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FROM BACH TO PIAZZOLLA

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(ELIZABETH AND MARCEL BERGMANN)

&

THE BOREALIS STRING QUARTET
(PATRICIA SHIH, YUEL YAWNEY, NIKITA POGREBNOY AND SUNGYONG LIM)

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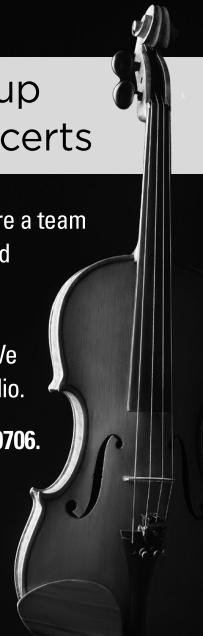


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BIOGRAPHIES

Borealis String Quartet

One of the most dynamic and exciting world-class ensembles of its generation, the Borealis String Quartet has received international critical acclaim as an ensemble praised for its fiery performances, passionate style, and refined, musical interpretation. The Borealis has toured extensively in North America, Europe and Asia and performed to enthusiastic sold-out audiences in major cities, including New York, Washington, DC, Los Angeles, San Francisco, Rome, Mainz, Shanghai, Taipei, Beijing, Toronto, Montreal, Ottawa and, of course, in their home town of Vancouver.

The Borealis has continued to receive awards and rave accolades from presenters, renowned musicians and critics alike for their artistry. Although the Borealis feels strongly committed to the great traditional quartet literature, they actively seek to promote new works and are strong advocates of Canadian music, with quartets by R. Murray Schafer, Omar Daniel, John Stetch and Peter Tiefenbach among others in their repertory. The Borealis also raises the awareness of young composers in the annual Jean Coulthard Quartet Readings by promoting and performing works especially written for the event.

The Borealis was the String Quartet-in-Residence at the University of British Columbia for over 10 years and as Visiting Scholars at Green College from 2000-2004 during which time they often performed for dignitaries.

As a philanthropist, the Borealis devotes their time and art by playing hundreds of performances for audiences who are less fortunate and are no longer able to make it to concerts as part of the Health Arts Society and Concerts in Care. The Borealis members were recently honoured as a “Distinguished Fellow of BC” for the applauded presentations and lectures given as a Visiting Scholar at Green College@ UBC.

BIOGRAPHIES (continued)

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 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.

LAND ACKNOWLEDGEMENT

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

We are grateful for their stewardship of the land for thousands of years before us and for the Elders' teachings that remind us we are all connected.

===== FROM BACH TO PIAZZOLLA =====

THE BERGMANN DUO
&
THE BOREALIS STRING QUARTET

Concerto in C Major
for two keyboards and strings (BWV 1061) J. S. Bach (1685-1750)
i. Allegro
ii. Adagio ovvero Largo
iii. Fuga

Fugata Astor Piazzolla (1921-1992)/arr. M. Bergmann

From *Souvenirs* op. 28 Samuel Barber (1910-1981) /arr. A. Gold
and R. Fizdale
Pas de deux
Hesitation-Tango

Por Una Cabeza Carlos Gardel (1890-1935)

Sonata for Piano Duet and String Quartet in G Major
Jerome Moross (1913-1983)
iii. Vivace

===== INTERMISSION =====

La muerte del Angel Astor Piazzolla (1921-1992) /
arr. M. Bergmann

Sonata for Piano Duet and String Quartet in G major
Jerome Moross (1913-1983)
ii. Allegretto

PROGRAMME (CONTINUED)

String Quartet in F major, op. 96 “*American Quartet*”

Antonín Dvořák (1801-1904)

iii. Molto vivace

iv. Finale, vivace ma non troppo

Invierno Porteño

Astor Piazzolla (1921-1992) /

arr. M. Bergmann

Michelangelo 70

Astor Piazzolla (1921-1992) /

arr. P. Ziegler

Milonga del Angel

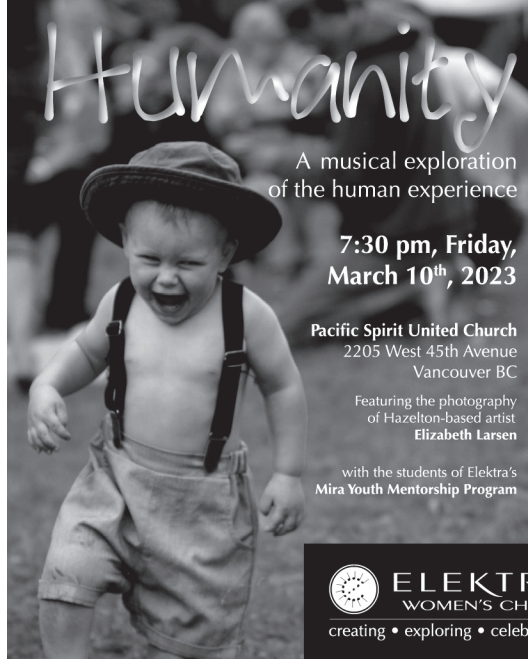
Astor Piazzolla (1921-1992) /

arr. M. Bergmann

Libertango

Astor Piazzolla (1921-1992) /

arr. M. Bergmann



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PROGRAMME NOTES

Concerto for 2 keyboards in C major, BWV 1061 | J. S. Bach

This brilliant work, dating from the early 1730's, is thought to be the only harpsichord concerto of Bach that is original and not a transcription of a piece for some other instrument. The accompanying string ensemble is mainly reinforcing the musical material and textures of the two solo instruments and it is entirely tacit in the middle movement. The keyboards not only play the slow movement by themselves, but they also have full chords in parts of the fast movements, something that one does not find in other Bach concertos that were originally composed for single-line instruments.

Adapted from notes by Martin Pearlman

Astor Piazzolla (1921-1992) became the visionary who revolutionized the Argentine Tango tradition with his own *Nuevo Tango* (New Tango) by incorporating elements from jazz, classical and contemporary music into the traditional tango format. He also introduced new harmonic and melodic structures and integrated novel instruments, such as the saxophone and electric guitar.

Fugata is the opening piece of the Tango suite *Silfo y Ondina*, which Piazzolla described in his own words: “Tangata (*Silfo and Ondina*) is a ballet suite composed for the choreographer Oscar Araiz. If you want to know about *Silfo and Ondina*, they are my protectors.” *Fugata* clearly reflects the influences of Piazzolla’s classical training, especially his use of contrapuntal techniques derived from studying and learning the music of J.S.Bach. Integrating these Baroque elements and fusing them with the idioms of the tango resulted in an entirely new and original style of music.

Invierno Porteño (Buenos Aires Winter), written in 1969, is part of the *Cuatro Estaciones Porteñas* (The Four Seasons of Buenos Aires), a set of four pieces, which were originally conceived and treated as different compositions rather than one suite. By giving the adjective *porteño*, referring to those born in Buenos Aires, Piazzolla gives an impression of the four seasons in Buenos Aires. Similar to Vivaldi’s famous Four Seasons, a distinct atmosphere and mood is musically expressed in each piece: *Invierno Porteño* is slow, lyrical and evokes a sense of melancholy and solitude.

Michelangelo 70 is a very energetic and lively piece, driven by the typical fast tango rhythms that characterize many of Piazzolla’s pieces. It was included alongside *Milonga del Angel* in the album “Tango: Zero Hour”, which Piazzolla himself considered to be his greatest album.

PROGRAMME NOTES (continued)

Milonga del Angel and *La muerte del Angel* are part of a set of four pieces (the “angel series”) and rank among Piazzolla’s most popular compositions. The *Milonga* is a gentle, sentimental piece and is the second part of the Angel Series. Its gentle, slow and pensive character suddenly changes through a passionate outburst toward the end before a calm conclusion. “Death of the Angel” (*Muerte del Angel*) is another fine example of how Piazzolla used the fugal technique derived from his studies of counterpoint - similar to *Fugata*, each instrument enters with the same iteration of the main subject, one by one. The rhythms and harmonies are harsh and uncompromising depicting the angel being attacked, and although it defends itself, it is killed in a knife-fight.

With over five hundred separate releases, *Libertango* ranks among Piazzolla’s most popular compositions. With its driving rhythmic patterns and lively melodic development, *Libertango* exemplifies Piazzolla’s fresh, modern approach to the Tango. For my own rendition, I gradually expanded the textures in the repeated sections at the end to build the tension from a very soft dynamic to a powerful ending.

Notes by M. Bergmann

String Quartet in F major “American” Quartet | Antonín Dvořák

The ‘American’ quartet, together with the String Quintet op 97, was composed in the summer of 1893 in the small town of Spillville, Iowa. Dvořák had gone there immediately after finishing the New World Symphony to escape the New York heat and to enjoy the company of its colony of fellow Bohemians. Whether Dvořák’s American compositions show native American influences is hotly debated. But the ‘American’ quartet certainly reflects Dvořák’s Bohemian background and his stated view that he “wanted to write something melodious and simple”. There is one genuinely native American theme in the work. While composing, Dvořák was inspired and probably pestered by the repeated call of the Scarlet Tanager and he made its call the basis of his third movement. In imitation of the persistent bird, the theme is played over and over again in various guises and at different tempi. The last movement romps home echoing Dvořák’s inscription at the end of the score: “Finished on 10 June 1893 in Spillville. I’m satisfied. Thank God. It went quickly.”

Adapted from notes by Chris Darwin

PROGRAMME NOTES (continued)

Sonata for Piano Duet and String Quartet in G Major | Jerome Moross

Jerome Moross's career encompasses three spheres: Broadway, Hollywood, and the concert hall. He is best known to some audiences as the composer of the Academy Award-nominated score for William Wyler's epic western, *The Big Country* (1958). Moross's first love was the theatre, and he dedicated most of his career to seeking new ways to challenge audiences with hybrid forms that anticipated the integrated musical; late in his career he turned to writing for smaller, chamber-size ensembles such as the *Sonata* for piano duet and string quartet. The work, written in 1975 is spontaneous, energetic, accessible. The *Allegretto* is derived from a musical idea that haunted Moross as he struggled with the writing of his opera, "*Sorry, Wrong Number*": a lovely theme for strings carried by a gently propulsive accompaniment in the piano *secondo* and answered by piano *primo*. This melody featured in the rondo-like *Vivace*, which also recalls the two themes of the first movement.

***Por una Cabeza* | Carlos Gardel**

Por una Cabeza is a tango song written in 1935 by Carlos Gardel, with lyrics by Alfredo Le Pera. Though he was apparently born in the south of France, Carlos Gardel insisted that he was a child of Uruguay. He started out as a bar singer and party entertainer, but in 1917 he catapulted to fame in South America and beyond with his song "*Mi noche triste*" which sold more than 100,000 copies. Soon he became a recording star as well, and in the course of his brief life he recorded 770 pieces, of which 514 were tangos. His career ended in a plane crash in Medellín, Colombia in 1935. Seated next to him was his friend Alfredo Le Pera, who had written the lyrics for "*Por una cabeza*". He was mourned throughout the world.



Cello There!

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