



CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON

Reverón Piano Trio

Saturday, October 18, 2025 · 7:30PM
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS
AT SOUTHERN OREGON UNIVERSITY



CHAMBER MUSIC CONCERTS



Galvin Cello Quartet

Sunday, November 2 · 3pm

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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

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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,
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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
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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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Reverón Piano Trio

Saturday, October 18 ♦ 7:30PM

Dmitri Shostakovich (1906-1975)

Piano Trio no. 2 in E Minor, Op. 67

Andante - Moderato - Poco più mosso

Allegro con brio

Largo

Allegretto - Adagio

Ricardo Lorenz (b. 1961)

La Hamaca / The Hammock

La Hamaca/The Hammock

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Reverón Piano Trio

Simon Gollo, violin
Horacio Contreras, cello
Ana Maria Otamendi, piano

“Musicians like the Reverón Trio are an inspiration for any composer; after listening to you play, one feels an urgent desire to write more music!”

Miguel del Águila, Grammy-nominated and award-winning composer

The Reverón Piano Trio's main goal is to introduce audiences to underrepresented music from Latin America alongside contemporary and standard repertoire. These seasoned artists are active promoters of Latin American music through their work as scholars and entrepreneurs, and they have devoted their careers to the discovery, cataloguing, performance, and recording of this rich repertoire.

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In addition, the trio continues to commission new works and is in the process of creating the Sphinx Catalog of Latin American Piano Trios.

Recent collaborations include *La Hamaca* (*The Hammock*, 2021) and *El Ventilador* (*The Ventilator*, 2022), written for the trio by renowned Venezuelan-American composer Ricardo Lorenz, and the world premiere of *Barroqueada* (2020) by Grammy-nominated composer Miguel del Águila.

The Reverón Trío has performed in main festivals and concert series around the world, including Festival Casals in Puerto Rico, the Cervantino International Music Festival and the San Miguel Chamber Music Festival in Mexico, the Festival A la Vela in La Alhambra and the Picasso Museum in Spain, the Beethoven Park City Festival, Music Mountain Festival, the National Gallery of Art in Washington DC, The Latin American Music Initiative's First conference, and Aruba Symphony Festival.

Recent invitations include performances with Music at Khol Mansion and Distinguished Concert Series in California, Chamber Music Wilmington, Chamber Music Raleigh, the American Festival, Chamber Music Raleigh, the Los Andes University in Bogotá, the Lima Philharmonic Society in Peru, El Paso Pro Musica, and the Collaborative Piano Institute. Additionally, the trio has been in residence at the University of Michigan, Michigan State University, University of Wisconsin, Dickinson College, Lawrence University, Louisiana State University, the Westfield Center for Historical Keyboard Studies, and the Collaborative Piano Institute.

The Reverón Trio is named after Venezuelan painter and sculptor Armando Reverón (1889- 1954), one of the earliest American modernists and considered one of the most important visual artists in Latin America. Even though Reverón is now regarded as a highly influential figure in Latin America, his work is not celebrated outside the borders of Venezuela. It is the trio's wish to enhance multicultural understanding and increase the visibility of Reverón's work and of Latin American music; for this reason, they are in the process of creating the Sphinx Catalog of Latin American Piano Trios. Ana María, Simón, and Horacio are all Venezuelan artists that have made their home in the United States, teaching at the University of Michigan and the University of North Texas, respectively.

The Reverón Trio is managed by Halac Artists in the United States.

Reverontrio.org



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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.

Shostakovich Piano Trio no. 2 in E minor, Op. 67 (1944)

Though not of Jewish heritage himself, Shostakovich's life and work reflected boundless empathy and support for the Jewish people. Among the Russian examples of antisemitism after World War II, Stalin ordered 'purges in the arts and sciences' and a campaign against 'rootless cosmopolitans' (the euphemism for Jews). In 1950, the Soviets ordered the arrest of Moshe Beregovsky, who had restored much Jewish poetry destroyed during the war. At huge risk to himself, Shostakovich hid him in his own house until he could get the orders rescinded.

Shostakovich's Symphony 13 (1962) depicted the Nazis slaughtering thousands of Jews at Babi Yar in 1941 — and after two performances, the Soviets banned the work for five years. His third String Quartet (1948) depicts the stages of a Jewish wedding. And such Shostakovich works as the first Violin Concerto (1948), fourth String Quartet (1949), the Preludes and Fugues Op. 87 (1951), and the *Four Pushkin Monologues* (1952) all draw in part on Jewish musical material.

So does tonight's Piano Trio — strikingly. Shostakovich dedicated the trio to his friend Ivan Sollertinsky after his unexpected death. But before the work was finished, the Soviet army liberated the first of the Nazi concentration camps at Majdanek, Poland in July 1944. Tales emerged of the



Dmitri Shostakovich

inhumane German guards ordering the Jewish prisoners to dig their own grave, then having them dance beside the graves before killing them. That horror led Shostakovich to create an understandably dissonant version of the *Hava Nagillah* dance late in the finale.

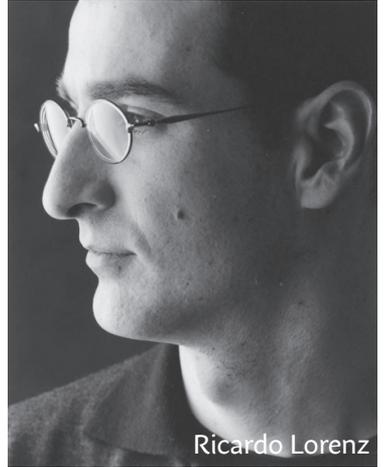
The unusual instrumental colors of the Trio's opening bars also provide a harbinger of the serious nature of this work. The *con sordino* opening of the solo cello sets an ominous tone. In this fugal introduction to the **Sonata-form** first movement, he sets the cello part higher than the violin.

An extended **Scherzo and Trio** for the second movement lifts the mood briefly. In the G Major **Trio**, Shostakovich fashions a quick, lighthearted Waltz — perhaps as a foil to the more grotesque dance in the finale. But the seriousness returns in the 3rd-movement **Passacaglia**, serving as a lament. The eight-bar *passacaglia* theme remains only in the piano throughout. He links this directly to the finale, in which both the *fugato* theme from the first movement and the *passacaglia* theme return, reinforcing the sophisticated cyclic structure of the trio. They return after several Jewish dances open this **Sonata-rondo** movement (before turning to the deliberately grotesque version of the *Hava Nagillah*). The late recurrence of material from earlier movements is more restrained than their first appearance, suggesting a potential spirit-like epitaph and release.

This was his second and final piano trio. After this, Shostakovich's chamber music focused exclusively on the string quartet genre. His 15 quartets and 15 symphonies and this trio were among the works that “quietly made Shostakovich the most frequently-performed 20th century [modernist] composer” (musicologist Leon Botstein). Shostakovich participated in the premiere performance of this Trio in Leningrad in November 1944, and in Moscow later that month. Both performances elicited tears from the audience. The dramatic response once again led the Soviets to ban the performance of yet another work with Jewish implications during the remainder of the war.

Lorenz
***La Hamaca* ('The Hammock') 2022**

Born in Maracaibo, Venezuela, Ricardo Lorenz attended the Olivares and Landeta Conservatories in Caracas before getting a Masters in Music at Indiana University. He was appointed the director of the university's Latin American Music Center 1987-92 before earning a Doctorate at the University of Chicago. Having also served as composer-in-residence for both the Chicago Symphony and the Billings Montana Symphony Orchestra, he currently chairs the composition department at Michigan State University. He maintains a strong international profile with orchestral performances in Latin America (Venezuela, Mexico, Brazil, Argentina) and around the world (Germany, Spain, Canada, Israel, the Czech Republic) and of course many concerts in the USA. In 2019 Michigan State awarded him the César Chávez Community Service Award, and he remains "one of the most prominent Venezuelan composers of his generation (New Grove Dictionary).



Ricardo Lorenz

Lorenz often composes with a focus on social justice and identity, with such works as *Caminantes* for symphonic band. It documents the thousands of people fleeing the dictatorship in Venezuela, and the often tragic conditions of exile. *Humboldt's Nature* depicts the 18th century's Alexander von Humboldt and his modern ideas of ecology and inter-connect- edness. The Los Angeles Philharmonic premiered it this year. Yet Lorenz also enjoys a good laugh. *Fluteball* is a 'soccer-driven melodrama' for flute and clarinet, and he wrote *Rochela* ('Raw Cello') for nine cellos.

Tonight's pieces fall into the latter category. With the three movements of *La Hamaca* — how serious can one actually get about a hammock? — it depicts, in music, the painting of a hammock by Armando Reveron. The hammock is "A staple of Venezuelan culture enjoyed by citizens in every class" (Lorenz). This ten-minute piece begins appropriately for plunging into horizontal rest, with a dreamy, quiet passage in the piano. This is merely the first of many contrasting moods, some quite dramatic, written with a post-modern Impressionist approach to harmony. Yet the overall sense is one of fairly lighthearted fun, with a strong sense of Debussy — and closes with that opening dream-like material.

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El Ventilador ("The Ceiling fan") suggests bored insomnia in the night's heat. It includes disjointed string effects from all three players, as even the pianist briefly plays directly on the strings. The single pitch *ostinatos* in the cello may suggest the unending hum of our metal friend, as sleep proves elusive. *Tambora* holds its secret until the very end, when the pianist finally drums a brief pattern directly onto the wood of the piano. The *Tambora* is a Dominican drum, often used in Venezuelan and Dominican *merengue* dances. It provides a lively and accessible finale to this set of three colorful pieces.

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Ponce Piano Trio 'Trio Romantico' (1912)

Manuel Ponce, along with Carlos Chavez, were the most important figures in Mexican music in the first half of the 20th century. Born in Zacatecas, Ponce played the major role in establishing a Mexican national style of music. His two periods of study in Europe — 1904-06 and 1925-33 —



Manuel Ponce

also broadened his style with late Romanticism, Impressionism and musical modernism. Ponce conducted the National Symphony Orchestra from 1917-19, became Director of the National Conservatory, founded a musical journal *Gaceta musical* and edited another one, *Cultura musical*. With Ponce's many guitar compositions, Segovia said he "was the composer with the greatest influence on the [20th century] revival of the guitar repertory" (New Grove Dictionary). That dictionary also said he is "considered the pioneer of nationalism in Mexico" because he systematically

investigated and drew on all types of *mestizo* folk music (*coridor*, *jarabe*, *huapango*, etc.) in his own neo-Romantic and neo-classical styles."

While Ponce is "best-known internationally for his many songs" he also composed extensively for piano and guitar, as well as writing memorable orchestral and chamber works. He gave the first concert of his piano works in 1912, which included the *Trio Romantico*. Ponce's later works more oriented more towards 20th-century Impressionism and modernism. But his early ones still reflected aspects of 19th-century Romanticism, and tonight's work resembles the sprawling, four-movement piano trios of Beethoven and Brahms. It continues the late-Romantic style he found in his first visit to Europe (1904-06), temporarily sidelining his immersion in nationalist elements. But along with his Piano Concerto, these extended classical forms "made an impact [on] the Mexican concert scene" (Trio Reverón).

The dramatic opening movement, in **Sonata-form**, is the longest of the piece. While the cello first introduces the main 3-note motive, all three instruments shape the opening theme. Its many transformations dominate the opening movement. The cello also introduces the secondary theme,

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with a similar rising motive (reminiscent of Haydn so often deriving his second theme from the opening one). But Ponce turns to the violin for the closing theme: quick, ascending chromatic sextuplets.

He turns to a lighter style for the *Andante Romantico* slow movement which gives the trio its nickname. Ponce set it in **A B A form**, and finally his own instrument (the piano) provides the opening theme. This long “A” section has several themes, including a second one with constant 16th-note piano accompaniment against broad, lyrical melodies in the strings. After a full stop, the mood lightens and quickens with the *Allegretto mosso* “B” section in 6/8 meter, before the second theme from the “A” section leads to the close.

Ponce truly recalls Beethoven and Brahms with an extensive **Scherzo and Trio** movement, though his style is lighter and more dance-like than his great predecessors. The gentle **Scherzo** features 4-bar melodic dialogue opposing the piano and strings. The **Trio** opens even more softly, in half notes for the piano and cello. The violin continues the trio’s lightness of mood with a late theme drawing on the Scherzo material, before the *da capo* repeat of the actual Scherzo section.

Like the first movement, Ponce sets the finale in **Sonata form and** again opens in B Minor. Unlike the *Andante* movement, however, he now he places the 16th-note accompaniment pattern in the strings; the piano opens with the primary theme. Those 16th notes hint at the passion to come, before a gentle secondary theme for strings and a slow, tender closing coda in B Major ends the piece in double *pianissimo* — *pppp*. The many lyrical sections throughout this Trio particularly reflect Ponce’s Romantic era orientation early in his career, with this piece as the pinnacle of his early work.

Program notes by Ed Wight



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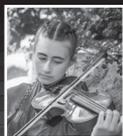
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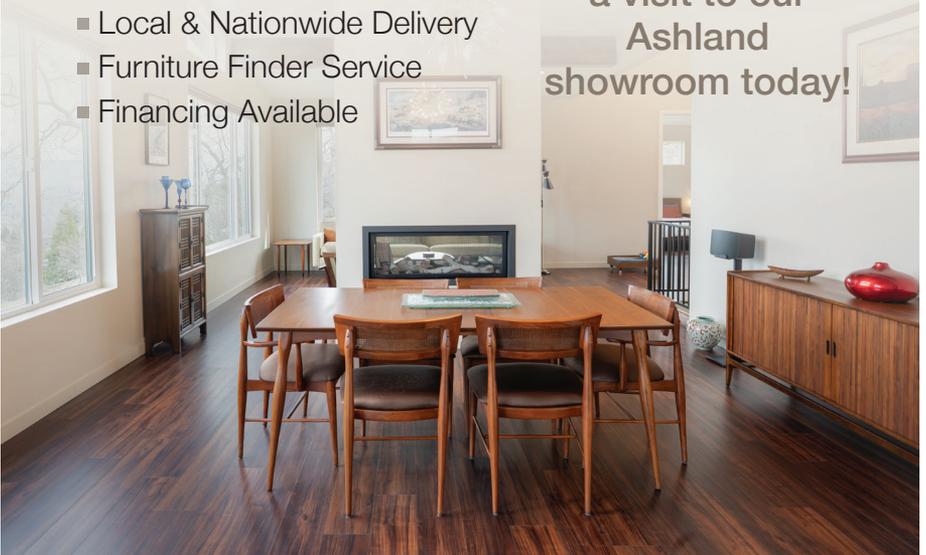
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