

JARRIED DUNNIN



Friday | February 21 | 7:30 PM


THE Valley
Concert
Society

WORLD
CLASS
MUSIC

OUR 42ND
SEASON
2024-2025

Program Guide

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No unauthorized photography or electronic recordings are allowed during today's performance.*

JARRED DUNN

Preludes, Op. 1

Karol Szymanowski
(1882–1937)

1. Andante ma non troppo
2. Andante con moto
6. Lento – Mesto
8. Andante ma non troppo

Ballade No. 3, Op. 47

Frédéric Chopin
(1810–1849)

Piano Sonata in A major

Franz Schubert
(1797–1828)

- Allegro moderato
Andante
Allegro

INTERMISSION

Piano Sonata No. 1, Op. 11

Robert Schumann
(1810–1856)

- Introduzione: Un poco Adagio – Allegro vivace
Aria
Scherzo: Allegrissimo – intermezzo: Lento
Finale: Allegro, un poco maestoso

Artist Profile

Jarred Dunn

Yamaha Artist Jarred Dunn has been described by critics as “a piano sound-colour magician” (Muzikos Barai, Vilnius), “evocative and mystical” (New York Classical Music), “technically perfect” (Belarusian First Radio), and “a virtuoso with the most exquisite touch” (Freethought Today, Madison). Mr. Dunn is featured on the 2018 CBC Top 30 Under 30: Hot Canadian Classical Musicians (CBC) and has hosted CBC’s This is My Music. He is currently on the Faculty of McGill University Schulich School of Music and Alumni Committee of the Aspen Music Festival and School.



His playing has been heard on CBC/Radio-Canada and other networks around the world. His recordings include Chopin and Debussy (AFA, 2018), Brahms in Solitude (2022); Chopin’s Diary: The Mazurkas (Lexicon Classics, 2023), and a fourth album of the complete works of Henryk Mikołaj Górecki (2024). *Brahms in Solitude* received attention in *LaScena Musicale* and *Piano Professional* (EPTA) as a five-star album, “His deft voicing and clarity speak to his understanding of the works of Brahms’s idol, J.S. Bach. His soft sound is at once full-bodied and resonant, and unthinkably quiet.”

Mr. Dunn won First Prize and Concerto Award at the 7th International Chopin Competition of Lithuania (Vilnius 2018), leading to concerts in Europe and abroad, and was a finalist/prizewinner in the 1st Jan Hofmann International Competition (Kraków 2019). He won prizes in Piano and Chamber Music at the Rome, Verona Zinetti, and Vitti International Competitions, and First Prize in McGill Piano Concerto Competition. He has performed worldwide as a recitalist, chamber musician, and soloist with orchestras, and his career has included



invitations to perform in ten European countries, England, United States, Canada, China, and Australia. He enjoys playing solo recitals, a capacity in which he performs regularly.

Following Mr. Dunn's all-Chopin recital at the Chopin Institute Museum in Warsaw, one critic wrote,

The playing of the brilliant Canadian performer did not lack the "Polishness" that he had a chance to learn thoroughly from the best Polish teachers during his Master's Studies in Katowice or later in Bydgoszcz. The "Polishness" was audible in every piece: from Nocturne in C minor op. 48 with its drama that was built by the pianist from the very first chords and the tragic ending, through Scherzo in E major op. 54, played with a great sensitivity, brilliant sound and technical mastery, to the brilliant Polonaise Fantaisie op. 61, a piece that is very complex harmonically and difficult in many aspects.

-Nina Sankari, K. Łyczynski Foundation

In his repertoire are over forty concertos, representing his interest in this genre of performing. He has appeared as a concerto soloist with the Niagara Symphony, Sinfonia Toronto, York Symphony, McGill Symphony, Toruń Symphony, NOSPR Katowice (National Radio Symphony of the Republic of Poland), Vilnius Chamber, Eurasian Chamber (Berlin), Budapest Chamber, and Belarusian State Radio-Television Orchestras, among others. He has collaborated with such conductors as Bradley Thachuk, Denis Mastromonaco, Anna Duczmal-Mroz, Przemysław Fiugajski, Jean-Marie Zeitouni, and Nurhan Arman.

As a chamber musician, he has collaborated with the Johannes Brahms International Master Classes (Poertscach, Austria), the Ātma Quartet, Baroque cellist Jessica Korotkin, pianists Maria João-Pires and Anna Górecka, and violinist Anna Kuk (Reverb Ensemble), including performances of major works by Franck, Mozart, Brahms, Beethoven, etc. in New York, Toronto, Czech Republic, Italy, Slovakia, and Poland. He is on the artist-faculty of Semaine Internationale Piano at Musique de Chambre (Switzerland) working with such distinguished artists as Edith Fischer, Jorge Pepi-Alos, and Marc Jaermann.

Noted by Tonebase Piano as "a revered pedagogue," Mr. Dunn has given lectures, workshops and master classes at The Juilliard School,

Royal College of Music (London) Southern Methodist University Meadows School of the Arts (Dallas), Bydgoszcz Academy of Music, Katowice Academy of Music, F. Chopin University of Music, Chetham's School of Music, McGill University, Queen's University, and many others. His articles have been published in *Canadian Music Educators' Journal*, *Piano Magazine* (formerly *Clavier Companion*), and *Canadian Music Teacher*. Of special importance to him was research at the former site of Auschwitz-Birkenau on music during the Holocaust, culminating in an article about Anita Lasker-Wallfisch (former cellist of the Auschwitz Women's Orchestra). He is featured in the Frances Clark Center From the Artist Bench series (2022). He has received awards and distinctions for his scholastic, musical, and pedagogical achievements including the Teacher Recognition Award (RTO), Graduate Prize of CFMTA National Essay Competition, and research-creation funding from the *FRQSC* and *Canada Council for the Arts*. He is also an Examiner for the Royal Conservatory of Music.

His interest in a multitude of approaches to piano playing and musical interpretations has taken him around the world. He participated in master classes with many renowned pianists, including Dmitry Alexeev, Edward Auer, Dmitri Bashkirov, Seymour Bernstein, Andrea Bonatta, Janina Fialkowska, Leon Fleisher, Peter Frankl, Leslie Howard, Jenő Jandó, Robert Levin, Robert McDonald, and John O'Connor among others.

A double-graduate of the University of Toronto (MusBacPerf; B.Ed.), he continued his studies at Aspen Music Festival and School and The Juilliard School with Jacob Lateiner and Yoheved Kaplinsky. While in New York, he became one of the only members of his generation to study with Dorothy Taubman. Mr. Dunn graduated with Distinction from the Karol Szymanowski Academy of Music in Katowice (MM, Diploma), where he was a student of Prof. Anna Górecka (daughter of composer H. M. Górecki). He completed training in the class of Prof. Katarzyna Popowa-Zydroń at the Feliks Nowowiejski Academy of Music in Bydgoszcz. He holds a Doctor of Music from McGill University Schulich School of Music, supported by the McGill Doctoral Excellence Fellowship and *FRQSC Bourse du doctorat*. He worked extensively with Maria João-Pires in Portugal, about which the CBC published *Five Things I Learned from Maria João-Pires*. He also received important teaching from Andrei Gavrilov and Robert Levin.

Program Notes

Preludes, Op. 1

Karol Szymanowski was born in Ukraine into a noble Polish family which had been exiled there. As a young man, he travelled through Europe and North Africa looking for musical opportunities. He became Director of the Warsaw Conservatory for a time. Szymanowski supported Polish composers and worked to create a Polish national style. He died of tuberculosis in a sanatorium in Lausanne, Switzerland.

Szymanowski wrote the Preludes, Op. 1, nine tone poems without words, when he was only eighteen years old. He shaped them on Chopin's patterns but brought contemporary elements to them.

Dunn has chosen to play four of them. No. 1 is in the style of a nocturne with a simple repetitive melody and downward moving arpeggio chords in the left hand. No. 2 has an arc as if it is telling a story. No. 6 is filled with sorrow and pain. Time seems to stand still. In No. 8 a quickening pace brings hope and optimism before ending peacefully.

Ballade No. 3, Op. 47

It is believed that this ballade draws on the poetry of Chopin's friend Adam Mickiewicz. It was said to be inspired by *Undine*, the tragic story of a water sprite who falls in love with a human. The music has a rocking motion suggesting the watery theme. It is the brightest, the most optimistic of Chopin's four ballades.

The piece has two main themes. The first is sweet and charming. It is based on six notes moving up the scale. The second is more dance-like and more complex. It is based on six notes moving down the scale.

Piano Sonata in A Major

Schubert likely wrote this sonata in the summer of 1819 while vacationing in Steyr in Upper Austria. He dedicated it to the eighteen-year-old Josephine von Koller. To his brother he wrote, "She is very pretty, plays the piano well, and is going to sing some of my songs."



The melody in the first movement flows with grace and elegance. There are a few dramatic outbursts, but the movement is generally delightful and amiable. The short middle movement is dreamy and wistful. The final movement opens with a whirlwind of tumbling scales and moves into dance-like sections. One commentator described this music as “a Viennese waltz danced in heaven.”

Piano Sonata No. 1, Op. 11

Publishing it in 1835, Schumann gave this sonata the heading, “Pianoforte Sonata, dedicated to Clara by Florestan and Eusebius.” Those were two names that he gave to two contrasting sides of his personal character. Florestan was the extroverted and impulsive side of Schumann; Eusebius was introspective and dreamy.

At the time, Clara was only fifteen years old. Her father strongly opposed any relationship with Schumann and forbade contact between them, so he had the score delivered to her under the names of Florestan and Eusebius to obscure the source.

Until this point, Schumann had not had a great deal of success with large works, composing mainly short jewels. With this piece, he enjoyed a breakthrough creating an impressive masterpiece all the while breaking rules of structure. It is a sign of his genius and creativity that he was able to get away with it.

In the introduction we are presented with the “falling fifth”, two notes in quick succession with the second being a fifth below the first one. This motif in the left hand appears throughout the entire work and ties it together.

A falling fifth introduces the main theme of the opening movement, energetic dotted rhythms à la Florestan, after the introduction from the spirit of Eusebius. He marked the wild section *fandango* even though



that Spanish dance has three beats to the bar instead of the two beats used by Schumann.

The second movement, the shortest, is the emotional heart of the sonata. He based it on *To Anna*, a song he had written in his youth. It was based on a poem that tells of a youth dying on a battlefield which has already claimed the lives of his comrades. He is thinking of his beloved and of the sweet life he is departing. The important change to his earlier song was the addition of the falling fifth motif.

After that sentimental movement in the spirit of Eusebius, Florestan takes over in the third with a rollicking Scherzo. His marking on a section in the middle, “*alla burla, ma pomposo*,” (playful, but pompous) gives us an insight into his concept for the movement.

In the finale we see Florestan and Eusebius trading the spotlight throughout. After spending most of the sonata in the minor mode, Schumann brings the frantic ending to a close on chords in F major.



About the Valley Concert Society

Beginnings

The Vancouver Symphony Orchestra was key to creating the society. They had been performing outreach concerts in Clearbrook with the help of some Abbotsford residents taking care of local arrangements. The symphony suggested that this group form a local society that would present programs offered by the symphony for a fixed fee.

On July 12, 1983, a group gathered in the home of Paul Moritz and elected an organizing committee with Paul as its president. On August 31, 1983, the BC Government issued the Certificate of Incorporation that made The Valley Concert Society a reality.

An intense campaign of mailing and phoning as well as advertising and fund-raising followed, all of it intent on procuring an audience and sufficient funding for their opening season. They achieved their goals with little time to spare, and the season opened with a chamber group from the VSO playing the program you will hear today. The rest of the first season consisted of two performances by the full symphony and a concert featuring the VSO's concertmaster Gerald Jarvis on violin and pianist Linda Lee Thomas.

A similar season was planned for the next year, but the society was not able to sell sufficient subscriptions, and the season was cancelled. They did receive a grant for \$500 and were able to present one concert featuring the Vancouver Cantata Singers.

A period of grappling with various organizational and promotional ideas resulted in a new beginning with a new format. Instead of relying exclusively on the Vancouver Symphony Orchestra, the society presented a variety of small-group performers. The Purcell String Quartet opened the season on November 1; they were followed by programs featuring the Vancouver Chamber Choir, pianist Robert Silverman, and the quintet A Touch of Brass. The VSO did perform once to close the season.



Forty Years of Outstanding Music

The Valley Concert Society has brought over 200 remarkable musical experiences to the residents of Abbotsford. The most frequent performer has been the Vancouver Symphony Orchestra, which performed sixteen times in the first nineteen seasons. The Victoria Symphony and the North Shore Sinfonia also played three times each. Smaller chamber orchestras made frequent appearances including such outstanding groups as I Musici de Montreal, Tafelmusik, and the Pacific Baroque Orchestra.

Choral groups were often booked. They came from near—the Vancouver Chamber Choir, the Vancouver Cantata Singers, and Chor Leone—and from far—the Soweto Choir of South Africa, the Cuban National Choir, and the Little Eagles of Siberia. Smaller vocal ensembles included Chanticleer, QuintEssence, and Gesualdo Six. Some of Canada's greatest singers made solo appearances: Maureen Forrester, Isabel Bayrakdarian, and Ben Heppner.

Solo piano recitals included such transcendent talents as Robert Silverman, Janina Fialkowska, Charles Richard-Hamelin, and David Jalbert.

Classic chamber music repertoire held an important place in the society's history. The Shostakovich, Minguet, and St. Lawrence String Quartets all made memorable visits to Abbotsford. The Gryphon Trio played in Abbotsford three times, and the recent performance by Ehnes, Tsang, and Armstrong was unforgettable.

Other diverse strings made an appearance. Guitars came in solo, trio, and quartet combinations. Rita Constanzi performed on a solo harp while harp ensembles brought several varied programs, as did the Langley Ukulele Ensemble.



There were some definite favourites among the many brass groups that performed. A Touch of Brass, Foothills Brass, and Cosmos Brass played here a combined fourteen times. Less common were woodwind ensembles such as the Prairie Winds from Chicago and the Winds of the Southern Cross from Brisbane, Australia.

The diversity of performing groups was endless. The Sidestreet Strutters were a Dixieland combo, Acclarion came with a clarinet and accordion, Sal Ferreras performed twice with a percussion ensemble, Trio Voronezh brought Russian music, there was a concert featuring only a bassoon and a guitar. Chris Jarrett performed a piano accompaniment to the silent film classic Battleship Potemkin. The actor Colin Fox narrated a program based on letters between Robert and Clara Schumann along with music by a soprano and piano.

People to Remember

George Zukerman was never a part of The Valley Concert Society, but he looms as an enormous figure throughout the history of the organization. He was a critical contributor during the restructuring of the society in its third year by providing performers who were touring in the area. He himself performed in Abbotsford more than once on his bassoon as part of varied groups. He came to the rescue on one occasion when the Kiev Symphony Orchestra did not come as scheduled, and he filled in with a program entitled The Great Mozart Hunt. He also narrated programs, including his last one in April of 2022 less than a year before his death at age 95.

Paul Moritz was the founding president of The Valley Concert Society and provided effective leadership for that intrepid group that had the



vision to bring this kind of music to our city. He served intermittently in that position until 1997. The society recognized his important contribution by naming a bursary in his honour.

Lorna Keith was the longest serving president in the society's history. She assumed that position after Paul Moritz stepped down until her retirement in 2014. She guided the organization through the transition from the Abby Arts Centre to the Matsqui Centennial Auditorium as performing venues. The society named the endowment fund that it holds at the Abbotsford Community Foundation in her honour, a fitting tribute as she played a key role in establishing that fund.

Liz Carter was the last remaining charter member of the board when she passed away during the season in 2015. While not very visible publicly, she was enormously valuable behind the scenes. She chaired the committee that programmed each season. She was the Volunteer Coordinator. She was the House Manager. Liz had her hands on most of the organization's key functions. It was a considerable challenge to replace her many roles on short notice. The society honoured her memory by giving her name to its pre-concert talk.



VCS Contributes to the Community

The Valley Concert Society has two key elements in its mission statement. Providing concerts and other musical performances is the obvious one. The second is to support the musical education of young people in the community. The organization addresses this goal in several ways.

■ *Bursaries*

The Valley Concert Society has created two bursaries to be given annually to deserving music students in the community. They are named in honour of two founding board members, Paul Moritz and Marjorie Nixon. The value of the awards has increased over the years and currently stands at \$500. The society also provides a scholarship for the Abbotsford Music Festival named in honour of former board member Rudy Baerg at a value of \$200.

■ *Master Classes*

Since 2016, The Valley Concert Society has been holding master classes which give talented young music students the opportunity to work on a prepared piece of music with some of the artists that we bring to our stage. Piano students have had the privilege of working with such luminaries as Jane Coop and Charles Richard-Hamelin. In alternate years, string students have worked with the likes of Bryan Cheng, Nancy Dahn, and are working with violist Molly Carr this year.

■ *Performances*

The society has provided several opportunities for local music students to perform publicly. At its 25th and 35th anniversaries, it presented a concert of former bursary winners. This gave the audience the opportunity to experience the talent of these remarkable young people. The society has also programmed two past bursary winners in its regular season, recognizing their growth as musicians.

■ *Community Outreach*

In the season just past, The Valley Concert Society has initiated a new venture aimed at allowing various members of the community to enjoy the wonderful artistry of our performers. Axiom Brass played for seniors in a high-rise complex, and for children participating in a Day Camp at The Reach. This year the society is presenting an outreach concert to the community served by the Salvation Army. These concerts come at no cost to the audience.

OUR 42ND
SEASON
 2024-2025



Subscription can be purchased for all 6 concerts at \$140 for adults, \$130 seniors and \$60 for students. The Tickets for individual concerts will be available online at \$32 for adults/seniors and \$20 for students.

Season Calendar

musica intima

Friday, September 20, 2024



Vancouver's brilliant choral ensemble **musica intima** will open our season with a flourish. These twelve professional singers, known for their creative and dynamic programs, perform a wide range of musical styles from standard classical repertoire to contemporary works.

Butter Quartet

Friday, November 8, 2024



Based in the Netherlands, this outstanding young string quartet will bring a program featuring the music of Haydn and Mendelssohn. They have made a name for themselves with their research and their performances on historically-setup instruments.

Romantic Gems

Saturday, January 18, 2025

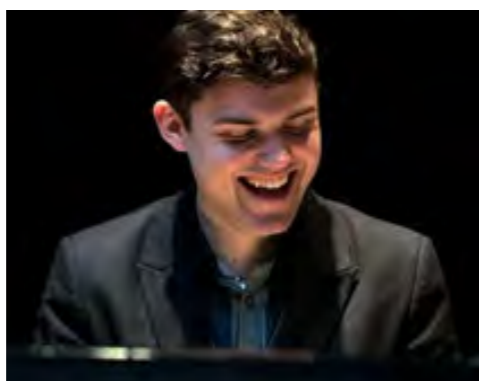


The wonderful violinist Stefan Jackiw has assembled American colleagues Yoonah Kim, clarinet, and Henry Kramer, piano, along with Calgary's Arnold Choi, cello, to perform the music of Brahms and Smetana along with a recently uncovered gem from Walter Rabl.

Jarred Dunn

Friday, February 21, 2025

Yamaha Artist Jarred Dunn, pianist, has an international reputation as a recitalist, educator, and scholar. Having studied in Poland with the daughter of composer Henryk Gorecki, Dunn's concert will highlight the music of Chopin.



Johan Dalene

Friday, March 21, 2025



A rising star in Europe, Norwegian violinist Johan Dalene was named Gramophone Young Artist of the Year in 2022. His diverse and captivating program will include works by Schumann, Ravel, and his countryman Edvard Grieg.

Quartetto Gelato

Friday, April 11, 2025



Combining classical virtuosity with comedy, this ensemble plays on everything from violin and cello to oboe, accordion, and musical saw. Classical and pop tunes, romantic and gypsy music make for a lively and entertaining evening.



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BENEFITS: Vote at General Meetings.

Invitations to special events.

Reserved seating at concerts.

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