



CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON



Dover Quartet

Sunday, October 12, 2025 · 3pm
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY

CHAMBER MUSIC CONCERTS



Reverón Piano Trio

Saturday, October 18 · 7:30pm

Shostakovich, Lorenz, Ponce



Galvin Cello Quartet

Sunday, November 2 · 3pm

Mozart, Debussy, Mussorgsky,
Beethoven, Gershwin, & more

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President's Message

On behalf of our Board of Directors is my pleasure to welcome you to this season of Chamber Music Concerts (CMC). This, our 42nd season, promises to be another year of world-class performances that continues our longstanding tradition of bringing some of the world's finest musical ensembles to the Rogue Valley.

This season we will once again offer many outreach programs for your enjoyment. You need only to make the time as there is no charge to attend. They are little treasures. I would encourage you to attend. They take different forms: some of the groups will conduct master classes for students, some will perform in local schools, and others will perform for retirement communities. Please check our website for more information on our outreach programs and how you can take advantage of them.

One of our most well-liked programs, the pre-concert lecture, also continues. The lectures are presented one hour before each performance. Having some understanding of what is about to be performed can enrich the concert experience. We are grateful Ed Wight continues his longstanding tradition of presenting the lectures and writing the program notes for each concert.

CMC is fortunate to receive wide ranging financial support. We could not bring high quality groups to our stage without it. Each and every contribution, no matter the size, makes a difference in helping assure CMC will continue to bring outstanding concerts to our stage so all of us who love chamber music can enjoy live performances. Thank you for your continued support and generosity.

Each concert is the result of hours of work by many volunteers including ushers, ticket takers, and those serving on our Board of Directors. Sincere thanks go to each and every one of those who contribute their time. As you read through the program, please take a moment to notice the listing of these volunteers.

Special recognition is owed to our remarkable Executive Director, Jody Schmidt. Chamber Music Concerts would not be what it is without her passion as well as her outstanding work and skill. Any time you want further information or need assistance, please contact Jody directly at 541-552-6154 or Director@ChamberMusicConcerts.org, or visit our website.

Enjoy the performance!

Alexis Packer, President
Chamber Music Concerts



Alexis Packer

2025 2026 SEASON

Dover Quartet

Sunday, October 12, 2025 – 3pm

Reverón Piano Trio

Saturday, October 18, 2025 – 7:30pm

Galvin Cello Quartet

Sunday, November 2, 2025 – 3pm

By Request: Stile Antico, Underwritten by Dr. Margaret R. Evans & Anonymous

Friday, November 14, 2025 – 7:30pm

Dudok Quartet Amsterdam

Friday, January 16, 2026 - 7:30pm

Baltimore Consort

Friday, January 30, 2026 – 7:30pm

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Saturday, February 21, 2026 - 7:30pm

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Saturday, March 14, 2026 - 3pm

Trio Bohémo

Saturday, March 28, 2026 – 7:30pm

Borromeo/Verona String Octet

Saturday, April 18, 2026 – 3pm

Amit Peled, cello & Daniel del Pino, piano

Saturday, May 2, 2026 – 7:30pm

By Request: Canadian Brass, Underwritten by Dr. Margaret R. Evans & Anonymous

Sunday, May 17, 2026 – 3pm

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Executive Director's Message

Welcome to CMC's 42nd season of chamber music! It's you, our wonderful donors, subscribers, ticket holders, and volunteers who make this possible.



Jody Schmidt

This season, we're proud to present 12 incredible ensembles on our season, as well as a music scholarship benefit concert in collaboration with the Tutunov Piano Series. In addition to our regular outreach programs, we're continuing our successful Chamber Music in the Schools program: Student ensembles work with their teachers throughout the year on a piece of chamber music. At the end of the schoolyear, they are coached in person by one of CMC's world-class ensembles — this year, by the legendary Canadian Brass! This promises to be a life-changing musical experience for these fortunate kids, and you are welcome to attend this free event (after the final concert of the season on May 17).

One of the most enjoyable parts of being Executive Director of CMC is to be of service to you. I truly enjoy finding ways to help you better enjoy our events, whether it be a seating change, accessibility assistance, concert exchanges, or anything else that may come up. If I can be of assistance to you, please don't hesitate to ask.

Thank you, treasured patrons, for supporting world-class chamber music. We appreciate you.

Jody Schmidt, Executive Director
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Gifts for the current season are listed below. Please let us know if your name has been inadvertently left out or misspelled so that we may correct the error. Thank you for your support of Chamber Music Concerts!

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Tribal Land Acknowledgement

Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together — who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon (www.grandronde.org) and the Confederated Tribes of Siletz Indians (www.ctsi.nsn.us) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.



In consideration of those who may be allergic to heavy scents, please refrain from wearing strong perfume or cologne at our concerts. Thank you!

Special Thanks

Andrew Gay and the Oregon Center for the Arts at Southern Oregon University

David Ruppe, Impact Publications

Ed Wight, program notes and pre-concert lectures

Rogue Mountain Euforia, stage flower arrangements

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Community Outreach

Educational outreach programs: CMC offers exceptional free outreach programs by our world-class chamber ensembles, where you will learn about the instruments, composers, music, and musicians. We also present master classes for young and amateur musicians, as well as programs for schoolchildren, adults, SOU students/faculty/staff, Youth Symphony of Southern Oregon, Osher Lifelong Learning Institute, retirement communities, and many more. CMC's outreach programs are targeted to smaller audiences for a more friendly, meaningful experience with the artists. **All outreach programs are free.** Please contact the CMC Office for information on sponsoring an outreach program.

Pre-concert Lectures: CMC offers free pre-concert lectures one hour before every performance (evenings and matinees). These informative and entertaining lectures are presented by musicologist Ed Wight, and will give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 of the Music Building.

Discounted tickets: Our outreach effort to the community includes special discounted tickets so that CMC concerts are affordable for everyone — please contact the CMC Office for availability:

- Oregon Trail Card holders – \$5 tickets (up to two per card)
- Full-time college/university students – \$5 tickets
- Children 8+ years – \$5 tickets
- Economy Seats – \$20 tickets
- Teacher & Student Circle - free tickets for music teachers and music students, and half-price for accompanying parents (matinees only)

Accessibility: CMC strives to make our performances accessible to all. As part of that commitment, we offer an accessible box office and an assistive listening system for our concerts. Large-print versions of concert repertoire and program notes are also available (please give advance notice). For disability accommodations, please contact the CMC Office.

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are available

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450 S Mountain Ave,
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Dover Quartet

Sunday, October 12 ♦ 3pm

Jessie Montgomery (b. 1981)

Strum

Karol Szymanowski (1882-1937)

Quartet no. 1 in C Major, Op. 37

Lento assai — Allegro moderato

Andantino semplice (In modo d'una canzone)

Vivace — Scherzando alla burlesca. Vivace ma non troppo

Joseph Haydn (1732-1809)

Quartet in D major, Op. 20, No. 4, Hob.III:34

Allegro di molto

Minuet. Allegretto alla zingarese

Un poco adagio affettuoso

Presto e scherzando

INTERMISSION

Felix Mendelssohn (1809-1847)

Quartet No. 6 in F minor, Op. 80

Allegro vivace assai

Adagio

Allegro assai

Finale: Allegro molto

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The Dover Quartet is represented by Curtis Artist Management at Curtis Institute of Music.



Dover Quartet

Joel Link, violin

Bryan Lee, violin

Hezekiah Leung, viola
(replacing Julianne Lee for this performance)

Camden Shaw, cello

Named one of the greatest string quartets of the last 100 years by *BBC Music Magazine* and “the next Guarneri Quartet” by the *Chicago Tribune*, the two-time GRAMMY-nominated Dover Quartet is one of the world’s most in-demand chamber ensembles. The group’s awards include a stunning sweep of all prizes at the 2013

Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honors include the prestigious Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, and Lincoln Center's Hunt Family Award. The members are on faculty at the renowned Curtis Institute of Music.

The Dover Quartet's 2025-26 season features collaborative performances with preeminent artists including Marc-André Hamelin and Edgar Meyer, and performances in internationally renowned venues from Carnegie Hall to Kennedy Center to Konzerthaus Berlin. The quartet's most recent commission is from Jerod Impichchaachaaha' Tate, a citizen of the Chickasaw Nation and a leading composer of American Indian classical music. His new piece, *Abokkoli' Talooowa' (Woodland Songs)*, is featured on *Woodland Songs*, the group's most recent album, which also includes Tate's new string-quartet orchestration of *Rattle Songs* by the Indigenous singer Pura Fé, originally for her a cappella vocal group Ulali. Dvořák's "American" Quartet, a classic of the repertoire, completes the album, released in August 2025 on the Curtis Studio label.

Recent collaborators of the ensemble include Leif Ove Andsnes, Emanuel Ax, Inon Barnatan, Ray Chen, Anthony McGill, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines. The quartet has also recently premiered works by Mason Bates, Steven Mackey, Marc Neikrug, and Chris Rogerson.

The Dover Quartet's highly acclaimed three-volume recording, *Beethoven Complete String Quartets* (Cedille Records), was hailed as "meticulously balanced, technically clean-as-a-whistle and intonationally immaculate" (*The Strad*). Other discography highlights are *Encores* (Brooklyn Classical), a recording of 10 popular movements from the string quartet repertoire; *The Schumann Quartets* (Azica Records), which was nominated for a GRAMMY for Best Chamber Music/Small Ensemble Performance; *Voices of Defiance: 1943, 1944, 1945* (Cedille Records); and an all-Mozart debut recording (Cedille Records), featuring Michael Tree, the late, long-time violist of the Guarneri Quartet. The quartet's recording of Steven Mackey's theatrical-musical work *Memoir* was released on Bridge Records in 2024.

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at Curtis Institute of Music, Rice University's Shepherd School of Music, New England Conservatory, and Conservatoire Supérieur de Musique et de Danse de Paris. They were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. The Dover Quartet was formed at Curtis in 2008; its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber.

The Dover Quartet plays on the following instruments and proudly endorses Thomastik-Infeld strings:

- ❖ Joel Link: a very fine Peter Guarneri of Mantua, 1710–15, on generous loan from Irene R. Miller through the Beare's International Violin Society
- ❖ Bryan Lee: Nicolas Lupot, Paris, 1810; Samuel Zygmuntowicz, Brooklyn, 2020
- ❖ Julianne Lee: Robert Brode, 2005
- ❖ Camden Shaw: Samuel Zygmuntowicz, New York, 2024

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CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 in the Music Building.

Montgomery *Strum* (2006/12)

Born in New York City in 1981, Jessie Montgomery earned a Bachelor's Degree in Violin Performance at Juilliard and a Masters in Film & Multimedia Composition from New York University. Her compositions so far most often feature the orchestra, but she also turns to the chamber, solo, and vocal genres as well. Montgomery served as the composer-in-residence for the Albany Symphony in 2016 and won grants and fellowships from the American Composers Orchestra, the Joyce Foundation, and the Sphinx and Sorel Organizations. The nationally-syndicated classical radio program *Performance Today* named her the '2025 Classical Woman of the Year.'



Jessie Montgomery

Her violin performance background figures prominently in her many chamber works involving strings. She has written two string quartets (*Breakout* and *Source Code*, the latter drawing on the genre of Black Spiritual). Two other works include arrangements for both string quartet and string quintet: *Voodoo Dolls* and the work on tonight's program, *Strum*. The piece features two types of 'strumming.' It opens with a *pizzicato* viola solo on individual strings, before the next entrance (2nd violin) features strumming on multiple strings simultaneously. These two textures — strumming and *pizzicato* — provide the driving force of the piece, with various *ostinato* passages either providing or underpinning the thematic material in this quartet which reached its final form in 2012.

Montgomery creates a variety of moods in this single-movement, seven-minute piece. She says *Strum* draws on "American folk idioms and

the spirit of dance...The piece begins with fleeting nostalgia and [eventually concludes in] ecstatic celebration.” Montgomery writes a lively, accessible piece in a “warm, dance-like spirit” (critic Maggie Molloy). That warmth particularly shines through in the string orchestra version, evoking the lush harmonies and rich textures of Vaughan Williams.

Szymanowski String Quartet no. 1, Op. 37 (1917)

The *Cambridge Companion to the String Quartet* states that “Polish music of the early 20th century is dominated by Karol Szymanowski.” Born in Ukraine in 1882, he moved to Warsaw to study composition in 1901. Though critical of an often shallow approach by composers to folk music, he gradually found his way to a more sophisticated application of it — especially the rich folk culture of Zakopane, in the Tatra highlands region. After World War I, such compositions as his two operas (*Hagith* and *King Roger*), the ballet *Harnasie*, the *Stabat Mater*, his 1933 violin concerto, 4th Symphony (1932), and his second string quartet (1927) incorporated these nationalist elements and established him as Poland’s most important composer since Chopin.



Karol Szymanowski

But before this, his travels to Vienna in 1911-12 enriched his appreciation for Germanic style, and his 1914 visit to Paris brought him closer to the Impressionist styles of Debussy, Ravel, and Stravinsky. With these influences, his nonstop composition during World War I resulted in the song cycle *Songs of a Fairy Princess* (1915), *Myths* (1915) for violin and piano, and the piano suite *Metopes* (1915): he’d reached “full maturity as a composer” (New Grove Dictionary). Tonight’s first string quartet (1917) also constituted another major work from this period.

The opening movement recalls his time in Vienna, with the dense chromaticism and constant motivic work reminiscent of Schoenberg’s *Transfigured Night* (in its original version as string sextet). The *Lento* introduction features an undulating 8th-note motive between neighboring pitches that figures prominently in the many tempo changes and moods which follow. The *Andante semplice* second movement opens gently, before the extensive chromaticism and contrapuntal dialogue of the first movement return. But it closes with a soft passage of Impressionist har-

monies and *tremolo* textures, spiced with some harmonics, thus drawing upon both late Romantic and Impressionist styles.

Szymanowski's 1915 *Myths* and *Metopes* included bitonal pieces, which ranged beyond Impressionist harmony, while not abandoning an ultimate tonal center. He goes a step further in the lively polytonal *Vivace* finale, writing each of the four string parts in a *different key*. Szymanowski calls this triple-meter movement a *Scherzando alla Burlesca*.

Since one of the translations for Scherzo is “joke” — and this piece ends up in C Major — he aptly continues the traditions of this genre. He even recalls Beethoven's 9th Symphony, incorporating a brief 4/4 bar into the primary triple meter. Szymanowski also includes a quiet, contrasting Trio before the opening *Scherzo* material returns. He provides a final laugh as the coda feints towards another quiet repeat of the Trio — before suddenly closing with a *pianissimo* chord in an unexpected C Major! The various historical references — Romantic, Impressionist, and early Modernist polytonality — create an “uncanny blend of styles...in one of the most bewitchingly unique quartets in the literature” (musicologist Kyle Christiansen).

Haydn String Quartet in D Major, Op. 20 no. 4 (1772)

The string quartet emerged in the 1750s, and Haydn wrote some of the very earliest examples. His ten quartets in Opus 1 and Opus 2 included five short movements, each with two minuets. After the Esterhazy brothers hired him as assistant *Kapellmeister* (music director) in 1761, his duties led to different genres of composition. He returned to the quartet genre with three sets of quartets 1769–72: Opp. 9, 17, and 20, each of which contained six 4-movement quartets (now with only a single minuet).

The Parisian firm of Hummel published Op. 20 in 1774 with a sun on the cover, and they “aptly embody the dawn of a new era” (*earsense*). Op. 20 proved a watershed, “so different in character and technique” from Opus 9 and 17 (quartet scholars Floyd and Margaret Grave). “They far exceed their immediate predecessors in musical wit, technical sophistication, expressive range and formal variety” (Graves). That a firm in Paris published the quartets of an Austrian composer demonstrates their widespread dissemination and influence. Haydn's quartets became more popular than any other composer in the international music catalogues of the 1770s.

The spacious 298-bar **Sonata-form** first movement — opening with five 6-bar phrases — comprises one of the longest first movements Haydn

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wrote (only Op. 33 no. 5 and Op. 71 no. 3 are longer). Its playful and virtuosic 1st-violin triplets as well as the motivic saturation herald Haydn's later style, as does the false reprise in the tonic early in the long development section. The richest chromatic harmony in the quartets follows, in the heartfelt **Theme & Variations** movement. Each instrument shines in turn; the 2nd violin and viola (Variation 1, the cello (Variation 2) and the 1st violin (Variation 3). The cello variation "famously frees the cello historically for the first time" (Kai Christiansen) as Haydn displays his mature equality of voices. And the free, arabesque-like coda "threatens to overshadow the variations themselves" (Graves).

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Haydn's famous wit surfaces in spades in the **Minuet and Trio** "*alla zingarese*" (in 'gypsy style').

The playful and continuous syncopated accents totally obscure any sense of downbeat in this (formerly) aristocratic dance movement! The **Sonata-form** finale "is a recognizably Haydn romp; its pauses, restless triplets vs surprising 16ths, and general wackiness highlight his designation of *Scherzando* (joking)" (*earsense*).

Many 20th-century scholars consider Haydn's next set — Op. 33 from 1781 — as the "invention of the modern string quartet" (Adolf Sandberger). Yet they need to look earlier; the longer dimensions, thematic elaboration, greater equality of instrumentation, and sophisticated forms all leavened with humor all prominently first emerged in the Op. 20 quartets — the 'true dawn' of the quartet genre.

Mendelssohn **String Quartet in F Minor, Op. 80 (1847)**

In both the late-20th and 21st centuries, music historians and critics continue a remarkable renaissance in Mendelssohn scholarship. "Few other figures of his magnitude have seen a comparable resurgence in scholarly interest in recent years" (musicologist Benedict Taylor). And much of the focus of this critical attention centers on his Mendelssohn's later works.

In the 1830s, Mendelssohn "became the most powerful man in German musical life" (historian Leon Botstein). His early symphonies, string quartets and the string octet, and concert overtures placed him among the foremost composers in Europe. Mendelssohn's 1829 performance of Bach's *St. Matthew Passion* (the first since his death in 1750) led to a Bach revival. He became one of the earliest prototypes of the modern conductor when taking over the Leipzig Gewandhaus Orchestra in 1835. Mendelssohn programmed contemporary works and soloists but also was one of the first to regularly feature great works from the past (Beethoven symphonies, Mozart concertos, Weber Overtures, etc.).

Such ceaseless activity continued in the 1840s, even after founding and running the Leipzig Conservatory in 1843. Prominent compositions from that decade included the celebrated Violin Concerto in E Minor, C Minor Piano Trio Op. 66, his last two symphonies, the *Elijah* Oratorio, the final four piano volumes of his 'Songs Without Words,' and tonight's string quartet. The new scholarly interest, especially in the late works, notes that the Op. 66 Trio (among other works) includes a departure from Classical sonata form that "pervades Romantic sonata forms from Schumann to

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Schoenberg...[and proved] especially significant for Brahms” (Mendelssohn scholar Julian Horton).

Tonight’s Op. 80 String Quartet also looked towards the future. Mendelssohn was devastated by his sister’s unexpected death from stroke. His family insisted upon a vacation in Switzerland for this overworked and exhausted man. Yet on that trip, he quickly turned to this remarkably passionate string quartet, “the most extreme example of his writing for strings” (Thomas Schmidt).

This uncharacteristically emotional work features three movements in F Minor, and both the first and finale movements uncharacteristically remain in minor. This passion shows a remarkable “predilection for tremolos” throughout (Schmidt) and the occasional abandonment of his beloved *cantabile* themes in favor of smaller, 2-bar units and motivic work. His original sketch for the first movement dramatically opens with two bars of tremolo — but the final version has only one, heightening the surprising effect. The *Presto* coda with high-flying violin passage work further emphasizes the dark minor-mode color.

Also gone is the elfin lightness of his earlier *Scherzos* in favor of a powerful F Minor *Scherzo and Trio*. Mendelssohn’s finale, an *Allegro molto Sonata-form* movement (another later Romantic model), transforms the A-Flat Major secondary theme into a darker F Minor version in the recap. Yet these three minor-mode movements frame one of his loveliest creations, a tender, songlike *Adagio* third movement in A-flat Major, an “elegy within” (*earsense*) as tribute for a beloved sister.

His tributes to Fanny Mendelssohn-Hensel didn’t end there. He arranged her set of songs, *Sechs Lieder* Op. 9, and saw them into print — a rare occurrence for women composers in that era. One also hopes that the renewed scholarly attention, especially to Mendelssohn’s later works, results in more performances of these too-often neglected compositions.

Program notes by Ed Wight



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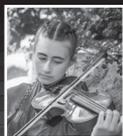
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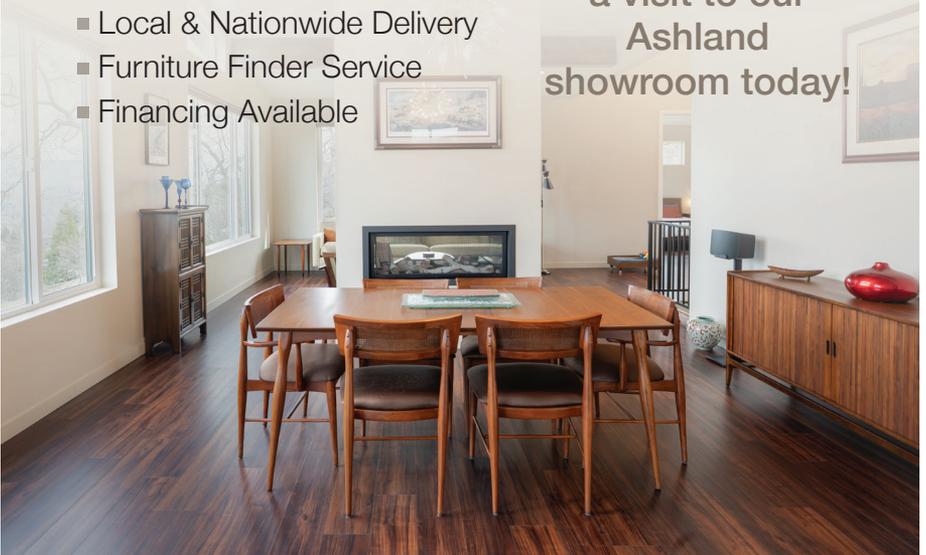
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