



# CHAMBER MUSIC CONCERTS

2025–2026 • 42nd SEASON

## Mandelring Quartett

Saturday, March 14, 2026 · 3pm  
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS  
AT SOUTHERN OREGON UNIVERSITY





# CHAMBER MUSIC CONCERTS

## Trio Bohémo

Saturday, March 28 · 7:30pm



Dvořák, Christou, Schubert

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ChamberMusicConcerts.org · 541-552-6154

# 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](mailto: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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# THANK YOU TO OUR DONORS

Did you know that ticket sales cover less than 45% of CMC's expenses? We rely on your gifts to support our series. There are many benefits to giving to CMC, including priority seat selection, ticket pre-sale privileges, and receptions with the artists. Please call 541-552-6154 or visit [ChamberMusicConcerts.org](http://ChamberMusicConcerts.org) for details on how you can support world-class chamber music.

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!

## Grants:

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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](http://www.grandronde.org)) and the Confederated Tribes of Siletz Indians ([www.ctsi.nsn.us](http://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

## USHERS

Thank you to our fantastic ushering crew for taking care of our patrons at the concerts:

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## CAN'T USE YOUR TICKETS?

Please call 541-552-6154 or email [Director@ChamberMusicConcerts.org](mailto:Director@ChamberMusicConcerts.org) to let us know if you can't attend a concert so that we may resell your seats. We will send you a letter acknowledging your ticket donation, which may be tax deductible.

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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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December 5, 2025 at 7:30pm

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March 13, 2026 at 7:30pm

**Yoshio Hamano**



April 24, 2026 at 7:30pm

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# Mandelring Quartett

Saturday, March 14 ♦ 3pm

Felix Mendelssohn (1809-1847)

String Quartet in D Major, Op. 44 no. 1

*Molto allegro vivace*

*Menuetto (Un poco allegretto)*

*Andante espressivo ma con moto*

*Presto con brio*

Dmitri Shostakovich (1906-1975)

String Quartet no. 7 in f-sharp minor, Op. 108

*Allegretto*

*Lento*

*Allegro*

I N T E R M I S S I O N

Ludwig van Beethoven (1770-1827)

String Quartet in C Major, Op. 59 no. 3

“Rasumovsky”

*Andante con moto - Allegro vivace*

*Andante con moto quasi allegretto*

*Menuetto (Grazioso)*

*Allegro molto*

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The Mandelring Quartett is represented exclusively in North America  
by California Artists Management: [www.calartists.com](http://www.calartists.com)



## Mandelring Quartett

Sebastian Schmidt, violin | Nanette Schmidt, violin  
Andreas Willwohl, viola | Bernhard Schmidt, cello

“Glorious poetry in Sound,” so wrote the leading Spanish cultural magazine, *Scherzo*, following a concert by the Mandelring Quartett in Madrid.

The ensemble, founded in 1983 and now at the pinnacle of international chamber music ensembles, recently celebrated its 40th anniversary.

The ensemble garnered international acclaim after winning First Prize and four special awards at the 2018 Wigmore Hall International String Quartet Competition in London. That same year, they were named HSBC Laureates of the Académie du Festival d’Aix. Additional honors include top prizes at the Trondheim International Chamber Music Competition, the Possehl Musikpreis Lübeck, and the inaugural Hans Gál Prize by the Academy of Sciences and Literature Mainz and Villa Musica Germany.

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MARIACHI

APRIL 2026  
25 SATURDAY 3:00<sup>PM</sup> 26 SUNDAY 3:00<sup>PM</sup>

Formed in the German wine region in Neustadt an der Weinstrasse, three Schmidt siblings — Sebastian, Nanette and Bernhard — join with violist Andreas Willwohl in a partnership dedicated to exemplary performances of chamber music. Their earliest success winning some of the world's great competitions — Munich's ARD, Evian and Reggio Emilia (Premio Paolo Borciani) – launched an impressive international career that has brought them to all corners of the globe. Along with their regular series of concerts in Berlin and Neustadt and performances throughout Germany, their concert tours have taken them throughout Europe (Amsterdam, Brussels, London, Madrid, Paris and Vienna), regular performances in North America (New York, Washington DC, Chicago, Los Angeles and Vancouver) to Japan (Osaka, Tokyo), Central and South America (Buenos Aires, Lima and Montevideo), and the Middle East (Dubai, Abu Dhabi). The Mandelring Quartett has enjoyed highly successful appearances at major international festivals including Lockenhaus, Montpellier, Montreal, Ottawa, the Schleswig-Holstein Music Festival, the Enescu Festival in Bucharest and the Salzburg Festival, where they presented the complete cycle of 15 string quartets of Shostakovich. They were Quartet in Residence for the 2020-21 season of the Circulo de Bellas Artes in Madrid and most recently appeared for the fourth time at Madrid's Royal Palace performing on the renowned *Stradivarius Palatino* instruments of the Royal collection.

Since 1997, the Mandelring Quartett's own festival, the HAMBACHER *MusikFEST*, has become an annual meeting place for renowned artists and lovers of chamber music from all over the world. And since 2010, the Quartett has presented a regular series of concerts in its hometown of Neustadt, in the Chamber Music Hall of the Berlin Philharmonie.

Their discography includes more than 35 CD recordings, which have repeatedly received the German Record Critics' Prize and been nominated for the International Classical Music Award, as well as other major recognitions, confirming the Mandelring Quartett's exceptional quality and wide-ranging repertoire. Its recordings of the complete string quartets of Shostakovich and complete chamber music of Mendelssohn have been hailed as among the finest complete recordings our time. Recordings of works by Schubert and Schumann have been selected as benchmark performances of these works along with the complete String Quintets and Sextets of Johannes Brahms and more recent releases: French repertoire — Ravel, Debussy, and their contemporaries Fernand de la Tombelle and Jean Rivier — and Dvořák's American chamber music.



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## Cecilia Duarte, mezzo-soprano

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SOU Music Recital Hall, Ashland

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# Program Notes

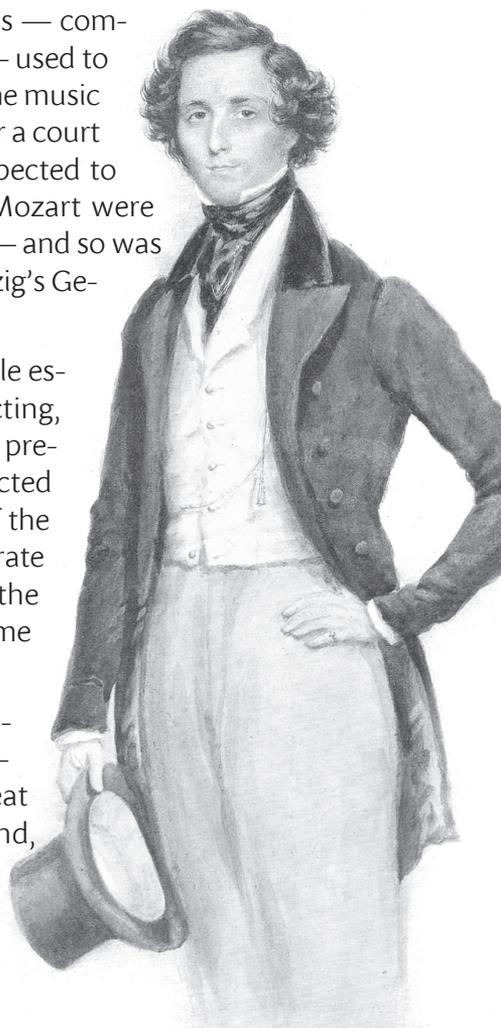
CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert.

## Mendelssohn String Quartet in D Major, Op. 44 no. 1 (1838)

One musician mastering multiple skills — composer, conductor, and virtuoso artist — used to be more common. In central Europe, the music director (*kapellmeister*) of a cathedral or a court in the 17th and 18th centuries was expected to master all three. Bach, Handel, and Mozart were among the most celebrated examples — and so was Mendelssohn, when he took over Leipzig's Gewandhaus Orchestra in 1835.

But Mendelssohn's remarkable example established new ground. When conducting, the great virtuosos and composers of previous centuries almost always conducted their *own works*. But the profession of the modern conductor emerged as a separate discipline in the middle decades of the 19th century, and Mendelssohn became one of its earliest pioneers.

His performances featured many contemporary composers (Chopin, Berlioz, Schumann, Wagner) and the great soloists (Clara Schumann, Jenny Lind, Ferdinand David, Joseph Joachim) of his day. However, most 18th-century concerts (and audiences) enjoyed contemporary works only; Mendels-



sohn was one of the first to put an additional focus on great composers of the past. His performance of *St. Matthew Passion* in 1829 helped foster a Europe-wide Bach revival. He also conducted Bach orchestral suites, Mozart concertos, Beethoven and Schubert symphonies, and Weber overtures. With Mendelssohn also touring as a piano virtuoso in the 1820s and 30s, only Rachmaninov in the 19th century and Leonard Bernstein in the 20th could match the degree of Mendelssohn's triple threat mastery.

In 1827, Mendelssohn's Quartet in A Minor, Op. 13 became an homage to the power of Beethoven's late style, "speaking with a quite personal force...a new form, and unprecedented textures" (quartet scholar Paul Griffiths). As in his conducting, however, tonight's D Major quartet also reflects Mendelssohn's desire to draw on music's past as an element of creating modern masterpieces. Thus, his three quartets of Op. 44 (1837-38) explore a different direction than Op. 13 — more neo-classical in effect. Instead of a Scherzo movement, tonight's quartet turns to an earlier Minuet and Trio from the 18th century (his only such movement in any of his quartets). In addition to the Bach-inspired counterpoint of the *Andante*, Mendelssohn reaches even further back for the finale, writing a vigorous *Tarantella*, an Italian folk dance that first appeared in the 14th century.

Mendelssohn blended these neo-classic elements, though, within a progressive 19th century approach. His dramatic opening movement, with the violin 16th notes leaping more than an octave against *tremolo* accompaniment, offers a treatment of Sonata form never found in Haydn, Mozart, or Beethoven. They provided just a single, gentle secondary theme, while Mendelssohn gives two. The second of them, in quarter and half notes, borrows a page from Schubert: appearing to be in F# Minor, but cadencing in A Major. Also, the recap varies every single aspect of the primary and secondary themes, a degree of radical change not found in his gifted Viennese predecessors.

While the second movement returns to the **Minuet and Trio** format of the 18th century, new approaches occur here as well. He writes a smoothly lyrical *legato* **Menuet**, to contrast with the constant 8th-note solo violin figuration of the **Trio**. However, Mendelssohn avoids the standard 18th-century *Da capo* repeat of the Minuet, writing this section out in its entirety. And then a coda, already a rare feature for a Minuet, includes aspects of the Trio's constant 8th-note figuration. Mendelssohn sets the following movement, a poignant *Andante espressivo*, in **Sonata form**. But

his study of Bach counterpoint dominates much of the movement, with the constant 16th-note figuration in the 2nd violin.

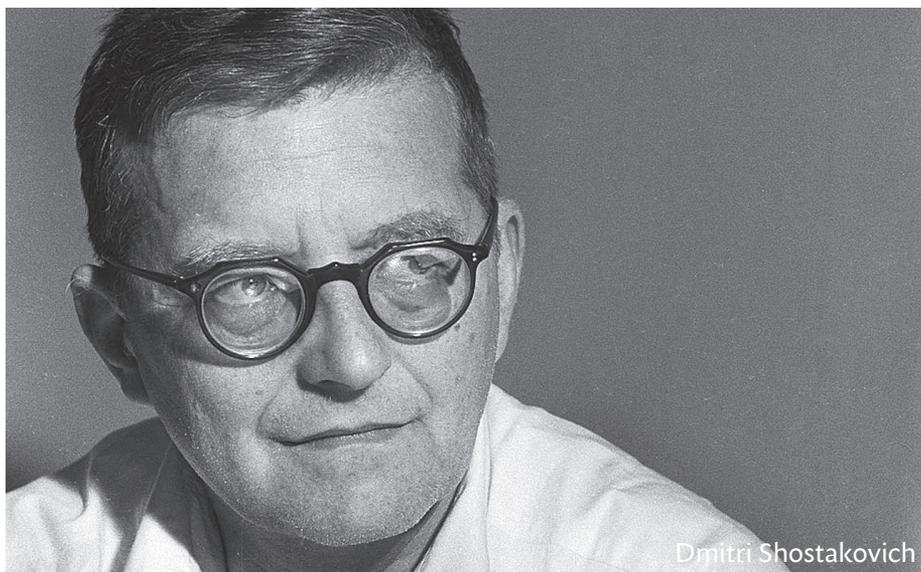
Unlike 18th-century composers (including Haydn and Mozart), the 19th century began to put special emphasis on the finale as the climax of the *entire* work. That is certainly the case here, as Mendelssohn features dramatic, non-stop virtuoso figuration. He sets this *Tarantella* dance in **Sonata form**, only slowing down to half notes and quarter notes for the lyrical secondary theme. Otherwise, it's a Katy-bar-the-door demonstration of vigorous string power.

With the unbroken string of German and Austrian greatness in the 19th century — Haydn's final works, Beethoven, Schubert, Schumann, Wagner, Wolf's *lieder*, Brahms, Bruckner, and Mahler — it is easy to lose sight of Mendelssohn's extraordinary accomplishments in the 1830s and 1840s. Leon Botstein writes that even Wagner “recognized that Mendelssohn had been the most dominant man in German musical life” at that time.

### **Shostakovich** **String Quartet no. 7 in F# Minor, Op. 108 (1960)**

Already by 1936, Shostakovich was considered the foremost composer in Russia. His Symphony no. 1 from 1925 “catapulted him to international fame” (New Grove), with performances conducted by Toscanini, Walter, Klemperer, and Stokowski. By the mid 1930s he'd written three symphonies, five orchestral suites, all three of his ballets, his first two operas, incidental music for ten films, and his first piano trio. And spending his entire life in that country, “Shostakovich was the one composer wholly formed there [unlike Prokofiev Stravinsky, and Rachmaninov] who would achieve unquestioned world eminence” (musicologist Richard Taruskin). Yet staying in Russia carried its own burdens as well. When his second opera *Lady Macbeth of Mtsensk District* (1932) was demolished by a menacing 1936 Pravda editorial, Stalin might also have been attacking his popularity as an example. If he could do this to the greatest Russian composer, all creative artists there had much to fear.

While staging a private resistance — not publishing his most progressive works until after Stalin's death — Shostakovich could also publicly carry water for the Soviets. His second symphony “To October” and the third “The First of May” glorified the Revolution and its aftermath. Later symphonies also implied extra-musical narratives: Symphony no. 7 “Leningrad”, Symphony no. 11 “The Year 1905”, and Symphony no. 13 “Babi Yar,”



Dmitri Shostakovich

etc. His chamber works often avoided such narratives, but with some striking exceptions. His Piano Trio no. 2 in E Minor contained Jewish folk songs, a reference to the Nazis forcing Jewish prisoners to dig their graves and dance — before killing them. And tonight’s quartet is the most autobiographical of all, written to honor the memory of his beloved first wife, Nina. She died suddenly in 1954, and Shostakovich dedicated it to her in 1960 — the year she would have turned 50.

With this seventh quartet, Shostakovich wrote his briefest and most accessible of all. Its three movements last only 13 minutes. He became “one of the most prolific and most often-performed of all 20th century composers” (Taruskinn), and the approachable style of this quartet helped burnish that reputation. The first movement’s web of interlocking themes results in a lighthearted *Allegretto*, ending sweetly in F# Major. The mood changes abruptly in the second movement. A haunting 2nd violin *ostinato* in 16th notes runs throughout most of it and serves as accompaniment to the long *legato* notes of the 1st violin melody, later echoed in the cello.

Shostakovich’s passion and anger at losing Nina finally bursts forth in a frantic and dissonant fugue that opens the finale. But it ultimately gives way to a sense of calm resignation, as the first-movement themes reappear, again with their tender major-mode conclusion. This quartet puts Shostakovich at the midpoint of his 15 string quartets, “the weightiest long series of quartets since Beethoven” (Paul Griffiths).

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**Beethoven**  
**String Quartet in C Major, Op. 59 no. 3 (1806)**

After writing a dramatic, heaven-storming work, Beethoven occasionally turned to a more genial piece in the same genre. Witness the accessible smaller movements (including a minuet) of the 4th Symphony after the massive *Eroica* Symphony, or the brief *Rondo* and *Allegretto* of his two-movement Sonata Op. 54 immediately after the virtuoso showcase of the *Waldstein* sonata. That same principle applies to the Op. 59 *Razumovsky* quartets as well. Lasting over 1000 bars, the massive and powerful F Major Quartet Op. 59 no. 1 lasted far longer than any quartet written to that point. In contrast, tonight's C Major quartet once again assumes the dimensions of a Haydn or Mozart quartet — and once again with a minuet instead of a scherzo.

But don't be fooled; this is not at all a return to 18th-century styles. The movements may be shorter and the mood more restrained, but every bar in the quartet reflects Beethoven's seminal stylistic maturity. It was also the most popular of the three *Razumovsky* quartets with critics and

musicians, and “the earliest to be arranged for other instruments, [another] mark of its popularity” (musicologist Nancy November).

Beethoven modeled this work in part on Mozart's C Major Quartet, K. 465. While both open with a dissonant, slow introduction, the differences become immediately apparent. Mozart establishes the tonality instantly, with a cello solo playing the home pitch for the first bar. Beethoven also includes the tonic pitch in his opening bar, but now it's part of an ambiguous diminished 7th chord that can resolve into any one of four



Ludwig van Beethoven



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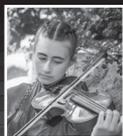
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keys, a springboard into the more remote modulations that characterize Beethoven's middle period.

The ambiguity of the introduction continues in the primary theme, which appears to be a violin cadenza. But this *staccato* passage never returns, except for a quite distant variation to open the recap, now in *legato* texture. Instead, Beethoven has veiled the true primary 'theme:' a two-note motive of a *staccato* 8th-note followed by a dotted half-note for all instruments that begins the cadenza. Like Beethoven's four-note motive in his 5th Symphony, this two-note motive dominates the opening **Sonata form** movement as the primary 'theme.'

The development section closes with an extensive and gradually accelerating obsessive focus on it. He again veils this motive with *legato* slurs in the recap, saving the magic for the coda. The primary theme of the *Eroica's* 1st movement achieved its final lyrical form only at the very end, in the coda. That happens here as well, as he fashions that motive into a gentle two-bar phrase against a tonic pedal, a gentle resolution repeated for emphasis. And he didn't need the massive 135-bar coda of the *Eroica* to do so, offering instead a restrained 14-bar coda to provide the primary theme's final triumph.

Beethoven's slow movements often create a powerful, sobering effect: the funeral march in the *Eroica*, or the calm and glorious hymn-like themes in the *Pathetique* sonata and the *Pastoral* symphony. But tonight's quartet once again heads in a different direction. This *Andante con moto* movement creates an ambiguous form, neither sonata form, ABA, Theme and Variations or Rondo. And he fashions a melancholy, folksong style with motives from the gentle primary theme often accompanied by *pizzicato* cello, "allowing a bleaker image to emerge" (violinist Edwin Dusingberre).



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The subdued manner continues in the only **Minuet and Trio** movement Beethoven wrote in the decade between 1802 and the 8th Symphony of 1812. Unlike his fiery Scherzo and Trio movements, he even labels this minuet *Grazioso*. Note the wonderful contrast between the *legato* lines of the Minuet and the *staccato* textures of the Trio. But typical of his mature pieces, he extends this Minuet with a coda that turns into a segue to the *Allegro molto* finale.

Though the fugal entries of the extensive primary theme (begun with solo viola) and the counterpoint of the 16th notes in the secondary theme point towards fugue, Beethoven nonetheless sets it in **Sonata form**. Unlike the other movements, this massive and energetic 429-bar *perpetuum mobile* structure recalls Beethoven's typical 'heroic' style of his maturity. Though it became known as the *Helden-Quartett* ('Heroic Quartet') because of this finale, this entire quartet demonstrates how supple and diverse Beethoven's mature style could be.

*Program notes by Ed Wight*



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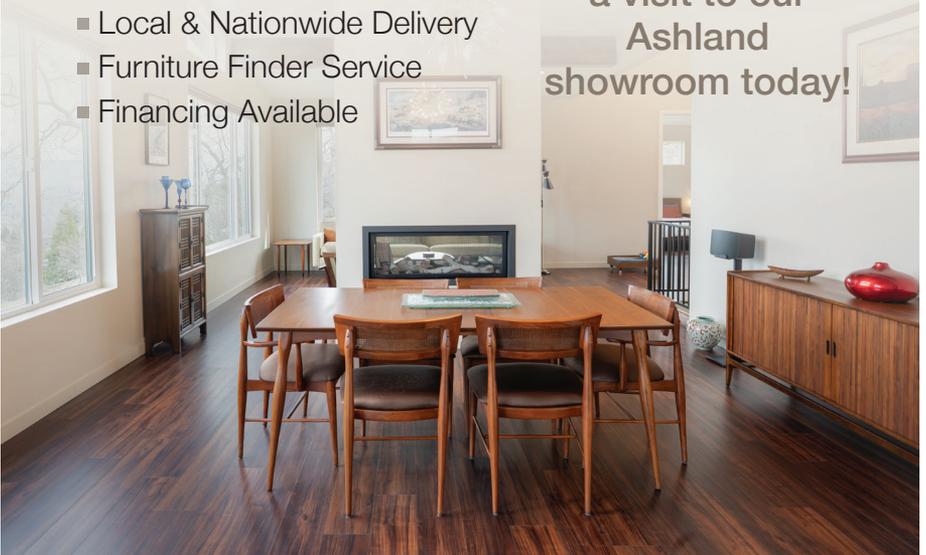
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