



ARTEMIS

CHAMBER ORCHESTRA

Sunday, October 18th | 3:00pm
Trinity Episcopal Church
Highland Park



MENDEL MONEY
MANAGEMENT

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.

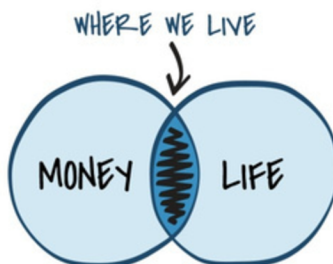


Image inspired by the work of Carl Richards



Client Experience

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.

1200 Shermer Rd. Suite 312
Northbrook, IL 60062
www.mendelmoney.com
847-564-0970
info@mendelmoney.com

WELCOME

Dear Friends,

Welcome back! As we gather to celebrate another afternoon of beautiful music, I want to take a moment to thank you for the extraordinary support you have shown Artemis Chamber Orchestra.

Last fall, we launched our first Matching Gift Drive to begin building an endowment fund for the orchestra. Thanks to the generosity of our donors, we reached our full \$15,000 matching goal, bringing us one important step closer to establishing a lasting source of income that will help sustain Artemis for years to come.

Today, I am delighted to share that we have been given another incredible opportunity. Last year's matching donors have pledged a second \$15,000 matching gift for this holiday season. Every dollar donated will once again be matched dollar for dollar, allowing your support to go twice as far.

As a young organization, Artemis has accomplished so much in just a few short years, and each milestone has been made possible by people like you. Your generosity allows us to bring exceptional musicians together, present meaningful performances, and continue building an orchestra that serves our community with artistic excellence. An endowment is an investment in that future, helping us continue making beautiful music.

Whether you have attended every concert or are joining us for the first time today, thank you for being part of our story. Your presence, enthusiasm, and support mean more than you know.

I hope you enjoy today's performance of the masterworks of the string octet repertoire.

Yours,
Diana Economou
Music Director





Shostakovich, Fisher, Mendelssohn

Sunday, October 18, 2026

3:00pm

Trinity Episcopal Church

Highland Park, IL

Diana Economou, *Music Director*

Jinty McTavish, *Violin, Concertmaster*

Queenie Edwards, *Violin, Assistant Concertmaster*

Brent Taghap, *Violin, Principal*

Eugene Kaler, *Violin*

Erin Rafferty, *Viola, Principal*

Roslyn Green, *Viola*

Herine Coetzee Koschak, *Cello, Principal*

Emily Munn-Wood, *Cello*

Dmitri Shostakovich
(1906-1975)

Pieces for String Octet, Op. 11

I. *Prelude*

II. *Scherzo*

Ari Fisher
(b. 1992)

Children's Suite

I. *Walking Outside*

II. *Lullaby*

III. *March*

Felix Mendelssohn
(1809-1847)

String Octet in E Flat Major, Op. 20

I. *Allegro moderato ma con fuoco*

II. *Andante*

III. *Scherzo: Allegro leggierissimo*

IV. *Presto*

PROGRAM NOTES

Pieces for String Octet, Op. 11

Shostakovich's Prelude and Scherzo for string octet is among the first group of his compositions to be accepted for publication, along with his Fantastic Dances, Op. 5 for piano and Symphony No. 1, Op. 10. These pieces, early masterworks written at the end of his conservatory days, foreshadows the path Shostakovich took in his mature music, a style described as grotesque, tragic, modernist, and the anti-Soviet designation of "formalist."



Here, Shostakovich broke with the traditional compositional methods he learned in school. Musicologist Mikhail Druskin says, "he searched for a more dynamic, complete expression of the national tradition within the context of modern day actuality, resonant as it was with the dramatic events of a turbulent history, and a threatening sense of catastrophe."

His composition professor, however, expressed displeasure with his "obsession with the grotesque," demanding changes to his works which the young composer ignored. This is an early example of Shostakovich's lifelong tendency to rarely change his music at others' recommendation, replying with variations of, "I will try to do better next time." Like Mozart, Shostakovich often fully composed in his mind, only taking pen to paper once the work was finished, making few corrections.

The work begins with intense and dramatic D Minor chords followed by a woeful descending line in the principal violin. Then, an imitative, mysterious phrase. Although harmonically progressive, this movement is accessible, really only one step away from late Beethoven. The second movement is where Shostakovich shows his newfound leaning toward the jarring, unpleasant writing he is often accused of. In a sudden character change, the octet takes off at breakneck speed with extremely dissonant, unsettling harmonies. If you allow yourself to be immersed in this uncomfortable energy, you will hear the truly well-written, exciting music, almost comic in its "grotesqueness." Shostakovich considered this octet to be the "very best thing" he had yet written.

– Program note by Diana Economou

Children's Suite

Children's Suite is a portrait of my 19 month old son, Chaim.



The suite opens with *Walking Outside*. This cheerful movement captures just how irresistibly cute he is doing the thing he loves most: walking outside. On our walks he points at every passing car, stops at each park along the way, and cranes his neck up at the trees. In the middle, the music slows to catch something quieter: his smile, and the plain, unguarded wonder with which he takes in the world.

Lullaby follows, born from the nights I've spent singing Chaim to sleep. The movement lives mostly in the key of A, but in its closing bars slips almost without notice into D: A for awake, D for dreaming. The music leads him gently across the threshold into sleep. The Shema, a Jewish bedtime prayer, emerges near the end, a quiet blessing that closes so many nights in our home, offered here as the last waking thought before dreams take over.

The suite closes with *March*, built on a tune I play for Chaim on the piano while he tromps around the house, always finding some new bit of mischief. It's the most comedic movement, full of the stomping, giggling energy of a toddler who has discovered the joy of testing boundaries.

– Program note by Ari Fisher

String Octet in E Flat Major, Op. 20



Mendelssohn's String Octet, written at age 16, is the first known example of an octet with each instrument playing its own part. Spohr's Double Quartet of two separate quartets in conversation is similar, but with eight individual voices as one unit Mendelssohn achieved a fuller sound from the small group while retaining the opportunity for more intimate moments among the players, successfully blending the genres of chamber music and symphony.

Carl Friedrich Zelter, Mendelssohn's composition teacher, inherited a rigorous approach to composition instruction through a pedagogical lineage extending from J.S. Bach to C.P.E Bach, then to C.F.C. Fasch, and

finally to Zelter himself. He and Mendelssohn began with mastery of figured bass, moved on to four-part chorales, five-part chorales, two-part counterpoint, canons, three-part counterpoint, character pieces and French dances, and ultimately to fugue.

By the time Mendelssohn moved on from Zelter's instruction at age 17, he had an incredibly solid foundation in the art of composition and later would thank Zelter for teaching him "true freedom in the knowledge of proper boundaries."

While the octet does not immediately bring to mind the baroque style, the evidence of Mendelssohn's training in baroque compositional techniques is evident: balanced functional harmonies, perfectly interweaving voices, and thoughtful, interesting motivic development. Meanwhile, the octet stylistically draws on the classical and early romantic genres preceding Mendelssohn.

The result is a work of astonishing maturity: formally elegant yet exuberantly inventive, combining contrapuntal mastery with soaring lyricism, sparkling virtuosity, and youthful energy. Nearly two centuries later, the Octet remains one of the most beloved and groundbreaking works in the chamber music repertoire.

– Program note by Diana Economou

ARI FISHER



Ari Fisher is a multi-award-winning composer whose music blends evocative melodies, intricate harmonies, and contemporary perspectives on Jewish musical heritage. His work spans concert music, film, video games, and crossover projects. He is co-founder, music director, lead composer, and arranger for ZREO: Second Quest and composer-in-residence with the Artemis Chamber Orchestra. Fisher holds bachelor's and master's degrees from Indiana University Jacobs School of Music.



Dr. Peter S. Petrovas

Chiropractic & Acupuncture Center

**Chiropractic Physician
Certified Chiropractic Sports Physician
Chiropractic Orthopedist**

**Fellow International Academy
of Medical Acupuncture**

(773) 989-4305

**5962 Lincoln Ave., Suite 12 • Chicago, IL 60659
Fax (773) 989-7450**

friendsofillinoisnaturepreserves.org



**Friends of Illinois
Nature Preserves**





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

ADVISORY COMMITTEE

Violin

Jinty McTavish, *Concertmaster*
Queenie Edwards, *Assistant
Concertmaster*
Brent Taghap, *Principal*
Eugene Kaler

Viola

Erin Rafferty, *Principal*
Roslyn Green

Cello

Herine Coetzee Koschak,
Principal
Emily Munn-Wood

Markand Thakar, *Conducting
Programs Internations*
Elaine Jaharis
Vangelis Economou, *Economou
IP Law*
Mark B. Burka, *CFA*
Arnim Whisler III, *Private Equity*
Endy Zemenides, *HALC Executive
Director*
Christina Weisbard
Donald Schleicher, *Northwestern
University*

BOARD

Diana Economou, *President*
Cailin Whisler, *Vice President*
Christos Economou, *Secretary*
Vaso Ventresca, *Director*
George Maratos, *Director*
Bill McGrath, *Director*

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.

SUPPORTERS

Artemis Chamber Orchestra gratefully acknowledges our donors:

Vasiliki Alexopoulos
Jill Aybar
Michael Becker
Diana Beckway
Anne Stuart Bell
Bernie Berkin
James and Caryn Berman
John Bicknell
Suzy and John Born
Angela Born
Karen Britten
Carole Brunner
Mark and Margaret Burka
Robert and Maria Burka
Terry Clutter and Janice Widran
Kenneth and Elizabeth Cohen
Lisa Corry
Betina Cregg
Donna Curry
Carol Daum
Wendy Davis and James Wirtanen
Dan and Kathy Delaney
Hugh Dellios
Aristotle Economou and Anaïd De La Fuente
Christos Economou and Tina Li
Louisa Economou and Scott Osterhaus
Thanasis Economou
Vangelis and Andriana Economou
Lou Ann Erickson
Charles and Sheri Fox
Connor and Vivian Gantzert
Gary Geiger and Mie Tamura
Barbara Glantschnig
Louis Harrison
Cynthia Hines and Victor Przysienzny
Carolyn and Peter Holtermann
Marty and Anne Horn
Rose Houson
Linda Illes
Richard and Lana Isaacs
Janet and Michael Jablon
Elaine and Steve Jaharis
Michael Jaharis and Sandie Xu
John Jawor
Susan Jehle
Fred and Annette Johnston
Yvonne Kant and Gary Solar
Judith Karp
Francesca Kelly
Mary Kelton Seyfarth

Rheva Klow
Mark Kluge
Nicholas Kondelis and Jamie Lynn
Eileen Kryzak
Laurel Lester
Douglas and Pauline Limberg
Kate and Daniel Lin
George Maratos and Diana Economou
Peter and Evelyn Maratos
Paulette Aline Margulies
Donna McCluskey
William T. McGrath
Neil and Lisa McTavish
Joel and Michele Melnick
Sophie Melnick
Sam and Ali Melnick
Joel and Sue Minster
Georgia Mitchell
Theodora Kanellos Nicolandis
Jeffrey and Elaine Oberlander
Soulis and Myrta Papaioannou
Jinie Papaioannou and Spyros Xenos
Maria Ponsillo and Arthur Rabinowitz
Jeanne Reed
Gerald Rosenband
Michael Rubin
Susan and Tracy Sanders
Katherine Saville
Paula Schmeer and Shawn Joyce
Maria Sellis
Joel Shapiro
Marci Siegal and Elaine Wexler
Raymond and Lynn Siegel
Cindy Sigal
Larry and Cindy Smith
Michael and Angela Sopko
Luanne Spiros and Joseph Weber
Bill and Anna Stotis
Eileen Sutter
Iwona Szewczyk
Steve Tattleman
William Thompson and Laura Grandau
Niki Tsakalis
Voula and George Tsakanikas
David Tuttle and Rose Sperrazza
Vaso Ventresca
Joanne Volakakis
Daniel Walsh Patricia
Weisbard Family



Scan this QR
code to visit
our website
and donate!

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!

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

NORTH SHORE COMMUNITY BANK

& T R U S T C O M P A N Y[®]

A WINTRUST COMMUNITY BANK

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."