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## **Gryphon Trio**

**Annalee Patipatanakoon, *Violin***

**Roman Borys, *Cello***

**Jamie Parker, *Piano***

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Friday, November 26, 2021

2:00pm & 7:30pm

Mary Irwin Theatre

Rotary Centre for the Arts

Kelowna

# Programme

## **Piano trio No 1 in E-flat Major, Op 1, No 1**

**Ludwig van Beethoven**

**(1770-1827)**

1. Allegro
2. Adagio cantabile
3. Scherzo. Allegro assai
4. Finale. Presto

## **Piano trio No 1 in B Major, Op 8**

**Johannes Brahms**

**(1833-1897)**

1. Allegro con brio
2. Scherzo. Allegro molto
3. Adagio
4. Finale. Allegro

## **Encore**

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# Programme Notes

**Beethoven: *Piano trio No 1 in E-flat major, Op 1, No 1.*** Beethoven was born in Bonn to a musical family. At age 22, he moved to Vienna where he took lessons from Haydn, from whom he later proclaimed he learned nothing! He launched his career as a composer in 1795 with the publication of three piano trios, the first of which actually is believed to have been written several years earlier while he still resided in Bonn. He chose the trio format believing it to be of appeal to the amateur musicians retained by many families of that era. Indeed, it was at such a weekly soiree hosted by Prince Karl von Lichnowsky that the works were first performed. Of significance, these trios have four movements – at that time, works for piano ensembles traditionally comprised just three movements. Furthermore, the string instruments assume a more prominent musical role rather than serving to “accompany” the piano. He aimed thus to elevate the humble piano trio to a miniature symphony of sound.

The piano opens the first movement, Allegro, with a statement chord followed by rising arpeggios. The second theme (in keeping with the classical sonata format), is entrusted increasingly to the strings whose ascending arpeggios echo the first theme played by the piano. This is exuberant music, much in the classical Mozartian tradition. The second movement, Adagio cantabile, is in A-flat major, a key briefly referenced in the first movement. It is a melodic movement, opened by the piano, and subsequently adopted by the violin and then the cello. By contrast, the third movement, Scherzo, is opened by the violin, joined by the cello, and then the piano. The final movement, again in sonata form, is marked by wide leaps on the piano and violin contrasted with downward free-falling arpeggios. The second theme of this movement, also characterized by falling arpeggios, leads to a transitional foray through multiple keys, gradually to end quietly in the dominant key of E-flat major.

**Brahms: Piano trio No 1 in B major, Op 8.** This trio exists in two published versions, the first of which dates from 1854 when Brahms was only 20 years old. However, 35 years later, he revised it extensively to reflect the experiences and restraint of the mature composer while, at the same time, retaining much of the youthful turbulence of the original composition. It is one of very few works to begin in a major key and end in the tonic minor.

The first movement, *Allegro con brio*, is in sonata form and is introduced by rich low tones from the piano and cello played in B major. Only after 20 bars does the violin join the party. The second theme of this first movement, in minor mode, is characterized by broken-chord phrases, pulsing syncopations from the piano and an insistent triplet motif which persists through to the reintroduction of the main theme and the recapitulation. The second movement, which was spared major revision, starts in B minor. Although it begins softly, it is punctuated by fortissimo intrusions which ultimately introduce the second theme, a rhythmic trio in B major. This serves to introduce the slow third movement, still in B major, which features a long and intense melody played on the cello, to which the piano responds with chorale-like phrases. The second theme in this movement is said to be a quote from a Schubert song and so to the Finale. The first theme, characterized by an agitated dotted rhythm led by the cello, is somewhat ambiguous tonally. However, as the piano assumes a dominant voice from its deepest registers, the music transitions to the key of B minor. The second theme of this fourth movement attempts some respite from the melancholy, but the work concludes somewhat despairingly in the minor key.

~ Susan Jacobs

# The Artists

**Annalee Patipatanakoon, Violin**  
**Roman Borys, Cello**  
**Jamie Parker, Piano**

For over 25 years, the Gryphon Trio has firmly established itself as one of the world's preeminent piano trios, garnering acclaim and impressing international audiences with its highly refined, dynamic and memorable performances. With a repertoire that ranges from traditional to contemporary and from European classicism to modern-day multimedia, including over 85 commissioned new works, the Gryphons are committed to redefining chamber music for the 21st century.

The Trio tours regularly throughout North America and Europe and their prolific recording catalogue includes over 23 releases on the Analekta, Naxos, and other labels, and is an encyclopedia of works for the genre. Honours include thirteen nominations and three JUNO Awards for Classical Album of the Year, Opus Magazine Album of the Year, and the prestigious 2013 Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council for the Arts.

In 2020, the Trio began their position as directors of the classical music summer program at the Banff Centre for Arts and Creativity. Roman Borys is Artistic and Executive Director of the Ottawa Chamber Music Society. Annalee Patipatanakoon and Jamie Parker serve as OCMS' Artistic Advisors in addition to their responsibilities at the University of Toronto's Faculty of Music, where Mr. Parker is the Rupert E. Edwards Chair in Piano Performance and Ms. Patipatanakoon is Associate Professor of Violin and Head of Strings.

*Cover photo credit: Bo Huang*

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Chamber Music Kelowna wishes to thank Canada West Realty Ltd.  
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Founded in 1979, Chamber Music Kelowna presents an annual classical chamber music concert series featuring acclaimed Canadian and international artists; facilitates youth outreach programs; provides scholarships for young aspiring musicians, supports emerging artists; and showcases the work of Canadian composers.

[www.chambermusickelowna.ca](http://www.chambermusickelowna.ca)

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