



Valerie Tryon

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*"One finds oneself
in the presence
of a great artist."*

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VALERIE
TRYON's career

as a concert pianist began while she was still a child. Before she was twelve she had broadcast for the BBC and was appearing regularly before the public on the concert platform. She was one of the youngest students ever to be admitted to the Royal Academy of Music where she received the highest award in piano playing and a bursary which took her to Paris for study with Jacques Février.

Her place among Britain's acknowledged artists was assured when a Cheltenham Festival recital brought her the enthusiastic acclaim of the country's foremost critics. Since then she has played in most of the major concert halls and appeared with many of the leading orchestras and conductors in Britain. Her career has latterly taken her to North America where she has appeared in such cities as Toronto, Montreal, Boston, Washington, Pittsburgh, Minnea-polis, and Los Angeles. She now lives in Canada where she is the Artist-in-Residence at McMaster University, but spends a part of each year in her native Britain.

Her repertoire is enormous and ranges from Bach to contemporary composers; it includes more than sixty concertos and a vast amount of chamber music. Among British composers, both Alun Hoddinott and John McCabe have dedicated works to her. She is well known for her sensitive interpretations of the romantics - Chopin, Liszt, and Rachmaninov in particular. When the BBC launched its Radio Enterprises record label,

some years ago, Valerie Tryon's performance of Rachmaninov's Etudes Tableaux, op. 39, was the first disc to be released. More recently she has recorded the complete Ballades and Scherzos of Chopin for the CBC's "Musica Viva" label, which Harold Schonberg of the New York Times described as "the best Chopin recording of the past decade." Notwithstanding her involvement in the music of the nineteenth century, she retains a deep love of Scarlatti, whose keyboard sonatas she has delighted in playing in public since her childhood and early youth, and to which she remains deeply committed. Likewise, her ongoing series of the complete piano music of Claude Debussy, represents a special passion: she has twice performed this important repertoire in a demanding cycle of five successive recitals.

One of Ms. Tryon's chief enthusiasms is chamber music. Two of her best-known duo partners in England were Alfredo Campoli (violin) and George Isaac (cello), with both of whom she made a number of significant recordings. Her performance with Isaac of Rachmaninov's Cello Sonata is now considered to be a collector's item. She presently plays with the Rembrandt Piano Trio (based in Toronto) which has made a number of recordings for Dorian Records.

Valerie Tryon has been awarded several distinctions for her services to music. She was an early recipient of the Harriet Cohen Medal. More recently the Liszt Memorial Plaque was bestowed on her by the Hungarian Minister of Culture in recognition of her lifelong promotion of Franz Liszt's music.



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The American Record Guide
Chopin Recording

The pianist of the past she most reminds me of would be Leopold Godowsky. If I sound excited, I am. I would put this disc among the best Chopin recordings of the last decade.

- Harold Schonberg

The Times (London)
Wigmore Hall - Liszt Festival

Valerie Tryon began with a cogent performance of the Bach-Liszt A minor Prelude and Fugue, this being all the more enjoyable because in these puritanical days such arrangements are not quite respectable... "Au bord d'une source" sparked demurely, "Czardas macabre" glowered darkly, while the Dante Sonata received a performance of great force and pungency. Alas, it is not possible even to note all the pieces by the absurdly neglected composer that Miss Tryon gave us, but we shall be lucky if this feast of magnificent piano playing is surpassed in the entire festival.

- Max Harrison

Gazette de Lausanne (Switzerland)
One finds oneself in the presence of a great artist.

The Times (London)
Queen Elizabeth Hall

Two widely differing facets of Liszt's keyboard writing were to be heard in yesterday's piano recital by Valerie Tryon.

The profoundly subdued "Bénédiction de Dieu dans la Solitude", in Miss Tryon's performance, unobtrusively contemplative rather than assertive, was complemented by the tense representation of the Inferno in the Dante Sonata. While the bravura passagework and ominous descending tritones have lost some of their original overwhelming dramatic potency, this does not preclude their present-day impact at the hands of so accomplished a Liszt interpreter as Miss Tryon. But the outstanding feature of her playing was a soft, yet richly-toned cantabile which, in the "Bénédiction", seemingly transcended the essentially mechanical origins of the sound, and in Funérailles created a solemn elegiac mood alternating with the magnificent inevitability of the more martial sections.

The Yorkshire Post

An enthralling and very beautiful performance of Schumann's Fantasia in C, op. 17 was given by the pianist Valerie Tryon. Hers was a cool, almost languid approach, at least on the surface. Beneath was the most splendid musical control, with some lovely transitions from section to section and, most appealing of all, a rare keyboard touch of exceptional loveliness in its tonal refinements.

The Globe & Mail (Toronto)

The afternoon's two triumphs, both involving pianist Valerie Tryon, were unexpectedly thrilling. Mozart's Piano Concerto no. 12 (K. 414) is not among his best loved, but yesterday's performance was one of those rare, blessed occasions when journeyman musicians transcend themselves. Tryon handled her solo with affection, making it all seem effortless. Here was delicate, intimate Mozart, most enchanting in the slow movement.

What the Critics Say...

The Washington Post
(University of Maryland International
Piano Festival)

Tryon's art is one of proportion and taste, deriving its strength from understatement. Her extensive technical resources are used with enormous restraint in a style which, clearly by choice, avoids both brilliance and flamboyance. She possesses virtuosic control, particularly over the lower end of the dynamic scale. Her ability to play passages of intricate fingerwork with lightness and rapidity is truly magical. She never strains - even the most fiendish sections seem simple in her hands.

The Guardian (Manchester)

She happily pointed Walton's rhythms and, generally, insinuated her instrument into the variable textures with remarkable discretion and sensibility. I have long admired Valerie Tryon's piano playing, and take pleasure in this opportunity to do some measure of justice to her gifts.

Sir Neville Cardus

The American Record Guide
Liszt Recording

Valerie Tryon is a very strong pianist and a solid musician...Everything is direct, backed by a dream technique...Tryon impresses me as the best pianist so far in the ongoing Naxos cycle of the complete Piano Music of Franz Liszt.

- Harold Schonberg

Fanfare Magazine
Liszt Recording

Valerie Tryon's unique warmth of phrasing and radiance of tone, bespeaking a labour of love, lift these [Liszt transcriptions] out of the category of mere curiosities or addenda to new and captivating life. Tryon's commitment never flags.

Adrian Corleonis

The Daily Telegraph (London)
Wigmore Hall - Liszt Festival

Miss Tryon chose the three Concert Studies. Her splendid technical address and glittering tone further underlined a combination of exceptional musical gifts and single-mindedness not common among pianists of any age.



BBC Music Magazine

Valerie Tryon...is a Liszt specialist, but a virtuoso with a brain, and in the Chopin Ballades she takes the hardest route of all: she plays close to the score with as little license as possible...Since the Fourth Ballade has more variety, more sections of different character than the preceding three Ballades, the performer has more decisions to make about changes of gear...Tryon probably has a better feeling than anyone for these "changes of gear" so that the narrative is articulated as powerfully as it can be, and she goes for the final section like a bat out of hell.

- Adrian Jack

Clavier Magazine
Liszt Recording ("Educo")

Valerie Tryon...performs this recital with extraordinary brilliance, yet never percussively. I derived more pleasure from this recording than from some big-name recordings on major labels and recommend it highly

Discography



Rachmaninov's 9 Etudes-tableaux, op. 39
BBC Records RMC 4035

"These You Have Loved"
BBC Records Stereo 112s
(includes works by Chopin, Schumann, and Liszt)

Alun Hoddinott's selected piano music
Lyrita (Decca) RCS 27
(includes Piano Sonatas 1 and 2, and the Nocturne, op. 9)

A Liszt Recital Educo 3086
(includes the Six 'Paganini' Studies,
Gnomonreigen and Waldesrauschen)

The Complete Ballades and Scherzos of Chopin CBC Records
MVCD1092

"For Joy of the Piano" - CBC Records MVCD1065
(includes Balakirev's Islamey and Ravel's Alborada del gracioso)

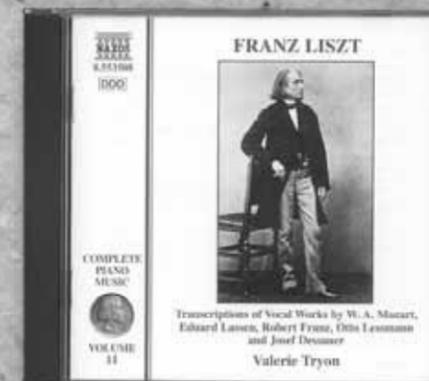
"Busoni the Visionary" - CBC Records MVCD1126
(includes Bach-Busoni Chaconne, Bizet-Busoni Carmen
Fantasy, and the Indianisches Tagebuch)

Franz Liszt's transcriptions of Mozart,
Lassen and Robert Franz - NAXOS 8.553508

Complete Works by Claude Debussy in 5 volumes - (Paradisum
Records) PDS-CB11 to PDS-CD14

About to be released

"Bunte Reihe" Cycle - Franz Liszt (Naxos)
Schubert song-arrangements - Franz Liszt (Naxos)
"An Ignaz Friedman Recital" - (Appian)



Valerie Tryon

Concerto Repertoire

BARTÓK
BEETHOVEN

Concerto no. 3
Concerto no. 1 in C major
no. 2 in B flat major
no. 3 in C minor
no. 4 in G major
no. 5 in E flat major ("Emperor")

BRAHMS
BRITTEN
CHOPIN

Concerto no. 2 in B flat major
Concerto
Concerto no. 1 in E minor
Concerto no. 2 in F minor

CÉSAR FRANCK
DOHNÁNYI
FALLA
GRIEG
HAYDN
HODDINOTT

Symphonic Variations
Variations on a Nursery Theme
Nights in the Gardens of Spain
Concerto in A minor
Concerto in D major

LISZT

Concerto no. 1, in E flat major
Concerto no. 2, in A major
Totentanz

MENDELSSOHN
MOZART

Concerto no. 1, in G minor
Concerto in A major, K. 414
in G major, K. 453
in D minor, K. 466
in C major, K. 467
in A major, K. 488
in C minor, K. 491
in C major, K. 503

RACHMANINOV

Concerto no. 1, in F sharp minor
no. 2, in C minor
no. 3, in D minor
Rhapsody on a Theme of Paganini

RAVEL
RAWSTHORNE

Concerto no. 2 in G major
Concerto no. 2

SAINT-SAËNS

Wedding Cake Caprice
Concerto no. 2 in G minor

R. STRAUSS
SCHUMANN
SHOSTAKOVICH
STRAVINSKY
TCHAIKOVSKY

Burleske
Concerto in A minor
Concerto in F major
Concerto for Piano and Winds
Concerto no. 1 in B flat minor
no. 2 in G major

TURINA
WEBER

Rapsodia Sinfonica
Concertstück

Conductors with whom Valerie Tryon has performed

Sir Adrian Boult
Sir Malcolm Sargent Louis Fremaux
Sir Colin Davis Basil Cameron
Sir John Pritchard Simon Streatfield
Sir Charles Groves Raymond Leppard
Sir Arthur Davison Pierre Monteux
Sir Hugo Rignold Jean Martinon
Rudolf Schwarz Vilem Tausky

Orchestras

The Hallé
The Royal Philharmonic
The London Philharmonic
The London Symphony
The City of Birmingham Orchestra
The City of Dublin Orchestra
All the BBC Orchestras
The Toronto Symphony Orchestra

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