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CONCERTS

2021-2022
OUR 65TH SEASON

ESPAÑA!

Friday, May 27th, 2022



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About the Artists

Fringe Percussion

Fringe Percussion is an ensemble dedicated to contemporary music that bridges Western and non-Western repertoires. It strives to strengthen the voice of local composers and global music through innovative programming, artistic collaboration, and unfailing dedication to musical excellence.

The ensemble has appeared as soloists with the Kamloops Symphony Orchestra, the Vancouver Island Symphony, and at festivals of chamber music and new music such as the Global Soundscapes Festival, Vancouver Island Chamber Music Festival, and the Kamloops Symphony Chamber Music Series.

Ensemble Members:

Julia Chien is a freelance percussionist from Burnaby, BC. Some of the ensembles she performs with include the Vancouver Symphony Orchestra, National Arts Centre Orchestra, and Turning Point Ensemble. She is also one half of the percussion duo, Infamy Too!. Julia received both her Bachelors and Masters degree at the University of British Columbia where she studied with Vern Griffiths and Aaron McDonald.

Luke Hildebrandt is a drummer, percussionist, and educator based in Vancouver, BC. He has performed extensively throughout Canada, the United States, and overseas with a range of ensembles including the National Youth Orchestra of Canada (2018), Oregon Crusaders Indoor Percussion (2016), and Seattle Cascades Drum and Bugle Corps (2014-15). Luke's extensive marching percussion experience led him to directing the drumline programming at MEI Schools in Abbotsford BC. Luke holds a Bachelor of Music (percussion performance) and a Bachelor of Education (secondary music) from UBC, and currently teaches in Surrey, BC.

Brian Nesselroad has performed with singer/songwriters such as Adrian Glynn, classical ensembles like the VSO and Vancouver Chamber Choir, and new music groups including Turning Point Ensemble, Vancouver Inter-Cultural Orchestra, and many others. Always up for unorthodox collaborations, Brian has played in (and on) the Britannia copper mine, in a swimming pool and on a ship in St. John's harbour, and has performed with rock musician Bif Naked, a tabla player, tap dancers, and a percussion playing robot.

Greg Samek, from Windsor, ON, completed a Bachelor of Music Education at the University of Windsor in 2006 and a Master of Music in Performance at the University of Toronto in

2008. After graduating he joined the percussion ensemble Scrap Arts Music and toured North America, Europe, and Asia for the next seven years.

Bergmann Duo

The Bergmann Duo's dynamic and energetic performances of uniquely eclectic programmes, which include numerous own arrangements and composition, have inspired audiences internationally. They have performed in concert and with orchestra around North America, Europe and Asia. The duo has appeared at the: Festival of the Sound, Ottawa International Chamber Music Festival, San Francisco International Music Festival, MusicFest Vancouver, Gilmore International Keyboard Festival, Festival Miami, Tage für Neue Musik, Darmstadt, Braunschweiger Kammermusik Podium, and EXPO 2000, Hanover.

They have made recordings for the CBC, ARD (Germany) and for National Public Radio and have recorded several CDs (CordAria, Arktos, Koch International Classics, Naxos, ARS and Brilliant Classic labels). The married couple were laureates of the 4th Murray Dranoff International Two Piano Competition, and have performed extensively in Germany as members of the young artists' roster of Yehudi Menuhin - Live Music Now.

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

Duo Turgeon

Born in Montreal and Toronto respectively, Canadian pianists Anne Louise-Turgeon and Edward Turgeon have been playing together since 1988, and performing professionally since 1996. Critically acclaimed as one of the top piano duos, the Turgeons have given hundreds of performances, including a European debut at the Concertgebouw of Amsterdam, and a New York debut at Weill Recital Hall. Festival appearances include Sanibel Chamber Music, San Francisco International Chamber Music, Montreal International Duo Piano, Duettissimo (Minsk), Novosibirsk International Duo Piano, Festival Miami, New York Summer Music Festival, Austin Chamber Music, Algoma Fall Festival, Chicago International Two Piano Festival, Norfolk Chamber and the World Piano Conference (Serbia).

About the Artists *(continued)*

The Turgeon's prizes and awards include first prize in the Sixth International Schubert Competition for Piano Duos (Czech Republic, 1995) and first prize in the prestigious Murray Dranoff International Two Piano Competition (Miami, 1997). They received additional special prizes at the Dranoff, including the award for best performance of works for one piano, four-hands, and a special award for best performance of the commissioned work "Chiaroscuro", by John Corigliano.

The Turgeons are graduates of the University of Toronto and Yale University, where they earned doctorate degrees in the year 2000. They received the highest graduating awards and prizes from both institutions.

They currently serve as Artists in Residence and faculty members at Algoma University and the Algoma Conservatory of Music in Sault Ste. Marie, Ontario, where Edward serves as Chair of the Visual Art and Music Department and Anne serves as keyboard and composition faculty member at both institutions.



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White Rock Concerts acknowledges that tonight's concert is being held on the unceded traditional and ancestral territory of the Semiahmoo First Nation.

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Programme

..... This season is generously supported by
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ESPAÑA!

Fringe Percussion

Julia Chien, Luke Hildebrandt, Brian Nesselroad, Gregory Samek

Canadian Piano Quartet

Anne Louise Turgeon, Edward Turgeon, Elizabeth Bergmann, Marcel Bergmann

Carmen Overture	Georges Bizet / arr. M. Bergmann*
Spanish Dances op.12 nos. 1,3 & 4	Moritz Moszkowski / arr. B. Wolff
Malagueña	Ernesto Lecuona / arr. M. Bergmann*
Apple Blossom	Peter Garland
Snakebite Rattle	Louis T. Hardin (aka Moondog)
España	Emmanuel Chabrier / arr. C. Chevillard
Milonga del Angel	Astor Piazzolla / arr. M. Bergmann*
Bolero	Maurice Ravel / arr. M. Bergmann*

* Premiere performance

Overture to Carmen - Georges Bizet (1838-1875) / arr. for 2 pianos, 8 hands by M. Bergmann, with original percussion parts by G. Bizet

Georges Bizet's Opera *Carmen* is arguably one of the most popular and frequently performed works in the entire opera repertoire and has remained his most famous work. Bizet died a few months after its premiere in 1875 at the age of 36 and, although the opera was initially received with much overall reservation and criticism, it eventually gained world-wide popularity due to the wealth of melodic and harmonic inventions and the brilliant orchestration.

The short Overture conjures up a festive and exciting mood, featuring music from the bullfighting scene of Act 4, interrupted by the well-known tune of Escamillo's "*Toreador*" Song.

Malagueña - Ernesto Lecuona (1896-1963) / arr. for 2 pianos, 8 hands by M. Bergmann

Ernesto Lecuona is undoubtedly one of the most important Latin-American musicians of the early 20th century. He wrote hundreds of pieces, including operettas, ballets, and an opera. Born in Havana in 1896, Lecuona gained early fame as a concert pianist. He studied at the National Conservatory in Havana and, later, with Maurice Ravel in Paris. The *Malaguena* is probably Lecuona's most popular piece, which was originally the sixth movement of his *Suite Andaluía*, to which he added lyrics in Spanish. In general terms, Malagueñas are a flamenco dance style from Málaga, a city in southeastern Spain.

Snakebite Rattle - Louis T. Hardin, aka Moondog (1916-1999) / arr. R. Hartenberger

Louis T. Hardin was a blind, eccentric composer, musician, poet, and inventor of musical instruments who became known as "The Viking of 6th Avenue" because of the Viking outfit he wore while he stood on the corner of 53rd Street and 6th Avenue in New York City, talking to passersby about his music, poetry, and philosophy. He adopted the name "Moondog" in 1947, in honour, he said, of a dog "who used to howl at the moon more than any dog I knew of."

Moondog was befriended by the conductor Arthur Rodzinski, who invited him to attend the Carnegie Hall rehearsals of the New York Philharmonic. Moondog was also

Programme Notes *(continued)*

friends with Philip Glass and Steve Reich and is sometimes credited with having some influence on the minimalist music movement.

España - Emmanuel Chabrier (1841-1894) / arr. for 2 pianos, 8 hands by C. Chevillard, with original percussion parts by E. Chabrier

Emmanuel Chabrier was an anomaly in that he never received formal composition training and only really began to compose at the age of 40. After spending much of his early career in the field of law, he decided to devote himself to music and was self-taught as a composer. *España* remains one of his best loved works, he also contributed many piano pieces as well as operas. Chabrier's music played a major role in French culture and influenced other composers. Maurice Ravel said that all contemporary French music stemmed from Chabrier's work, *España*.

He wrote *España* after touring Spain with his wife and it is the quintessential Spanish flavour of this uplifting and energetic work that sparked interest in Spanish music in France (Ravel, Debussy and others) and Spain (Granados, Albeniz, de Falla).

Milonga del Ángel - Astor Piazzolla (1921-1992) / arr. for 2 pianos, 8 hands by M. Bergmann

The composer and bandoneon virtuoso Astor Piazzolla is one of the most important South American exponents of twentieth-century music. Piazzolla redefined the Argentine Tango tradition with his own *Tango Nuevo* (New Tango), which included various elements of contemporary classical music and jazz. By greatly expanding the existing vocabulary of this dance-based musical form, Piazzolla took the Tango from the ballroom to the concert hall while establishing a worldwide following. Throughout his career, Piazzolla performed extensively with his different ensembles. Many of the world's most celebrated musicians such as Gidon Kremer, Yo-Yo Ma, the Kronos Quartet and Al Di Meola, have recorded his music.

Milonga del Ángel is the second part of the *Angel Series*, composed during the first half of the 1960's. It's gentle, slow and pensive character suddenly changes through a passionate outburst toward the end before a calm conclusion.

Bolero - Maurice Ravel (1875-1937)/arr. for 2 pianos, 8 hands and percussion ensemble by M. Bergmann

The enormous success of the Bolero (conceived and premiered as a ballet in November, 1928) must have stunned- and certainly annoyed Ravel to some extent as he saw this piece primarily as an “experiment in a very special and limited direction”. Nevertheless, he created a work that remains completely unique in its’ overall form and structure. The extreme limitation of the rhythmic and melodic material that gets repeated over and over provides another way to -once again- show Ravel’s skills as one of the greatest orchestrators in history. The gradual buildup of dynamics and orchestral forces are at the core of a stunning kind of “musical ritual” and few other works are able to conjure up this kind of extreme climax as a result of an “unstoppable musical machine”.

The current arrangement has been created with the intent to use as much of the material from the full orchestra score as possible, while varying the roles of the instruments as the textures get increasingly more dense by shifting the elements around accordingly.



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George's Blog

Tonight's concert named "Espana" brings to mind another gala Spanish occasion which also involved our Artistic Directors, the Bergmanns.

It took place in pre-pandemic times as part of a classical-music River Cruise that ended in one of Europe's most exciting cities, Madrid. The Bergmanns were our artists in residence, along with violinist Jack Glatzer and soprano and CBC commentator, Julie Nesrallah.

The last few days of the "cruise" were on land, via Salamanca to Madrid. There we had arranged with the eponymously named Santa Cecilia Chamber Orchestra to wind up the tour with a concert featuring each of our soloists and concluding with a joyous performance of the Mozart Concerto for two pianos.

About a month before the tour began, our friends at the Santa Cecilia administration wrote, apologetically, to say that the hall they had selected for the concert had no space on stage for two pianos. Even one grand piano would barely leave space for the conductor and his 21-member ensemble. Would our distinguished piano duo by any chance have something in their repertoire that they could perform with orchestra and four hands at a single keyboard?

After extensive searching, we came up with the name of the late 18th century Bohemian composer, Leopold Kozeluch. I knew of him because he had written an early Mozart-like bassoon concerto. The Bergmanns vaguely knew of him as a distinguished Mozart-era piano pedagogue. To the eternal thanks of our river cruise passengers, Kozeluch had indeed written a concerto for four hands at one keyboard. However, as far as we could tell, the work had never been published since its composition in 1803. Now, all we had to do was to find the score and orchestral parts.

In the Bibliothek des Friederich-Meinecke Instituts in former East Berlin, we finally located a photogravure copy of the original manuscript. I remember spending the two last nights before the cruise departed, furiously copying string parts to take with us to Spain. The Bergmanns, meantime, were equally furiously learning and practicing an obscure new work, reading from faded and often illegible manuscript, and correcting notes that had probably not seen the light of day since Kozeluch had supervised the engraving of his original manuscript.

While the cruise passengers toured the sights of Madrid on the last day of the trip, the Bergmanns, Glatzer, Nesrallah and I hurried to meet the orchestra and to rehearse for the evening concert.

The room rented for the concert was at the top floor of the eleven storied Teatro Real [Royal Theatre]. A single elevator, with capacity of four, carried us upward in silent private elegance. We entered the hall to discover the handkerchief sized stage, almost completely occupied by the single grand piano.

I still do not know how all the Santa Cecilia players squeezed into place. There was no room for a podium and the conductor balanced precariously near the edge of the platform, most of the time holding desperately onto the edge of the piano.

Then a new problem emerged. The piano concerto required two oboes and two horns. But there was simply no room on stage for them. Julie Nesrallah counted the seats in the hall. "If all our passengers attend" she announced, "there are just fourteen places available for the four extra players along with two music stands". And so the wind section of the Santa Cecilia orchestra sat in the audience with us, and played their parts from below the lip of the stage.

When the piece was finished, the Bergmanns took their bows on stage along with the conductor and the string players. The oboe and horn players rose, dutifully, from their front row seats and then - why not, indeed? - the entire audience followed suit and stood. It was a very legitimate standing ovation.

And then we headed for the exit. There we were nearly 100 of us waiting to descend, four at a time, to the outside world. In a less understanding society, a riot could have ensued. But this was Spain. The musicians, well aware of the limited capacity of the elevator, had wisely brought an adequate supply of wine and paper cups. As 84 passengers, 4 soloists and 20 orchestral musicians awaited the returning lift cage, there on the top floor of a landlocked theatre, we all celebrated one of the strangest and grandest farewell parties ever held for a river cruise. Bravo Kozeluch!

A su buena salud!

GZ, May 2022



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