra won the 2023-2024 Chamber Orchestra of the Year Award. The Illinois Council of Orchestra's annual awards are conferred for excellence in the field of music performance and decided on by a panel of judges drawn from their Board of Directors and independent professional musicians.

Artemis Chamber Orchestra is honored to receive this recognition, knowing the remarkable work being done by ensembles across our state. It is exciting and inspiring to be acknowledged by such a respected organization.

We owe it all to you, our audience members and donors, who have supported us since our first concert in 2021. I also want to give a special thank you to Trinity Episcopal Church for generously allowing us to use their sanctuary for our performances and aiding us in growing our audience by spreading word of our concerts.

I hope to serve you as music director of ACO for years to come.

Yours,
Diana Economou
Music Director





Born, Haydn, Mozart, Mendelssohn

Sunday, October 26, 2025

3:00pm

Trinity Episcopal Church

Highland Park, IL

Diana Economou, Conductor

Suzy Born

Dance Suite for String Orchestra

I. Allemande

II. Bourrée

III. Sarabande

IV. Gigue

Joseph Haydn
(1732-1809)

Piano Concerto No. 11 in D major

I. Vivace

II. Un poco adagio

III. Allegro assai

Wolfgang Amadeus
Mozart (1756-1791)

Fantasia in F minor, K. 608

Felix Mendelssohn
(1809-1837)

String Symphony No. 7 in D minor

I. Allegro

II. Andante

III. Menuetto

IV. Allegro molto

PROGRAM NOTES

Dance Suite for String Orchestra

Suites were a widely used genre in the Baroque era that grew out of Renaissance dance music. Composers originally wrote collections of dances for actual dancing at court, but over time the suite became a standard form for concert pieces ranging from solo instruments to full orchestra. As the suite matured into concert music, courtiers were no longer able to dance to the music though the original dances were used as an organizational structure.

The suite generally consisted of 4 movements: Allemande, Bourrée, Sarabande, and Gigue. These pieces were often in the same key but could also be in related keys and featured contrasting tempos and time signatures.

The Allemande, first in the set, originated in the Renaissance era and was one of the most popular instrumental dances in the Baroque era. The Bourrée, usually following the Allemande, was a French folk dance. Ballet movements were derived from the Bourrée dance. Next, the Sarabande, is a Spanish dance written in triple meter and is usually the slowest movement. The Gigue is typically the last movement. English in origin (Jig), it was imported to France in the Renaissance and Baroque eras. It is in compound meter, meaning the beats are split into groups of three.

Program note by Suzy Born

Piano Concerto No. 11 in D major



Although written in 1784, twenty-five years before his death, this keyboard concerto is Haydn's last. By this time he was widely considered Europe's leading composer. Following the expiration of his contract with Prince Nicholas von Esterhazy some years later, which forbade Haydn from composing for or selling his music to others, he was free to pursue the many avenues available to him. As a result, this concerto became his most popular.

When Mozart moved to Vienna in 1781, he and Haydn quickly acquainted themselves and their friendship sparked a profound change in both of their music. While Mozart explored more rigorous motivic development typical of Haydn, Haydn began employing Mozart's characteristic chromaticism. Chromaticism uses notes outside the prevailing key, resulting in more interesting, tension-building harmonies such as diminished chords. The Concerto in D is a brilliant example of this development in Haydn's music.

In the first movement, the transitionary and development sections display this chromaticism while the themes stick solidly to their designated keys. During the second and third movements, the chromaticism is primarily in the pianist's solo elaborations and embellishments of the themes presented by the orchestra. Without the foreign, chromatic notes, the piece would feel more mundane, lacking the color and dimension which may trick one into thinking they are listening to a Mozart concerto.

Fantasia in F minor, K. 608

Originally named "Ein Orgelstück für eine Uhr" or "An Organ Piece for a Clock", K. 608 was commissioned by Count Deym von Stritez in Vienna for his mechanical organ clock in 1791. The clock automatically played music via punctured card stock and complex machinery, much like a 19th century player piano. Christopher Hogwood, the editor of this string arrangement, wrote that "Mozart's music for mechanical organ, mostly produced in the final year of his life, belongs to the category of great music hampered by unusual scoring." Great music and unusual scoring, indeed.



Thankfully, in 1799 one arrangement for string quartet and one for 4-hand piano were published by Jean Traeg. Music copyist Johann Georg Mederitsch is presumed to be the arranger, though no primary sources verify this. These arrangements helped preserve and disseminate this masterpiece which otherwise would have been lost along with von Stritez's clock.

Mozart's father always encouraged him to write music digestible to the general public to assure continued admiration and thus job prospects. When Mozart broke with his father and moved to Vienna, he began his musical revolution by writing ever more sophisticated music. If this piece is any indication of that maturing, Mozart seemed to have completely abandoned writing easily accessible music, opting for intricate counterpoint, complicated harmonies, and convoluted forms. The *Fantasia in F Minor, K. 608* is one of Mozart's most mystical, esoteric pieces, deserving greater study, performance, and renown.

String Symphony No. 7 in D minor



By writing music such as the *String Symphony No. 7 in D minor* at 12 years old, Mendelssohn must have astonished his contemporaries with his compositional talent. His knowledge of counterpoint, motivic development, and harmonic progression were already developed beyond even mature composers. The first movement begins with a fiery motive outlining a D minor chord followed by a second scalar, almost mischievous motive. The first section

sees Mendelssohn develop the first motive, using it in sequences and segmenting it into smaller parts before bringing back the original in unison. He then elongates this motive, using it to transition into the second theme, based on the second motive from the beginning. This section shows off Mendelssohn's understanding of counterpoint with the violin lines weaving through each other, creating many suspensions, and the violas and basses ping-ponging arpeggios back and forth.

The whole piece is characterized by this attention to detail and innovation which would require a lecture to even begin to uncover. What you can appreciate as you listen, regardless of all the jargon, is the complex yet cohesive nature of Mendelssohn's youthful achievement.

SUZY BORN



My path has woven between music and mathematics. I began at Lawrence University in Appleton, Wisconsin, studying in the Conservatory of Music before shifting into the College of Liberal Arts during my junior year so I could take part in Lawrence's overseas London Program. That experience broadened my perspective and set me on a journey that's blended creativity with structure ever since.

After graduation, I worked as a U.S. Congressional Aide, and later returned to school at the University of Illinois in Champaign, where I completed a Master's in Accounting Science. From there I joined KPMG, gaining experience in both the Tax and Audit Departments.

Even while pursuing a career in accounting, I kept music close. I built a piano studio and eventually found a true musical home in the choir at Trinity Church. There, I began composing for voice, organ, and small instrumental ensembles, encouraged and supported by our gifted Music Director, John Bicknell. His belief in my work inspired me to grow as a composer and share my music more widely.

When Artemis began performing at Trinity, I saw an opportunity to expand my writing further. I approached Diana Economou with the idea of arranging some of my short piano pieces for string orchestra—a step that has deepened my journey as both a musician and composer.

DANIEL ADAM MALTZ

Daniel Adam Maltz is a fortepianist based in Vienna, Austria. He specializes in Wiener Klassik – Viennese Classicism – especially the works of Haydn, Mozart, and Beethoven performed on the Viennese fortepianos of their time.

Called “master of the Viennese fortepiano,” Daniel's performances are praised for their extraordinary precision and lightness” (The Common Reader). Critics applaud his “very sensitive phrasing” and “marvelous dynamic contrasts” (Marblehead Current) featuring “broad warmth” and “lavish but tasteful” playing (Classical Sonoma).



He is in demand worldwide with 50+ tour dates per year as a sought-after soloist, Lieder accompanist, and clinician. Daniel also hosts Classical Cake, the podcast about Viennese classical music and culture.



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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.

MUSICIANS

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Jinty McTavish *Concertmaster*
Brent Taghap
Jason Hurlbut

Violin II

Stella Mkrtychyan
Emily Nardo
Alirio Chacin

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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 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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Mendel Money Management has provided transparent, fee-only wealth management and financial planning services for over 30 years. Our firm was founded on two guiding principles: to act with integrity and to always act in our client's best interests. We offer a personalized planning experience based on your unique circumstances and goals.

Our guidance occurs at the intersection of your money and your life - where you need it the most. We invite you to discover how we can help you reach your goals.

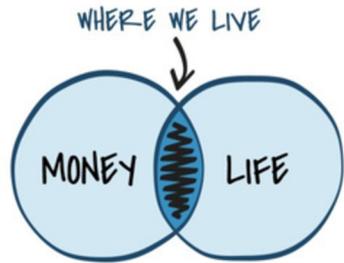


Image inspired by the work of Carl Richards

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Many financial firms claim they can help, often before you've even met. We focus on getting to know you first.

That's what makes our client experience and **PersonalPath Planning Process** different. We focus on building a foundation of mutual respect and trust with you. We take our time to understand your unique planning needs and goals, as well as address questions and concerns. This process allows us to customize the open lines of communication, establish clear expectations, and craft the optimal plan for you.



**Interested in discussing how we can work together?
We'd love to hear from you.**

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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 what you can!

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.



"Playing next to a professional made me realize what I could be one day if I stuck with my instrument, and that gave me hope that I would get better and continue to develop my talents."