



*Celebrate*  
**BEETHOVEN@250**  
GRYPHONTRIO

**December 10<sup>th</sup> & 11<sup>th</sup>, 2020**

**7:30pm EST**

**Live from the Isabel Bader Centre for the Performing Arts  
Queens University, Kingston, Ontario**



**Program Notes**

Beethoven@250 concerts are produced by the Gryphon Trio and OurConcerts.live in partnership with the Isabel Bader Centre for the Performing Arts in Ontario.

This event is presented in collaboration with the following consortium partners:

**THE ISABEL**



Gryphon Trio Beethoven@250 is supported by Sandra and Jim Pitblado

# BEETHOVEN@250

## GRYPHONTRIO

### "Composer Debut"

December 10, 2020 • 7:30pm EST

#### Program

Piano Trio in Eb Major, Op. 1, No. 1 L.V. Beethoven  
I. Allegro  
II. Adagio cantabile  
III. Scherzo: Allegro assai  
IV. Finale: Presto

Piano Trio in G Major, Op. 1, No. 2 L.V. Beethoven  
I. Adagio - Allegro vivace  
II. Largo con espressione  
III. Scherzo: Allegro  
IV. Finale: Presto

#### Intermission

Featuring host Eric Friesen and guest commentator Rob Kapilow

Piano Trio in C minor, Op. 1, No. 3 L.V. Beethoven  
I. Allegro con brio  
II. Andante cantabile con variazioni  
III. Menuetto: Quasi allegro  
IV. Finale: Prestissimo

# BEETHOVEN@250

## GRYPHONTRIO

### "The Master"

December 11, 2020 • 7:30pm EST

#### Program

Piano Trio in D Major, Op. 70, No. 1 "Ghost" L.V. Beethoven

- I. Allegro vivace e con brio
- II. Largo assai ed espressivo
- III. Presto

Piano Trio in Eb Major, Op. 70, No. 2 L.V. Beethoven

- I. Poco sostenuto - Allegro ma non troppo
- II. Allegretto
- III. Allegretto ma non troppo
- IV. Finale: Allegro

#### Intermission

Featuring host Eric Friesen and guest commentator Rob Kapilow

Piano Trio in Bb Major, Op. 97 "Archduke" L.V. Beethoven

- I. Allegro moderato
- II. Scherzo: Allegro
- III. Andante cantabile, ma però con moto
- IV. Allegro moderato

# GRYPHONTRIO

ANNALEE PATIPATANAKOON, violin

ROMAN BORYS, cello

JAMIE PARKER, piano



Gryphon Trio is firmly established as one of the world's preeminent piano trios. For more than 25 years, it has earned acclaim for and impressed international audiences with its highly refined, dynamic, and memorable performances. The Trio's repertoire ranges from traditional to contemporary, and from European classicism to modern-day multimedia. It is committed to redefining chamber music for the 21st century.

Violinist Annalee Patipatanakoon, cellist Roman Borys, and pianist Jamie Parker are creative innovators with an appetite for discovery and new ideas. They have commissioned over 85 new works, and they frequently collaborate with other artists on projects that push the boundaries of Classical music.

The Trio tours regularly throughout North America and Europe. It enjoys longstanding relationships with prominent festivals and arts incubators like Banff Centre for Arts and Creativity, Orford Music Academy, Music Toronto, Ottawa Chamberfest, and Festival del Lago International Academy of Music in Ajijic, Mexico. Gryphon Trio often performs triple concerti with the world's major symphony orchestras and smaller chamber orchestras.

Gryphon Trio's prolific recording catalogue includes 22 releases on Analekta, Naxos, and other labels; it is an encyclopaedia of works for the genre. Honours include 11 nominations and three Juno Awards for Classical Album of the Year in 2004, 2011, and most recently in 2019. In 2013, Canada Council for the Arts presented Gryphon Trio with the prestigious Walter Carsen Prize for Excellence in the Performing Arts.

The Gryphons are deeply committed to community engagement, education, and the development of next-generation audiences and performers. They conduct masterclasses and workshops at universities and conservatories. They 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. Since 2010, the Trio's ground-breaking outreach program, Listen Up!, has inspired 16 Canadian communities to collaborate on large-scale multifaceted arts creation projects. The Trio leads Orford Music Academy's Piano Trio Workshop and directs the Classical Music Summer Programs at Banff Centre for Arts and Creativity.

From 2007 to 2020, Roman Borys was Artistic Director of the Ottawa Chamber Music Society; Annalee Patipatanakoon and Jamie Parker served as OCMS' Artistic Advisors. Mr. Parker is the Rupert E. Edwards Chair in Piano Performance at the University of Toronto Faculty of Music. Ms. Patipatanakoon is Associate Professor of Violin and Performance Area Chair of Strings.

#### ANNALEE PATIPATANAKOON • VIOLIN



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, and Artist-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.

With Gryphon Trio members Roman Borys and Jamie Parker, Annalee leads educational projects in music schools and communities across the country. These include the ensemble's flagship Listen Up! arts outreach program, with permanent hubs in Ottawa and Etobicoke; Orford Music Academy's Piano Trio Workshop; and the Classical Music Summer Programs at Banff Centre for Arts and Creativity.

## ROMAN BORYS • CELLO



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. Roman lives and works in Toronto.

## JAMIE PARKER • PIANO



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.

## ERIC FRIESEN • HOST



Eric Friesen is a broadcaster, writer and speaker on music, culture and faith in both Canada and the United States. He was a network host and executive for both CBC Radio and Minnesota Public Radio (NPR). For CBC, he hosted such programs as Studio Sparks, Onstage at Glenn Gould Studio and In Performance, as well as the celebrated documentary series, The Concerto According to Pinchas and The Concerto According to Manny, among many others. Eric was the founding Program Director for Winnipeg's new classical and jazz station, Classic 107, and is a Consultant to Radio New Zealand's Concert Network. He also continues to serve a wide variety of major cultural organizations, nationally and internationally, teaches at Victoria College University, Toronto, and co-hosts a book club in the

Maximum Unit of Collins Bay Institution (prison) in Kingston.

In December 2019, Eric Friesen was appointed a Member of the Order of Canada.

## ROB KAPILOW • MUSIC COMMENTATOR



For over 30 years, Rob Kapilow has brought the joy and wonder of classical music - and unraveled some of its mysteries - to audiences of all ages and backgrounds. Characterized by his unique ability to create an "aha" moment for his audiences and collaborators, whatever their level of musical sophistication or naiveté, Kapilow's work brings music into people's lives: opening new ears to musical experiences and helping people to listen actively rather than just hear.

His What Makes It Great?® presentations (now for over 20 seasons in New York and Boston), his family compositions and Family Musik® events, his Citypieces, corporate programs, and residencies with institutions as diverse as the National Gallery of Canada and Stanford University. The reach of his interactive events and activities is wide, from Native American tribal communities in Montana and inner-city high school students in Louisiana to audiences in Kyoto and Kuala Lumpur, and from tots barely out of diapers to musicologists in Ivy League programs.

This summer, Mr. Kapilow recorded a new, three-part, socially-distanced series of "What Makes it Great?" programs entitled "Beethoven, the Pandemic and the Power of Connection" filmed in New York City's Merkin Hall with the Kaufman Music Center. He created Livestream programs for the Caramoor Festival as well as Stanford Live, and taught a 7-week online course, "Inside the Great American Songbook from Gershwin to Sondheim" for the Thurnauer School of Music of the Kaplan JCC of the Palisades, and collaboration with Pilobolus helped curate and performed a new choral work based on a Rumi text, for their remarkable, live, car-safari-experience-in-the-woods at their Five Senses Festival in Washington Connecticut. Mr. Kapilow also worked intensively on his new, large-scale choral/orchestral composition, We Came to America, based on immigrant stories, and previewed parts of the work on a special 2-hour evening on WWFM radio combining demonstrations and discussions of the new work along with analyses of music ranging from Beethoven's Fifth Symphony to Harold Arlen's "Over the Rainbow." In June, Mr. Kapilow signed a new, two-book contract with Norton/Liveright, and he is currently hard at work doing research for both books, the first on the music of the Woodstock Generation.

At the age of 19, Kapilow interrupted his academic work at Yale University to study with the legendary Nadia Boulanger. Two years later, after graduating Phi Beta Kappa from Yale, he continued his studies at Eastman School of Music. After graduating from Eastman, he returned to Yale, where he was an assistant professor for six years at the university. He also conducted the Tony-Award Winning Nine on Broadway. He lives in River Vale, NJ, with his wife and three children and just recently received his black belt in Shorin-Ryu Karate.

# PROGRAM NOTES

Written by Robert Rival

## Ludwig van Beethoven (1770-1827)

### Piano Trio in E-flat, Op. 1, No. 1 Piano Trio in G, Op. 1, No. 2 Piano Trio in C minor, Op. 1, No. 3

In late 1792, just one year after Mozart's death, Beethoven arrived in Vienna. There, he hoped to make good on Count Ferdinand Waldstein's prophecy: "with the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands".

But in his first year in the great city of culture, Beethoven composed nothing of importance. Not even a year of lessons with Haydn, the gatekeeper of the Classical style, bore any fruit. That is, until the great master left for England in January 1794. Only then did his young pupil immerse himself in work. "This year must determine the complete man," wrote Beethoven in his diary. "Nothing must remain undone." He dug up some old sketches from Bonn and dashed off new material to produce a set of three piano trios. Each of considerable scope, they demonstrated his absorption of the Classical style (in part thanks to Haydn's tutelage) and hinted at future innovations.

The adventurous key plan of **Op. 1, No. 2** (the *Largo* is unexpectedly in E major) mimics that of Haydn's contemporaneous "Gypsy Trio", also in G major. And in its cleverly-disguised recapitulation, the *Presto* finale contains another Haydnism: with all ears on the piano's meandering octaves, it slips the principal theme on the violin. Haydn's trademark humour abounds in the *Presto* finale of **Op. 1, No. 1**: in the metrically displaced upward-leaping tenths that sound like a question posed repeatedly; in quirky downward-dipping chromatic passages suggesting that the musicians have lost their way; and in the combining of both effects such that leaping tenths briefly derail the music into a remote key.

If Haydn's example lurks in the shadows, Mozart's stands in plain view: the piano central but not dominant; the elegant conversation among instruments; and the cello's newfound independence, its singing quality cast into relief. The slow movement of **Op. 1, No. 1**, possibly the loveliest of the set, possesses a theme Mozartean in both its delicacy and astonishingly beautiful treatment: a tapestry of string counterpoint bathed in a wash of nostalgic modulations.

To this artful synthesis of Haydn and Mozart, the aesthetically restless Beethoven grafts elements of his nascent revolutionism. Most obvious is the novel four-movement design, a first for the piano trio genre. The added scherzo (menuetto in the case of the third trio) brought the genre into the company of the more "serious" and lofty string quartet and symphony. So did expansive first movements.

More significant, however, are the new relationships Beethoven forges between the piano and strings. Consider, for instance, his handling of the principal theme in the **Op. 1, No. 2** *Presto*, whose fast, repeated-note motif (introduced by the violin) is as idiomatic for the strings as it is virtually unplayable on the piano. His solution? Change the piano's version of the motif into a trill figure that, although different, is clearly equivalent. Piano and strings thus share the same material while retaining their individuality. And in a cheeky tour de force, Beethoven finds virtue in necessity: in due course, the violin imitates the piano's imitation!

Most observers regard **Op. 1, No. 3** as the crowning achievement of the set. Its stormy opening motto establishes the tone; yet its predominantly turbulent mood is frequently and dramatically offset by more restrained passages. In the second movement, a graceful theme with variations, each instrument has a moment in the spotlight. The menuetto's tightly-controlled rocking character is paired with a trio in which descending scales cascade like harmless rapids down a hillside creek. Recalling the first movement, the *Prestissimo* finale opens with a forceful statement whose razor-sharp chords thrust like

swords in a duel. The ensuing footrace ends, surprisingly—though quite satisfactorily—, not with a victory lap but with a clever act of disappearance.

Beethoven dedicated his Op. 1 trios, published in 1795, to Prince Karl von Lichnowsky, a Viennese musical patron with exquisite taste. Lichnowsky, who had taken the young composer under his wing upon his arrival in Vienna, treated him like a son. For a time he even lodged him in his own house. And he instructed his servants to serve Beethoven first should they both happen to ring at the same time.

### Piano Trio in D, Op. 70, No. 1 ("Ghost") Piano Trio in E-flat, Op. 70, No. 2

Avaunt! and quit my sight! Let the earth hide thee!  
Thy bones are marrowless, thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with.

So reacts Macbeth to the sight of Banquo's Ghost, a reminder of his murderous deed. Although Beethoven abandoned a planned opera on Shakespeare's *Macbeth* as "too gloomy", a clue as to what the music might have sounded like survives in the mysterious slow movement of his D major piano trio. Indeed, juxtaposed with plans for the aborted opera in his sketchbook of 1808 is a sketch for this *Largo* whose shimmering piano tremolos and ghoulish atmosphere Beethoven's star pupil Carl Czerny called "an appearance from the underworld". Since this pronouncement the trio has been popularly known as the "**Ghost**".

The weighty central *Largo assai ed espressivo*, in D minor, unfolds stealthily. A three-note sotto voce unison motif in the strings and an ornamented turn in the piano sustain the entire movement. Extraordinary piano tremolos, now in the bass, now in the treble, now fortissimo, now pianissimo, accompany the relentless forward march of these initial motifs. A fleeting episode in D major offers a glimmer of light. But it is short-lived, and soon the music reaches a terrifying climax. A chromatic scale in the piano that plunges nearly five octaves recalls the unrepenting Don Giovanni's descent into the flames of hell at the conclusion of Mozart's opera.

This spectral movement is flanked by two earthly appendages in D major. The first, an *Allegro vivace e con brio*, opens with a fiery unison motto followed immediately by a dolce theme. The desolate pianissimo unisons that end the exposition seem to foreshadow the mood of the *Largo*. A contrapuntally involved development requires two attempts to launch the recapitulation: only in the second does the movement's motto sound in the tonic. On the other side of the abyss is a *Presto* finale that some consider too lighthearted after the horror that is the *Largo*. But what of the comical drunken Porter's scene that immediately follows Macbeth's grizzly midnight murder of King Duncan? In this way, the finale's quirky chromatic scales and its off-kilter folksiness seem to offer just the right measure of dramatic relief.

Beethoven completed the "Ghost" (and its companion, Op. 70, No. 2) in 1808 while summering in a village just outside Vienna, immediately after finishing the Sixth Symphony ("Pastoral"). While the "Ghost" impresses with its intense dramatic flair, **Op. 70, No. 2** explores another world entirely, that of subtle emotions and classical restraint. As Donald F. Tovey remarked, here Beethoven achieves an unparalleled "integration of Mozart's and Haydn's resources, with results that transcend all possibility of resemblance to the style of their origins".

Haydn's influence is already apparent in the first movement, marked *Poco sostenuto—Allegro ma non troppo*. It opens with a slow introduction whose mournful melody and stark lines return several times, including at the very end, taking after Haydn's "Drumroll" symphony. These passages interrupt the music's otherwise carefree demeanour like cloudy, though fleeting, thoughts or reminiscences.

The *Allegretto* begins with a charming theme punctuated by an amusing reverse dotted figure (short-long). One imagines a nobleman elegantly flicking crumbs off a table. But in the second theme, in the parallel minor, the mood becomes portentous, even Baroque in its rhythmic pounding. And so the movement unfolds, alternating between cheery flicking and ominous pounding, before finally

dissipating entirely. Cast in double-variation form, a favourite of Haydn's, it again shows Beethoven's indebtedness to his former teacher.

But in the relaxed, waltz-like *Allegretto ma non troppo* that follows, Beethoven conjures up non-Classical realms. Antiphonal exchanges between strings and piano (double-stopping in the violin make the two stringed instruments sound like three) possess a Renaissance flavour while mysterious harmonic twists anticipate Schubert.

Then in the robust *Allegro* finale, in place of Haydn's guiding hand, come the bold gestures, jarring surprises and general boisterousness that only Beethoven could have written. From innovative third-related key relations to the widening of the upper compass of the piano, this is Beethoven searching for new paths and effects. Perhaps most remarkable—and Beethovenian—is the structure: the recapitulation contains as much development of the principal themes as the development section itself.

Thirteen years separate Beethoven's Op. 70 from his initial forays in the genre, the three Op. 1 trios of 1795. In the interval, Beethoven's only work for piano trio, Op. 11 of 1798, actually began its life as a trio for clarinet, cello and piano. In order to boost sales, however, this light and cheerful work—whose three movements all end with a bit of surprise—was published for either clarinet or violin, the two parts being nearly identical.

The opening *Allegro con brio* bounds along, propelled by an active piano part that interacts playfully with the strings. A singing cello in its tenor register introduces the lyrical *Adagio*. When the tune passes to the violin, its companions supply interjections and imitations. The proceedings reach a magically hushed pianissimo in which short cello fragments are answered by gently flowing rivulets in the piano.

The finale, marked *Allegretto*, is a theme and variations on an immensely popular tune, "Pria ch'io l'impegno", from the 1797 comic opera *L'amor marinaro* (Love at Sea) by Joseph Weigl (1766-1846), a once famous and now forgotten composer. In the opera, Captain Libeccio, his servant Pasquale and Cisolfautt, a partially deaf music master rescued at sea by the Captain, sing a terzetto in which Cisolfautt (whose name consists of solfege syllables) declares: "Before I take on this magisterial task, I must have a snack." He then warns that, "You will know what I am all about if my stomach raises a high note by a sharp." Beethoven's nine variations, dramatic in conception, cover a wide range of expression. And he surely intended that you laugh—or at least smile—at the downright comical ending in which, if you listen carefully, you will hear poor Cisolfautt's stomach rumbling.

## Piano Trio in B-flat, Op. 97 "Archduke"

Since Beethoven never obtained an official court position, he depended upon the generosity of Viennese music-loving aristocrats such as Lichnowsky for his livelihood. (In 1800, Lichnowsky began paying the composer a sizeable annuity.) Among Beethoven's other devoted benefactors was the Archduke Rudolph, a talented amateur musician and younger brother of the Emperor of Austria. Beethoven dedicated his Fourth and Fifth Piano Concertos, and several other important works besides, to the Archduke. In 1809, the Archduke arranged a consortium of aristocrats to fund a lifelong annuity for the now-famous composer. In gratitude, Beethoven dedicated his last piano trio, Op. 97, composed in 1811, to the Archduke.

The "Archduke" trio is not only Beethoven's masterpiece in the genre but also one of his finest lyrical achievements. Its stately and expansive opening theme immediately establishes the monumental character of the whole piece. Compared to the Op. 1 trios, the string texture is far richer: sustained double-stops in the violin and exquisite pizzicato passages of a scope never before attempted in a trio. Most striking, perhaps, is the carefully-wrought balance between piano and strings, the latter often serving as inner voices. The result is a finely blended sonority that rivals that of the more homogeneous string quartet.

A particularly delicate balance among instruments occurs in the latter part of the first movement's development. Distant echoes of the principal theme dissipate into a web woven with stealthy pizzicato and gossamer piano staccato and trills. A light breeze then wisps the fragile web into the ether; and in strides the recapitulation, now varied and ornamented.

In this movement—indeed, in the whole trio—Beethoven unfolds the musical argument at a leisurely pace. Ideas float by at a rate that allows each to be individually savoured and mulled over. This is Beethoven at his most reflective.

What follows is not a slow movement but a scherzo, the first such inner-movement reordering in a trio. Cheery and tuneful, the scherzo maintains the work's relaxed tone by attenuating the expected play on accent and rhythm so typical of the genre. A dark side nevertheless creeps into the central trio: a slithery, chromatic fugato infuses the movement with an element of foreboding.

The ensuing *Andante* and finale, performed without break, combine into a large expanse that underscores the work's spaciousness. The slow movement's serene, chorale-like theme is the basis for four variations. The increasingly rapid rhythmic energy of each variation reaches a climax in the fourth, in which syncopation mingles with a dense string texture and elaborate piano figuration. The complicated texture unravels in the theme's restatement, now tinged with melancholy, and the movement sleepily drifts off ... only to be jolted awake by the boisterous barnyard romp that follows—the kind of earthy rondo finale of which Beethoven was so fond.

Beethoven composed the "Archduke" trio at the tail end of the decade during which his art blossomed into full maturity. In this remarkably productive period he penned a multitude of masterpieces, including the opera *Fidelio* and the Fifth and Sixth Symphonies. Sixteen years after the publication of his Op. 1, and two years after Haydn's death, Beethoven's financial security was assured and his fame spreading internationally. Few had reason to doubt that he had fulfilled Waldstein's prophecy.

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Robert Rival is a composer, music writer & professor at uOttawa. [robertrival.com](http://robertrival.com)



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