

ARTEMIS

CHAMBER ORCHESTRA



Sunday, February 22nd | 3:00pm
Trinity Episcopal Church
Highland Park



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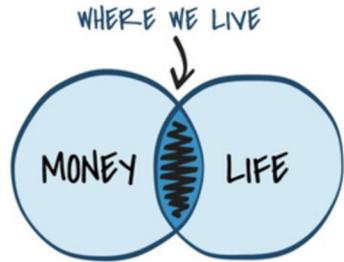


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WELCOME

Dear Friends,

I am honored to welcome a long time companion, Melina Jaharis, whom I first met in Greek preschool. What a joy and honor to join together after our separate musical journeys. I have had the pleasure of watching Melina blossom, from her performances at the Children's Theater of Winnetka, as a student at Music Institute, progressing through conservatory at Lawrence University and Northwestern University, and more recently starring in professional roles.

The repertoire Melina chose for today takes us through a wide range of styles coming from the Baroque, Romantic, and Modern musical eras, as well as premiering Ari Fisher's newly commissioned *Ahava Rabbah*, written expressly for Melina, which Ari will be conducting today. Ari also brilliantly arranged the orchestral works for our chamber ensemble, the instrumentation being from Schoenberg's arrangement of the program's climactic work, Mahler's song cycle, *Lieder eines fahrenden Gesellen*.

Please find the lyrics to today's works in lieu of the usual program notes.

Yours,
Diana Economou
Music Director





Melina Jaharis

Mezzo-soprano

Sunday, February 22, 2026

3:00pm

Trinity Episcopal Church

Highland Park, IL

Diana Economou, Conductor

**George Frederick
Handel (1685-1759)**

“But who may abide?”
from *Messiah*

“O thou that tellest”
from *Messiah*

**Antonio Vivaldi
(1678-1741)**

“Sposa, son disprezzata”
from *Bajazet*

**Georges Bizet
(1838-1875)**

“Séguedille”
from *Carmen*

**Richard Wagner
(1813-1883)
arr. Ari Fisher**

“Stehe still”
from *Wesendonck Lieder*

**Johann Sebastian
Bach (1685-1750)**

“Erbarme dich, mein gott”
from *St. Matthew Passion*

Bin ich gleich von dir gewichen
from *St. Matthew Passion*

~ Intermission ~

**Giuseppe Verdi
(1813-1901)**
arr. Ari Fisher

“Liber scriptus”
from *Messa de Requiem*

**Gustav Mahler
(1860-1911)**
arr. Arnold Schoenberg

Lieder eines fahrenden Gesellen
I. *Wenn mein schatz hochzeit
macht*
II. *Ging heut' morgen über's
feld*
III. *Ich hab' ein glühend
Messer*
IV. *Die zwei blauen Augen
von meinem Schatz*

**Ari Barack Fisher
(1991)**

Ahava Rabbah
(World Premiere)

Ari Fisher, Guest Conductor

LYRICS

But Who May Abide?

But who may abide
the day of His coming,
and who shall stand
when He appeareth?
For He is like a refiner's fire.

(Malachi 3:2)

O Thou That Tellest

O thou that tellest good tidings
to Zion get Thee up into the high
mountain; O thou that tellest good
tidings to Jerusalem lift up thy
voice with strength, lift it up, be
not afraid; say unto the cities of
Judah: Behold your God!
Arise, shine, for thy light is come,
and the glory of the Lord is risen
upon thee.

(Isaiah 40:9, 40:1)

Sposa, son disprezzata

Sposa son disprezzata,
fida son oltraggiata,
cieli che feci mai?
E pur egl'è il mio cor
il mio sposo, il mio amor,
la mia speranza.
L'amo ma egl'è infedel
spero ma egl'è crudel,
morir mi lascierai?
O Dio manca il valor
valor e la costanza.

- Agostino Piovene

I am Wife and I am Scorned

I am wife and I am scorned,
I am faithful and I'm outraged.
Heavens, what have I done?
And yet he is my heart,
my husband, my love,
my hope.
I love him, but he is unfaithful,
I hope, but he is cruel,
will he let me die?
O God, valor is missing -
valor and constancy.

- Trans. © Elfrieda Langemann O'Neill

Séguedille

Près des remparts de Séville
chez mon ami Lillas Pastia,
j'irai danser la seguedille
et boire du Manzanilla,
j'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont à deux;
donc pour me tenir compagnie,
j'ammènerai mon amoureux!
Mon amoureux!.. il est au diable!
Je l'ai mis à la porte hier!
Mon pauvre coeur, très consolable,
mon coeur est libre comme l'air!
J'ai des galants à la douzaine;
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
qui veut m'aimer? je l'aimerai!
Qui veut mon âme? Elle est à
prendre!
Vous arrivez au bon moment!
Je n'ai guère le temps d'attendre,
car avec mon nouvel amant
près des remparts de Séville,
chez mon ami Lillas Pastia,
nous danserons la seguedille
et boirons du Manzanilla,
Tra la la la la la la la...

- Henri Meilhac
and Ludovic Halévy

Stehe Still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;

Seguidilla

Right by the walls of Sevilla,
At my old friend Lillas Pastia's,
I'll go to dance the seguidilla
And drink some manzanilla,
I'll go to my old friend Lillas Pastia's.
But all alone it's not much fun,
True pleasure is when you're a pair;
So, to make sure I've got someone,
I'll bring my lover with me there!
My lover man! To hell with him now!
I broke up with him yesterday!
And my poor heart's ripe for a whim,
My heart is free, it's free to play!
I am pursued by scores of gallants;
But none that I like.
Now here's the weekend:
Who will love me? I'll love him too!
Who wants my soul? It's yours for the
taking!
You have arrived right with the tide!
I have no time to waste by waiting,
For with my new man by my side,
Right by the walls of Sevilla,
At my old friend Lillas Pastia's,
We'll go to dance the seguidilla
And drink some manzanilla,
Tra la la la la la la la...

- Trans. © Jacob Lubliner

Stand Still!

Roaring and rushing wheel of time,
You are the measurer of Eternity;
Shining spheres in the wide universe,
You who surround the world globe,

Urewige Schöpfung, halte doch ein,
Genug des Werdens, laß mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!

Hemmet den Atem, stillt den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!
Daß in selig süßem Vergessen
Ich mög alle Wonnen ermessen!

Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündet,

Die Lippe verstummt in staunendem
Schweigen,
Keinen Wunsch mehr will das Innre
zeugen:

Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

- Mathilde Wesendonck

Erbarne dich, mein Gott

Erbarne dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarne dich, erbarme dich!

- Christian Friedrich Henrici

Eternal creation, halt!
Enough development, let me be!

Cease, generative powers,
The primal thoughts which you are ever
creating!

Slow your breathing, still your urge
Silently, only for a second long!
Swelling pulses, fetter your beating,
End, o eternal day of willing!
That in blessed, sweet forgetfulness,
I may measure all my bliss!

When one eye another drinks in bliss,
And one soul into another sinks,
One nature in another finds itself again,
And when each hope's fulfillment is
finished,

When the lips are mute in astounded
silence,
And no wish more does the heart invent,

Then man recognizes the sign of Eternity,
And solves your riddle, holy Nature!

- Trans. © by Emily Ezust
from the LiederNet Archive

Have Mercy, My God

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

- Trans. © Pamela Dellal

Liber Scriptus

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

- Requiem Mass from the Roman
Catholic liturgy

The Written Book

The written book will be brought forth,
In which everything is contained
By which the world will be judged.

Therefore, when the judge sits,
Whatever is hidden will be revealed:
Nothing wrongful will remain.

- Trans. © Michael P Rosewall

Lieder eines fahrenden Gesellen

I

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner
Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus.
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide.
An mein Leide!

When my darling has her wedding-day

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird - you sing on the green
heath!
Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

II

Ging heut morgen übers Feld

Ging heut morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und klein!
"Guten Tag, ist's nicht eine schöne
Welt?
Ei du, gelt? Schöne Welt?"
Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
In jede Freud' und jede Lust.

I walked across the fields this morning

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"

Also, the bluebells in the field
merrily with good spirits
tolled out to me with bells, ding, ding,
their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
"Good day, is it not a fine world?"

Hey, isn't it? A fair world?"
Now will my happiness also begin?
No, no - the happiness I mean
can never bloom!

III

I have a red-hot knife

I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.

Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh', nimmer hält er
Rast,
Nicht bei Tag, noch bei Nacht, wenn
ich schlief.
O Weh!

Wenn ich in dem Himmel seh',
Seh' ich zwei blaue Augen stehn.
O Weh! Wenn ich im gelben Felde
geh',
Seh' ich von fern das blonde Haar
Im Winde wehn.
O Weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern' Lachen,
O Weh!
Ich wollt', ich läg auf der schwarzen
Bahr',
Könnt' nimmer die Augen aufmachen

*Die zwei blauen Augen von meinem
Schatz*

Die zwei blauen Augen von meinem
Schatz,
Die haben mich in die weite Welt
geschickt.
Da muß' ich Abschied nehmen vom
allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen.
Ich bin ausgegangen in stiller Nacht

Alas, what an evil guest it is!
Never does it rest or relax,
not by day or by night, when I would
sleep.
O woe!

When I gaze up into the sky
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!

When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
Would that I lay on my black bier -
Would that I could never again open my
eyes!

IV

The two blue eyes of my darling

The two blue eyes of my darling,
they have sent me into the wide world.
I had to take my leave of this well-
beloved place!
O blue eyes, why did you gaze on me?
Now I will have eternal sorrow and grief.
I went out into the quiet night

Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf
geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich
geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

- Gustav Mahler

well across the dark heath.
To me no one bade farewell.
Farewell! My companions are love and
sorrow!
On the road there stands a linden tree,
and there for the first time I found rest in
sleep!
Under the linden tree
that snowed its blossoms onto me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

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אהבה רבה (Ahava Rabbah)

אהבה רבה אהבתנו, ה' אלהינו.

תמלה גדולה ויתרה תמלת עלינו:

אבינו מלכנו

...מהר וקבא עלינו ברכה ושלום

והביאנו לשלום מארבע פנות הארץ

ותליכנו מהרה קיממיות לארצנו.

אהבת עולם אהבתנו, ה' אלהינו.

ברוך אתה ה', הבורר בעמו ישראל באהבה

- Ari Fisher/Jewish Liturgy

Abundant Love

With great love have You loved us, Lord
our God.

Great and abundant compassion have You
shown us.

Our Father, our King

...swiftly bring upon us a blessing and
peace

And bring us to peace from the four
corners of the earth

And lead us swiftly, upright, to our land.

With eternal love have You loved us,
Lord our God.

Blessed are You, Lord, Who chooses His
people Israel with love

- Trans. Ari Barack Fisher



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MELINA JAHARIS, mezzo-soprano



Heralded by Opera News for their “lush” voice, Melina Jaharis is a Greek-American mezzo-soprano praised for a “rich, dark, resonant” sound.

Melina’s 2025–26 season opens with the world premiere of Nestor Taylor’s *Invocation* with the Oxford Philharmonic, a centenary tribute to Mikis Theodorakis. This winter, they join Artemis Chamber Orchestra for a solo concert of curated oratorio arias and art songs. Later in the season, Melina performs extended scenes and acts as Fricka (*Die Walküre*), Erste Norn (*Götterdämmerung*), and Marthe (*Faust*) with SAS Performing Arts. In the spring, they reprise

the title role of Carmen with Regina Opera.

The 2024–25 season featured five productions, including two world premieres, *Beyond the Horizon* and *Tin Angel*, with Teatro Grattacielo, as well as joining the company as Marcellina. Melina also appeared with Heartbeat Opera as the Page in Salome, covering Herodias. Spring engagements included Zita with Opera Company Middlebury, excerpts from *Rigoletto* and *Il trovatore* with Opera Magnifico on their Verdi concert, and a concert series with Regina Opera.

In the 2023–24 season, Melina covered Santuzza and performed Lola (*Cavalleria Rusticana*) with Regina Opera, appeared in concert with the company, and covered both Santuzza and Mamma Lucia with MidAtlantic Opera Productions. They also covered La Vestale with Teatro Grattacielo and joined Bronx Opera as La Ciesca (*Gianni Schicchi*), Marianna (*Il signor Bruschino*), and the Fairy Queen (*Iolanthe*). Summer engagements included Fricka and Erda in *Das Rheingold*.

Highlights of the 2022–23 season included covering Madre in *Madama Butterfly* and performing scenes as Eboli and Ulrica with Sarasota Opera. That summer, Melina covered Amneris, Ortrud, and Mrs. Soames with Utah Festival Opera and sang the title role of Carmen with MIOpera.

During the 2021–22 season, Melina performed the title role in the world premiere of Charley in *Good Country* with LOLA Austin, sang Isabella in Zandonai’s *Giulietta e Romeo* with Teatro Grattacielo, and covered Bellx and Calypso in *Nighttown* with Lowell House Opera.

From 2018 to 2021, Melina sang as a soprano. In the 2019–20 season, they performed Hannah After (As One) with Carolina Performing Arts in North Carolina. Planned engagements that season included covering Leonore (Fidelio) with the Oxford Philharmonic and a European debut performing As One in Lisbon, Portugal, both canceled due to the COVID-19 pandemic.

In 2018, Melina joined Wolf Trap Opera, performing Contessa di Ceprano

and covering Maddalena. The previous summer, they were a member of Brevard Music Center's Janiec Opera Company, covering Marcellina and performing Mrs. Olsen in Street Scene. Equally comfortable in German and English, Melina studied in Vienna at the Konservatorium Prayner prior to their graduate studies.

Melina is a Greek citizen.

ARI BARACK FISHER



Ari Barack Fisher is a multi-award-winning composer with two degrees from the Indiana University Jacobs School of Music. He aims to connect with listeners through evocative melodies and intricate harmonies and is an avid collaborator across a wide range of genres, from feature-length films to video game soundtracks.

In 2015, Fisher received the Jon Vickers Film Scoring Award for his score to the 1916 silent film "The Return of "Draw" Egan" by William S. Hart. In 2019, the score was revised for the restored Library of Congress version of the film, incorporating newly discovered footage and

scene changes, and received its European premiere at the Pordenone Silent Film Festival (Le Giornate del Cinema Muto). In 2021, Fisher collaborated with the renowned crossover string quartet ATLYS and electronic artist Jeff Montalvo (Seven Lions), arranging string quartet covers of EDM works performed at Red Rocks Amphitheater and The Gorge Amphitheater. These arrangements were later recorded and released by Ophelia Records in the album OPUS.

Fisher's works have been performed by ensembles including ATLYS, Artemis Chamber Orchestra, Woori Orchestra, Budapest Scoring Orchestra, and Indiana University Chamber Orchestra, as well as by individual performers and members of major U.S. orchestras. His music has been heard at venues such as Teatro Verdi, Ravinia Music Festival, and The Seoul Arts Center. His honors include multiple VGM Con Video Game Music Awards, the 2024 commission to compose Indiana University's fight song Sound Off the Carillon, and first prizes at the Vienna International Arnold Rosé Violin Competition (Composition) and the ArtePiano Composer's Competition.

Recent projects include Makhzorim: Jewish Cycles for ATLYS, arrangements for the United Nations Chamber Music Society in honor of the UN's 80th, and recordings with Warren Hagerty and Orli Shaham. Fisher is composer-in-residence and section violinist of the Artemis Chamber Orchestra.

Fisher currently resides in Skokie, Illinois with his wife Jamie, their son, Chaim, and dog Birdie.



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

Flute

Kaissy Yau

Clarinet

Zachary Good

Percussion

Stephen Symank

Violin I

Jinty McTavish, *Concertmaster*

Violin II

Brent Taghap, *Principal*

Viola

Erin Rafferty

Cello

Herine Coetzee Koschak,
Principal

Bass

Tina Battaglia

Harmonium

Brian Schoettler

Piano

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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 Racheff, 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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