



CHAMBER MUSIC CONCERTS

2025-2026 • 42nd SEASON



Trio Bohémo

Saturday, March 28, 2026 · 7:30pm
Southern Oregon University Music Recital Hall

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AT SOUTHERN OREGON UNIVERSITY



CHAMBER MUSIC CONCERTS



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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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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 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!

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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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are available

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Trio Bohémo

Saturday, March 28 ♦ 7:30pm

Antonín Dvořák (1841-1904)

Piano Trio No. 4 in E Minor,
Op. 90, B. 166 “Dumky”

Lento maestoso - Allegro vivace

Poco adagio - Vivace non troppo

Andante - Vivace non troppo

Andante moderato - Allegretto scherzando

Allegro - Meno mosso

Lento maestoso - Vivace

Marios Christou (b. 1978)

Dvořák in Cyprus

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

Franz Schubert (1797-1828)

Piano Trio No. 2 in E-flat Major,
Op. 100, D. 929

Allegro

Andante con moto

Scherzo. Allegro moderato

Allegro moderato

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Trio Bohémo

Jan Vojtek, piano
Matouš Pěruška, violin
Kristina Vocetková, cello

“They are the music that this world needs.” Wigmore Hall Debut

“Precision, dedication and a spark of magic”

From the critic in Göttingen for the Czech Trio Bohémo.

Shortly after its formation in 2019, the trio’s talent and deep musicality became apparent. They received numerous awards: first they caused a stir at the Gianni Bergamo Award in Lugano, Switzerland, where they were awarded second prize. Due to this success, the trio was accepted into the “Le Dimore del Quartetto” network, which later awarded them the prize for Ensemble of the Year 2021. In the same summer they received several special prizes at the “ISA Festival” in Austria such as for the best interpretations of Viennese Classical Music, work by Bohuslav Martinů or the Czech Contemporary Chamber Music. A few days later they won first prize at the “International Filippo Nicosia Award” in Italy.



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In 2021, Trio Bohémo not only received the first prize, but also the audience prize at the “International Johannes Brahms Competition” in Austria and only few weeks later they won the “International Parkhouse Award” in London.

During 2022 and 2023, Trio Bohémo continued to achieve successes on the competition circuit and with their debuts. The trio was on BBC Radio’s 3 ‘In Tune’ show. This was followed by first prize and prize for the best interpretation of the composition by S. Vainiunas at the “Stasys Vainiunas International Chamber Music Competition” in Vilnius, Lithuania. Few days later they were awarded the top prize at the “International Joseph Joachim Competition” in Weimar (without awarding the first prize) and prize for best performance of a contemporary piece. The “ISA Festival” in Austria once again gave Trio Bohémo an award, this time for the best chamber music ensemble with piano.

In 2023 they received first prize, prize for the best interpretation of Joseph Haydn, and the audience prize at the “International Joseph Haydn Chamber Music Competition” in Vienna. The trio also won third prize and the audience



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Grammy Award-winning mezzo-soprano Cecilia Duarte returns to Ashland with a nature-themed song program, accompanied by percussionist Jesús Pacheco and pianist Ana María Otamendi. Featured at prestigious venues including Paris's Théâtre du Châtelet and Lyric Opera of Chicago, Duarte's versatile voice takes audiences on an enchanting journey spanning centuries, genres, and languages.

SUNDAY, MARCH 22, 2026, 3:00PM

SOU Music Recital Hall, Ashland



Daniel del Pino, piano

Virtuoso pianist Daniel del Pino returns following last year's sold-out performance. Winner of six international competitions including the Steinberg International, del Pino has performed from Carnegie Hall to Madrid's Auditorio Nacional. Experience Spanish salon music and Flamenco-infused pieces on nature themes, with new poems by resident poet Tiziana DellaRovere.

SUNDAY, MAY 31, 2026, 3:00PM

SOU Music Recital Hall, Ashland



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Pacific Dogwood painting by Paula Feng

prize at the “Melbourne International Chamber Music Competition” in Australia, and they were awarded three special prizes at the “ARD International Music Competition”. On top of that, Trio Bohémo was selected to receive the prestigious prize of the “Czech Chamber Music Society”.

Debut concerts include the Vienna Musikverein, Wigmore Hall in London and Stoller Hall in Manchester, UK. They performed at numerous festivals such as the Prague Spring, CZ, Schwarzwald Musikfestival, DE and in Gent at the Festival van Vlaanderen, BE.

Trio Bohémo was member of the “European Chamber Music Academy” from 2020-2022 and studied under the direction of Hatto Beyerle, Johannes Meissl, Patrick Jüdt or Avedis Kouyoumdjian.

Thanks to the generous support of Dr. Jan Telenský Matouš plays on an impeccable copy of the Antonio Stradivari ‘Willemotte’ violin made by Florian Leonhard and on a unique violin by Matteo Goffriller. Kristina plays a beautiful cello by Fausto Maria Bertucci.



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Program Notes

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Dvořák Piano Trio, Op. 90 “Dumky” (1891)

Winning the major awards of the Austrian State Stipendium in 1873, 1874, and 1877 freed Dvořák from financial worries and solidified his career. By the time he applied for that first award, he was already an accomplished composer, having written his first three symphonies, several overtures, first four string quartets, the song cycle *Cypresses*, and *Alfred*, his first of ten operas. Brahms was a judge for those last two prizes and immediately recognized Dvořák’s greatness in both the European classical tradition and his special gift for folk-like composition. He assisted Dvořák immensely with his encouragement, and by recommending him to the influential publisher Simrock.

The final piece fell into place when Simrock published his *Slavonic Dances* in 1878. Dvořák suddenly found himself in international demand by several orchestras and never looked back. And while Brahms wrote the most distinguished collection of chamber music after Beethoven, Dvořák — with 14 string quartets, four piano trios, two piano quartets, two piano quintets, and a string sextet among many others — proved a worthy rival to Brahms’s accomplishments.

Brahms occasionally turned to folk music, with such works as *Hungarian Dances* and the *Gypsy* Rondo finale for his G Minor piano quartet, but he saw that this was truly Dvořák’s home turf. Dvořák’s greatness rests on his “integration of natural [folk] melodic beauty with the formal depth and spiritual profundity of Bee-

thoven, Brahms, and Wagner” (musicologist Leon Botstein). But even Dvořák left that blending of folk-like style and classical tradition behind in perhaps his most overtly folk-oriented composition: tonight’s *Dumky* Piano Trio.

While the vocal ‘Dumka’ (singular; ‘Dumky’ is plural) first appeared in Poland and Ukraine in the 16th century, instrumental Dumky flourished in the later half of the 19th century. They were a poetic tribute native to Slavic nations, mixing a slow, melancholy lament with passages of faster, wild exuberance. Composers such as Musorgsky, Tchaikovsky, Balakirev, Lysenko, and Bella wrote them. But not surprisingly “the most familiar examples are Czech, many of them by Dvořák” (New Grove Dictionary).

Dvořák totally abandons the classical chamber tradition in tonight’s trio. His six *Dumky* movements avoid sonata form entirely, and he also avoids any tonal center by setting each movement in a different key (E Minor, C-sharp Minor, A Major, D Minor, E-flat Major, and C Minor). Instead, the focus shifts to individual themes and the vivid juxtaposition of contrasting moods. In the opening



Antonín Dvořák

movement, listen for the transformation of the violin and cello lament into a faster dance-like theme. The C-sharp Minor second movement is the only one that also ends in minor; all the rest conclude brightly in major mode. After the tender lyricism of the third-movement lament, the fourth movement provides the greatest complexity with three separate themes.

After a slow introduction, the fifth movement offers the wildest Dumka of them all. It also shows Dvořák's symphonic breadth, as that introduction later receives extensive development. The opening C Minor lament of the finale is "perhaps the most poignant of them all" (Peter Laki) before giving way to a tender coda in C Major. In 1891, Dvořák knew he was heading for a multi-year stay in the United States the following year, so he toured Bohemia (Czechoslovakia), giving 40 concerts of this *Dumky* Trio — a nationalist valentine to his native land.

Christou ***Dvořák in Cyprus (2022)***

Born in Cyprus in 1978, Marios Christou currently resides in Prague. This polymath composes, conducts, solos in the ancient Orthodox Byzantine vocal style, and teaches at various institutions. His extensive conducting includes collaborations with the Philkallia Ensemble (performing music inspired by the Orthodox tradition), the Prague Chamber Choir, the Schola Gregoriana Pragensis, and the Ensemble Versus.

His compositions draw upon analogous wide-ranging influences. Christou displays a great sense of humor, often combining the Greek music of his native Cyprus with various Czech and modernist styles. A recent work for clarinet and string quartet, *Beethoven in Greece*, features Greek folk style and accents integrated with occasional references to Beethoven's 7th symphony. *Dvořák in Cyprus* follows a similar format. Not to be confused with Dvořák's *Cypresses*, Christou writes, "It was commissioned by the Trio Bohemo...a desire for a Czech composition but with a touch of Greek style and plenty of humor. It is a result of playful composing...and combines elements of two very distant worlds."



Marios Christou

Schubert

Piano Trio in E-flat Major, D. 929 / Op. 100 (1828)

Schubert earned a comfortable life in the Vienna of the 1820s publishing dances for piano and his lieder. But by the end of his life, he wanted to be known as something beyond a ‘song and dance’ composer. Tonight’s E-flat Piano Trio helped him realize some of those dreams, as it became his first piece published outside of Vienna (by *Probst*, in Leipzig). Biographer Christopher Gibbs writes that “at the end of his life, Schubert was writing his greatest music.” They include the song cycle *Winterreise* and the collection of late songs posthumously published as *Schanengesang*; the final three piano sonatas as well as the four Impromptus and three Klavierstücke; the final string quartet in G Major; the two Piano Trios; and the glorious String Quintet in C Major. He had at least the private satisfaction of knowing that “during his final two years, Schubert created his supreme compositions” (Gibbs).

None of his symphonies was performed publicly during his lifetime. His 9th Symphony received its premiere performance in 1839 (under

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Mendelssohn) and the “Unfinished” in 1865, almost 40 years after Schubert’s death. Though so much of his greatest music was not printed or performed during his lifetime, in the 1820s he finally earned some critical esteem. “The sheer number of reviews, as well as their length and import increased dramatically” (Gibbs) which renders his early death at age 31 all the more tragic.

However, the E-flat Piano Trio was a joyous exception. Schubert planned it as the centerpiece of the only public concert of his works. Though long overdue, that concert took place only in his last year: March 26, 1828 — chosen by Schubert to honor the first anniversary of Beethoven’s death. His tribute to Beethoven extended to the second movement of the trio, which included a reference to the *Marcia funebre* of the *Eroica* symphony. At least Schubert had this one public celebration of his late works. Including a string quartet movement and late Lieder, the concert was a commercial and critical success.

Schubert’s lyricism permeates all the instrumental genres he composed, and in his most ambitious works generates pieces “that are quite different from Beethoven” (Gibbs) — and the latter’s short motivic bursts. The **Sonata form** first movement creates a typically lyrical and spacious (630 bars) effect, providing at least six different themes. Listen especially for the secondary theme after dramatic trills, a soft *staccato* melody in balanced 4-bar phrases also displaying Schubert’s harmonic richness in the remote key of B Minor. Yet typical of his late mastery, “all six themes are related” (musicologist Kai Christiansen).





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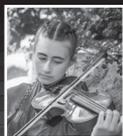
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The second movement *Funeral March* opens softly in C Minor (the same key as Beethoven's funeral march) in a marked, almost *staccato* fashion. Schubert sets it in **A B A B A form**. He concludes this opening 'A' theme with a brief quotation of Swedish folk song. He shifts to the sunlight of major mode for the 'B' theme, which features constant dialogue between violin and cello. But as in so many late slow movements, that light atmosphere suddenly darkens with passionate outbursts.

Schubert's late mastery includes sophisticated counterpoint. The **Scherzo and Trio** opens with the strictest form of the genre, a 27-bar canon led by piano with strings following identically. In contrast to the soft lyricism of the Scherzo, the Trio provides a forceful contrast with numerous accents. Although Schubert trimmed more than 100 bars in his last version of the **Sonata Rondo** finale, it still clocks in at a spacious 748 bars. Robert Schumann, who greatly admired Schubert and helped publicize his late masterpieces, referred to this movement as one of Schubert's "heavenly lengths."

Schubert's delightful primary theme (refrain) in the piano, of course, consists of balanced, 4-bar phrasing. But this is late Schubert, and the 'simple' theme comes in for extensive elaboration and development later.

Again, the publicly performed triumph of this Trio proved an exception. The full scope of what Schubert composed in private during his final years "eluded even his most sympathetic admirers" (Gibbs).

Program notes by Ed Wight



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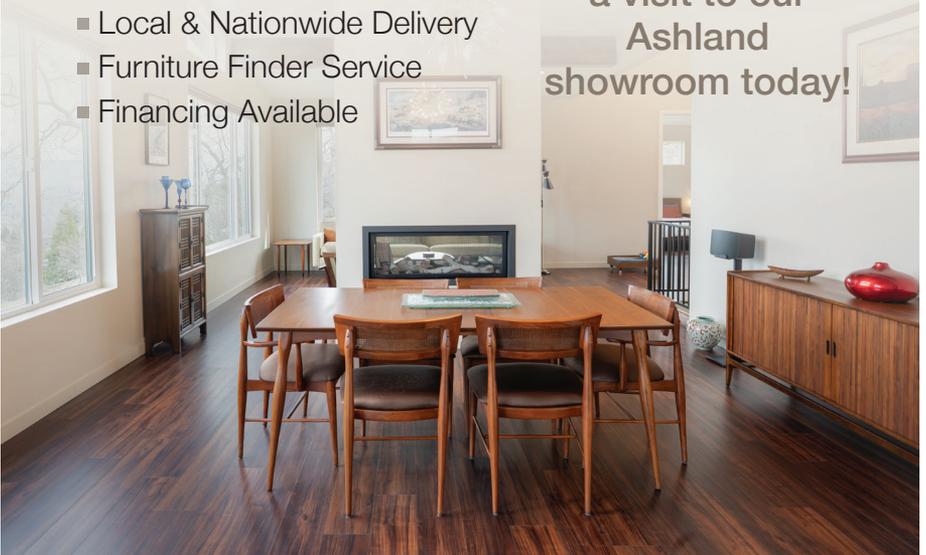
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