

A



Bach.

WELCOME

Dear Friends,

Welcome to today's *All Bach* concert, a celebration of the one and only Johann Sebastian Bach! Even in his own time, Bach's contemporaries recognized him as a master of counterpoint and harmony, able to solve the most difficult musical puzzles with beauty and finesse. 275 years later, his music has lost none of its excitement and charm.

Bach's works might seem dauntingly complex, but with a little effort their musical ingenuity can start to be accessible to anyone. If you find the complexity confusing, simply try to pick out each instrument group individually and hear how it fits together with the others. His music is a sonic puzzle, each line interacting seamlessly with the others. This is the essence of counterpoint.

The program starts with duets, so there are only two lines to distinguish. In the concertos, pay attention to the soloists as individuals and the orchestra as one large group. In the Brandenburg concerto, the soloists often imitate each other while the orchestra interjects.

A note about the cover of the program: it features Bach's Signature Cross, a visual representation of Bach's name cleverly woven into a musical staff. The letters "B-A-C-H" are spelled out by turning the figure counter-clockwise and reading the note based off the clef on that side. The result is a clever musical symbol that encapsulates Bach's inventive, proportioned, and stimulating approach to music.

We hope you enjoy today's celebration of this extraordinary composer!

Yours,
Diana Economou
Music Director





All Bach

Sunday, March 9, 2025

3:00pm

Trinity Episcopal Church
Highland Park, IL

Diana Economou, Conductor

Johann Sebastian Bach
(1685-1750)

Vier Duette, BWV 802-805

Duetto I

Duetto II

Duetto III

Duetto IV

arr. Rutger Hofman

Bassoon Concerto in C
major, BWV 1053r

I. Allegro

II. Siciliano

III. Allegro

Brandenburg Concerto No. 5,
BWV 1050.2

I. Allegro

II. Affettuoso

III. Allegro

PROGRAM NOTES

Vier Duette BWV 802-805

Counterpoint, a skill for which Bach is particularly celebrated, is a musical texture where two or more independent melodies play simultaneously. It differs from homophonic music, a texture with only one melody and harmonies underneath.

In a duet, which has only two lines, a composer can readily show off their counterpoint skills. Duets represent the most “exposed” type of counterpoint and are difficult to fill out harmonically. The duets we will play today are

structured as fugues, a form considered in the Baroque era to showcase a composer’s true mastery of counterpoint. These four fugue duets are some of Bach’s most experimental chromatic music. They feature dissonances surprising for the baroque era with discordants typically associated with 20th century music.

Although they were originally written for solo organ, they have been transcribed over the years for many combinations. Today’s rendition features clarinet and cello.



Bassoon Concerto in C major, BWV 1053r

Beginning with his move to Leipzig in 1723, Bach’s output became prodigious and by 1730 he had written countless masterworks. Likely feeling overworked and underappreciated in his role as cantor of St. Thomas’s Church, he started recycling older compositions into new contexts. Each movement in the BWV 1053r concerto is taken from cantatas written ten or more years before.

He also reimagined entire works for various instrumentation. After writing the Brandenburg Concerto No. 5, in which he gave the harpsichord an unprecedented center-stage role, he began rewriting his instrumental concertos for harpsichord. This is how the BWV 1053 concerto came down to us – as a harpsichord concerto.

Because in the harpsichord setting the right hand has the solo parts and the left hand functions as the basso continuo, historians surmise it was originally for a solo instrument such as the flute or oboe. Modern reconstructions of this concerto have been created for oboe and bassoon which is why the concerto is designated with an “r” for “reconstruction” at the end of the BWV number.

Brandenburg Concerto No. 5, BWV 1050.2

Baroque concerto form developed from the trio sonata, a musical form in which a solo instrument performed with a harpsichord and cello accompaniment. Corelli and Vivaldi standardized the full orchestral accompaniment in concertos and refined the form into alternations between the soloist or solo group and the orchestra.

Bach – being Bach – then made things more interesting. Corelli and Vivaldi had a set pattern of giving the orchestra the main theme (ritornello), which the group repeated in snippets with little development, and gave the soloist episodes of virtuosic music that usually had little connection with the ritornello theme. After studying these foreign Italian concertos, Bach developed his own form.

The biggest difference Bach made was that the ritornello theme was not exclusively played by the orchestra and the music for the soloist used the ritornello theme as a starting point from which to develop, making the music more cohesive. He also characteristically expanded the harmonic palette and wrote much more complicated counterpoint.

Program notes by Diana Economou

JULIA PAINE



Originally from the suburbs of Chicago, Julia Paine joined the St. Louis Symphony Orchestra as second bassoonist in 2022. She grew up the youngest of three sisters who paved the way into the beginnings of orchestral playing. Little did she know when choosing bassoon at the age of 10 that the next decade would be filled with tuba, French horn, and bassoon trios at each family gathering.

She has performed with a variety of orchestras including the Minnesota Orchestra, the St. Paul Chamber Orchestra, the North Carolina Symphony, Charlotte

Symphony, the Louisiana Philharmonic Orchestra, and Oregon Symphony. She also has a strong scientific background, having completed her Bachelor of Science in Chemistry and Marine Science and Bachelor of Music degrees simultaneously at the University of Miami. She later received her Masters in Music at The Shepherd School of Music at Rice University. Her primary teachers have been Ben Kamins and Gabriel Beavers.

When not performing, Paine loves to see her extended family and go snorkeling in the kelp forests of Catalina Island.

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.

KAISSY YAU



Kaissy Yau made her orchestral debut at age eleven with the International Concert Orchestra of Hong Kong. She went on to win first prizes at the Arizona Flute Society, Charleston International, and White Mountain Symphony Orchestra.

In 2021 she graduated summa cum laude from University of Arizona with a Bachelor of Music and a Certificate in Entrepreneurship after being awarded the Presser Scholar award. Her accomplishments in both programs led her to be named valedictorian of both the School of Music and the College of Fine Arts, delivering the commencement address at graduation.

Yau recently graduated as a Master of Music from Northwestern University. During her time there, she was offered a graduate assistantship to perform in the conducting seminars of both Dr. Mallory Thompson and Maestro Victor Yampolsky. She also directs the Flute Choir at Niles West High School and substitutes as Principal Flutist with the Peoria Symphony.

Aside from performing, Yau previously lead the Band staff at Northwestern and now served as Programs Specialist for Pick-Staiger Concert Hall. In her spare time, she enjoys listening to podcasts while walking on the Lakefill.

DR. STEPHEN ALLTOP



Stephen Alltop serves as Music Director of the Apollo Chorus of Chicago, Champaign-Urbana Symphony Orchestra, the Elmhurst Symphony Orchestra, and conducting faculty at Northwestern's Bienen School of Music. A specialist in oratorio, Alltop has performed with many of the leading period musicians of our time. He has appeared as a guest conductor with the Grant Park Symphony, Music of the Baroque the Omaha

Symphony, and orchestras in Europe and South Korea. He has performed as a harpsichordist and organist with the Chicago Symphony Orchestra, Joffrey Ballet, Melbourne Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony Orchestra, and each season with Music of the Baroque. Dr. Alltop has conducted world premieres of works by John Luther Adams, Jan Bach, Frank Ferko, Stacy Garrop, Stephen Paulus, and Joseph Schwantner.

In the Fall of 2015, he served as a recitalist, coordinator and concert host for the WFMT Bach Keyboard Festival in Chicago, a presentation of the complete keyboard works of Bach. In 2014 he coordinated and performed as part of the WFMT Bach Organ Project which included the complete organ works of Bach.

Dr. Alltop lectures frequently for the Chicago Symphony Orchestra, the Northwestern University Alumnae Continuing Education Series, and other organizations. Since 2014, he has given presentations on leadership for various programs in the Kellogg School of Management.



Dr. Peter S. Petrovas

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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 1 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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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.

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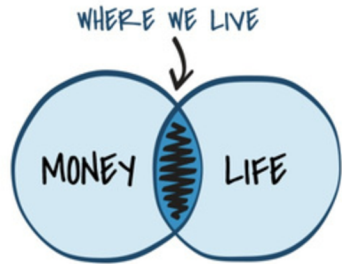


Image inspired by the work of Carl Richards

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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?
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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."