

The Gryphon Trio



Friday | November 14 | 7:30 pm

THE Valley
Concert
Society

WORLD
CLASS
MUSIC

OUR 43RD
SEASON
2025-2026

Program Guide

<i>Programme</i>	3
<i>Program Notes</i>	4
<i>Artist Profiles</i>	7
<i>Annalee Patipatanakoon</i>	8
<i>Roman Borys</i>	9
<i>Jamie Parker</i>	10
<i>About the Valley Concert Society</i>	11
<i>Season Calendar</i>	15
<i>Sponsors</i>	16
<i>Valley Concert Society Membership</i>	17

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



**Songs
Strings
& Steps
Events**
*Inspiring
excellence
in the arts*



dina pollock

with donations from
**Valley Concert Society
members**

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.*

THE GRYPHON TRIO

Piano Trio No. 3 in c minor, op. 1 no. 3

Ludwig van Beethoven
(1770–1827)

Allegro con brio

Andante cantabile con variazioni

Menuetto. Quasi allegro

Finale. Prestissimo

Chimera

Jeffrey Ryan (b. 1962)

*Composed 2021. World Premiere December 9, 2021. Performance: Music Toronto,
Jane Mallett Theatre, St. Lawrence Centre for the Arts, Toronto, Ontario.*

INTERMISSION

Piano Trio No. 3 in f minor, op. 65, b. 130

Antonín Dvořák
(1770–1827)

Allegro ma non troppo

Allegretto grazioso–Meno mosso

Poco adagio

Finale. Allegro con brio

Program Notes

Piano Trio in C minor, Op. 1, No. 3

The three piano trios of Opus 1 were not the first works that Beethoven had composed, but they were the first that he decided to publish and thereby announce himself to the world as a composer with something to say. They were first performed at the palace of Prince Karl Lichnowsky in 1793.

Haydn was in attendance and loved the music. He did, however, caution Beethoven against publishing Trio No. 3 in particular. He felt the public was not ready for the innovations in the music and that it would be a risky career move for a young composer. Beethoven construed that advice as resulting from jealousy on the part of Haydn. It led to tension between them, and he did eventually publish them all to an enthusiastic reception from the public.

The first seven notes played in unison by all three instruments introduce the theme of the first movement in the key of C minor, a key that Beethoven used for other important works such as his Fifth Symphony and the C Minor Mass. The first movement has been described by various reviewers as dark, tortured, angsty. A second theme lightens the mood, but the tension of the opening returns to complete the movement.

The second movement opens with a gentle, beautiful theme in a major key. Five variations on that theme follow. Most of them maintain that charming affect. The fourth variation featuring the cello in a minor key provides a contrast.

It would be very difficult to dance to the third movement minuet. Everything is uneven—the phrase lengths, the rhythms, and the dynamics. The trio section of the movement begins with a rapid downward scale on the piano which introduces a legato melody on the cello.

The stormy mood returns in the fourth movement which opens with a sudden outburst. Fiery emotions mix with beautiful melodies throughout. Rather than closing with a climax, Beethoven allows the piece to fade out with a gentle pianissimo.



Chimera

by Jeffrey Ryan

Composed 2021 | World Premiere December 9, 2021

Performance: Music Toronto, Jane Mallett Theatre,
St. Lawrence Centre for the Arts, Toronto, Ontario.

The original Chimera from Greek mythology was a fire-breathing hybrid of lion, goat, and serpent. Over time, “chimera” came to describe any creature, mythical or real, comprised of multiple DNAs. The Sphinx, the Manticore, the Kotobuki, Anubis, Ganesha, and the Gryphon are all examples of chimeras (as are most marmosets and more than a few humans). When I began looking for inspiration for a new work for trio—three individual voices that merge into a single entity—the three-part Chimera was the perfect choice.

Three different musical ideas form *Chimera*’s DNA. The mass and strength of the lion are represented by dense chords that become internally activated and rhythmically pulsed. The mountain goat, high and distant, appears as still sustained tones. The serpent provides the long sinuous lines that weave through the texture. These three elements are overlapped, juxtaposed, and intertwined, passing amongst the players and transformed along the way.

In a single movement, *Chimera* begins very slowly, as if shrouded in mist (*Diaphonous*). As the piece unfolds, the music gradually becomes faster and more focussed, moving through *Mysterious*, *Stealthy*, *Restless*, and *Racing*, until the final section (*Determined*) explodes in fire.

Chimera was commissioned by Jennifer Taylor for the Gryphon Trio in celebration of Music TORONTO’s 50th anniversary.

Piano Trio No. 3 in F minor, Op. 65., b. 130

Antonin Dvořák was known for his sunny, easygoing disposition, and much of his music reflected that nature. This trio contrasts sharply with that characterization. It is tempestuous and serious. In the absence of any explanation from the composer himself, there are several theories proposed to account for that.

Dvořák’s mother, with whom he had been very close, died in December of 1882.



He began work on this trio a few short months later. Some feel that Dvořák was working out his grief in this piece.

Dvořák was patriotically Czech, and he consciously imbued his music with a Slavic character. His supporters feared that he was in danger of being dismissed as a minor provincial figure. They urged him to write music more in line with the dominant, worldly Germanic character. No less a figure than Brahms, a key supporter of Dvořák, was one of those.

On the other hand, the explanation may be as simple as Dvořák finally reaching the height of his development as a composer. This work clearly signals his arrival as a major figure in Western composition.

The first movement, written in standard sonata form, is a turbulent mixture of moods, passionate, dramatic, dark, with fleeting moments of lightness. Many of the musical phrases do not resolve on the tonic, given the feeling of uncertainty and questioning.

The second movement opens and closes with a strongly rhythmic theme in which the piano plays in 2/4 time while the strings feel as though they are playing in 3/4 time. These cross-rhythms are characteristic of furiant, a spirited Bohemian dance. A contrasting middle section features a legato melody on the strings over a rolling piano accompaniment.

The third movement is considered by many to be the finest slow movement that Dvořák has ever written. Filled with tenderness and wistfulness, it is the emotional heart of the piece.

In the finale there is a return to the energy and darkness and the irregular metre of a furiant. A brief second theme introduces a gentle waltz. After a return to the driving energy and dense textures, the music appears to fade to a hushed conclusion, only to burst out into a final vigorous flourish.



Artist Profiles



Gryphon Trio

by Bo Huang

Celebrating over 30 years of artistry and innovation, Gryphon Trio has firmly cemented its place as one of the world's foremost piano trios, captivating audiences globally with their vibrant, boundary-pushing performances. Comprised of the original members, violinist Annalee Patipatanakoon, cellist Roman Borys, and pianist Jamie Parker, Gryphon Trio is celebrated for its dynamic programming, from cherished classical repertoire to avant-garde, multimedia collaborations that redefine chamber music for the 21st century.

Entering their fourth decade, Gryphon Trio is once again set to inspire with their groundbreaking production, *ECHOES: Memories of the World*, a multimedia journey that merges music, narrative, and film to explore themes of cultural resilience and historical memory. Featuring both Indigenous and non-Indigenous creators, including mezzo-soprano Marion Newman Nege'ga and narrator čačumḥi Aaron M. Wells, this work honors visionary artists who have defied erasure, inviting audiences to experience music as a bridge to understanding and empowerment.

The trio's prolific discography, spanning 22 albums on renowned labels such as Analekta and Naxos, is a rich testament to their commitment to the piano trio repertoire, with accolades that include 11 Juno nominations, culminating in three Juno wins for Classical Album of the Year (2019, 2011 & 2004). In 2013, the Canada Council for the Arts recognized their exceptional contributions with the prestigious Walter Carsen Prize for Excellence in the Performing Arts.



Dedicated to expanding the canon, they have commissioned over 85 new works, pushing artistic boundaries and welcoming fresh voices into the chamber music landscape.

With a touring schedule that spans North America, Europe, and beyond, Gryphon Trio maintains strong partnerships with institutions including Orford Music Academy, Music Toronto, Ottawa Chamberfest, and Festival del Lago in Mexico. Equally at ease with major symphonies or in intimate chamber salon settings, the Trio's performances are both ambitious and intimate, drawing listeners into an unforgettable musical dialogue. Committed educators, Gryphon Trio actively mentors emerging musicians and audiences. They serve as ensemble-in-residence at the Isabel Bader Centre for the Performing Arts in Kingston and as artists-in-residence at Trinity College, University of Toronto. Their Listen Up! initiative, launched in 2010, has brought large-scale, community-based arts projects to 16 Canadian communities, inspiring collaborative creation and arts education nationwide. Additionally, they lead the Piano Trio Workshop in colleges, universities, and conservatories around the globe.

Beyond their Trio work, the members are each dedicated arts advocates. Roman Borys served as Artistic Director of the Ottawa Chamber Music Society for over a decade and was recently appointed Artistic & Executive Director of Music Toronto. Annalee Patipatanakoon, a faculty member and Chair of the Strings Performance Area at the University of Toronto, and Jamie Parker, who holds the Rupert E. Edwards Chair in Piano Performance, continue to influence Canada's music landscape through their leadership roles and teaching.

Annalee Patipatanakoon

Violinist Annalee Patipatanakoon is one of Canada's most respected performing artists. A graduate of Indiana University and the Curtis Institute of Music, Annalee is a laureate of the Queen Elisabeth Competition in Brussels, and a first prize winner of both the Canadian Music Competition and Eckhardt-Gramatté National Music Competition.

Annalee is a founding member of three-time Juno Award-winning Gryphon Trio. She can be heard on 22 recordings on Analekta, Naxos, and other labels.

Annalee maintains a busy touring schedule across North America and Europe. From 2007 to 2020, she served as Artistic Advisor to the Ottawa Chamber Music



Society. Annalee is currently Associate Professor of Violin and Performance Area Chair of Strings at University of Toronto Faculty of Music. She and Gryphon Trio members Roman Borys and Jamie Parker are ensemble-in-residence at the Isabel Bader Centre for Performing Arts in Kingston, Ontario and artists-in-residence at Trinity College, University of Toronto.

Equally in demand as a teacher of violin and chamber music, Annalee has conducted masterclasses at Rice University, Stanford University, Royal Conservatory of Music, Hochschule für Musik Mainz, Domaine Forget, Orford Music Academy, Tuckamore Festival and School, Mount Royal University, and many more.

Roman Borys

For more than two decades, cellist and producer Roman Borys has distinguished himself as one of Canada's leading artistic voices. A founding member of the three-time Juno Award-winning Gryphon Trio, Roman has released 22 acclaimed recordings on Analekta, Naxos, and other labels; toured internationally since 1993; and broken new artistic ground through cross-genre collaborations and multimedia performances.



Honours include 11 nominations and three Juno Awards for Classical Album of the Year. In 2013, Canada Council for the Arts presented Gryphon Trio with the prestigious Walter Carsen Prize for Excellence in the Performing Arts. In 2015, Roman received an Honorary Doctorate from Carleton University, in Ottawa, as recognition for his contributions to the community.

As Artistic Director of the Ottawa Chamber Music Society, from 2007 to 2020, Roman programmed the summer Ottawa Chamberfest (among the world's largest chamber music festivals); a highly successful fall-winter concert series; and a suite of community engagement and education initiatives, which included sensory-friendly concerts for families with children on the autism spectrum.

Deeply committed to classical music outreach and audience development, Roman conceived, developed, and produced the Gryphon Trio's flagship educational program, Listen Up!, in communities across Canada. Listen Up! now has two permanent hubs in Ottawa and Etobicoke, Ontario.

With Gryphon Trio members Annalee Patipatanakoon and Jamie Parker, Roman leads Orford Music Academy's Piano Trio Workshop, and the Classical Music Summer Programs at Banff Centre for Arts and Creativity. Gryphon Trio are ensemble-in-residence at the Isabel Bader Centre for the Performing Arts in Kingston, Ontario and artists-in-residence at Trinity College, University of Toronto. Roman lives and works in Toronto.



Jamie Parker

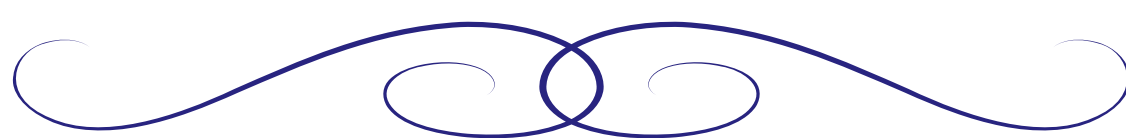
Jamie Parker's achievements are both lengthy and impressive. His musical roots can be traced to the Vancouver Academy of Music and University of British Columbia, where he studied with Lee Kum Sing. He then went on to complete his master's and doctorate with Adele Marcus at The Juilliard School. Jamie continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance at University of Toronto Faculty of Music.

Beginning in 1984 with a first prize at the Eckhardt-Gramatté National Music Competition, Jamie served notice that he was a rising star. The CBC concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia P. Moore Prize (known today as the Virginia Parker Prize) soon followed, further solidifying Jamie's place as one of Canada's best young classical musicians.

On-air programs repeatedly seek out his performances. Jamie has made frequent appearances on CBC, Bravo, Global Television Network, Much, and media platforms around the world.

Jamie's style has earned *The Globe and Mail's* praise as "one of the most searching musical intellects and 10 of the nimblest fingers in the business." He has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his rapt listeners.

A consummate professional, Jamie is critically acclaimed as both a soloist and as a chamber musician. He tours as the pianist for Canada's foremost chamber ensemble, Gryphon Trio, and performs with major Canadian and international symphony orchestras. With three JUNO recording awards and many other nominations from his vast discography, Jamie Parker continues to graciously strive to do it all.



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.



Season Calendar

OUR 43RD
SEASON
2025-2026



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.

Pocket Symphonies

Thursday, October 2, 2025



Pianists Marcel and Elizabeth Bergmann will be joined by violinist Jasper Wood and cellist Sungyong Lim to bring arrangements of works written for full orchestras including Beethoven's 5th Symphony and Mendelssohn's Hebrides Overture.

Jeneba Kanneh-Mason

Friday, February 20, 2026



A member of Britain's most famous musical family, this young pianist is captivating audiences with her maturity in performance and interpretation. She brings a program that includes Bach, Beethoven, Chopin, and Florence Price, among others.

Gryphon Trio

Friday, November 14, 2025



A Canadian musical treasure and one of the world's foremost trios, the Gryphon Trio is entering its fourth decade of performance. We are thrilled to welcome this much-loved prize-winning ensemble back to Abbotsford.

Buzz Brass

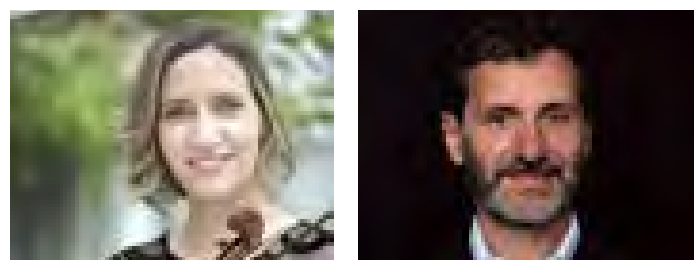
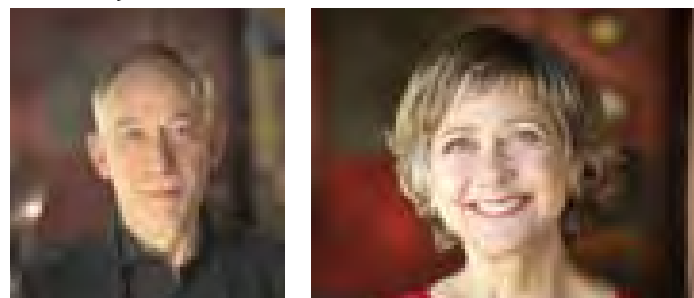
Thursday, January 22, 2026



With a name that denotes both excitement and the technique of blowing into brass instruments, this Montreal-based quintet has delighted audiences worldwide. They will bring a varied program entitled Famous Inspirations.

Suzie LeBlanc

Friday, March 27, 2026



Beloved Canadian soprano Suzie LeBlanc will be joined by Alexander Weiman, harpsichord, Chloe Meyers, baroque violin, and Grégoire Jeay, traverso and percussion to bring a program of Purcell, Bach, and traditional tunes.

Cheng² Duo/James Campbell

Friday, April 24, 2026



The brilliant



young duo of cellist Bryan Cheng and his sister Silvie, piano, will partner with the dean of Canadian clarinetists James Campbell to perform classics by Beethoven and Brahms along with contemporary klezmer music and other works.

Sponsors

We are grateful to our Concert Sponsors

PLATINUM SPONSOR



GOLD SPONSORS



SILVER SPONSORS



HUB MOTOR SERVICE

KING'S MUSIC



BRONZE SPONSORS



globe
PRINTERS

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

Alma Bauman Bartel
Gordon & Frances Bates
Bev Boniface
Elspeth Bowers
Helen Braun
Marcia Clarke-Richardson
Walter & Jacqueline Davies
William Denoudsten
Marie Dunn
Sheila Flavelle
Connie Friesen
Hilda Hausmann
Gayle Hilsabeck
Alan & Patti Hougen

Edward & Louise Janzen
Trudy Janzen
Jake & Grace Kobes
Beth Laugesen
David & Jean Ledgerwood
Gayle Leslie
Victor J. & Diane Martens
Robert J. Martens
Roderick & Elaine McLean
Patricia O'Malley
Jean Pamplin
Robert & Vivienne Parkes
Joseph Peters
Sandra Postlethwaite

Elaine Regier
Linda Reverchon
Ingrid Segger
Cheryl Sheridan
David & Marcia Smith
Harry Snyders
Sven & Rose Soderlund
Barbara Starcher
Janet & Mark Sweeney
Ina van Dijk
Lubbert & Anne VanderLaan
John & Hilde Wiebe
Michael Wintschel
Ted & Julia Rohan Yudelson

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