



WHITE ROCK
CONCERTS

2019-2020
OUR 63RD SEASON

SCENES FROM CHILDHOOD

WITH THE
TURNING POINT ENSEMBLE
AND THE
BERGMANN DUO

Friday, November 22, 2019

About the Artists



Bergmann Duo

The Bergmann Duo's dynamic and energetic performances of uniquely eclectic programmes, which include numerous own arrangements and compositions, have inspired audiences internationally. They have performed in concert and with orchestras in: Canada, the USA, Italy, Germany, The Netherlands,

Spain, Portugal, France, Macedonia, Greece and China. The duo has appeared at music festivals throughout Canada and around the World.

They have made recordings for the CBC, ARD and for National Public Radio and have recorded several CDs (CordAria, Arktos, Koch International Classics, Naxos, ARS and Brilliant Classics labels). The married couple received first prize at the International Chamber Music Competition in Caltanissetta, Italy, and were laureates of The 4th Murray Dranoff International Two Piano Competition.

The duo studied with Arie Vardi at the Hochschule für Musik und Theater, Hannover and with Jean-Eudes Vaillancourt at the Université de Montréal. Elizabeth is Artistic Director of Concerts at the Langley Community Music School and both are Artistic Directors of White Rock Concerts.

Brad Turner

Trumpeter, pianist, drummer and composer **Brad Turner** is one of Canada's most in-demand and highly esteemed jazz musicians. Brad has performed and/or recorded with many prominent jazz artists and his groups have opened for McCoy Tyner, Roy Haynes, Wayne Shorter, Clark Terry, Diana Krall, Ahmad Jamal and Tony Bennett.

As a leader, Brad has released nine albums, seven as a trumpeter with the *Brad Turner Quartet*, and two as a pianist with his trio. Three of those releases have been nominated for Juno awards. In 1997, 1998 and 2017 Brad won Juno Awards for Best Contemporary

About the Artists *(continued)*

Jazz Album recognizing his work in the internationally acclaimed electric jazz group Metalwood. In 2014, Brad received the Vancouver Mayor's Art Award for music.

Brad has been a member of the jazz studies faculty at Capilano University in North Vancouver since 1992.

Marcel Bergmann, composer

A native of Munich, Germany, **Marcel Bergmann** studied musicology at the Ludwig-Maximilians-Universität in Munich and piano at the Hochschule für Musik und Theater in Hannover with Arie Vardi. For the last 25 years, Marcel has enjoyed an active musical career as a performer, composer, improviser, lecturer and teacher.

He has been involved as composer and musical director in a variety of theatre, cabaret and multimedia projects. In 2004, he was a composer-in-residence for Calgary Opera's *Let's create an Opera* programme. In 2005, Marcel's *Urban Pulse* for two pianos was premiered as the commissioned work for The 10th Murray Dranoff International Two Piano Competition. His large-scale work, *Requiem for a Lost Girl*, premiered in 2010 at Calgary's High Performance Rodeo and was also presented as part of the New York Music Theatre Festival in 2012, as well as the 2018 Vancouver Opera Festival.

Marcel has been commissioned by various organizations including the CBC, the Land's End Chamber Ensemble, the Spiritus Chamber Choir, the Langley Community Music School, the VSO School of Music, the San Francisco International Music Festival, and White Rock Concerts. His compositions and arrangements appear on numerous labels, such as Arktos, ARS and Brilliant Classics.

Marcel is currently Artistic Director of White Rock Concerts and Resident Composer at LCMS. He is an associate composer of the Canadian Music Centre.

Owen Underhill - TPE Artistic Director & Conductor

Owen Underhill is a Canadian composer and conductor who lives in Vancouver where he is Artistic Director of the Turning Point Ensemble and a faculty member in the School for the Contemporary Arts at Simon Fraser University. As a composer, Underhill writes

About the Artists *(continued)*

for diverse combinations including orchestra, voice and choir, a wide variety of chamber music, and interdisciplinary and cross-cultural collaborations. Recent works include his *Bee Studies* (with Vancouver poet Renée Sarojini Saklikar) and premiered by Dory Hayley and the Turning Point Ensemble in March 2019. He is currently working on *Gaudi Madrigals* (for musica intima) and music for TPE's collaboration with Wen Wei Dance (Flying White).

As a conductor, Underhill has conducted over 250 premieres with organizations such as the Turning Point Ensemble, Cantus Ensemble (Croatia), CBC Radio Orchestra, National Arts Centre Orchestra and Vancouver Intercultural Orchestra.



Turning Point Ensemble

Founded in 2002 by its musician members, Turning Point Ensemble (TPE) is a large chamber ensemble (16 instrumentalists and conductor) with a mandate to increase the understanding and appreciation of music composed during the past hundred years. The

ensemble has built a strong reputation for outstanding musicianship and linking seminal 20th century repertoire to contemporary works through thoughtful programming and innovative presentations.

Uniquely and flexibly sized between a small chamber ensemble and a symphonic orchestra, TPE presentations offer a symphonic palette with a chamber music sensibility. In addition to its concerts, tours and recordings, the ensemble has regularly mounted innovative interdisciplinary productions including operas, and collaborations with dance, theatre, visual art and moving image.

Turning Point Ensemble has released six CDs and one DVD on the Artifact, Centrediscs, Atma Classique, Redshift Records, Orlando, and Parma labels. They are proud to have presented a diverse range of repertoire, commissioned and performed works by Canadian and international composers, and partnered with a number of community and cultural organizations.

About the Artists *(continued)*

Turning Point Ensemble Members

Brenda Fedoruk, flute
Emma Ringrose, oboe
AK Coope, clarinet
Christopher Lee, bass clarinet
Ingrid Chiang, bassoon
Steve Denroche, French horn
Tom Shorthouse, trumpet
Jeremy Berkman, trombone
Janelle Nadeau, harp

Jane Hayes, piano
Jonathan Bernard, percussion
Brad Turner, drum-set
Mary Sokol Brown, violin
Marc Destrubé, violin
Tawnya Popoff, viola
Heather Hay, cello
David Brown, double bass
Owen Underhill, conductor



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Programme

SCENES FROM CHILDHOOD

WITH THE
TURNING POINT ENSEMBLE
AND THE
BERGMANN DUO

Petite Symphonie No. 2, Op. 49

Pastorale
Joyeux
Calme
Joyeux

Darius Milhaud
(1892-1974)

Seven Scenes from a Childhood (2011)*

Turning Point Ensemble

I. It Was Just a Dream
II. You'll Change Your Mind (About Girls)
III. Algebra (Will I Need It?)
IV. She's With God
V. It's OK To Cry
VI. Imagine How Good You'd Be (If You Would Practice!)
VII. Befriend The Lonely

Brad Turner
(b.1967)

Jeux **

Turning Point Ensemble

Claude Debussy/Michael Bushnell
(1862-1918) (b.1950)

INTERMISSION

Ma mère l'Oye for two pianos and percussion

Bergmann Duo and Jonathan Bernard
Arranged by Marcel Bergmann

Maurice Ravel
(1875-1937)

Programme

Petite Symphonie No. 3, Op. 71

Serenade
Vivement
Calme
Rondemont

Darius Milhaud

(1892-1974)

Concerto for Two Pianos (2019)*

Bergmann Duo and Turning Point Ensemble

I. With swing
II. Calm and tender
III. Fast and driving

Marcel Bergmann

(b. 1965)

*premiere (chamber version) commissioned by White Rock Concerts | **commissioned for TPE in 2012

Land Acknowledgement

White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional territories of the Semiahmoo and Tsawwassen First Nations.

We are grateful for their stewardship of the land for thousands of years before us and for our ability to share living in this beautiful place.

**May contain
scenes of
violins**



Victor Dawydiak

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Programme Notes

Scenes From Childhood

Although I know these pieces are challenging and demanding in some respects, I really did want to write something more personal to me for this project; something that could engage the musicians in a different way creatively than might be the usual for them, and for their director as well.

This music has been thought about, worried about, dreamed about, and argued about since I first agreed to write it. It was composed (in its various parts) in Orlando, Copenhagen, Odense, Nanoose Bay, North Vancouver, Port Coquitlam, Aldergrove, Victoria, and on Saltspring Island, among other locales.

The titles for the seven pieces come from things my Mother or Father said to me when I was a kid at various pivotal points in my young life, and also from thoughts and experiences I may have had at that time as a lad. Maybe you may have had some of the same thoughts and experiences?

Regardless, I feel very honoured to have had the chance to write this music for this ensemble. Not only are they musicians of the highest order, but I feel that they are wonderful people too.

Notes by Brad Turner

Jeux

Claude Debussy's *Jeux* was commissioned by the Russian impresario Serge Diaghilev for his ballet company, the Ballet Russes, and premiered on May 15, 1913. It appeared just two weeks before the notorious premiere of Stravinsky's *Rite of Spring* (also commissioned by Diaghilev for the Ballets Russes). The ballet was choreographed by

Programme Notes *(continued)*

Vaslav Nijinsky (as was the Stravinsky), based on a scenario supposedly cooked up at a lunch that Nijinsky and Diaghilev and a few others had together.

The music of *Jeux* was quite revolutionary in the way the music moves from one moment to another. Rather than the conventional mode of developing themes, *Jeux* moves through a constant process of change, where several short fragmentary motifs constantly shift from one instrument to another and reappear in different contexts. Everything is always in flux, and tempos and instrumentation are constantly in the process of change. (There are 60 tempo changes in the score!) This character reflects the emotional states of the dancers in the scenario, who are constantly flirting and changing their minds, subject to the whims of their passions.

The ballet was not a great success and was immediately forgotten in the wake of scandal following the subsequent premiere of *Rite of Spring*. Debussy was not happy with the choreography. After the first orchestral performance of *Jeux* (without ballet), he wrote that he considered the performance as “revenge for the production by that excessive genius Nijinsky, whose cruel, barbarous choreography stomped on my poor rhythms as though they were a weed.” *Jeux* has stayed in the concert repertory but its unconventional nature has prevented it from being an audience favourite like Debussy's earlier *Images* or *La Mer*.

Notes on the Michael Bushnell arrangement: Jeux has been arranged from its original large orchestral version and reduced in size to fit the Turning Point Ensemble.

Concerto for Two Pianos / Chamber version

After the premiere of *Concerto for Two Pianos* with the Red Deer Symphony Orchestra and further performances with the Okanagan Symphony, the idea of creating a

Programme Notes

chamber version of the piece gradually emerged. When this project was proposed to the Turning Point Ensemble, they committed to include it in their 2019/20 season. This has been a great opportunity to re-work the original orchestral version for this very compact ensemble of wonderful players - so I am very excited about this collaboration!

Overall, all three movements show a strong jazz influence in the rhythmic and harmonic treatment. The opening movement starts with a constant pulse - steady and persistent like a metronome. Different textures and chords gradually emerge from the initial patterns of repeated notes and start to move through various harmonic sequences. A transition leads to a more flowing, lyrical section with longer melodic lines in the orchestra invoking a different mood and atmosphere (including a slightly Balinese flavour) but the initial groove resurfaces in between the different musical episodes.

In contrast to the motorical nature of the outer movements, the middle movement starts with a slow, lyrical opening in the orchestra before both pianos trade off individual phrases in a free, quasi-improvised style. Slowly, a blues theme 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.

The third movement is driven by 16th note patterns and incorporates frequent time and meter changes. The main theme presented at the beginning undergoes various metamorphoses throughout the movement. The journey through different harmonic and textural regions includes a section in a funky style, as well as more gentle and serene moments until things build up to a high-energy ending.

Notes by Marcel Bergmann

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The Attack of the Winged Termites



I would never have undertaken an extraordinary tour of the Society and Loyalty Islands of French Polynesia, had I been forewarned that my bassoon might be devoured by termites.

In Tahiti, the concert was at the Maison des Jeunes. The theatre consisted of a ringed platform, open at the sides (thus well and truly air conditioned) with a roof that shielded performers from the blazing overhead sun. It was set upon Papeete's waterfront, near the exotic Paofai Gardens. Directly in front of the hall, rose the Disney-like mountains of the Island of Moorea. It had rained in the morning, and a faint mist rose from the surrounding beaches adding dappled mystery to the magical view of that fabled Island.

Just before we were about to begin the concert, the stage manager took me by the arm and, as if to augur some dire threat, muttered four words: "attention a la migration!" ("watch out for the migration.") It was a strange warning just before the start of a bassoon recital. Was it theatrical slang for good luck? The Polynesian version of "break a leg"? In any case, I wasn't sure exactly what I was supposed to watch out for, and I certainly had no idea of what a migration looked like, or why I should expect one to interrupt the concert.

It did not take long to find out. Half way through the first work on the programme, the hall turned strangely dark. At first, the faces of the audience seemed blurred. Then the edge of the concert platform disappeared. When I turned towards my pianist, I could see neither her nor the piano. The sounds that reached me from less than three feet away were muffled by a vast host of invading insects. I tried to play on but then I actually felt “la migration.” Insects covered my face, arms, legs, their wings flapping furiously, desperately, blindly. The entire theatre, audience, stage, piano, soloist and my poor wooden bassoon were enveloped in a swirling yellow cloud. The passage of the swarm did not last long. In moments it had passed onward on the relentless flight to the new breeding grounds.

Only later did I learn that these were termites from Moorea. Once every seven years, generally after a rainfall, they migrated in gigantic slow moving swarms to breed in the mountains above Papeete. The Theatre lay directly on their route. In setting the time and date for the concert, the local organizers had paid no more attention to their stage manager’s warnings that had I.

Later that month I met an entomologist in New Zealand, and from him I learned two important and gratifying nuggets of information. Firstly he informed me that dry-wood termites (*Coptotermes formosanus*) were a particular delicacy when salted, roasted or fried in their own fat, or even when consumed raw. I was happy to know that I would not have suffered incurable intestinal affliction from the dozens that I must have swallowed in the course of their fly-by. The second fact was also cause for great hosannas of relief. These winged termites were definitely not of the bassoon-eating variety. Even if they had stayed for dinner, we would have all remained intact.

George Zukerman, Oct 2019

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