



CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON

Galvin Cello Quartet

Sunday, November 2, 2025 · 3pm
Southern Oregon University Music Recital Hall



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AT SOUTHERN OREGON UNIVERSITY

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Stile Antico

Friday, November 14 · 7:30pm

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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

Esmé Quartet

Saturday, February 21, 2026 - 7:30pm

Mandelring Quartett

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

CMC Board 2025-2026

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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

Gary & Coralie Farnham, Artist Housing Coordinators

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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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Galvin Cello Quartet

Sunday, November 2 ♦ 3pm

“Voice of the Piano”

Wolfgang Amadeus Mozart (1756-1791), arr. Valter Despalj (1773-74)
Piano Duet in D Major, K. 381

Claude Debussy (1862-1918), arr. Blaise Dejardin (1890)
Rêverie

Modest Mussorgsky (1839-1881), arr. Blaise Dejardin (1874)
Pictures at an Exhibition

Ludwig van Beethoven (1770-1827), arr. GCQ (1798)
Piano Sonata in C Minor, Op. 13 “Pathétique”
II. Adagio cantabile

André Mehmani (b. 1977)
Forrobodó

INTERMISSION

Carlos Gardel (1890-1935), arr. James Barralet (1935)
Por Una Cabeza

Robert Schumann (1810-1856), arr. Renaud Guieu (1838)
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Galvin Cello Quartet is a winner of the Concert Artists Guild International Competition and is represented by Concert Artists Guild, 224 W 35th Street, Suite 500 #2149, New York, NY 10001 (www.concertartists.org)



Galvin Cello Quartet

Haddon Kay

Sydney Lee

Luiz Venturelli

James Baik

Praised as a quartet whose “cellists are brilliant instrumentalists and thoughtful musicians individually, but their renditions as a group are glorious,” (Arnold Steinhardt, Guarneri String Quartet) the Galvin Cello Quartet burst onto the scene after capturing the Silver Medal at the 2021 Fischhoff Competition. Riding on the momentum of their Fischhoff success, Galvin went on to win the 2022 Victor Elmaleh Competition and joined the Concert Artists Guild roster. With members from Brazil, South Korea, and the United States, the Quartet takes its name from the Mary B. Galvin Recital Hall at Northwestern University’s Bienen School of Music, where three of its members – Sydney Lee, Haddon Kay, and Luiz Fernando Venturelli – met as students in the studio of acclaimed



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pedagogue Hans Jørgen Jensen. In June of 2024, the Quartet welcomed James Baik, another former student of Jensen, as their newest member.

With their untamable desire to create, change, and ultimately bring joy through music, the Galvin Cello Quartet is incredibly excited to make the undeniable case that the cello quartet belongs at the center of the expressive lexicon for chamber music alongside other traditional forms. The group's vibrant international spirit reflects its artistic mission to bring together new works from diverse cultural backgrounds and dazzle audiences with the cello's limitless capabilities. Each a true virtuoso with a distinct voice, the members of the Galvin Cello Quartet are able to authentically occupy a wide array of styles, colors and moods, as well as shifting roles within given arrangements. Recent highlights include performances and educational residencies at Rockport Music Festival, Bravo! Vail, Ravinia, Ascent International Cello Festival, Merkin Hall, and a reappearance at Newport Classical.

The Galvin Cello Quartet is currently represented by Epstein Fox Performances and Dinin Arts.

Sydney Lee captured First Prize at the 2022 Washington International Competition and Second Prize at the Classic Strings International Competition in Dubai, as well as First Prize at the 10th Antonio Janigro International Cello Competition. She has performed in venues such as the Kennedy Center, Palladium Center for the Performing Arts, Pittsburgh Symphony's Heinz Hall, and Verizon Hall. Haddon Kay first debuted with the Civic Orchestra of Chicago as a finalist for the Chicago Symphony Young Artist Competition. Most recently, he captured Third Prize at the George Enescu International Competition and First Prize at the Lumina and American Opera Society competitions.

Luiz Fernando Venturelli made his solo debut at the São Paulo Hall at the age of 9 and has since been featured as a soloist with numerous orchestras, including the São Paulo State Symphony, the Goiás Philharmonic, and the Bahia Symphony. He has recently been a prizewinner in the Sphinx Competition, the Samuel and Elinor Thaviu String Competition, and the New York International Artists Association. James Baik is a First Prize winner of the 2023 Susan Wadsworth Young Concert Artists International Auditions and recipient of the Paul A. Fish Memorial Prize and the Bridgehampton Chamber Music Prize. He is a YCA Jacobs Fellow and has played chamber music at the Ravinia and Bridgehampton Festivals. He studies at the Colburn School under Clive Greensmith.

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Program Notes

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Voice of the Piano

Composers wrote every work played today originally for Keyboard. The Mozart, Beethoven, and Schumann pieces were composed for the *forte-piano*, the immediate predecessor of the modern piano.

Mozart

Sonata for Piano 4 Hands in D Major, K. 381/123a (1772)

Mozart's keyboard virtuosity remains legendary. Contemporaries marveled at his capacity for extensive and challenging improvisation. Mozart basically invented a new genre, writing the first great series of piano concertos in history, and in the 1830s — 40 years after his death — only Beethoven's concertos still rivaled them in popularity and critical acclaim. Musicologist and pianist Charles Rosen writes that “the Mozart piano concertos and the Haydn piano trios remain the most brilliant [challenging] keyboard music before Beethoven.”

Given those accomplishments, Mozart seemed surprisingly indifferent to the keyboard sonata and duet genres. His great keyboard rival Clementi wrote 110 sonatas, Haydn wrote 50, and Beethoven 32 — while Mozart composed 18, and only five duets. And unlike the concertos, “Mozart's own public performances of his sonatas are rarely found” (Mozart scholar John Irving).

Though he did not write many keyboard sonatas for either one or two players, this is still Mozart composing for his main instrument: there are always gems to find. He wrote this D Major sonata in 1772 at age 16, the first of his five keyboard duets. Mozart sets all three movements in **Sonata form**, a youthful trait (no keyboard Rondos, Theme & Variations, or A B A forms here). Yet glorious Mozart melody abounds: the freshness of continually new lyrical melodies dominates each movement, even in development sections (another early trait), as in the opening *Allegro*

movement. The second movement *Andante* continues the song-like melodies everywhere, especially emphasizing the low register (for the *secondo* player).

Mozart writes a wonderfully playful *Allegro molto* finale straight out of comic opera. Musicologist Donald Gislason captures its spirit: “short question-and-answer phrases are answered by fluttering triplets...Scotch snaps and chirpy grace notes anticipate the comic effects of Rossini decades later.”

Debussy ***Reverie* (1890)**

Debussy established himself as a composer in the 1880s, writing over 50 songs as well as several early orchestral works (*Symphonie* in B Minor, *Intermezzo*, *Printemps*, etc.) and chamber works (a piano trio and the *Nocturne and Scherzo* for cello and piano). Around 1890, he finally began a focus on brief works (single movements) for his own instrument. In that year alone he wrote or finished such piano solos as *Ballade slave*, *Tarantelle styrienne* (later known as *Danse*), *Valse romantique*, *Mazurka* – and *Reverie*. He also wrote a collection of similar short pieces (*Suite bergamasque*, 1890) and finished another (*Deux arabesques*) in 1891. *Reverie* (‘Dreamlike’) with its primarily gentle nature, simple melody, rich harmony and *pianissimo* dynamics “is an exotic...exploration of textures and harmonies that Debussy would develop with greater narrative drama in his later works” (Stefan Hersh).

Mussorgsky ***Pictures at an Exhibition* (1874)**

“The image of Mussorgsky as an illiterate, if brilliant dilettante is finally long out of date...What emerges now is his striking originality, a rich and sophisticated harmonic palette, and profound grasp of musical structure” (New Grove). The composer of a host of great works — his operatic masterpiece *Boris Godunov*, the tone poem *Night on Bald Mountain*, and the integrated piano suite *Pictures at an Exhibition* — have always generated respect. And now much more of his original music is coming out in authentic editions.

The death of Mussorgsky’s friend, the brilliant artist and architect Victor Hartmann, led him to dedicate *Pictures at an Exhibition* to him as a tribute. In 1874, St. Petersburg presented a memorial exhibition of Hartmann’s paintings, and Mussorgsky offered this musical description of 15 of them. He also unified this collection with the *Promenade*, a depiction of walking to and from these pictures, whose theme Mussorgsky constantly varies throughout. From the savage shrieks and bizarre harmonies of *Gnome*

(the first picture), the hilarious *Ballet of Unhatched Chicks* to the concluding grandeur of *Great Gate of Kiev*, Mussorgsky revels in colorful depictions throughout. Hartmann won the architectural competition for the design of the Kiev's Great Gate. But sadly, with his early death, it was never built.

Beethoven **Piano Sonata in C Minor, Op. 13 "Pathetique" (1798)**

Looking back, we view Beethoven's early works of the 1790s as his closest approach to Haydn and Mozart. But his contemporaries viewed them quite differently! They were struck by the *contrasts* with his predecessors, the 'barbaric chords' and the "piling of one thought wildly after another, and in a rather bizarre manner." But his *Sonata Pathetique* of 1798 proved an exception. With five publishers bidding for it, it was very popular from the outset. And part of the popularity perhaps stemmed from Beethoven's title. Most nicknames of popular musical works have nothing to do with the composer ('Moonlight' and 'Appassionata' were publisher's titles — as was 'Pathetique'). But the work's "vast popularity may be traceable [in part] to that title nonetheless." In the late 18th century, the concept of pathos implied "strong, even tragic emotions" (musicologist Elaine Sisman).

The *Adagio cantabile* second movement provides the lyrical and heartfelt centerpiece of the sonata. He creates one of his most majestic themes for the refrain of this Rondo movement. Setting it in A-flat Major also heightens the powerful, sunrise effect of each return, for he writes the other episodes in minor mode.

Mehmari **Forrobodo (2024)**

As all the works on today's program originated on the keyboard, this fits Brazilian pianist and composer Andre Mehmari like a glove. He has already been featured on over 40 CDs. Mehmari specializes in piano improvisation and has performed at all the major Brazilian jazz festivals, as well as ones in Italy and France. For an interview on NPR, he once played a 30-minute set of variations on their theme song *All Things Considered*. He has won awards in Brazil for both his pop and classical compositions. Among other commissions, he wrote a concerto for two pianos and orches-



Andre Mehmari

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tra for the Miami Symphony, as well as *Cordare* for the Sao Paulo String Quartet and TOREM (for female voice, choir and orchestra) for the Orchestra Experimental de Repertorio, and has published a host of solo piano works as well.

The term *Forro* holds several meanings in the folk music of Northeast Brazil. It can refer to “a musical genre, a rhythm, a dance, and the event itself where forro music is played and danced” (Wikipedia). The *forros* originated as popular dances with a variety of characteristic rhythms. The dances themselves were referred to as *forrobodo*, *forrobodanca*, and *forrobodau*. The Galvin Quartet commissioned this *Forrobodo* from Mehmari in 2024 and pre-

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Gardel ***Por Una Cabeza* (1935)**

An Argentine composer and tango singer, Carlos Gardel recorded over 900 songs. “By the early 1920s, he was firmly established as Argentina’s leading tango singer” (musicologist Cliff Eisen). He popularized the vocal version of the tango, and “Gardel’s impact was profound” (New Grove).

Gardel composed *Por una cabeza* (‘For a head’) in 1935, with lyricist Alfredo Le Pera. The song deals with the fanaticism of betting on horse races — “winning by a head” — the inevitable disappointments, and (by metaphor) romantic relationships. The song has two sections which alternate: a lyrical opening in major, followed by a dramatic section in minor steeped with traditional tango rhythms. But the second statement of the latter section ends tenderly in major. They wrote it for the movie *Tango Bar*. Because of its example as a colorful and iconic essence of the tango, this song also appeared in such American films as *True Lies*, *All the King’s Men* (with Sean Penn), and *Schindler’s List*, as well as the French film *La Belle Epoque*.

Schumann ***Kinderszenen* (‘Scenes from Childhood’) (1838)**

The 19th century witnessed the rise of the piano miniature: collections of short character pieces with colorful titles (*Impromptus*, *Klavierstücke*, *Intermezzos*, *Capriccios*, *Moments musicaux*, etc.). The pioneer of such piano collections was Vaclav Tomasek of Bohemia (Czechoslovakia), with his *Eclogues*, Op 35 in 1807. He published six more sets of these descriptive pieces, each opus containing six separate pieces. Along with Beethoven’s three sets of *Bagatelles*, groups of these short piano pieces remained popular throughout the 19th century (Vorisek, Schubert, Field, Chopin, Liszt, Brahms, Rachmaninov, and many others).

Throughout the 1830s, Schumann also specialized in writing these short pieces, but with a difference. Musicologist and virtuoso pianist Charles Rosen writes that Schumann “created a revolutionary new form of piano music.” His collections of character pieces — “portraits of friends, popular dances, landscape or mood pictures — were not just heard as individual numbers but that also *grouped together to form a whole*. Each set could be experienced as a single work...with something approaching a narrative structure”: *Papillons*, Op. 2; *Dauidsbundlertanze*, Op. 6; *Carnaval*, Op. 9; *Kreisleriana*, Op. 16; and *Kinderszenen*, Op. 15. The first 12 pieces of *Kinderszenen* (‘Scenes from Childhood’) all reflect the title, with short de-

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pictions of such topics as *Blind Man's Bluff*; *Pleading Child*; *Happy Enough*; and *Child Falling Asleep*. Schumann shifts gears for the final piece, however, presenting the intimate and emotional concerns of an adult.

Gershwin Three Preludes (1926)

Even in his main field, among the extraordinary generation that wrote so many great Broadway shows and made innumerable contributions to the Great American Songbook — Irving Berlin, Cole Porter, Richard Rodgers, Jerome Kern, Hoagy Carmichael, and Harold Arlen among others — George Gershwin was a giant. But he became so much more. “By the age of 30 he was America’s most famous and widely accepted composer of concert music” (New Grove Dictionary). Beyond Broadway and the 500 songs, Gershwin incorporated jazz harmony and style into extended classical genres as well. He wrote piano concertos (*Rhapsody in Blue*, Concerto in F), tone poems (*An American in Paris*), an overture (*Cuban Overture*), theme & variations (*Variations on ‘I Got Rhythm’* for piano & orchestra) opera (*Blue Monday*, *Porgy and Bess*), and — on today’s concert — piano preludes. Only Leonard Bernstein rivals this unique American blending of jazz, pop, and classical genres.

The first keyboard piece with the title ‘Prelude’ appeared in 1448, five centuries before Gershwin, and gained international prominence by the 16th century. Bach was the first to write preludes and fugues in all major and minor keys, in his *Well-Tempered Clavier* of 1722, and Chopin wrote his 24 preludes in all keys (Op. 28) in 1839. Gershwin also intended to write 24 and finished five, selecting these three for publication. Prelude no. 1 incorporates a bluesy call-and-response. Gershwin called his second prelude a ‘blues lullaby’ with an *ostinato* accompaniment that dominates the opening and closing sections. Prelude no. 3 features lively rhythms, and its battle between major and minor isn’t settled until the final bars.

Program notes by Ed Wight



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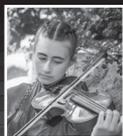
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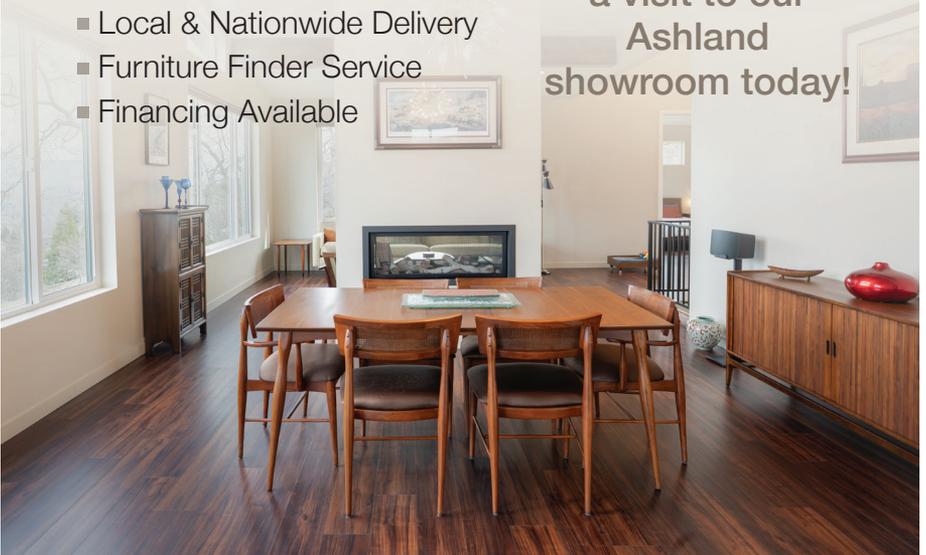
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