

WHITE ROCK  
CONCERTS

2018-2019  
OUR 62<sup>ND</sup> SEASON

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THE CANADIAN  
PIANO QUARTET

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2 PIANOS, 8 HANDS, 40 FINGERS

WITH ELIZABETH BERGMANN, MARCEL BERGMANN,  
ANNE LOUISE-TURGEON AND EDWARD TURGEON

Friday, September 21, 2018

## About the Artists

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### **Bergmann Duo**

The Bergmann Piano Duo's dynamic and energetic performances of uniquely eclectic programmes have inspired audiences for more than two decades. Their recitals and concerts with orchestra have taken them to many parts of the world, including the United States, Italy, Germany, The Netherlands, Spain, Portugal, France, Macedonia, Greece, China and Canada.

They have made recordings for the CBC, for several stations of the ARD in Germany and for National Public Radio. The duo has recorded several CDs, which appear on the CordAria, Arktos, Koch International Classics, Naxos, ARS and Brilliant Classics labels. Their most recent recording, *American Stories* on the ARS label, features exclusively Marcel's arrangements. Their extensive repertoire ranges from the baroque to the contemporary and includes numerous own arrangements and compositions.

The duo studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover and with Jean-Eudes Vaillancourt at the Université de Montréal. In addition to their performing careers they also enjoy teaching and working in other capacities in the music industry. Marcel and Elizabeth are Artistic Directors of White Rock Concerts and Elizabeth is Artistic Director of Concerts at the Langley Community Music School. Marcel has held a position as Professor of Music at Mohawk College in Hamilton and both Elizabeth and Marcel have been on faculty at Mount Royal University and University of Calgary as well as being involved in various musical projects at The Banff Centre for the Arts.

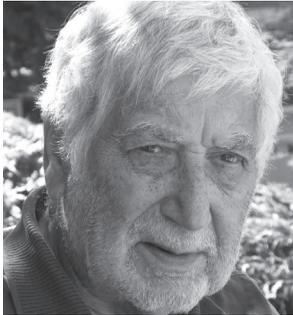


**Duo Turgeon**

The year 2018 marks the 25th anniversary for Duo Turgeon. After completing their doctoral degrees in solo piano performance at the Yale University School of Music, Anne Louise-Turgeon and Edward Turgeon began their duo piano collaboration with encouragement from James Anagnoson (Dean, Glenn Gould School, Toronto) and the late Karl Ulrich Schnabel.

The continued success of the critically acclaimed Duo Turgeon has taken them around the world, with debut performances at Carnegie Hall and the Concertgebouw of Amsterdam. They have also had hundreds of engagements including such series as San Francisco International Music Festival, Montreal International Duo Piano Festival, Fulbright sponsored visits to Europe, several tours of Russia, and several recordings including those for Marquis/EMI, Albany and Vanguard Classics. The Turgeons have been heard on classical radio stations throughout the world and are featured in the television documentary “Two Pianos - One Passion”, which airs on PBS affiliate television stations throughout North America.

As teachers, their unwavering commitment to the next generation of young musicians has included over twenty-five years of teaching at Yale University, Mount Holyoke College, the Harid Conservatory of Music and Florida Atlantic University. The Turgeons are increasingly in demand as judges for international, national and regional competitions including those in Toronto, Windsor-Essex, London, Winnipeg, Sudbury and Markham, national finals of the Canadian Music Competition and international competitions in USA and Europe.



**This is a season for musical celebrations. White Rock Concerts is enjoying its 62<sup>nd</sup> season. The Vancouver Symphony is commemorating its 100<sup>th</sup> active season. British Columbia became the 6<sup>th</sup> Province of Canada in 1871, and the 100<sup>th</sup> anniversary of that event was also celebrated with music.**

So here's a little known fact of musical life in BC. 47 years ago, in one of the earliest remote area tours ever undertaken in Canada. John Avison's CBC Chamber Orchestra travelled up the coast on board the flagship of the old Northland Navigation company - the *Northland Prince*.

She was a venerable tramp-steamer which plied BC's coastal waters serving as freighter and public transit for dozens of isolated communities, transporting a panoply of miscellaneous freight, ranging from house furnishings to horses, generators to garbage cans, refrigerators to rocking-chairs, and microwaves to motor-cycles.

The fo'csle of the ship rose elaborately, like an ornate wedding cake, with layer after layer of bridge, cabins, and common spaces. The front of the ship was devoted to freight. The vessel served as a post-office, bringing the mail and the occasional mail-order bride. It became the library and a floating bank. When the Circuit Magistrate travelled on the *Northland Prince* the lounge was converted into a courtroom. This was the weekly bus to the North. It served communities along its route that had little other access to the outside world.

Since the schedule lay at the mercy of the tides, I worked with the Navigating officer to create a time table that would allow us to sail into the various communities along the route and stay just long enough to play our concerts. The ship would maintain steam while we went ashore. As soon as we returned, it

## George's Blog *(continued)*

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would hoist anchor and sail through the night, arriving at the next community in time for another concert. In that way, the *Northland Prince* became our rehearsal hall, cafeteria, hotel accommodation as well as transport between the concert venues.

CBC Television, still in its very early days, decided to send a film crew along with the orchestra. Their documentary, ***Orchestral Passage***, was seen on Vancouver TV in one of their earliest colour productions. When it went on the air, the CBC switchboard was inundated with calls. “The colours are all wrong” complained one irate caller. “The faces are all green or yellow” railed another.

In fact, the colour on that early Vancouver TV production was exceptionally clear and accurate. You only have to imagine the tossing and rolling, the pitch and yaw as the *Northland Prince* - with its notoriously poor stabilizers - entered the stormy waters of Hecate Sound. Even as the orchestra tried to rehearse the *Blue Danube Waltz*, one by one the musicians left their seats, heading for the railing at the side of the ship. In the end, while empty chairs and music stands slid across the floor of the lounge, only concertmaster Cam Trowsdale and conductor John Avison were left standing.

The cameras did not lie. Green and yellow were the true colours. Never before, in the entire history of music, had the ***Blue Danube Waltz*** added so many unexpected pigments, nor had it ever been so visually and theatrically transformed into a technicolour version of the Haydn ***Farewell Symphony***.

These were some of the roughest waters along the BC Coast. After a harrowing and sleepless night the orchestra arrived in Bella Coola for a school concert, followed by an evening event in the old Bella Coola cinema. It was, I suppose, poetic justice of some kind that - long before the orchestra's battle with the seas of Hecate Sound - John Avison had scheduled the opening work on the programme: Mendelssohn's ***Overture to Calm Seas*** and ***Prosperous Voyage***.

*GZ, September, 2018*

Programme

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**Brandenburg Concerto #3**

*Allegro*

*Adagio*

*Allegro*

**Johann Sebastian Bach (1685-1750)**

arr. Paul Waldерsee

**Verano Porteño**

**Invierno Porteño**

**Astor Piazzolla (1921-1992)**

arr. Marcel Bergmann

**Invitation to the Dance**

**Carl Maria von Weber (1786-1826)**

arr. Gabriel Marie

**William Tell Overture**

**Gioachino Rossini (1792-1868)**

arr. Ferdinand Wrede

INTERMISSION

## Programme

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### Rondo

Bedřich Smetana (1824-1884)

### Urban Pulse (2005) \*

Marcel Bergmann (1965 - )

*Roundabout*

*Cerulean Beat*

*Fast Lane*

### Danse Macabre

Camille Saint-Saens (1835-1921)

arr. Ernest Guiraud

### Sketches

Valery Gavrilin (1939-1999)

*March*

*Little Clock*

*Coachman's Quarters*

*Having a Dream*

*Troika*

### Medley on popular tunes by G. Gershwin

George Gershwin (1898-1937)

Marcel Bergmann (1965 - )

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*\* Commissioned by The Murray Dranoff Foundation  
for the 10th Dranoff International Two Piano Competition*

## Programme Notes

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### **Marcel Bergmann (1965 - ) - Urban Pulse**

Urban pulse consists of 3 individual pieces - Roundabout starts with a constant eighth-note pulse, like a metronome. Different textures, chords and patterns form around it, eventually leading to a main theme in a jazzy style. After a couple of repeats, the coda utilizes the initial motive of the theme in canon-like conversation between the 2 players.

Cerulean Beat opens with long, lyrical phrases in a free, quasi-improvised style. Slowly, a blues starts to emerge -first, rather nostalgic, then more and more animated, leading to a kind of climax before retreating to the calm, remote atmosphere of the beginning.

Fast lane is driven by 16<sup>th</sup> note patterns and incorporates frequent time and meter changes. The main theme presented at the beginning undergoes several metamorphoses, including a section in funk-style, as well as more gentle and serene moments until things build up to the high-energetic ending.

(The Murray Dranoff Foundation commissioned Urban Pulse for the 10th Dranoff International Two Piano Competition, held in Miami, Florida, in December 2005).

### **Valery Gavrilin (1939 - 1999) - Sketches**

Valery Aleksandrovich Gavrilin was born in Leningrad in 1939 and lived in St. Petersburg until 1999. At the age of three, his father was killed in the siege of Leningrad. At 10, his mother was imprisoned. At 11, Gavrilin was sent to an orphanage. He began the long process of overcoming his early challenges, studying composition and musicology at the Leningrad Conservatory from where he graduated with distinction in 1964. Shortly after graduation, he composed the Russian Songbook, a song cycle that established his name on the international stage. He became a teacher at the Leningrad Conservatory.

Gavrilin's *Sketches* for one piano, four-hands stem from a neo-folklore period in his compositional output. With *Sketches*, Gavrilin's intent was to "provide a truthful picture of contemporary life of the Russian people, their moods, expectations, hopes and sorrows".

*[programme notes continued on page 10]*



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## Programme Notes *(continued)*

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*Sketches* is a thoroughly nationalistic work with the musical score for *Sketches* coming from a dear friend, well-known Latvian pianist Raffi Kharajanian.

Gavrilin is one of the most celebrated Russian composers of the 20th century, having earned the distinction “People’s Artist of the USSR” and the “USSR State Prize”. In 2009, upon the 10<sup>th</sup> anniversary of the composer’s death, a special Gavrilin Festival included concerts in Saint Petersburg, Moscow, Vologda and Cherepovec. Russian scientists have named an asteroid after Gavrilin; “7369 Gavrilin”, a Mars-crossing binary asteroid discovered on January 13, 1975.

Today’s performance includes a selection five from a total of seventeen *Sketches*.



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CONCERTS

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We acknowledge the financial assistance of the Province of British Columbia

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# BC PIANO COMPETITION

Saturday, September 22, 2018

White Rock Baptist Church

1657 - 140 Street Surrey BC

Semi-finals 1:00pm / Finals 7:30pm



Semi-Finals

Adult / Student

\$20 / \$15

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