

novum musica
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MUSICA INTIMA PERFORMS AND OPERATES ON THE STOLEN
TERRITORY OF THE COAST SALISH PEOPLES, INCLUDING
THE TERRITORIES OF THE x^wməθk^wə'yəm (MUSQUEAM),
s̓k̓w̓x̓w̓ú7mesh úxwumixw (SQUAMISH),
AND səl̓l̓l̓w̓ət̓a7ɬ (TSLEIL-WAUTUTH) NATIONS.

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O Speak

Mari Alice Conrad



In my work I search for meaning and connection in the landscapes around me. I have learned that my own environment, if mindfully explored, can summon deep questions about being human and reveal beauty in the unexpected, everyday moments. *O Speak* for SATB with divisi is a reflective response to how I am processing the world right

now. Mother nature is displaying her strength and power through devastating fires, storms, earthquakes, extreme weather conditions and drought.

The text is from the bible, in Job 12:8. However, the verse transcends religion and can be universally interpreted as a meaningful reminder to speak and then listen to the earth. By doing so, the earth can teach us how to be more responsible stewards.

“... [O] speak to the earth, and it shall teach thee ...”

Oudh

Emily Hiemstra / Ayesha Chatterjee



The soft and gentle, yet lushness of the text from this poem so beautifully creates a nighttime scene that invites the reader (and now, hopefully listener) in. I wanted to mirror the sense of possibility and imagination in the text, as if the story of this particular evening is just beginning. The structure of this piece functions as a modified round, or the built up

layers of a looping pedal. This piece can be performed from one voice to large choir, any range, age and ability.

A note on the text from the poet: Oudh has two pronunciations and two meanings. It can be pronounced 'oodh' to rhyme with 'food' and is a type of resin from the bark of the agar wood tree, used in perfumes and incense. It is also an alternative spelling of 'awadh' which is the legendary kingdom of India in which many battles were fought. Awadhi food is well known in India, especially Awadhi or Lucknowi biryani.

*Tonight a turmeric moon
Bubbles in the amla trees,
A myriad battlefields cloaked in cloves,
The night air soft as newly scented rice.*

Jauh/Dekat

Tracy Wong

Jauh/Dekat (Far/Near) is based on three Malay proverbs about travels, journeys, and humilit.

Set in a contemporary a cappella style, the bouncy rhythm suggests the excitement in walking forth to explore the unknown, and multiple changes in tonality is akin to one's varied journeys. Another nod to Malay

literature is the lyrical and ornamented solo in the second half of this piece which is inspired by syair (or sha'ir), a traditional form of Malay poetry that is usually recited/sung.



Jauh/Dekat was commissioned in 2022 by Vancouver Youth Choir, and premiered by musica intima in 2023.

Jauh di mata, dekat di hati
far from sight, but near at heart.

Lain padang, lain belalang
different field, different grasshopper
(observe different customs in different lands)

Ikut resmi padi, semakin tunduk semakin berisi
follow the way of the rice plant (padi)
(It bows lower the more it is filled. The more knowledgeable and experienced one is, the more humble one should be)

Love Said to the Wind

Nicholas Ryan Kelly / Marjorie Pickthall (1883-1922)



*Love said to the wind, Be still;
To time, Be merciful;
To life, Be sufficient.
But these answered,
Shall breath command breath,
Or the relentless the relentless,
Or the shadow the shadow?*

*Love, in whom all things are, Shadow and light,
Make of my grief a star Crowning the night.*

*Love, in whom all things nest, Tired of the way,
Make of my pain a rest Healing the day.*

*Love, in whom all things hide, Far though they roam,
Make my life's loss the tide That bears us home.*

a walk

Daniel Gardner



*bodies unadorned
slender coarse
upward extend
grasping at fleeting dusk
early in afternoon*

*chills seep
through dampened cerements
flesh sanguine
muddles with rot
bones charred
breach packed earth*

*oppressive solemnity
a wood rendered austere*

Tout est un cercle

Alex Vollant / Natasha Kanapé-Fontaine



*Tout est un cercle
tout est un cercle en achevant les pages
de l'histoire pour la repeindre
retranscrire les légendes traditionnelles*

*à la toundra brunant tu respires le pain de
tes chasses encourues lointaines
ton feu est une étoile parmi tant d'autres
la masse est lactée
une toile s'effile alors aux plafonds de tes orbites
[tes recherches brouillent les pistes]*

*cesse de briser mes érosions à tes bateaux
laisse-moi finir!
mon sentier a encore des pas à franchir
mon étranger sur ma terre!*

*fais ce qui te plaît tant que vivent mes frères
je lirai leurs omoplastes les dessinerai parallèles
décélérer la voix de nos pères les routes bloquées!
alarmés sans boussole
mal armés.*

© Natasaha Kanapé-Fontaine, 2012.

*Everything is a circle
everything is a circle completing the pages
of history to repaint it
retranscribe the traditional legends*

*in the twilight tundra you breathe the bread of
your hunts incurred distant
your fire is a star among so many others
the mass is milky
a canvas frays then on the ceilings of your orbits
[your searches cover tracks]*

*stop breaking my erosions with your boats
let me finish!
my path still has steps to be taken
my stranger on my land!*

*do what you like as long as my brothers live
I'll read their shoulder blades draw them parallel
detect the voice of our fathers the roads blocked!
my alarmed ones without compass
my poorly armed.*

Translation © Howard Scott, 2015.

Small Elegy

Leslie Uyeda / Patrick Lane (1939 - 2019)



I would like to thank musica intima for commissioning *Small Elegy*. This great poem means a lot to me. It was written by the late poet, author and friend Patrick Lane, and it speaks acutely to the dire situation we find ourselves in this world today. I have dedicated this new work to the memory of Vancouver BC composer and friend Jocelyn Morlock, who died

recently, leaving so many of us in the music community heartbroken. I do not mean for *Small Elegy* to be depressing. I hope it can be sung with heart and healing for all of us. (LU, 2023)

*The silence of the dead is what we own.
It's why we sing. The sky is clear today.
Go on, I hear my father say, my mother too,
and though they rest in sunken graves
I hear them still. The sky is clear today,
the harvest weeks away and no forests burn.
The dead sing in the rubble and the fires.
We must listen to their song.
Their burden is our lives.
We pray because we cannot turn away.*

Patrick Lane

from *The Quiet in Me*

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NEW RECORDING!

Leslie's new CD - *Sex Lives of Vegetables* is coming out in the fall of 2024. Soloists are Heather Pawsey soprano, AK Coope clarinet, and Rachel Iwaasa, piano. In addition to the three volumes of the *Sex Lives* songs - 15 in total, *The First Woman*, a cycle of four dramatic songs, and *Hahaha Shinobite* (I Cherish and Honour my Mother) for solo piano are included.



UYEDA, COOPE, PAWSEY, AND POET LORNA CROZIER FOLLOWING A PERFORMANCE OF *THE SEX LIVES OF VEGETABLES* IN VANCOUVER.

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Formally established in 2022 as a composer-centric, digital publisher, *musica printima* has a small but spectacular catalogue of music commissioned by, written for, or performed by *musica intima*. Explore the collection:

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Kinder Than Man

Hope Salmonson / Althea Davis



I grew up near a highway, so roadkill was a normalized sight since I was young. Althea Davis' poem reframes the common image of a dead animal, wondering what comes next and praying for the next step of their journey to be safer. As the poem goes on, attention moves to animals that have lesser and lesser respect and care from the public, and the need for

simple comfort becomes more and more dire. Davis then turns the attention to us; human beings are animals too, and if such a grisly fate awaits us, then hopefully we'll receive the same love that all creatures deserve.

*And God,
please let the deer
on the highway
get some kind of heaven.
Something with tall soft grass
and sweet reunion.
Let the moths in porch lights
go some place
with a thousand suns,
that taste like sugar
and get swallowed whole.
May the mice in oil and glue
have forever dry, warm fur
and full bellies.*

*If I am killed
for simply living,
let death be kinder
than man.*

O Heart of Spring!

Katharine Petkovski / John Shaw Neilson (1872 - 1942)

O Heart of Spring! for SATB with divisi is a setting of a poem by John Shaw Neilson. The piece is lighthearted and accompanied by a lilting quality that defines its sound. Comprised of three sections, the piece begins with a spirited motif, making reference to Baroque harmonies and rhythms, which develop and transform into a slower and more



contemplative outlook. The final section, an ostinato, is melancholic and meditative, underscoring a contemplative solo from the soprano section.

O Heart of Spring!

*Spirit of light and love and joyous day,
So soon to faint beneath the fiery Summer:
Still smiles the Earth, eager for thee alway:
Welcome art thou, soever short thy stay,
Thou bold, thou blithe newcomer!
Whither, O whither this thy journeying,
O heart of Spring?*

O Heart of Spring!

*After the stormy days of Winter's reign,
When the keen winds their last lament are sighing,
The Sun shall raise thee up to life again:
In thy dim death thou shalt not suffer pain:
Surely thou dost not fear this quiet dying?
Whither, O whither this thy journeying,
O heart of Spring?*

*O Heart of Spring!
Youth's emblem, ancient and unchanging light,
Uncomprehended, unconsumed, still burning:
Oh that we could, as thou, rise from the night
To find a world of blossoms lilac-white,
And long-winged swallows unafraid returning...
Whither, O whither this thy journeying,
O heart of Spring?*



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