

POCKET SYMPHONIES



Thursday | October 2 | 7:30 pm

THE Valley
Concert
Society

WORLD
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OUR 43RD
SEASON
2025-2026

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No unauthorized photography or electronic recordings are allowed during today's performance.

POCKET SYMPHONIES

Hebrides Overture, Op.26

Felix Mendelssohn Bartholdy (1809–1847)

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

Symphony in B minor

Claude Debussy (1862-1918)

Duo for Violin and Cello, Op.7

Zoltán Kodály (1882-1967)

Allegro serioso, non troppo

Hungarian Dances Nos. 2, 4 & 5

Johannes Brahms (1833-1897)

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

INTERMISSION

Symphony No.5 in C minor, Op.67

Ludwig van Beethoven (1770-1827)

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

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro: Presto

Program Notes

Hebrides Overture (or Fingal's Cave)

"It is in pictures, ruins, and natural surroundings that I find the most music." These words by Felix Mendelssohn were amply borne out in this work. In 1829 he went on a walking journey with a friend in the Hebrides Islands in Scotland. One episode rowing out to Fingal's Cave on a rough sea left a deep impression on him besides making him seasick. It inspired this music which he composed in the following year and revised several times until he published it in 1833. One critic wrote that the second theme in the piece was "the greatest melody Mendelssohn ever wrote."

This arrangement for piano four hands, violin, and cello was by Carl Burchard.

Symphony in B minor

The title of this work is deceiving. Debussy planned to write a symphony, but all that ever came of it was this one movement which was composed not as a symphony but as a piano duet. He was only eighteen years old at the time and was in Russia teaching piano to the children of Nadezhda von Meck, the famed patroness of Tchaikovsky. He made no further progress and later said that he didn't like symphonies. It was forgotten and reappeared only after his death.

Duo for Violin and Cello

Zoltan Kodály was a passionate researcher of the folk music of his native Hungary together with Béla Bartók. Although this duo is a demanding work that requires virtuosic technical skills, it is full of folk themes and idioms that he undoubtedly heard in the plazas and villages of the Hungarian countryside. The music is a conversation between the two instruments. Jasper Wood and Sungyong Lim will play the first movement of this three-movement work.

Hungarian Dances

The flashy violin virtuoso Eduard Reményi came to Hamburg in 1850 to perform what he described as gypsy folk music. It was not the authentic Hungarian peasant music that Kodály sought out the music of urban gypsy bands. The seventeen-year-old Johannes Brahms heard him, was fascinated, and began touring with him, accompanying Reményi on the piano. He maintained a life-long interest in this style of music and eventually composed twenty-one such dances. Many were based on themes he had heard, but a few he composed entirely



himself. They became immensely popular. His friend Joseph Joachim transcribed them for violin and piano. Dvorak arranged them for orchestra.

This arrangement for piano four hands, violin, and cello was by Friedrich Hermann.

Symphony No. 5 in C minor

The four notes that open this majestic work may be the most well-known four notes in all of classical music. It is a measure of Beethoven's genius that he was able to build such a powerful work from so simple a theme. The first movement consists of the composer repeating, transposing, altering, flipping this theme—in effect, picking it up and examining it from all directions.

The second movement consists of four variations on two different themes. The second of these themes moves from C minor to C major. The trajectory of these two keys is another important feature of this work.

The third movement opens tentatively until the rhythm of the four-note theme announces itself forcefully. It concludes with a pianissimo section over the rhythmic beat of drums, in the orchestral version, which grows into a crescendo that introduces the triumphant final movement. This is one of the great transitions in music.

The final movement is in C major, this key having overcome C minor at last. The mood is exuberant, a triumph over the struggles that preceded it.

Beethoven's Fifth was first performed on December 22, 1808, in what must have been one of the most incredible concerts ever presented. It also included the premiere of his Sixth Symphony, an aria, two movements from his Mass in C major, his Fourth Piano Concerto, and the Choral Fantasy.

This arrangement for piano four hands, violin, and cello was by Carl Burchard.



Artist Profiles



The 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. Marcel and Elizabeth Bergmann have performed in concert and with orchestra in: Canada, the USA, Italy, Germany, The Netherlands, Spain, Portugal, France, Macedonia, Greece and China. The duo has appeared at the: Festival of the Sound, Ottawa International Chamber Music Festival, Abbey Bach Festival, Tuckamore Festival, Ohrid Summer Festival, Zodiac Festival, San Francisco International Music Festival, MusicFest Vancouver, Gilmore International Keyboard Festival, Banff Arts Festival, Royal Bank Calgary International Organ Festival and Competition, Festival Miami, Tage für Neue Musik, Darmstadt, Braunschweiger Kammermusik Podium, and EXPO 2000, Hannover.

They have made recordings for the CBC, ARD (in Germany) 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, 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, 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.

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.

His diverse discography includes the music of Mozart, Strauss, Debussy, Dvorak, Ravel, Ives, Stravinsky, Bartok, Andrew P. MacDonald, Oskar Morawetz, Eckhardt-Gramatte, Berio, and Saint-Saëns. The fall of 2015 saw a duo of CDs released: "Mathew Fuerst: Works for Violin & Piano" with pianist David Riley; and "Dvořák: Piano Trios, Opp. 65 & 90" with pianist David Jalbert and cellist Yegor Dyachkov. Jasper's debut recording was in 1999, entitled "13 Canadian Caprices" on the Analekta label. His recordings have been recognized by the East Coast Music Awards, West Coast Music Awards, and the Indie Awards.

Mr. Wood's media presence includes regular national broadcasts on CBC Radio/Société Radio Canada; CBC Television; Bravo Television, and British Columbia's Knowledge Network. In 2007, Wood was featured in a one hour nationally

broadcast documentary/performance film titled “The Maritime Violin of Jasper Wood”, produced by Mozus Productions and DreamStreet Pictures. In the United States, he is often heard on National Public Radio.

Jasper made his solo orchestral debut in 1987 with Symphony Nova Scotia under the baton of Georg Tintner. He holds Bachelor and Master of Music degrees from the Cleveland Institute of Music. Wood has won numerous prizes and awards in the United States, Canada, and Europe, including the Lipizer Competition in Italy, CBC Radio National Competition for Young Performers, the Eckhardt-Gramatte Competition, and the National Music Festival. He has also been awarded both the Sylva Gelber Award and the Virginia Parker Prize, two of the most distinguished prizes awarded by the Canada Council for the Arts. Today he is in demand as a teacher and adjudicator for many prestigious competitions all over the world, as well as mentoring future performers in competition at the local and national level. He has also served on the jury of the Ontario Arts Council.

Jasper Wood has performed on the 1700 “Taft” Stradivarius from 2004-2006, and the 1820 Pressenda from 2000-2004. He now plays a 1914 Stefano Scarampella violin.

Sungyong Lim

Cellist, Sungyong Lim, graduated with honors 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 VorDiplom, a Diplom (same as Bachelor/Master Degree), a konzertexamen’s (The “Konzertexamen” is highest degree available at music university in Germany) 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. Sung Yong 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. He also attended the Master classes of famous music professors, such as Lauren Lesser, Christoph Henkel, Xenia Jankovich, Yong Chang Cho and Praha Trio.

Sungyong delivers to the highest standards and has become the much applauded leader of Canada's foremost String Quartet, based in Vancouver, BC. The Borealis String Quartet has achieved an international reputation for fiery performances, passion, coupled with a refined musical interpretative style. The quartet has toured in the USA and Canada, at major venues, including New York, Los Angeles, San Francisco, Washington DC, Montreal, Ottawa, Vancouver, Seattle, and also in Europe and Asia. Their broad repertoire includes the traditional masterworks as well as new works written especially for the Borealis by contemporary composers such as Imant Raminsh, Bramwell Tovey and Murray Schafer.

Sungyong and 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 also raises the awareness of young composers in the annual Jean Coulthard Quartet Readings by promoting and performing works especially written for the event.

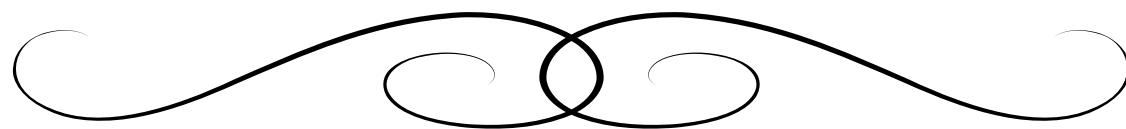
Sungyong places great emphasis on teaching, reaching out to numerous local and international students through individual coaching, masterclasses, and collaborations with school orchestras. His students have earned full scholarships to prestigious institutions such as Curtis, Juilliard, Manhattan, Indiana University, as well as Berlin, Detmold, Köln, and more. They have also received recognition in numerous international competitions.

The Borealis is also positioned at the Kwantlen Polytechnic University. In addition to being faculty and artist in residence at these institutions, they have also taught and been in residence at many other universities and frequently give master classes world wide whenever they travel.

Sungyong and the Borealis received the honor of "Distinguished Fellow of BC" for their applauded lectures presented there as visiting scholars at Green College@UBC.

The Borealis is endorsed by Pirastro Strings and are ambassadors for the famed company.

Sungyong plays on a 1843 Enrico Ceruti made in Cremona.



About the Valley Concert Society

Beginnings

The Vancouver Symphony Orchestra was key to creating the society. They had been performing outreach concerts in Clearbrook with the help of some Abbotsford residents taking care of local arrangements. The symphony suggested that this group form a local society that would present programs offered by the symphony for a fixed fee.

On July 12, 1983, a group gathered in the home of Paul Moritz and elected an organizing committee with Paul as its president. On August 31, 1983, the BC Government issued the Certificate of Incorporation that made The Valley Concert Society a reality.

An intense campaign of mailing and phoning as well as advertising and fund-raising followed, all of it intent on procuring an audience and sufficient funding for their opening season. They achieved their goals with little time to spare, and the season opened with a chamber group from the VSO playing the program you will hear today. The rest of the first season consisted of two performances by the full symphony and a concert featuring the VSO's concertmaster Gerald Jarvis on violin and pianist Linda Lee Thomas.

A similar season was planned for the next year, but the society was not able to sell sufficient subscriptions, and the season was cancelled. They did receive a grant for \$500 and were able to present one concert featuring the Vancouver Cantata Singers.

A period of grappling with various organizational and promotional ideas resulted in a new beginning with a new format. Instead of relying exclusively on the Vancouver Symphony Orchestra, the society presented a variety of small-group performers. The Purcell String Quartet opened the season on November 1; they were followed by programs featuring the Vancouver Chamber Choir, pianist Robert Silverman, and the quintet A Touch of Brass. The VSO did perform once to close the season.

Forty Years of Outstanding Music

The Valley Concert Society has brought over 200 remarkable musical experiences to the residents of Abbotsford. The most frequent performer has been the Vancouver Symphony Orchestra, which performed sixteen times in the first nineteen seasons. The Victoria Symphony and the North Shore Sinfonia also played three times each. Smaller chamber orchestras made frequent appearances including such outstanding groups as I Musici de Montreal, Tafelmusik, and the Pacific Baroque Orchestra.



Choral groups were often booked. They came from near—the Vancouver Chamber Choir, the Vancouver Cantata Singers, and Chor Leone—and from far—the Soweto Choir of South Africa, the Cuban National Choir, and the Little Eagles of Siberia. Smaller vocal ensembles included Chanticleer, QuintEssence, and Gesualdo Six. Some of Canada's greatest singers made solo appearances: Maureen Forrester, Isabel Bayrakdarian, and Ben Heppner.

Solo piano recitals included such transcendent talents as Robert Silverman, Janina Fialkowska, Charles Richard-Hamelin, and David Jalbert.

Classic chamber music repertoire held an important place in the society's history. The Shostakovich, Minguet, and St. Lawrence String Quartets all made memorable visits to Abbotsford. The Gryphon Trio played in Abbotsford three times, and the recent performance by Ehnes, Tsang, and Armstrong was unforgettable.

Other diverse strings made an appearance. Guitars came in solo, trio, and quartet combinations. Rita Constanzi performed on a solo harp while harp ensembles brought several varied programs, as did the Langley Ukulele Ensemble.

There were some definite favourites among the many brass groups that performed. A Touch of Brass, Foothills Brass, and Cosmos Brass played here a combined fourteen times. Less common were woodwind ensembles such as the Prairie Winds from Chicago and the Winds of the Southern Cross from Brisbane, Australia.

The diversity of performing groups was endless. The Sidestreet Strutters were a Dixieland combo, Acclarion came with a clarinet and accordion, Sal Ferreras performed twice with a percussion ensemble, Trio Voronezh brought Russian music, there was a concert featuring only a bassoon and a guitar. Chris Jarrett performed a piano accompaniment to the silent film classic *Battleship Potemkin*. The actor Colin Fox narrated a program based on letters between Robert and Clara Schumann along with music by a soprano and piano.

People to Remember

George Zukerman was never a part of The Valley Concert Society, but he looms as an enormous figure throughout the history of the organization. He was a critical contributor during the restructuring of the society in its third year by providing performers who were touring in the area. He himself performed in Abbotsford



more than once on his bassoon as part of varied groups. He came to the rescue on one occasion when the Kiev Symphony Orchestra did not come as scheduled, and he filled in with a program entitled The Great Mozart Hunt. He also narrated programs, including his last one in April of 2022 less than a year before his death at age 95.

Paul Moritz was the founding president of The Valley Concert Society and provided effective leadership for that intrepid group that had the vision to bring this kind of music to our city. He served intermittently in that position until 1997. The society recognized his important contribution by naming a bursary in his honour.

Lorna Keith was the longest serving president in the society's history. She assumed that position after Paul Moritz stepped down until her retirement in 2014. She guided the organization through the transition from the Abby Arts Centre to the Matsqui Centennial Auditorium as performing venues. The society named the endowment fund that it holds at the Abbotsford Community Foundation in her honour, a fitting tribute as she played a key role in establishing that fund.

Liz Carter was the last remaining charter member of the board when she passed away during the season in 2015. While not very visible publicly, she was enormously valuable behind the scenes. She chaired the committee that programmed each season. She was the Volunteer Coordinator. She was the House Manager. Liz had her hands on most of the organization's key functions. It was a considerable challenge to replace her many roles on short notice. The society honoured her memory by giving her name to its pre-concert talk.

VCS Contributes to the Community

The Valley Concert Society has two key elements in its mission statement. Providing concerts and other musical performances is the obvious one. The second is to support the musical education of young people in the community. The organization addresses this goal in several ways.



■ *Bursaries*

The Valley Concert Society has created two bursaries to be given annually to deserving music students in the community. They are named in honour of two founding board members, Paul Moritz and Marjorie Nixon. The value of the awards has increased over the years and currently stands at \$500. The society also provides a scholarship for the Abbotsford Music Festival named in honour of former board member Rudy Baerg at a value of \$200.

■ *Master Classes*

Since 2016, The Valley Concert Society has been holding master classes which give talented young music students the opportunity to work on a prepared piece of music with some of the artists that we bring to our stage. Piano students have had the privilege of working with such luminaries as Jane Coop and Charles Richard-Hamelin. In alternate years, string students have worked with the likes of Bryan Cheng, Nancy Dahn, and are working with violist Molly Carr this year.

■ *Performances*

The society has provided several opportunities for local music students to perform publicly. At its 25th and 35th anniversaries, it presented a concert of former bursary winners. This gave the audience the opportunity to experience the talent of these remarkable young people. The society has also programmed two past bursary winners in its regular season, recognizing their growth as musicians.

■ *Community Outreach*

In the season just past, The Valley Concert Society has initiated a new venture aimed at allowing various members of the community to enjoy the wonderful artistry of our performers. Axiom Brass played for seniors in a high-rise complex, and for children participating in a Day Camp at The Reach. This year the society is presenting an outreach concert to the community served by the Salvation Army. These concerts come at no cost to the audience.



Season Calendar

OUR 43RD
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2025-2026



Subscription can be purchased for all 6 concerts at \$140 for adults, \$130 seniors and \$60 for students. The Tickets for individual concerts will be available online at \$32 for adults/seniors and \$20 for students.

Pocket Symphonies

Thursday, October 2, 2025



Pianists Marcel and Elizabeth Bergmann will be joined by violinist Jasper Wood and cellist Sungyong Lim to bring arrangements of works written for full orchestras including Beethoven's 5th Symphony and Mendelssohn's Hebrides Overture.

Jeneba Kanneh-Mason

Friday, February 20, 2026



A member of Britain's most famous musical family, this young pianist is captivating audiences with her maturity in performance and interpretation. She brings a program that includes Bach, Beethoven, Chopin, and Florence Price, among others.

Gryphon Trio

Friday, November 14, 2025



A Canadian musical treasure and one of the world's foremost trios, the Gryphon Trio is entering its fourth decade of performance. We are thrilled to welcome this much-loved prize-winning ensemble back to Abbotsford.

Buzz Brass

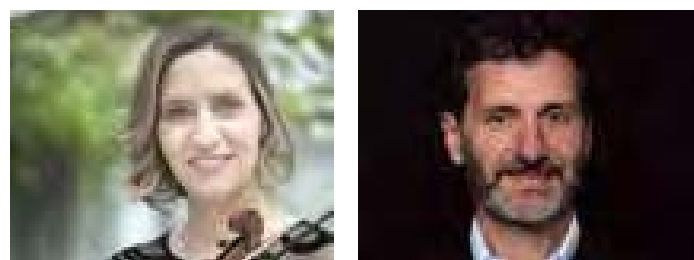
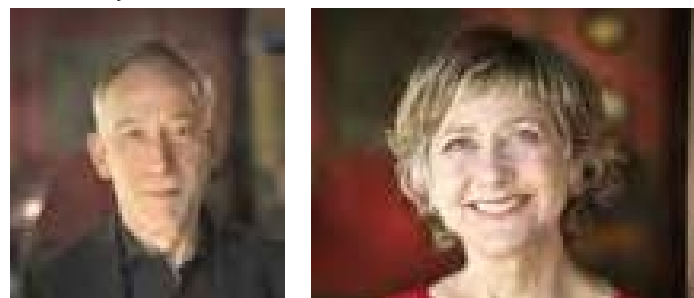
Thursday, January 22, 2026



With a name that denotes both excitement and the technique of blowing into brass instruments, this Montreal-based quintet has delighted audiences worldwide. They will bring a varied program entitled Famous Inspirations.

Suzie LeBlanc

Friday, March 27, 2026



Beloved Canadian soprano Suzie LeBlanc will be joined by Alexander Weiman, harpsichord, Chloe Meyers, baroque violin, and Grégoire Jeay, traverso and percussion to bring a program of Purcell, Bach, and traditional tunes.

Cheng² Duo/James Campbell

Friday, April 24, 2026



The brilliant



young duo of cellist Bryan Cheng and his sister Silvie, piano, will partner with the dean of Canadian clarinetists James Campbell to perform classics by Beethoven and Brahms along with contemporary klezmer music and other works.



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Valley Concert Society Membership

Valley Concert Society (VCS) is a not-for-profit society incorporated in BC.

We invite you to become a member of the society.

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