



# INHALE/ EXHALE

TURNING POINT ENSEMBLE

*February 27, 2022 – 7:30pm  
Chan Shun Concert Hall, UBC*

[TURNINGPOINTENSEMBLE.COM](http://TURNINGPOINTENSEMBLE.COM)



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# INHALE/EXHALE

## TURNING POINT ENSEMBLE

with Marina Thibeault – solo viola

February 27, 2022 at 7:30 p.m.

Chan Shun Theatre – University of British Columbia

Co-presented with University of British Columbia Chan Centre

### ***Duet for Heart and Breath (2014)***

Richard Reed Parry

Marina Thibeault and Jane Hayes

### ***Symphonies of Mother and Child (2022)\****

Nova Pon

- I      entrancement
- II     following
- III    explore and implore
- IV    listening
- V     eternity's sun rise

– INTERMISSION –

***Interruptions (Heart and Breath Nonet) (2015)\*\**** Richard Reed Parry

- I Miniature
- II String Peaks
- III Wind's Idea
- IV Miniature II
- V Sticks/ Tension
- VI French Guitars
- VII Freeform Winds/String Drones

***Provenances (2022)\*\*\****

Taylor Brook

concerto for viola and chamber orchestra

\*World Premiere – written for Turning Point Ensemble.

\*\*Interruptions (Heart and Breath Nonet) by Richard Reed Parry presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

\*\*\*World Premiere - written for Marina Thibeault and Turning Point Ensemble.

## **Inhale/Exhale**

### **Connecting Life, Breath and Personal Expression**

Transformative life experience involving birth and the parenting of children, and attuning to the rhythms of heart and breath permeate the works on Turning Point Ensemble's *Inhale/Exhale* concert. The idea for the program came about when I was approached by violist Marina Thibeault and composer Taylor Brook with a proposal to premiere a viola concerto that they were planning in response to the difficult births of their respective children. As a parent whose life was changed through the birth of a special needs child, I was immediately drawn to their proposal. In Taylor's composition *Provenances*, Marina's solo part subtly interweaves breathing patterns, oscillating string figurations, and various suspended colours and harmonics in expressive enfolding episodes. The interaction between soloist and ensemble is intricate involving at times synchronization of breath cycles and further ensemble support with shifting drones and harmonies. The result is original and intriguing in the way it combines intensity and relaxation. My thanks go to Marina and Taylor for bringing this project to Turning Point Ensemble to premiere, and for courageously and thoughtfully tackling meaningful, challenging, and universal issues.

A few years ago, composer Nova Pon approached me with her idea to write a large-scale multi-movement work for Turning Point Ensemble that would address her experiences as a mother with her baby daughter. As it turned out, the ambitious plan expanded over time into five movements that trace her own personal journey, and various developmental stages and interactions with her daughter over a period of years. It is by turns meditative, lively, playful, chaotic and multilayered – in sum a significant and impressive work that is a fitting pairing with the viola concerto.

Finally, in our meetings planning the concert, we thought of the connection to the compositions of Richard Reed Parry, including the Duet for Heart and Breath which Marina had played before. Richard Reed Parry is perhaps best known as a multi-instrumentalist with the acclaimed indie band Arcade Fire. His two compositions on the concert and the series of works presented on his album *Music for Heart and Breath* represent his debut as a classical composer and are conceived as “an extreme opposite” to the intensity of touring with Arcade Fire. They are as he has described “extremely intimate, and extremely gentle.” Each of the performers is effectively their own leader, or more accurately they are led by their own body, by the “involuntary” heartbeat as monitored with stethoscopes, and the natural rhythm of breathing. In addition to the duet for viola and piano, we are pleased to present the Vancouver premiere of the multi-movement *Interruptions* nonet which expands the connective network of this music to a larger scale.

We thank all our collaborators, and our co-partners at the University of British Columbia for their support of *Inhale/Exhale*.



**Owen Underhill**

**Artistic Director, Turning Point Ensemble**

## **Marina Thibeault, viola**

Violist Marina Thibeault's "plangent tone and expressive phrasing" (The Strad) foreground a great richness in her playing that is on display across genres. Since being named Radio-Canada's classical "Revelation" for 2016-2017, Marina has delighted audiences across Canada, the United States, and Europe with her elegant, spellbinding performances and engaging presence.

An accomplished soloist, Marina's many performance highlights include Berlioz's Harold in Italy with Yannick Nézet-Séguin and the Orchestre Métropolitain in Montreal and the North American premiere of Peteris Vasks's concerto with the Sinfonia Toronto.

Marina's first album, *Toquade*, was released in April 2017 on the ATMA label, and was nominated by the ADISQ and Prix Opus for Album of the Year. Her critically acclaimed 2020 JUNO award-nominated album *ELLES* honours ground-breaking female and non-binary composers from Clara Schumann to the present day.

A passionate advocate for women's rights, Marina has utilized the broad-ranging *ELLES* project in various iterations to reach out to at-risk women and raise awareness for organizations that support this important cause.

A certified Sivananda yoga instructor, Marina integrates mindfulness techniques into her teaching. When not playing the viola or spending time with her children Lucien and Tabea, Marina keeps her hands busy knitting, spinning and sewing.

Marina would like to sincerely thank Canimex for their generous support.

## **Taylor Brook, composer**

Taylor Brook writes music for the concert stage, electronic music, music for robotic instruments, as well as music for video, theatre, and dance.

Described as “gripping” and “engrossing” by the New York Times, Brook’s compositions have been performed around the world by ensembles and soloists such as the Ensemble Ascolta, JACK Quartet, Mivos Quartet, Nouvel Ensemble Moderne, Quatuor Bozzini, TAK ensemble, Talea Ensemble, and others.

Brook studied composition with Brian Cherney in Montreal, with Luc Brewaeys in Brussels, and with George Lewis and Georg Haas in New York. In 2008, he studied Hindustani music and performance with Debashish Bhattacharya in Kolkata. His music is often concerned with finely tuned microtonal sonorities.

In 2018 Brook completed a Doctor of Musical Arts (DMA) in music composition at Columbia University with Fred Lerdahl and was a 2020 Guggenheim Fellow in music composition. Currently Brook is a Banting Fellow at the University of Victoria and the technical director of TAK ensemble.

### **About *Provenances***

*Provenances* is a viola concerto written for Marina Thibeault and Turning Point Ensemble, completed in 2022.

*Provenances* emerged from a project between Marina and me that began in 2018 when we collaborated on a solo viola piece exploring our shared experiences of becoming parents and the difficult births of our children. While it’s a truism that becoming a parent changes one’s outlook on life, the way people metabolize and grow through extraordinary experiences and personal reflection is something that everyone undergoes. With this in mind, *Provenances* is about life changes, perspectives, our bodies, and our relationships.

*Provenances* incorporates breathing patterns such as the “4 in – 7 hold – 8 out” calming pattern, Kapalabhati belly breathing, and the breathing patterns of preterm infants. I encourage the audience to “breathe along” to the music as they pick up on these patterns throughout the piece. Lastly, this *Provenances* pays homage to *Prélude pour alto seul* by Ana Sokolovic as recorded by Marina Thibeault. While writing the solo viola portion of *Provenances*, I derived some structural elements and the overall pacing from my analysis of Marina’s recording of Ana’s composition.

## **Nova Pon, composer**

In creating her music, Nova Pon (b. 1983) strives for evocations of ideas and experiences that are both deeply personal and humanly primal. Her degrees are from University of Calgary and University of British Columbia, and she continues to follow her curiosity in many fields.

She has composed over fifty works across most genres, and her music has been performed on four continents. She won the Canadian Music Centre’s Emerging Composer Competition in 2015, and also was a Western Canadian Music Award nominee, and was the resident composer for Ethos Ensemble in that year. Performers of her music range from Winnipeg Symphony Orchestra, Calgary Philharmonic Orchestra, Kensington Sinfonia, Erato Ensemble, Ensemble Paramirabo, and Standing Wave Ensemble, to musicians like Mark McGregor, Jeremy Brown, and Luciance Cardassi, who have commissioned, collaborated on, and recorded her works.

She is also a passionate teacher and flutist, residing with her husband and daughter on Bowen Island.

## About Symphonies of Mother and Child

*Symphonies of Mother and Child* is an intensely personal work inspired by my bond with my child, which was composed during our early years together. While the work is symphonic in some ways, the word “symphonies,” plural, in the title, actually refers to the older, broader connotation, from the Greek, of “sounding together.” Through the work, mother and child “sound together” through love and wonder, exploring, struggling, and brooding, as they learn to attune, to cherish, and to let go. The mother-child bond, as universal as it is, can also be seen as a metaphor for even broader themes like love and loss, attachment and power, and time and transience.

### 1. *entrancement*

Wonder at the magic and mystery of this ethereal being, and a new flow of life weave and shimmer through cycles of waking dreams and reflective slumber, each sleep sounding a sustained phrase of a veiled long theme. Struggles are met with love and tenderness, but turmoil and doubt grow about not truly responding to the child’s needs, and with brooding on the bigger picture, realizations and a tentative resolve are reached.

### 2. *following*

Chords - the child - begin, first in delicate strings, then gradually winding through other colors and keys, constant yet subtlety ever changing. The child’s parents attempt to respond, soothe, and lull by singing short songs in canon: rounds. (These rounds are folk tunes, invented songs, and classical themes that were actually sung by the parents.) Voice follows voice, then one round after another is attempted, their swirling echoes piling up on each other, oblivious to the child’s actual, ever-shifting needs. Friction intensifies, the songs nearly drowning out the chords until a turning point and epiphany are reached. The parents begin learning to truly attune and follow the child, “changing their tune” as needed to stay fully present and responsive.

### 3. *explore and implore*

Watching wistfully as the child plays and explores, there is stepping in to impose, and stepping back regretfully. Sleep and awakening cycle again, now spiralling outwards, in variations on phrases of a long theme glimpsed before. Growing up and away, wishing to hold on: can one learn to let go, yet still run ahead together?

### 4. *listening*

An oboe/child and an alto flute/mother, joined together, stride, with cymbal-swish steps, through a wilderness of birds and earth, at a pace to calm. In turn, they draw each other's attention to the sounds of this world, sharing their echoes and imitations. Their flowing dialog as they practice communicating, meditative awareness, and taking their notes from their surroundings, sings a song: a long theme heard before. With growing serenity and oneness, there is again release to sleep.

### 5. *eternity's sun rise*

He who binds to himself a joy

Does the winged life destroy

But he who kisses the joy as it flies

Lives in eternity's sun rise

- "*Eternity*" by William Blake

Time races on and growth burgeons forth, again in cycles, and expanding outwards. With, at times, blaring intensity, the child rollicks and sings the way forward, while there is rushing to keep up and pave the way, and again a bittersweet wish to hold fast. With reflection, acceptance, embracing being present and the unknown ahead, the past becomes the future with a recalled long theme in entirety pouring out at last.

## **Richard Reed Parry, composer**

As the red-headed polymath and multi-instrumentalist at the heart of the endlessly inventive art-rock band Arcade Fire, Richard Reed Parry has performed in front of immense crowds and sold millions of records across the world. But this is only one aspect of an artist whose unconventional trajectory has resulted in work that is as varied as it is surprising and unique.

In between the last few Arcade Fire world tours Parry has crafted an innovative debut record of solo compositions released in Summer 2014. Realized slowly and thoughtfully over a handful of years, *Music for Heart and Breath* is an exquisite collection of modern neo-classical pieces in which each note is played in synch with the heart rates or breathing rates of the performers, each musician generating their own tempo by listening to their pulse with a stethoscope during the performance. At times fragile, playful, sombre and intimate, these unique and stunning creations have been dreamt into life by Parry's refreshing compositional approach and his own philosophical belief that music and nature – in this case the human body – can be, indeed are, explicitly linked.

Adding to the breadth of that picture, Parry has premiered a piece for *Bang On a Can* at the Ecstatic Music Festival in New York, created a surround-sound, sci-fi electronic composition for synths, voices and, yes, bicycles called *Drones/Revelations*, and collaborated on The National's last two critically acclaimed albums.

## **Owen Underhill - Artistic Director of TPE & 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 for diverse combinations including orchestra, voice and choir, a wide variety of

chamber music, and interdisciplinary and cross-cultural collaborations. Recent works include *Bee Studies* (with Vancouver poet Renée Sarojini Saklikar) and premiered by Dory Hayley and the Turning Point Ensemble in March 2019, *Gaudi Madrigals* composed for musica intima, and music for the Turning Point Ensemble and Wen Wei production *Flying White* premiered in February 2020.

As a conductor, Underhill has conducted over 300 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 recorded seven CDs and one DVD on the Artifact, Centrediscs, Atma Classique, Redshift Record, Orlando, and Parma labels. We are proud to have presented a diverse range of repertoire, commissioned and performed works by Canadian and international composers, toured nationally and internationally, and partnered with a number of community and cultural organizations.

## **TPE Ensemble**

Brenda Fedoruk, flute, piccolo, alto flute

David Owen, oboe, english horn

AK Coope, clarinet, bass clarinet

Ingrid Chiang, bassoon

Valerie Whitney, French horn

Katherine Evans, trumpet

Jeremy Berkman, trombone

Janelle Nadeau, harp

Jane Hayes, piano

Jonathan Bernard, percussion

Marc Destrubé, violin

Francisco Barradas, violin

Sarah Kwok, viola

Isidora Nojkovic, cello

David G Brown, double bass

Taylor Brook, guitar

Marina Thibeault, solo viola

Owen Underhill, conductor

## **TPE Staff**

Artistic Director - Owen Underhill

General Manager – Aniria Sanz

## **TPE Board of Directors**

Dubravko Pajalic – President

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## **Special thanks to:**

Pat Carrabre

Kalina Christoff

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# IN THE DISTANCE

TURNING POINT ENSEMBLE

*April 29, 2022 – 7:30pm*  
*SFU Milton Wong Experimental*  
*Theatre*  
*8149 West Hastings St*

[TURNINGPOINTESEMBLE.COM](http://TURNINGPOINTESEMBLE.COM)

