

# White Rock Concerts *Presents*

The Gryphon Trio



*Friday, February 7, 2003*

## **Concert Etiquette**

For your enjoyment, and the enjoyment of others, please remember concert etiquette. Talking, coughing, leaning over the balcony railings, unwrapping cellophane-wrapped candies, and the wearing of strong perfume may disturb the performers as well as the other audience members. Please turn off cell phones, and ensure that digital watches do not sound during the performance.

## **Subscription Renewals**

Please remember that we will be taking renewals for next season's subscriptions at our next concert. Remember to renew early to avoid disappointment. We expect an early sell-out again this year. Full details of next year's program will be announced at the next concert.

## **Meet your Executive Committee**

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## Programme

### **Gryphon Trio**

**Annalee Patipatanakoon, violin**

**Roman Borys, 'cello**

**Jamie Parker, piano**

### **Ludwig van Beethoven [1770-1827]**

Piano Trio in c minor, Opus 3, No. 1

I. Allegro con brio

II. Andante Cantabile

III. Menuetto, quasi Allegretto

IV. Finale – Prestissimo

### **Christos Hatzis [b. 1953]**

Old Photographs [from the multimedia work entitled "Constantinople"  
commissioned and premiered by The Gryphon Trio]

## Intermission

### **Antonin Dvorak (1841-1904)**

Piano Trio No. 3 in f minor, Op. 65

I. Allegro ma non troppo

II. Allegretto grazioso

III. Poco adagio

IV. Allegro con brio

The current tour is supported by **The Canada Council for the Arts**.  
Recordings are available during intermission and following the concert.  
The Gryphon Trio is represented by Andrew Kwan Artists Management

## Programme Notes

### Ludwig van Beethoven [1770-1827]

Piano Trio in c minor, Opus 3, No. 1

The opening *Allegro con brio* actually begins with a brief, slow introductory phrase that constitutes the movement's first subject and gives all three instruments equal emphasis. The more extended second theme is urgent music introduced by the piano and then shared by the whole trio, although the violin does seem to take a bit more than its share of the spotlight. This pressing second theme initially seems likely to form the basis of the entire *development section*, with the first theme returning mainly for transitions and *codas*, but it's actually that initial subject that eventually dominates the movement.

The second movement is a soothing *Andante cantabile* theme, introduced by the piano and commented on by the strings, then followed by a series of variations. The first variation belongs mainly to the piano, and does little more than modify the melody's bass line. The second variation inverts the theme in the piano's bass, while the strings adorn it freely. The third is a *pizzicato* section for the strings under an aggressive keyboard treatment. Fourth comes a *minor-mode* treatment, with the cello and violin alternately singing phrases over a gentle piano accompaniment. The fifth variation returns the theme to almost its original form and key, except now the violin plays it in *double stops*. The piano leads the way in the *coda*, with the theme colored by quick harmonic changes. The third movement is a traditional *minuet* in  $3/4$  time, although it assumes special urgency in its key of C minor. With its little cascades of piano notes and rocking string melody, the central *trio section* brings a moment of relief from the stress of the outer sections.

The germ of the *Prestissimo*'s first theme lurks in the movement's eight-measure introductory phrase. It's another C minor *motif* pressing forward. The second subject brings in some measure of dignity with no break in the *tempo*; this is the theme that dominates the brief *development* of this *sonata-form* movement. It doesn't receive a true *development* of its own until just after the nick of time, in the *coda* following the *recapitulation*. This could even be considered a second *development section* — a daring, unconventional way for Beethoven to conclude his first official publication.

### Old Photographs

from the Multimedia work entitled Constantinople by Christos Hatzis

Old Photographs is a movement from the multimedia work entitled Constantinople, written for mezzo-soprano, Middle Eastern singer (alto) violin, violoncello, piano and electronic audio and visual media. Commissioned by the Gryphon Trio with grants from Music Canada 2000 with financial support from Woodlawn and the Laidlaw Foundations, the complete work was premiered at Music Toronto on October 17, 2000. Constantinople is a collaborative work

that speaks from the heart about cultural convergence. It is a metaphor for a utopian vision whereby the cultural and religious diversity of our world today—normally a cause for conflict—can become the seed of future peace and unrestrained creativity. This is of course a wonderful vision the particulars of which may boggle the mind but at the same time animate the heart. Our own contribution to this larger issue of cultural convergence is to investigate it as a possibility within the framework of music and art. This is what we have done to the best of our ability in Constantinople.

Old Photographs provides an antidote to the heartrending intensity of the previous movement. It is the other purely instrumental movement in Constantinople and is totally based on western musical idioms. It starts with an introspective theme for solo piano slightly reminiscent of Robert Schumann, which is gradually joined in by the violin and the cello and transforms slowly—‘morphs’ is a better word—into a tango in the style of Astor Piazzola, a light-hearted moment in the work which also foreshadows the rather exuberant and celebratory finale.

### **Antonin Dvorak (1841-1904)**

Piano Trio No. 3 in f minor, Op. 65

Only seven years intervene between this work and Dvorák’s second trio for piano, violin, and cello. Yet in this work there is much more maturity, control over musical material, and depth of feeling than in the prior work. More than just the seven more years of experience accounts for these. During this period the composer experienced professional disappointment after writing *operas* that did not find acceptance, formed a friendship with Johannes Brahms that provided a chance to share ideas about music, and suffered the death of his mother.

This music is darker in tone than the two earlier trios, and has an immediately evident seriousness of purpose. In the realm of development of his craft, Dvorák here shows a much greater understanding of writing for the piano in a *chamber-music* context.

At nearly 40 minutes, this is Dvorák’s largest work for *piano trio*. The first movement is full of passion. It begins without introduction, yet the character of the opening theme is brooding and ominous. The second subject is tender. The first gets most of the attention in a passionate *development section*, and the *recapitulation* is dramatically convincing.

Dvorák originally placed the slow movement next, but in revising the work before its first performance placed the relatively brief (six-minute) *scherzo* movement as relief between two movements that are both over ten minutes long. Instead of being a *scherzo per se*, this movement is actually in the rhythm of a *polka*. The slow movement is surely bears the marks of the composer’s friendship with Brahms. The finale, *allegro con brio*, starts off with the lightness of a dance movement, but it soon turns heroic, with a very dramatic *development*. At the very end the dance-like idea begins anew and the trio whirls to its conclusion.

## THE GRYPHON TRIO

### BIOGRAPHY

Annalee Patipatanakoon, violin

Roman Borys, cello

Jamie Parker, piano

Celebrating their 10th anniversary season this year, there is no doubt that the Gryphon Trio is considered "one of Canada's premier chamber groups" (Classical Music Magazine). With a performance schedule that has taken the ensemble throughout Canada, US and Europe, they have had recent triumphs at such prestigious festivals like New York's Mostly Mozart Festival, Mexico's Cervantino Festival and Finland's Kuhmo Chamber Music Festival and are establishing a strong international following and consistent re-engagements. The Trio is also a regular and popular ensemble at various Canadian festivals such as the Ottawa Chamber Music Festival and the Festival of the Sound in Parry Sound, Ontario.

The Gryphon Trio has attained the highest level of excellence and versatility in their first ten years together. They have performed in such cities as Los Angeles, Chicago, New York, Washington, DC, Warsaw, St. Petersburg, Brussels, Helsinki and in every major Canadian city. Since 1998, the Gryphon Trio has been Ensemble-in-Residence at the Music Toronto chamber music series. Their Analekta recordings have received both popular and critical acclaim as well as Juno Award nominations. Their recent Analekta release, Lalo and Mendelssohn Trio disc, has already captured glowing reviews. This season will see their next release, a Canadian contemporary disc and a Beethoven Trios disc, also on the Analekta label. The Gryphon Trio's recordings and performances are regularly broadcast on the CBC, and have been also heard on National Public Radio (USA), Radio France, RTBF (Belgium), Radio Bremen and Hessischer Rundfunk (Germany).

Violinist Annalee Patipatanakoon and cellist Roman Borys were awarded the use of the 1717 Windsor-Weinstein Stradivarius violin and the 1824 McConnell Gagliano cello. These two extraordinary instruments are on loan from The Canada Council for the Arts - Musical Instrument Bank.

Annalee and Roman are on faculty at the University of Toronto and The Royal Conservatory of Music, Toronto. Jamie is an Associate Professor at Wilfrid Laurier University in Waterloo, Ontario. The Trio often gives master classes and lecture-demonstrations in conjunction with their touring schedule. Currently, the Gryphon Trio is ensemble-in-residence at the Music Toronto chamber music series, and will be a visiting ensemble-in-residence at the University of Toronto.

Visit the trio at [www.gryphontrio.com](http://www.gryphontrio.com).

## A Message From the President

Time is fleeting by, and already, we must turn our attention to next season.

The great French Marshall Lyautey once asked his gardener to plant a tree. The gardener objected that the tree was slow growing and would not reach maturity for 100 years. The Marshall replied, 'In that case, there is no time to lose; plant it this afternoon!'

**John F. Kennedy (1917 - 1963)**

Your executive and Artistic Director have been cultivating the program for next season for over a year. Indeed, we have already started to turn our minds to the program for 2004 – 2005.

It will soon be time for you to add your nourishment to this tree, by renewing your subscriptions for another year. At our next concert, in one month, we will be taking your renewals. I encourage you to renew early. We are sold-out this season, and we were required to turn away almost 200 prospective new subscribers.

Next season will, simply put, be wonderful. The artists are as follows:

Da Camera – James Campbell (clarinet), Moshe Hammer (violin), Tsuyoshi Tsutsumi (cello) and Rian de Waal (piano), playing one of the monumental works of the 20th century, Olivier Messiaen's Quartet for the End of Time.

Following will be the Penderecki String Quartet, one of the most celebrated chamber ensembles in the music world.

Next, the Burney Ensemble, performing on period instruments, pairing music with literature and bringing to life the music and culture of the seventeenth and eighteenth centuries.

Exciting English pianist Ronan O'Hora (head of keyboard at Guildhall School of Music) follows.

The Via Salzberg string orchestra appears with renowned Canadian tenor Benjamin Butterfield.

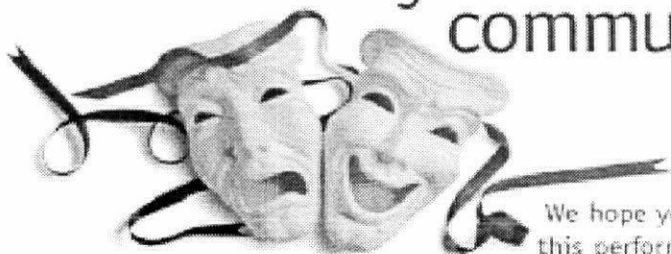
We also have a very special event and a White Rock Concerts original, combining some of Canada's top wind players with the dynamic rising star conductor Alain Trudel, in a program featuring a magnificent Strauss wind suite.

Please join us again, and let the music be the wine that fills the cup of silence.

**Rick Gambrel, President**

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*Our Next Concert:*  
*George Zukerman*

*Friday,*  
*March 7, 2003*

