

JOHAN DALENE

with pianist

Sahun Sam Hong



Friday | March 21 | 7:30 PM

THE Valley
Concert
Society

WORLD
CLASS
MUSIC

OUR 42ND
SEASON
2024-2025

Program Guide

<i>Programme: Johan Dalene</i>	3
<i>Artist Profile</i>	4
<i>Program Notes</i>	7
<i>About the Valley Concert Society</i>	10
<i>Season Calendar</i>	15
<i>Sponsors</i>	16
<i>Valley Concert Society Membership</i>	17



**TONIGHT'S
PERFORMANCE
HAS BEEN
GENEROUSLY
SPONSORED BY**



Special thanks to Leen van Dijk for programme illustrations

Flowers are courtesy of She's My Florist.

valleyconcertsociety.com

*The Valley Concert Society supports a scent-free environment for the enjoyment and well-being of everyone in the audience.
No unauthorized photography or electronic recordings are allowed during today's performance.*

JOHAN DALENE

with pianist

Sahun Sam Hong

Violin Sonata No. 1 in A minor

Robert Schumann

I. Mit leidenschaftlichem Ausdruck

(1810 – 1856)

II. Allegretto

III. Lebhaft

Notturmo e Danza

Einojuhani Rautavaara

(1928 – 2016)

Tzigane

Maurice Ravel

(1875 – 1937)

INTERMISSION

Partita for Violin and Piano

Witold Lutoslawski

I. Allegro giusto

(1913 – 1994)

II. Ad libitum

III. Largo

IV. Ad libitum

V. Presto

Violin Sonata No. 2 in G major

Edvard Grieg

I. Lento doloroso–Poco allegro–

(1843 – 1907)

Allegro vivace–Presto

II. Allegretto tranquillo

III. Allegro animato

Artist Profile

Johan Dalene

Winner of the 2019 prestigious Carl Nielsen Competition, Swedish-Norwegian violinist Johan Dalene “is not just a virtuoso like many others, he is a voice. He has a tone, a presence” (*Diapason*). At the age of 24, he has performed with leading orchestras and in celebrated recital halls both at home and abroad. His ability to “make his Stradivarius sing like a master” (*Le Monde*), coupled with his refreshingly honest musicality and engagement with musicians and audiences alike, has won him countless admirers. In 2022, he was named *Gramophone’s* Young Artist of the Year.



After simultaneous residencies with the Royal Liverpool Philharmonic Orchestra and Gavle Symphony, Johan takes on a new collaboration with the Royal Philharmonic Orchestra, working with conductors such as Antonello Manacorda and Robert Trevino. An advocate for new music, he continues to perform the concerto written for him by Tebogo Monnakgotla.

Johan is equally passionate about chamber music and will be going back to North America to give recitals, notably on the Vancouver Recital Series, San Francisco Performances and at the Gardner Music in Boston, as well as making his debut tour in Australia. He is otherwise making return appearances at the Verbier and Rosendal festivals, as well as London’s Wigmore Hall, where he is now a regular guest.

Recording exclusively for BIS, Johan released his fourth album on the label in October 2023, a recital disc comprising Ravel’s Sonata and Prokofiev’s Second



Sonata, alongside short pieces by Arvo Part, Lili Boulanger and Grazyna Bacewicz.

His previous recording featured the Nielsen and Sibelius Concerti, with the Royal Stockholm Philharmonic with John Storgards, and garnered Johan his third coveted 'Editor's Choice' from Gramophone Magazine, as well as a prestigious Swedish Grammis Award.

Johan began playing the violin at the age of four and made his professional concerto debut three years later. In Summer 2016, he was student-in-residence at Switzerland's Verbier Festival (where he made his performance debut in 2021) and in 2018 was accepted on to the Norwegian Crescendo programme, where he worked closely with mentors Janine Jansen, Leif Ove Andsnes and Gidon Kremer. Andsnes subsequently invited Johan to play at the Rosendal Chamber Music Festival and they performed together again in May 2019 at the Bergen International Festival

Johan studied with Per Enoksson, Professor at the Royal College of Music in Stockholm, as well as with Janine Jansen, and has also participated in masterclasses with several distinguished teachers, including Dora Schwarzberg, Pamela Frank, Gerhard Schulz, and Henning Kraggerud. He has been awarded various scholarships and prizes, notably from the Royal Swedish Academy of Music, Queen Ingrid's Honorary Scholarship, and Norwegian Soloist Prize, among others.

Johan plays the 1725 'Duke of Cambridge' Stradivarius, generously on loan from the Anders Sveaas' Charitable Foundation. d Rolf Wirténs Kulturpris.



Sam Hong

Praised as an “artist of enormous prowess” (*Verbier Festival Newsletter*) with “lots of clarity, confidence, and wisdom” (New York Concert Review) and a “wide range of rich colors” (San Diego Story), pianist Sahun Sam Hong brings his colorful style and riveting energy to the solo, chamber, and concerto stage.

Hong was the winner of the 2017 Vendome Prize at Verbier, and a prizewinner of the Naumburg International Piano Competition and International Beethoven Competition Vienna. He was also the recipient of a 2021 American Pianists Award.

Hong has been featured as a soloist with orchestras including ORF-Vienna, Milwaukee, Indianapolis, Camerata New York, Fort Worth, Richardson, Racine, Waco, Galveston, and Brazos Valley Symphony. He has performed in prestigious venues such as Carnegie Hall’s Weill Hall, Lincoln Center’s Alice Tully Hall, the Vienna Musikverein, Église de Verbier, Merkin Hall, and the Kennedy Center.

A sought-after interpreter of the duo and chamber repertoire, Hong has been invited to perform at major chamber music festivals including Marlboro, Music@Menlo, Ravinia’s Steans Institute, Taos, and Four Seasons. He recently became a member of the Bowers Program (2024-27) at the Chamber Music Society of Lincoln Center.

In addition to performing, Hong is a prolific arranger of chamber music and orchestral works, and his innovative transcriptions are performed all over the world. The chamber music collective ensemble132 presents Hong’s creative transcriptions on annual tours throughout the United States.

At the age of 16, Hong graduated magna cum laude from Texas Christian University (TCU), studying with John Owings. He also studied with Leon Fleisher and Yong Hi Moon at the Peabody Institute. Hong is currently based in New York City and serves on the faculty of CUNY Queens College. Sahun Sam Hong is a Steinway Artist.



Program Notes

Violin Sonata No. 1 in A minor

Robert Schumann wrote this sonata in 1851 at the request of the violinist Ferdinand David and wrote a dedication to him. David premiered the work in the Leipzig Gewandhaus together with Clara Schumann at the piano.

The first movement was marked “with passionate expression.” It is filled with intensity and gives an insight into the inner torments he was beginning to deal with as part of his mental illness. Schumann wrote much of the violin’s part in the lower register so that it blends with the piano rather than contrast with it.

The short second movement provides a contrast, opening with a gentle melody followed by light-hearted dancing notes into which anxiety occasionally intrudes. This is a short reprieve before the turbulent third movement returns with angst communicated by staccato sixteenth notes. Schumann wrote with a brusqueness that drives the piece toward an intense finish.

Notturmo e Danza

Einojuhani Rautavaara was a 20th century Finnish composer. He was exposed to music early by his father, an opera singer and cantor. His father died when he was ten and his mother when he was sixteen. He moved from Helsinki to Turku to live with an aunt. It was there he began formal piano lessons at age seventeen. His composition style went through four distinct periods, but one word characterizes much of his music: mysticism. That is evident in this piece.

The atmospheric nocturno, Italian for night, opens with the piano playing alone for over a minute before being joined by the violin. Its dreamy melody depicts shifting light over the rhythmic muted chords of the piano. The short dance sparkles along nimbly until it ends abruptly.



Tzigane

Maurice Ravel was a French composer who was born 150 years ago on March 7, 1875. On a trip to England in 1922, he attended a private soiree in which he heard the Hungarian virtuoso violinist Jelly d'Arányi perform. After the concert, Ravel asked her to play a Gypsy tune, and then another and another until five o'clock in the morning. Ravel was clearly fascinated. He composed *Tzigane* (French for "Gypsy") and dedicated it to her. She premiered the work in London on April 26, 1924, 101 years ago next month. He soon arranged it for violin and orchestra, the way it is often heard today.

Tzigane does not include any recognizable Romani tunes, but it does incorporate a great many of their musical techniques and figures. The violin plays alone for nearly half the piece before being joined by the piano. From that point on, it gains energy until we can imagine a dance beginning—tentative at first and then sweeping everyone into enthusiastic revelry that ends with a crash.

Partita for Violin and Piano

Witold Lutoslawski is generally regarded as the greatest Polish composer since Karol Szymanowski. Born in 1913, he studied piano and composition until WWII. As a Polish soldier, he escaped German captivity and walked 400 km back to Warsaw where he made a living playing music in cafés. After the war he lived under the restrictions imposed on composers by Stalin in Soviet-dominated Poland. Once greater freedom returned, he heard a piece of music by John Cage. Without adopting Cage's style, Lutoslawski used it as a springboard to



explore his own ideas of freedom. These ideas included the use of an aleatoric technique, which is evident in the partita.

Lutoslawski composed this work in five movements in 1984 for the St. Paul Chamber Orchestra in Minnesota for a performance by Pinchas Zukerman and Marc Neikrug. Based on the Latin word *alea*, a game of dice, the aleatoric technique introduces elements of chance into the music. He uses aleatory in the very short second and fourth movements which are marked “Ad libitum” (from which we get “ad lib”). Instead of writing the violin and piano parts on parallel staves like usual, he put all the violin part in a box on the upper half of the page and all the piano part in a box on the lower half of the page. The two musicians then play their parts without reference to each other until the end where they once again line up with each other for the next movement. The longer first, third, and fifth movements are scored in the normal fashion. The five movements are played through with very little or no break between them.

Violin Sonata No. 2 in G major

Edvard Grieg was born in 1843 in Bergen, Norway. The great violinist Ole Bull recognized his talent and urged his parents to send him to the Leipzig Conservatory. He later claimed that “I left Leipzig Conservatory just as stupid as I entered it. Naturally, I did learn something there, but my individuality was still a closed book to me.” When he discovered his individuality, it was to bring the folk music of Norway to a wider audience and to develop a national identity. When he wrote his second violin sonata in 1867, it was clear that he was gaining an individual voice. This contrasts with his first violin sonata in which the influences of others, like Franz Liszt, was still very evident.

More importantly, he wrote it in the first three weeks after his marriage, which undoubtedly accounts for its joyful character. Actually, the first movement opens with a sad introduction marked “lento doloroso”. This does not last long as a joyful dance soon breaks out. Elements of the springar, a Norwegian couple’s folk dance can be found in the first and third movements. The second movement begins and ends with a delicate and elegant theme while the middle has both joyful and peaceful passages. A leaping dance again breaks out in the final movement.

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.



Sponsors

We are grateful to our Concert Sponsors

PLATINUM SPONSOR



GOLD SPONSORS



SILVER SPONSORS



HUB MOTOR SERVICE

KING'S MUSIC



BRONZE SPONSORS



And generous donations from
Valley Concert Society members



Valley Concert Society Membership

Valley Concert Society (VCS) is a not-for-profit society incorporated in BC.

We invite you to become a member of the society.

COST: \$10 per person annually

BENEFITS: Vote at General Meetings.

Invitations to special events.

Reserved seating at concerts.

Patrons

Joe Baker
Gordon & Frances Bates
Elspeth Bowers
Helen Braun
Marcia Clarke-Richardson
Walter & Jacqueline Davies
William Denoudsten
Anita Everett
Virginia Fearing
Juan & Gloria Fernandez
Connie Friesen
Peter Goertzen
Alan & Patti Hougen
Trudy Janzen
Rovin Karuna
Elishka Klima

Jake & Grace Kobes
David & Jean Ledgerwood
Gayle Leslie
Victor J. & Diane Martens
Robert J. Martens
Roderick & Elaine McLean
Donna Miller
Carolyn Naylor
Patricia O'Malley
Walter & Mabel Paetkau
Jean Pamplin
Robert & Vivienne Parkes
Joseph Peters
Sandra Postlethwaite
Elaine Regier
Linda Reverchon

Ingrid Segger
Theodore Severud
Sara Virginia Shadbolt
Cheryl Sheridan
Peter-William & Sheila Slade
David & Marcia Smith
Harry Snyders
Sven & Rose Soderlund
Barbara Starcher
Mark & Janet Sweeney
Ina van Dijk
Lubbert & Anne VanderLaan
John Wiebe
Michael Wintschel

Directors

John Wiebe/President
Cheryl Gardiner
Bill Glasgow

Peter Goertzen
Joyce Janzen
Kathleen Stanyer

Emma Sweeney
Ina van Dijk
Ann Walker

Leave a Legacy

We appreciate the support of our patrons in so many ways. If you would like to leave a legacy in your will to provide for quality music in the future, contact John Wiebe: (604-856-9490) or wiebej@shaw.ca

valleyconcertsociety.com