

Chamber Music Concerts 2025-26 Season

ChamberMusicConcerts.org

Dover Quartet

October 12

Esmé Quartet

February 21

Reverón Piano Trio

October 18

Mandelring Quartett

March 14

Galvin Cello Quartet

November 2

Trio Bohémo

March 28

Stile Antico November 14

*Underwritten by
Dr. Margaret R. Evans &
Anonymous*

Borromeo/Verona Octet

April 18

Amit Peled, Cello & Daniel del Pino, Piano May 2

Dudok Quartet Amsterdam

January 16

Canadian Brass May 17

*Underwritten by
Dr. Margaret R. Evans &
Anonymous*

Baltimore Consort

January 30



Chamber Music Concerts & the Tutunov Piano Series
Present

Matous Michal, Violin & Joseph Yungen, Piano

Friday, September 12, 2025 - 7:30pm



Tutunov Piano Series 2025-26 Season

oca.sou.edu/tutunov-piano-series

Alon Goldstein & Alexander Tutunov

October 10

Yoshio Hamano

March 13

Antonio DiCristofano

November 7

Nikita Fitenko & Katerina Zaitseva

April 28

Eugene Skovorodnikov

December 5

Pierluigi Camicia

May 15

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY

Matous Michal, Violin & Joseph Yungen, Piano

Sonata in D Major, Op. 137 no. 1 (D. 384) Franz Schubert
Allegro molto (1797-1828)
Andante
Allegro vivace

Three Romances for Violin and Piano Clara Schumann
Andante molto (1819-1896)
Allegretto
Leidenschaftlich schnell

From the Homeland Bedřich Smetana
Moderato (1824-1884)
Andantino - Moderato

INTERMISSION

Violin Sonata no. 2 Charles Ives
Autumn (1874-1954)
In the Barn
The Revival

Violin Sonata no. 3, H. 303 Bohuslav Martinů
Poco allegro (1890-1959)
Adagio
Scherzo
Lento

Silver Sponsors: Dot & Rick Nelson

All ticket proceeds will support SOU Music Scholarships.

Matous Michal was appointed to the violin section of the Chicago Symphony Orchestra by Maestro Riccardo Muti in February 2016. Prior to joining the CSO, he held a position in the first violin section of the Grant Park Orchestra.

A native of the Czech Republic, Matous Michal began his violin studies at age four under his father, Ladislav Michal. At the age of 14, he began studies at the Prague Conservatory as a student of Jaroslav Foltýn. Also at age 14, Michal came to the United States for the first time to participate in



a summer program at the Meadowmount School of Music in upstate New York under the tutelage of Charles Avsharian. After graduating from the Prague Conservatory, he joined the studio of Glenn Dicterow and completed his bachelor's degree at the Juilliard School. While at Juilliard, Michal worked closely with Sylvia Rosenberg and Joseph Kalichstein. In May 2016, he earned his master's degree from the Manhattan School of Music in the orchestral performance program under Dicterow and Lisa Kim, four months after joining the CSO.

Since joining the Orchestra, Matous Michal has regularly performed new music at the MusicNow series as well as chamber music with his colleagues at the CSO chamber series. Matous also enjoys performing at the Chicago Public Schools through Chicago Symphony School Partnerships as well as coaching young fellows at the Civic Orchestra of Chicago and CYSO.

Matous Michal joined the CSO alongside his brother, fellow violinist Simon Michal.

Joseph Yungen is a musician who happens to play the piano. He has established an international reputation for his consistent excellence as soloist and collaborator in a wide variety of musical contexts and repertoire, including chamber music, art song, opera, new music, as well as choral and orchestral music. His performances and teaching appearances have been met with acclaim across the United States, Europe, and Asia.



Known for his insatiable curiosity, Joseph is constantly expanding his musical knowledge, most recently by playing harpsichord and organ, studying piano technology, and exploring unconventional tunings and unequal temperaments. When it comes to piano tuning, he is particularly fond of Young's Temperament, which he has featured in many of his performances.

Joseph was the featured soloist in the Hans Abrahamsen *Concerto for Piano and Orchestra* at the Eastman School of Music. He also performed regularly with the New Juilliard Ensemble and AXIOM. Joseph has served as faculty at the Music Academy of the West, the New Jersey Young Artist Piano Competition, and Frostburg State University.

Winner of the "Audience Favorite" and "Best Performance of the Music of Szymanowski" awards in the Seattle International Piano Competition, Joseph received First Prize in the Schubert Club Piano Competition in Minneapolis, the Pianist's First Prize in the Jessie Kneisel Lieder Competition, and the Barr Award for Excellence in Accompanying at the Eastman School of Music.

Joseph studied with Jonathan Feldman at The Juilliard School, where he earned the Doctor of Musical Arts degree. He received Master of Music degrees in Piano Performance & Literature and in Accompanying & Chamber Music from the Eastman School of Music, where he studied with Jean Barr and Douglas Humpherys, and the Bachelor of Arts degree in Piano Performance at Southern Oregon University (SOU) under the instruction of Alexander Tutunov. (JosephYungen.com)

Joseph was the first Chamber Music Concerts Scholarship award winner at SOU in 2008.

Program Notes

Schubert: Sonata for Violin and Piano in D Major, D. 384 / Op. 137 no. 1 (1816)

Though not a virtuoso, Schubert became an excellent violinist, and 1816 witnessed his first compositions for this instrument. That year he wrote the *Concertstück* for violin and orchestra, 28 *Landlers* for violin, the *Rondo* for violin and orchestra, and the three Sonatas for violin and piano, Op. 137. And though these early sonatas do not yet approach the prominence of his great chamber music of the 1820s, they remain a delight almost Mozartean in style. After an uncharacteristically long (18th-century) transition section, the opening Sonata-form

movement presents a delightful secondary theme including repeating piano notes in dialogue with the violin. For the following Andante movement in A B A form, the lyrical violin writing dominates the contrasting “B” section in minor mode. Not surprisingly, the tuneful melodic style continues in the refrain of a lighthearted Rondo finale that includes more dramatic episodes for contrast.

Clara Schumann: Three Romances for Violin and Piano, Op. 22 (1853)

Though Robert Schumann encouraged his wife’s composition, the couple also had seven children during their 16-year marriage. With his early death, Clara abandoned composition for her incredible 7-decade career as virtuoso soloist to support her family. In the 19th century, the Romance became a genre for small character pieces—and one of Clara’s favorites. The opening *Andante molto* Romance has “hints of gypsy pathos” (Tim Greiving) and the following *Allegretto* alternates between darker and brighter themes as well. The passionate final Romance provides a true climax, lasting almost as long as the two previous movements combined.

Smetana: From the Homeland, T. 128 (1880)

Smetana was the true “father of Czech classical music” (earsense). Beginning in 1866, as director of the Provisional (Opera) Theater, he introduced 42 Czech operas into the repertory, including his own *Bartered Bride*. He completed his monumental orchestral homage to Czechoslovakia, *Ma vlast* (‘My Fatherland’) in 1880, then immediately turned to tonight’s two duets for violin and piano with similar nationalist elements. He set the first duet in A B A form, with a gentle opening section in A Major followed a quicker dance-like section in minor before a brief major-mode return. The constant shifts between major and minor are an element of Moravian folk song. The G Minor second duet opens with a dramatic violin recitative (reminding us of the mastery of his eight operas)

before a powerful aria for violin finally gives way to a lively *Skocna*, a Slavic folk dance whose quick coda ultimately closes in a triumphant G Major.

Ives: Violin Sonata no. 2, Op. 17 (1910)

Critic Samuel Charters writes that the four violin sonatas of Ives provide an excellent introduction to his music. “Each of them mix compositional devices—polytonality, atonality, complex multi-rhythms, tone clusters...along with the constant fragments from hymns, marches, popular songs, folksongs, children’s rhymes, and ragtime that also appear throughout his music.” This sonata opens peacefully with quotations from the hymn Autumn, but then sprints ahead with lively, polytonal dissonance. *In the Barn* depicts a barn dance with contrasting moods, drawing on many popular tunes including ‘Sailor’s Hornpipe’ and ‘Turkey in the Straw.’ Ives closes with *The Revival*, much of it based on the hymn ‘Nettleton.’ He uses unexpected harshness to draw attention to the most important aspect of any hymn: the text.

Martinů: Violin Sonata no. 3 (1944)

Bohuslav Martinů became one of two leading Czech composers of the 20th century (with Leoš Janáček). While a remarkably prolific composer (15 operas, ballets, many orchestral works), his 100 chamber works nonetheless “provide a repertory of high quality” (New Grove Dictionary). His final violin sonata opens with a *Poco allegro* virtuoso piano passage of great breadth before the lyrical violin enters. The *Adagio* features a unique opening violin theme entirely built on constant 8th notes in two-note motives. A lighthearted *Scherzo* (with contrasting *Trio*) gives way to a finale with another long *Lento* opening piano solo and a lovely lyrical violin theme leading to triumphant faster themes often with more disjointed 8th and 16th note rhythms.

Program notes by Ed Wight