



## VANCOUVER MAGIC

November 21, 2021, 7:30 pm

Orpheum Annex

Turning Point Ensemble

**VANCOUVER MAGIC**  
**TURNING POINT ENSEMBLE**

**Orpheum Annex, Sunday, November 21, 2021 - 7:30 p.m.**

**Vincula** (1983)  
Solo piano – Jane Hayes

Barbara Pentland (1912 – 2000)  
11 minutes

**Zilver** (1994) \*  
Ensemble

Louis Andriessen (1939 – 2021)  
15 minutes

\*Commissioned by the Serge Koussevitzky Music Foundation and the California Ear Unit

**차가운 (Chagaun)-The Book of Ice\*\***

Ramsey Sadaka (b. 1991)  
21 minutes

I. – (Seori) – Frost

II. – (Nun) – Snow

III. – (Nunbora) – Blizzard

IV. – (Jinnunkkaebi) - Sleet

For flute solo (Paolo Bortolussi) and chamber orchestra

\*\*World premiere. To Paolo Bortolussi, Owen Underhill, and the Turning Point Ensemble.

## **- INTERMISSION -**

**The tide rises, the tide falls** (2014)

Ensemble

Jennifer Butler (b. 1976)

14 minutes

**Magic (2019) \*\*\***

For sinfonietta ensemble and child violinists

Edward Top (b. 1972)

15 minutes

\*\*\*Canadian premiere. Commissioned by Owen Underhill for the Zagreb-based Cantus Ansamble and the Turning Point Ensemble in Vancouver.

### **Tonight's Ensemble:**

Yi Zhou and Mary Sokol Brown, violins

Sarah Kwok, viola

Isidora Nojkovic, cello

David Brown, bass

Brenda Fedoruk, flute

David Owen, oboe

AK Coope, clarinet & bass clarinet

Ingrid Chiang, bassoon

Steve Denroche, horn

Katherine Evans, trumpet

Jeremy Berkman, trombone

Jane Hayes, piano

Janelle Nadeau, harp

Jonathan Bernard and Julia Chien, percussion

Paolo Bortolussi, solo flute

Owen Underhill, conductor

## **Production & Technical Crew**

Andrew Smith – Audio Engineer

Levi Pease – Orpheum Annex Technical Director

Collide Entertainment (livestream video):

Mike Southworth

Joanna Dundas

Brandon Fletcher

Barry Ambrosio

Nick Taillefer

## **TPE Board of Directors**

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Artistic Director - Owen Underhill

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## **Child Violin Ensemble**

Grace Yu

Joyce Yu

Elliott Top

Brandon Huang

Kristy Wang

Camilla Mahmudova

Emma Goulding

Julia Goulding

Edward Top, conductor

## **Special thank yous**

SFU School for the Contemporary Arts

Joanna Dundas

Dubravko Pajalic

## Artistic Director Message

### Remembering Louis Andriessen and Barbara Pentland

Turning Point Ensemble has, from its beginning, explored meaningful links between music and composers of the past hundred years and newly composed music. In this tradition, tonight's *Vancouver Magic* concert has interesting connections between the music of Louis Andriessen and Barbara Pentland, and the works of Edward Top and Jennifer Butler respectively.

As it turns out, Louis Andriessen (1939 – 2021) and Barbara Pentland (1912 – 2000) are two composers that I have strong memories of in my own music-making in Vancouver. When I came to Vancouver in 1981, I was fortunate to be able to immerse myself immediately in ambitious and eclectic music making which included joining Vancouver New Music as a board member, programmer, and performer.

At Vancouver New Music, my first professional performance as a conductor was Barbara Pentland's *Disasters of the Sun* with the remarkable mezzo-soprano Phyllis Mailing. It meant that I had the opportunity as a relatively young person to get to know the formidable Barbara, and over the next decade, I had several meetings at her house. These meetings were extended and personable, as we discussed various musical performances of hers that we arranged including a special all-Pentland concert on the occasion of her 75<sup>th</sup> birthday. Most times we would end the meeting having tea in her back yard watching the stellar jays, and I came to know that in spite of her fierce reputation and stern demeanour, she was a charming host along with her husband John, and that she had a soft spot for performers that championed her music including Phyllis Mailing, pianist Robert Rogers, and the Purcell String Quartet. They all had a lovely and deeply personal friendship with Barbara. She was in spirit an activist, fiercely concerned about contemporary issues including the environment, and various violences and injustices against human beings. Any student of her music will discover that many of her works from the seventies forward do

reference a variety of deeply felt causes, including her collaborations with the poet Dorothy Livesay. The solo piano piece *Vincula* on tonight's program, written in 1983, is no exception. Her note in the score references poverty, famine, persecution and fear. In addition, in what is likely intended as a personal connection to her own suffering, there is embedded in *Vincula* a musical quote of her own youthful *Revolutionary Sonata* - a never finished piano piece worked on over a period of years in the mid-twenties when the teen-aged Barbara's adamant desire to be a composer was systematically opposed and blocked by her parents. The last time I remember Barbara Pentland coming to one of our concerts was in the mid-nineties. By then, she was already starting to suffer from Alzheimer's, and in her final years, she rarely came to concerts.

I always look for an opportunity to program the music of the incomparable Dutch composer Louis Andriessen, and when Edward Top composed his *Magic* with its inclusion of Dutch minimalist canons, I saw an opening to perform once again Andriessen's *Zilver*, a work that Turning Point Ensemble has performed twice before. It was a shock to hear that Louis Andriessen had passed away this July 1st at the age of 82. I had been unaware that he had been suffering from dementia. As noted in the New York Times obituary by Corinna da Fonseca-Wollheim:

"Having developed dementia, Mr. Andriessen moved to the village in Weesp for people with memory loss last year. The village, called Hogeweyk, has multiple pianos, and Mr. Andriessen would improvise on them for hours."

Louis Andriessen was certainly a monumental and radical composer, clearly one of the most original thinkers of his generation. In spite of the extraordinary power and influence of his music, he was remarkably open and generous in his connections with countless students and young people, and a variety of musicians around the world. So it was that at Vancouver New Music, we were able to bring

Louis to Vancouver for a rather epic performance of his iconic *Hoketus* in 1984 which took place in the Vancouver East Cultural Centre. I ended up playing panpipes in tandem or literally in ‘hocket’ with Peter Hannan, as part of the ensemble. Louis monitored the amplification levels up in the balcony of the Cultch. I was told after that if my volume was at times decreasing a bit (I began to hyperventilate during the performance), Louis would turn up my amplification to compensate.

With the support of CBC producer David Jaeger and the CBC Vancouver Orchestra, we had another memorable visit of Louis to Vancouver when he came as a judge for the CBC Competition for Young Composers in 1992. Together, we planned something big – a performance of Andriessen’s *Hadewijch* for voice and orchestra, part II of his large-scale *De Materie*. With the superb performance of soloist Valdine Anderson, this proved a personal musical highlight. We also performed his *Hout (Wood)* which is a companion piece to *Zilver (Silver)* on tonight’s program. Louis was fun to be around, and this article does not have room to contain the many anecdotes of these two Vancouver visits.

Finally, as Turning Point Ensemble returns for the first performance before a live audience since the onset of the pandemic in March 2020, it seems an important time to remember and think about the influences of composers such as Andriessen and Pentland. For me, it is through the sometimes-surprising interactions between individuals and firsthand musical experiences that we discover a sense of conviction in what we do. Thank you for coming back to the concert hall or experiencing this concert online. Turning Point Ensemble looks forward to sharing new musical adventures with you once again as we move forward.

Owen Underhill

Artistic Director, Turning Point Ensemble

## **Barbara Pentland, composer**

Barbara Pentland was born in Winnipeg, Manitoba, in 1912. She began to study piano at age nine. Three years later she expressed a desire to become a professional composer, even though only a handful of composers were writing in Canada at that time and none of them were women.

In the early 1940s, Pentland taught theory and composition at the Royal Conservatory of Music in Toronto and attended the Tanglewood Music Center where she studied with Aaron Copland and Paul Hindemith. In 1949 Pentland became a faculty member in the music department at the University of British Columbia.

The famed Canadian pianist Glenn Gould recorded her work *Ombres* (1964) — yet it was omitted from the album when it was released. The recording finally appeared on Sony's re-release of the album 25 years later.

Toward the end of her career, Pentland finally received recognition and significant accolades. She became first composer to receive the Order of British Columbia, she was appointed a Member of the Order of Canada, became an Honorary Member of the Canadian Music Centre, and received honorary Doctorates from Winnipeg's University of Manitoba, and Vancouver's Simon Fraser University.

### **About *Vincula***

Barbara Pentland was herself a pianist, and she created a distinctive catalogue of piano works throughout her compositional career. *Vincula* is one of her most dramatic and virtuosic late piano works. Pentland wrote in the score of the short 1983 piano composition:

"The title, Latin for 'bonds', refers not only to the unifying factor of a common source for the whole piece but also to 'the fetters of poverty and famine, persecution and fear, afflicting so many living beings'".

### **Jane Hayes, piano**

Since her debut with the Toronto Symphony, Jane Hayes' concerts have taken her across Canada, the United States, Europe, Mexico and China. An active recording artist, she has over 25 CDs available on many prestigious labels. Two CDs – Sassicaia with clarinetist François Houle and “Four Jays” with Vetta Chamber Players – were recognized with nominations for the Western Canada Music Awards.

As a founding member of the Turning Point Ensemble, Jane's passion for contemporary solo and chamber music has been nourished. Bringing to life new works and music that is rarely heard publicly has been and will continue to be an important part of her creative life. She has been featured in CMC concerts featuring the music of Alexina Louie, Barbara Pentland and Ross Alden. Recent recording projects have included commemorative CDs for the late Canadian composers John Burke and Nikolai Korndorf, both scheduled for release in 2022. She will be a juror for the 2022 Eckhardt-Gramatté competition, a national competition for the performance of Canadian and contemporary music.

### **Louis Andriessen, composer**

Louis Andriessen was born in 1939 into a musical family. Both his father Hendrik and his younger brother Juriaan are distinguished composers. Andriessen studied among others with his father, later with Kees van Baaren at the Hague Conservatory and with Luciano Berio. After compositional beginnings in the name of political protest and the polemics against the routine of concert life, he succeeded in 1976 with “De Staat” for women's voices and a large wind ensemble; this was the international breakthrough as one of the important voices of contemporary music.

In his extensive, multifaceted oeuvre, which also includes six works of dramatic music, Louis Andriessen has been inspired by very different sources from the classical antiquity to the abstract paintings

of Piet Mondriaan and repeatedly thematised philosophical subjects. Louis Andriessen has collaborated on several projects with artists and directors such as Robert Wilson and Hal Hartley. Particularly productive was the artistic partnership with the director Peter Greenaway in the 1990s, who wrote, among other things, the libretto to Andriessen's opera "Writing to Vermeer".

### **About *Zilver***

The idea behind *Zilver* was to write a chorale variation as Bach did for organ: a long, slow-moving melody, combined with the same melody played faster. The ensemble is divided into two groups: the wind and strings play the sustained melody in chorale-like four-part harmony, and the rest of the instruments – vibraphone, marimba and piano – play increasingly fast staccato chords. The two groups play in canons.

*Zilver* is one of a planned series of chamber pieces named after a type of physical matter. Hout ('wood') is the first, and *Zilver* ('silver') is the second. The title also refers to the two silver instruments – flute and vibraphone – which start and end the piece.

### **Ramsey Sadaka, composer**

Ramsey Sadaka is a Vancouver-based musician, as well as an executive board member and secretary for the Vancouver Pro Musica. His compositional practice filters literary inspirations to create music that is colourful, intimate, and finely sculpted.

Sadaka's music has been performed internationally at many prestigious new music festivals, including New Music on The Point, the highSCORE New Music Festival, and the Oregon Bach Festival Composers Symposium. He has worked with such musical luminaries as the Vancouver Symphony Orchestra, the Turning Point Ensemble, members of the JACK Quartet, the Nu:BC Collective, and soprano Estelí Gomez. His work has also been generously funded by

institutions such as the Analysis, Creation, and Teaching of Orchestration Project, as well as the Johnstone Fund for New Music.

Sadaka is currently pursuing a doctorate in composition under the auspices of a Four-Year Fellowship at the University of British Columbia, where he has studied with Keith Hamel and Dorothy Chang, and serves as a teaching assistant for the university's Contemporary Players ensemble.

### **About 차가운 (*Chagaun*)-The Book of Ice**

My piece for flute solo and chamber orchestra, which takes inspiration from Han Kang's novel, *The White Book*, is part of a series of works that explores unique ways of blending music and text within a delicate and colourful timbral palette. This piece is based on four texts that relate to different forms of ice: frost, snow, blizzard, and sleet. The flute soloist takes on the role of the narrator by evoking the novel's wide range of emotional states using a variety of playing techniques, including air tones and spoken phonemes derived from fragments of the original Korean text.

### **Paolo Bortolussi, flute**

Flutist Paolo Bortolussi is a soloist, chamber artist, and new music pioneer. Dedicated to championing music by living composers, he has premiered over 150 works for flute, including concerti written for him by Dorothy Chang, Jocelyn Morlock, and Aaron Gervais. Paolo is co-artistic director of the Nu:BC Collective, a new music ensemble in residence at the University of British Columbia. Firmly established as one of the premier interpreters of contemporary music in Western Canada, Nu:BC has performed at festivals across Canada, the US and Asia, and has premiered works by some of Canada's leading composers including Brian Cherney, Gabriel Dharmoo, Michael Oesterle, Chris Paul Harman, Dorothy Chang, Owen Underhill, Aaron Gervais, John Oliver, Edward Top, Keith Hamel, and many more.

Beyond Shadows, Nu:BC's debut CD, as well as Paolo's recent solo release *Israfel* have received multiple nominations at the Western Canadian Music Awards.

Raised in Halifax, Dr. Bortolussi is a graduate of the University of Ottawa and the Indiana University School of Music. He serves on the faculties of the University of British Columbia, Kwantlen Polytechnic University, and Trinity Western University, and has presented masterclasses across North America as well as in Korea and Taiwan. Paolo is principal flutist of the Vancouver Island Symphony where he is the driving force behind the Canadian Concerto Project, which has commissioned, premiered, and recorded five new concerti by Canadian composers for principal players of the orchestra.

### **Jennifer Butler, composer**

Jennifer Butler is a composer, teacher, and flutist living in Vancouver, British Columbia. Her music, described as “beautifully remote” (Vancouver Sun), “intimate” (Globe and Mail), and “disquieting” (Vancouver Observer), has been commissioned, performed, and broadcast across Canada, in the United States, Australia, and Europe. Recent projects include *After Rain*, commissioned by the Blueridge Chamber Music Festival; *The End of the World* (or else the beginning), commissioned by the Vancouver Intercultural Orchestra for flutist Mark McGregor and the Borealis String Quartet; and *Songs* for Klee Wyck, commissioned by Victoria's Emily Carr String Quartet with Marion Newman.

Jennifer teaches at the Vancouver Academy of Music, is a Teaching Artist with Vancouver Opera, and a composer mentor with the Turning Point Ensemble. She is currently the Chair for the advisory committee for the BC region of the CMC and is an active board member for Redshift music and the Standing Wave Ensemble.

### **About *The Tide Rises, The Tide Falls***

This piece is a response to Barbara Pentland's *Tides*, for violin, harp, and marimba. I began by extracting fragments that particularly spoke to me, creating a palette of "stolen" melodic fragments, textures, and colours. Then I asked myself "how should I use these fragments to make something new?"

I began thinking about the ocean's tides: this endless cycle that is at once constantly changing (and causing great change), and yet always the same, always there, repeating the same endless cycle. I began thinking about the tension between stasis and change.

In *The Tide Rises, the Tide Falls* I created a piece with five sections that are all shaped around exactly the same melody line. However, in each section I explore different colours, textures, timings, and densities. Each section sounds quite different, and yet, each section also sounds the same.

### **Edward Top, composer**

"Horror composer Edward Top acted as a kind of snake, hypnotizing listeners as frightened little bunnies" is what Dutch newspaper *de Volkskrant* wrote 25 years ago. As part of Vancouver's kaleidoscopic music scene since 2010, Top's music has been identified by *The Vancouver Sun* as "earthy neo-primitivism" and "a dreamlike expression of (...) the collective unconscious" by the *Georgia Straight*.

Top studied composition and violin at the Rotterdam Conservatory and, after working and traveling in the Far East for several years, continued studies at King's College London. Edward has been Head of Composition at the Vancouver Academy of Music since 2014 and served as Composer-in-Residence with the Vancouver Symphony Orchestra working with conductors Bramwell Tovey and Otto Tausk. Holland Symfonia, Schoenberg Ensemble, Tokyo Sinfonietta, among

others, performed his compositions, and the Toronto Symphony Orchestra recently premiered the commissioned work *Eruption* on tour in Ottawa, Montreal, and Toronto.

### **About *Magic***

*Magic* is a hybrid composition for sinfonietta and child violinists, consisting of different styles cast in the repetitive texture of a dutch-minimalist microcanon. On the one hand the little violins are an extension of the ensemble's orchestration: the delicacy of small-sized instruments, the fluctuating intonation, and the archaic simplicity of rhythm – yet played with the greatest effort! On the other hand, the fantastical idea of 'magic' from the perspective of the children's fragility and innocence – yes, a childlike adoration of the magical – produces a psychological contrast with the full force of the highly cultivated sound of the sinfonietta.

### **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.

# turning point ensemble!

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