



Fishelson Concert

Gryphon Trio

Wayne Center for the Arts
237 South Walnut Street
Wooster, Ohio 44691

Sunday, February 23, 2003

3:00 P.M.

GRYPHON TRIO

Jamie Parker, piano
Annalee Patipatanakoon, violin
Roman Borys, cello

Since its formation in 1993, The Gryphon Trio, Annalee Patipatanakoon, violin; Roman Borys, cello; and James Parker, piano, has been hailed as "one of Canada's finest chamber groups" (*Classical Music Magazine*).

The group is named after the Gryphon, a mythical half-lion/ half eagle creature reputed to be a guardian of treasures, as well as a symbol of the connection between psychic energy and cosmic force. The Gryphon Trio is known for its integrity in interpreting the classics of piano trio literature, as well as for presenting exciting new compositions in an audience-friendly way.

The Gryphon Trio has toured extensively in Canada, Belgium, and France, and has also performed in the United States, Poland, Germany and Australia. Recent summer festival appearances included the Ottawa Chamber Music Festival, Festival of the Sound, Guelph Spring Festival and the Rolston Hall Series in Banff. Their first appearance on our chamber music series was met with enthusiasm by the audience.

Having studied individually at the University of British Columbia, the Curtis Institute, Indiana University, the Banff Centre, Yale University and the Juilliard School, the members of the Gryphon Trio are committed to educating and encouraging young musicians and audiences through workshops and teaching activities. In addition to chamber music concerts, the Trio gives frequent master classes, radio and television appearances, and school presentations. A 1997-98 Gryphon Trio school program that involved composer Omar Daniel, resulted in 31 high school seniors composing short works for piano trio. In the fall of 2000, the Trio premiered a 75-minute

multimedia work in collaboration with composer Christos Hatzis, visual media designer Jacques Collin, and mezzo-soprano Jean Stilwell.

Since the fall of 1998, the Gryphon Trio has been an ensemble-in-residence at the Music Toronto Series in Toronto. The residency gives the Trio numerous opportunities every season to perform standard works as well as new compositions. It also provides opportunities to perform with a variety of visiting artists. All residency performances are broadcast throughout Canada on the CBC.

The Gryphon Trio is very committed to performing and commissioning new works by Canadian and international composers. To date, the Trio has commissioned works by Patrick Carrabré, Andrew MacDonald, Kelly-Marie Murphy, Peter Tiefenbach, Chan Ka Nin, Marc Sabat and Omar Daniel. The ensemble's experience with new works has resulted in numerous audience requests for recordings of these works.

The Gryphon Trio recordings of Haydn Piano Trios and Mendelssohn/Dvorak Trios that have been released on the Montréal based Analekta label have received unanimous audience and critical acclaim as well as Juno nominations. Later this season, the Gryphon Trio will be releasing a recording of commissioned works, a recording of the Shostakovich and Schumann Trios.

Recognized by the *Toronto Star* for her "superb phrasing," violinist and co-founder of the Gryphon Trio, Annalee Patipatanakoon has developed a reputation as an accomplished chamber musician and teacher.

Along with her trio colleagues, Ms. Patipatanakoon has been generously supported by the Ontario Arts Council and the Canada Council. She is also a laureate of Belgium's Queen Elizabeth International Violin Competition. Ms. Patipatanakoon is currently on the faculty of the Royal Conservatory of Music and performs on a Carlo Oddone violin.

Celebrated by critics, James Parker has performed in solo, chamber and orchestral concerts across Europe, the United States and Canada. Command

performances for dignitaries and diplomats have taken him to the Canada House in London, The Canadian Embassy in Washington, DC, and the Canadian Consulate in Chicago. Mr. Parker trained with the renowned pianist Lee Kum-Sing in Vancouver, before enrolling in music studies at the University of British Columbia and the Banff School. He earned master of music and doctor of musical arts degrees from the Juilliard School of Music. He was appointed to the music faculty of Wilfrid Laurier University in 1997.

A frequent guest on both radio and television, Mr. Parker has performed on Bravo!, the CanWest Global network, MuchMusic and New York City's WNCN. In 1992, he was the subject of a documentary on CBC television's acclaimed programs *Adrienne Clarkson Presents* and *Sunday Arts Entertainment*. Roman Borys, whose playing has been described as "velvety" and "passionate" is a founding member of the Gryphon Trio. A consummate ensemble player, he also performs with the Canadian Opera Company Orchestra.

Mr. Borys' education includes studies at the Royal Conservatory of Music, Indiana University, and Yale University. He currently teaches at the Royal Conservatory of Music in Toronto.

GRYPHON TRIO

Program

Piano Trio in G Major, H. XV: 32
Andante
Allegro

Franz Joseph Haydn
(1732-1809)

Piano Trio in E Flat Major, Op. 1, No. 1
Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Ludwig van Beethoven
(1770-1827)

Intermission

Piano Trio in F Minor, Op. 65
Allegro ma non troppo
Allegretto grazioso
Poco adagio
Finale: Allegro con brio

Antonin Dvorák
(1841-1904)

Jamie Parker, piano
Annalee Patipatanakoon, violin
Roman Borys, cello

Presented with support of



**A very special thanks to
Mrs. Joseph Fishelson for her support.**

UNDERWRITER

Sara Buck and Nick Amster Fishelson
Flo and Stanley Gault
Ruth M. Rhodes
Vi Startzman Robertson
Ted and Yvonne Williams

BENEFACTOR

Louise Hamel
Deborah Hilty
Terry and Stuart Ling
Lois and Raymond McCall
Frances G. Shoolroy
Anne Wilson and Jay Klemme
Kathy and Harry Zink

PATRON

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Nancy and Ken Anderson	Elinor and Richard Hancock
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Julie and Ted Bogner	Miriam and Burney Huff
Rose Brenner	Amelia Laing and Cyril Ofori
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Joseph Claparols	Louise and Ken Plusquellec
H. Alberta Colclaser	Margaret and David Powell
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PROGRAM NOTES

Today's program is interesting in that it shows the close connection that may exist between the trios composed by Haydn and Beethoven. Both come from the same decade and are linked to their personal interrelationships and individual styles of composing.

TRIO in G MAJOR (XV:32) appeared almost precisely half way through Haydn's output in the piano trio genre (#15 of the total of 29 that can be solidly attributed to him). Composed by FRANZ JOSEPH HAYDN in the year 1794, it was the first one specifically scored for piano. His previous 14 were for harpsichord only (1784-85) and for harpsichord or piano from 1789, showing the growing use of piano over the more ancient keyboard instrument. This #15 (XV: 32) is the first one for piano only, as is the case with the remaining 14 piano trios through 1797. Covering only about 13 years, the piano trios appear as a genre which he composed only later in life. Apparently satisfied, he went back to some of the other genres that he had always used. As a contrast to the short span of the piano trios, his 108 symphonies appeared from 1759 to 1795 (36 years).

This G Major Trio is a single work, unlike most trios at that time, normally presented in sets of three for publication. He wrote a few other single ones, but the main body was eight sets of three trios. It was an era when sets for instrumental genres were slowly being abandoned. Most genres in the Baroque, up to 1750 and even beyond, were written as sets of twelve, six, or three.

The connection to Beethoven is mentioned in that the first works presented to Haydn by the 23 year old student were a set of three piano trios, composed earlier, which Beethoven believed were worthy of publication as Opus 1. It is well known that in less than a year into their relationship; the student abandoned the famous teacher. It is quite evident that this genre was the sticking point. Haydn was willing to accept the first two, with minor

reservations. However, when he heard #3, Haydn stated that it was beyond the bounds of classical form. His suggestion: hold up the publication of the set, as he wasn't convinced that #3 would be acceptable to any publisher at that time.

There is much conjecture by musicologists that the Haydn G Major Trio was written for piano, and not for the abandoned harpsichord, since he may have rethought his objection to the Beethoven piece and considered the piano a superior instrument to the harpsichord in this form. However, this was not the only problem, as will be noted later.

The programming of the two works today is a master stroke, in that one can compare Haydn's work of 1794 to that of the young composer, completed about 1791.

Haydn had been unburdened from daily duties in 1790 at the Esterhazy Court when a new Prince was named. Not desiring as much music, the Prince freed Haydn to do as much as he pleased outside the Court for the first time in 30 years, except for a few special occasions. He was able to accept an invitation to tour England in 1791 and there composed six new symphonies, an exciting prospect for him. He stayed one and a half years: a smashing success.

On the way home, Haydn stopped in Bonn, possibly meeting the youthful Beethoven. It isn't known whether he invited Beethoven to come to Vienna, since Haydn never kept a diary or wrote about his activities to anyone. A local nobleman of much wealth, Maxmilian Franz, had given a study stipend to Ludwig. He felt this prodigy needed a much broader viewpoint than the small city of Bonn could offer. Since Vienna was the major musical capitol of that time, the young musician chose it. Haydn was the major composer there, and Beethoven wished to study with him.

Beethoven arrived in Vienna less than a year after the untimely death of Wolfgang Mozart, who had experienced a kindly and mutually respectful relationship with Haydn since 1785. To return from London with no Mozart

left a large space to be filled in Haydn's life. Some believe that he thought the young Beethoven might fill that void in 1793. It was not to be.

Joseph Haydn went on to live in Vienna for 15 years after the arrival of Beethoven, during the period when the younger man was building his own following. Shortly after the rift between the two, Haydn was again invited to London in 1794 and spent a few more months in the English City. The Haydn Piano Trio in G Major was one of the works performed on that tour.

When Haydn returned, he was not about to abandon the city to the young lion, who had already managed to build a large following among some noble families in Haydn's absence. Keep in mind that Haydn went on to compose the following after that return (ages 63 to 73), up until he abandoned work in 1805: six Church Masses; three Oratorios, many other assorted choral and small ensemble vocal pieces; wind concertos; over a dozen string quartets; three piano sonatas; and over a hundred arrangements of English folksongs he had brought back from England (a new form for him, and his last). These voice solos or duets were accompanied by varied instrumental duos or trios. These delightful folksong arrangements are virtually unperformed today.

In the case of Beethoven, the set of Trios he showed Haydn were the first works he felt worthy of publication. When a composer designates that an Opus One is ready, he believes he has graduated to a mature status. Ludwig had composed about 20 works beside these three trios. He wished to discard the early pieces and publish these. Just past 20 years of age, he was anxious to show them to Haydn, as he felt they were worthy. The fact that Haydn only cared for the first two trios, and asked him to hold back publication because of the very advanced style of #3, was too much to bear. It was Beethoven's favorite, of course! The rift occurred, Haydn went off to London, and Beethoven took other teachers. The suggestion to hold back publication was evidently heeded, as Beethoven did wait two years to submit them as Opus One to a publisher. The other objection was that all three Trios had four

movements, not the usual three, the norm in Haydn's trios (and those of other contemporary composers).

Included in today's program is the first of the three: PIANO TRIO in E FLAT MAJOR, Opus 1, #1. Beethoven had gone ahead and performed all three at the Palace of Prince Karl Von Lichnowsky, to whom he dedicated Opus 1. The opening movement is a rather innocent piano phrase, soon leading to the second theme for both strings. This is in Sonata form, with a central section including many ascending piano arpeggios. The opening theme returns at the end, as is correct in any good Sonata form.

The Adagio is cantabile (singing), now in the new key of A Flat Major. Then the first annoyance to Haydn: Beethoven adds an extra movement. The third movement was a Scherzo (not a Minuet) more like an extra movement in a Symphony. The fourth movement is Presto, with wide piano leaps. The development of the middle section expands even more on these leaps. This Sonata form then recaptures the opening theme of the movement with a short Coda added.

Beethoven's move to Vienna proved quite rewarding to him. It was to be his home for the last 35 years of his life. After the rift, he was heard to say that Haydn was "not well minded towards him". He took Johann Albrechtsberger as his tutor when Haydn departed on his second trip to London. Johann was the well-established Kapellmeister of the large St. Stephens Cathedral. He was considered the best counterpoint teacher in Vienna; this was a theoretical area in which Beethoven had no background.

His decision to remain in Vienna was solidified by the many friendships he made among the nobility. In the previous era, musicians had not communed with the nobility (as in Haydn's case). Beethoven was not to be deterred. He demanded to be treated as an equal when he gave recitals in their palatial spaces. It was also common to sell subscriptions before a recital date was set so the musician had the money in hand to cover the expenses. Beethoven was excellent at selling himself to the nobility and also for recitals

to the general public. Beside Prince Lichnowsky, the list of patrons was impressive; Baron Gottfried van Swieten, Count Franz Von Oppersdorff, Count Moritz Von Fries, Austrian Empress Maria Theresia and Archduke Rudolf, Prince Franz Von Lobkowitz and Count Andreas Razumovsky. Outside Vienna, he dedicated works to King Maxmilian Joseph of Bavaria, the Prince Regent of England (later King George IV), and King Friedrich Wilhelm II of Prussia, among many others. The advice and stipend from Maxmilian Franz of Bonn had proven to be a wise decision: the prodigy of 1790 needed a larger venue to show off his talent and make a solid living. This was the case; despite the poor start with the top man in Vienna, Franz Joseph Haydn.

The recital concludes with the PIANO TRIO in F MINOR. Opus 65 by ANTONIN DVORAK. The composer had an introspective side to his character “that found chamber music the perfect (genre) for its expressions”, so writes David Engle. The general public today thinks only of the late symphonies (the first four were hardly known until well into the 1900’s), the cello concerto, and a few other smaller pieces. Only the past few decades has his music in its entirety come to the fore. Quite possibly, the rush to record so much music in the past few decades has helped.

Except for the aforementioned popular works, all the rest had remained unplayed or were rarely done: the wonderful tone poems for orchestra, his operas songs and choral works; piano pieces; and much of the chamber music. On occasion a specific piece would surface, possibly pushed forward by a particular artist. Then it most likely would sink back into its former oblivion.

Once the public began to realize what marvelous melodies permeated the Dvorak chamber works and song literature, there was no holding back his newfound popularity. Some have even stated that he is the finest melodist since Franz Schubert. As solo performers and chamber groups, symphony and opera house management became aware, the public also became aware of what treasures were to be enjoyed from this Bohemian master.

In his 30 chamber works, Dvorak balanced the piano and strings (when used together) as well any composer. As a violist himself, Dvorak was able to understand what was needed “from the inside”. Between 1865 and 1891, Dvorak published only four Piano Trios. He was a perfectionist, often throwing away trio scores that did not meet his high standards. This helped explain why his works are known for their solid harmony, the wonderful melodies, and are now among the staples of the repertory, in most genres he published.

The PIANO TRIO IN F MINOR, Opus 65, is considered by many music historians as the finest and most significant of all his chamber works. The death of his mother in December 1882 had affected him greatly. There is some Brahms influence in this work, and its Slavic characteristics are at times brooding and highly personal. Otakar Sourek describes this as “almost unique in Dvorak’s chamber music in the darkly passionate character” it exudes. His works are most frequently bright, tuneful, and rhythmically exciting. Not that Opus 65 isn't exciting, but he lets his darker emotions in, from the loss of his beloved mother.

The piece begins Allegro with just this dark mood and is quite passionate. Another heartfelt theme follows, yet it now seems defiant. Most historians feel that this movement was most influenced by the ever-popular Johannes Brahms just at that time. The Allegretto is marked gracious, but the piano still takes an aggressive lead. That theme is a Hussite chorale, used by Dvorak in other works, and also by Bedrich Smetana. The slower Adagio is all sorrow and yearning. Yet it retains a hint of the style employed by Brahms. The Finale: Allegro uses the Czech furiant, a dance so often found in his works. Henry Mencken wrote that Dvorak was indeed “a Bohemian of the Bohemians, and he could no more conceal the fact when he sat down to write that he could change the contours of his peculiarly baroque...visage”. He was a man with an odd visage and an unkept and bristled beard.

John Clapham states that in 1883, “Opus 65 marks a decisive step in (his) artistic career... a foretaste of the epic style that he... splendidly realized” just two years later in his Seventh Symphony. After Opus 65, in the last half in his 1880’s, his works include the Symphonic Variations, the Hussite Overture, and Scherzo Capriccio for orchestra. Chamber music offered the String Terzetto, and both the Piano Quartet and Quintet. “From the Bohemian Forest” – for four hands at one piano, and a set of solo pieces for piano – “Poetic Tone Pictures”, are marvelous and rarely heard works. 1885 also saw the “St. Ludmilla Mass” and a “Hymn for Czech Peasants”, plus an extensive group of solo songs. He surely was at a new creative peak in his career at the start of his fifth decade, culminating in the superb "Requiem Mass" of 1890.

Program Notes by Sidney B. Smith

Tribute to the Fishelsons

The development of the Wayne Center for the Arts as we know it today can easily be traced to the many contributions of Julia and Joe Fishelson. Julia was a founding member of the Center’s Board of Trustees and was heavily involved in the initial Capital Campaign. Both the music and ballet programs have received long-term support from the Fishelsons. While Joe’s interest was in chamber music, Julia’s interest has centered mainly in jazz. The original conversation about the prospect of a chamber series started with a casual conversation in August 1985. Over the next several years, the structure was developed for our ongoing programs.

The quality of the programs has increased since the first series, which centered on local artist, to the present worldwide ensembles, which represent the best in chamber music. Without their support we would not have the opportunity to hear such outstanding groups. Julia is well recognized for her

support of the arts throughout Ohio as well as on the national scene. She is a strong advocate for maintaining the rich tradition of New Orleans Jazz. We owe a great deal to all they have done to increase the quality of life in our area.

Julia and All That Jazz...

This year Julia will receive the 2003 Govenor's Award for the Arts!