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POCKET SYMPHONIES

Elizabeth and Marcel Bergmann, piano Jasper Wood, violin Sungyong Lim, cello

SATURDAY, APRIL 26, 2025



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BIOGRAPHIES







The Bergmann Duo

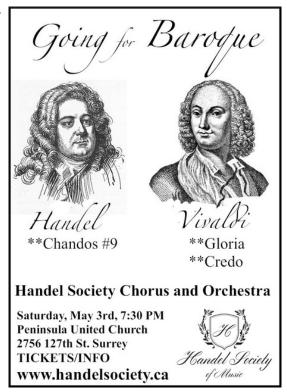
The Bergmann Piano Duo's dynamic and energetic performances of uniquely eclectic programmes have inspired audiences internationally. Their recitals and concerts with orchestra have taken them to many parts of the world, including the United States, Italy, Germany, The Netherlands, Spain, Portugal, France, Macedonia, Greece, China and Canada. The duo has appeared at international festivals including: Festival of the Sound, Ottawa International Chamber Music Festival, Vancouver Opera Festival, San Francisco International Music Festival, MusicFest Vancouver, Gilmore International Keyboard Festival, the Banff Arts Festival, the Royal Bank Calgary International Organ Festival and Competition, Festival Miami, and Tage für Neue Musik, Darmstadt, Braunschweiger Kammermusik Podium, and EXPO 2000, Hannover. The duo has made recordings for the CBC, for several stations of the ARD in Germany and for National Public Radio and has recorded several CDs, which appear on the CordAria, Arktos, Koch International Classics, Naxos, ARS and Brilliant Classics labels. Committed to supporting the production of new repertoire, the duo has commissioned and premiered several works by Canadian composers.

BIOGRAPHIES (cont.)

Jasper Wood

Canadian violinist Jasper Wood has established a flourishing reputation as a soloist through his frequent performances with many of North America's finest orchestras, in cities such as Toronto, Montreal, Winnipeg, Buffalo, and throughout Europe. He has performed under the batons of Gregory Novak, George Cleve, Georg Tintner, Bramwell Tovey, and Miguel Harth-Bedoya. He has also toured extensively throughout the East Coast, including appearances with Debut Atlantic, Prairie Debut, and throughout Quebec under the auspices of Jeunesses Musicales Canada.

Jasper has also garnered acclaim for his dazzling performances as a recitalist and chamber musician which have taken him to major cities worldwide. He has performed at important venues such as Dame Myra Hess (Chicago), Carnegie Weill Recital Hall (New York) and the Toronto Centre for the Performing Arts. Jasper, originally from Moncton, New Brunswick, is equally committed to performing in Canada's smaller communities, such as the Northwest Territories and other parts of northern Canada. Jasper performs regularly with guitarist Daniel Bolshoy in Duo Rendezvous, formed in 2012 in response to a great demand for a refreshing and enthusiastic chamber ensemble with a strong dedication to outreach and education.



BIOGRAPHIES (cont.)

Sungyong Lim

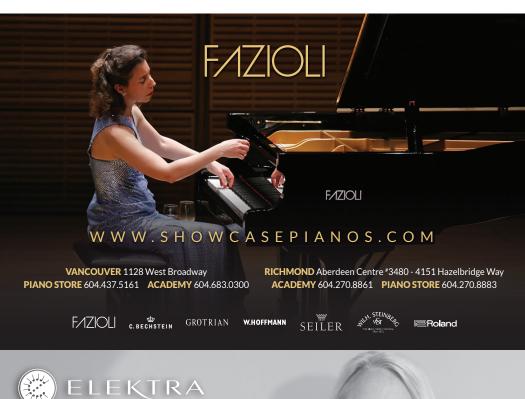
Sungyong Lim graduated with honours from the renowned Yewon School and the Seoul School of the Arts before entering the Korea National University of Arts. During his university studies, he decided to advance his musical education in Europe. Accepted by the Detmold Musik Hochschule in Germany, he earned a bachelor's degree, master's degree, and a concert artist's degree in cello performance. Sungyong graduated at the top of his class, with a comprehensive performance repertoire and with considerable teaching experience.

Among his many musical achievements, Sungyong has received accolades from the DAAD (Deutscher Akademischer Austausch Dienst) and from his performance at the German Chamber Music Competition. He continues to receive invitations for solo engagements from organizations such as the German Johannes-Brahms-Saal, and Detmold Konzert Hause, as well as from musical groups in Switzerland, France, Luxembourg, Germany and Korea. Sungyong has also concertized as an outstanding artist in the French Flaine International Masterclass, the Courchevel Music Festival, the Swiss Lugano Music Festival and the Swiss Sion Music Festival. In addition, he performed, by invitation at music concerts with the Navara Music Festival, and had concerts under Kurt Masur. Sungyong currently teaches at Kwantlen Polytechnic University and Langley Community Music School and since 2015, he has been a member of the Borealis String Quartet.

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.





PROGRAMME

Hebrides - Overture op. 26

Felix Mendelssohn Bartholdy

Arranged for Piano four hands, Violin and Violoncello by Carl Burchard

Grand Duo op. 140

Franz Schubert

Allegro Moderato

Duo for Violin and Cello, op. 7

Zoltán Kodály

Allegro serioso, non troppo

Hungarian Dances no. 2 and 4

Johannes Brahms

Arranged for Piano four hands, Violin and Violoncello by Friedrich Hermann

INTERMISSION

Symphony No. 5 in C minor, op. 67

Ludwig van Beethoven

Arranged for Piano four hands, Violin and Violoncello by Carl Burchard

- i. Allegro con brio
- ii. Andante con moto
- iii. Scherzo: Allegro
- iv. Allegro- Presto

Tonight's Concert

During much of the 19th century, the music business experienced some of the most incredible and dramatic changes: the piano, in particular, gained such popularity that some critics even talked about a 'piano-pandemic'. Around the start of the 20th century, the market, due to the unbelievable number of instruments that had been produced up to that point, was completely saturated. It's hard to imagine that London and Berlin were both home to about 175 piano factories each, and New York had around 130. As a result of this incredible development, music publishing flourished and because of the rapidly growing demand for printed music, the market was flooded with an unprecedented amount of arrangements of classical works by great composers, including Symphonies, Operas and Chamber Music. Due to the complexity of those large-scale works, settings for piano duet seemed an ideal way for the broad community of amateur music lovers to explore those works in the private sphere of their homes.

However, the chamber versions for piano duet, violin and cello featured in tonight's concert were advertised by the publisher as 'works for the concert use'.

Elizabeth and I heard a live rendition of tonight's version of Beethoven's 5th Symphony a few years ago in Munich and immediately knew that we'd want to build a programme around it and bring it to our audiences over here - so we hope that you will enjoy this great music as much as we do.

Notes by Marcel Bergmann, 2025.

PROGRAMME NOTES

Grand Duo, op. 140

Franz Schubert (1797-1828)

Generally known as the "Grand Duo," the work caused a bit of confusion. As Robert Schumann wrote in 1838, "I thought at first it was a symphony transcribed for piano, but the original manuscript on which Schubert has written Sonata for four hands would suggest I was wrong." Joseph Joachim went ahead and orchestrated the "Grand Duo" in 1855, and the musicologist and composer Donald Francis Tovey included this orchestration in his book analysing symphonies. He wrote, "there is not a trace of piano style in the work." More recently, the Sonata has been more readily appreciated as a piano work with orchestral effects, one of many other piano works by Schubert that have been called "symphonies in disguise." To be sure, the Grand Duo is a massive and elaborate composition graciously unfolding in four movements.

Notes by George Predota

Duo for Violin and Cello, op.7

Zoltán Kodály (1882-1967)

Though perhaps less celebrated than Béla Bartók, the Hungarian composer, educator, and ethnomusicologist Zoltán Kodály certainly deserves mention in the same breath as his colleague and compatriot. Kodály's Duo for Violin and Cello, op. 7, has endured as one of the finest essays in the relatively meager repertoire for violin and cello. Though a relatively early work in Kodály's broad *oeuvre* (a catalogue including some twenty chamber works, yet more extensive in the realms of vocal, choral, and pedagogical music), the duo nevertheless illustrates the essence of the composer's mature musical language. The cello begins the first movement with a proud, folk-like theme, proclaimed *forte, risoluto*; the violin comments with equally assertive double-and triple-stopped chords. A lyrical second theme appears, piano, *tranquillo*, paced by steady *pizzivati*. Equal to its melodic wealth, the duo demonstrates Kodály's characteristic ear for formal balance and textural proportion. The work, finally, exhibits egalitarian writing—perhaps, at times, even a competitive one-upmanship—between the two voices, as at the first movement's climax.

Notes from Patrick Castillo

Hungarian Dances

Johannes Brahms (1833-1897)

Originally intended for two pianists, the Hungarian Dances were published in that form in two sets in 1869 and in 1880. Some were orchestrated by Brahms himself, and others were orchestrated by his colleagues, including Antonín Dvořák. The Hungarian Dances capitalized upon two musical trends of the 19th century. One such trend was for dance-style pieces written for piano four-hands (a single piano played by two pianists). The other was for compositions inspired by Europe's diverse blend of minority cultures, particularly the Roma (Gypsy) culture, which was, if not specifically Hungarian, at least strongly identified with that nation. One important influence was the Hungarian violinist Eduard Reményi, whom Brahms had heard in concert at age 17. Three years later Brahms served as Reményi's accompanist at the piano. Brahms's familiarity with piano four-hands music and his exposure to authentic Hungarian dances led him to try his hand at composing Hungarian-style pieces, for which he knew there would be a ready-made audience.

Notes from Betsy Schwarm

Beethoven Symphony no. 5 in C Minor Ludwig van Beethoven (1770-1827) Some five years after the initial sketches of his Fifth Symphony, Beethoven was ready to present it to the world. In a four-hour marathon concert—under-rehearsed and under-heated—Beethoven premiered an astonishing number of masterpieces: the "Pastoral" Symphony no. 6, Mass in C, Fourth Piano Concerto (played by Beethoven himself), and Choral Fantasy, each worthy of being the centerpiece of its own concert. The second half opened with the Fifth Symphony. Volumes have been written on the symbolism of the Fifth Symphony, beginning with Anton Schindler's unreliable assertion that the four-note motive was, according to Beethoven, "Fate knocking at the door." It was seen by Romantics as a validation of their ideals, and has been interpreted as a manifestation of Beethoven's personal struggles, but its novelty and undeniable power are demonstrable in purely musical terms. Robert Schumann, born six months after the premiere of the Fifth Symphony, wrote that it "still exercises its power over all ages... This symphony will go on centuries hence, as long as the world and the world's music endure."

Notes by Allen Whear



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