

# COGNITIVE DISSONANCE

AUGUST 3, 2024 | BILL REID GALLERY

V. JESSICA SPARVIER-WELLS Lament for Small Souls  
ANDREW BALFOUR Awasis

BYRD, ARR. ANDREW BALFOUR Ambe Anishinaabeg  
T'UY'T'TANAT - CEASE WYSS  
Sea Monsters & Fungal Friends  
SHERRYL SEWEPAGAHAM Mitosak (Trees)

V. JESSICA SPARVIER-WELLS Cognitive Dissonance  
IAN CUSSON will I, night

PURCELL, ARR. A. BALFOUR Pakaskitawew  
PURCELL, ARR. A. BALFOUR What Pow'r Art Thou

V. JESSICA SPARVIER-WELLS FLUTES  
JONATHON ADAMS BARITONE & CURATOR  
T'UY'T'TANAT - CEASE WYSS ELECTRONICS

MUSICA INTIMA PERFORMS AND OPERATES ON THE STOLEN  
TERRITORY OF THE COAST SALISH PEOPLES, INCLUDING THE  
TERRITORIES OF THE X<sup>W</sup>MƏƏK<sup>W</sup>ƏYƏM (MUSQUEAM), SK̓W̓X̓W̓Ú7MESH  
ÚXWUMIXW (SQUAMISH), AND SƏLILWƏTAP̓ (TSLEIL-WAUTUTH).

EMV ACKNOWLEDGES THAT WE OPERATE ON THE TRADITIONAL,  
ANCESTRAL AND UNCEDED TERRITORY OF THE COAST SALISH  
PEOPLES - THE SK̓W̓X̓W̓Ú7MESH (SQUAMISH), STÓ:LŌ AND  
SƏLILWƏTAP̓/SELILWITULH (TSLEIL-WAUTUTH) AND  
X<sup>W</sup>MƏƏK<sup>W</sup>ƏYƏM (MUSQUEAM) NATIONS.



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A NOTE ON CURATOR *Jonathon Adams*

Jonathon Adams is a Cree-Métis two-spirit baritone from amiskwaciwâskahikan (Edmonton, AB). They have appeared as a soloist under Masaaki Suzuki, Philippe Herreweghe, Laurence Equilbey, and Alexander Weimann, among others, with the New York Philharmonic, National Symphony, San Francisco Symphony, and Toronto Symphony Orchestras, the Washington Bach Consort, Tafelmusik, Ricercar Consort, B'Rock, Vox Luminis, the Netherlands Bach Society, and il Gardellino. In 2021 they were named the first artist-in-residence at Early Music Vancouver.



They have lectured and led workshops at the Universities of Toronto, Manitoba, British Columbia, Alberta (Augustana), Bard College, Festival Montréal Baroque, and the Juilliard School.

Jonathon was featured in Against the Grain Theatre's 2020 film MESSIAH/COMPLEX, in Sidi Larbi Cherkaoui's MEA CULPA with Ballet Vlaanderen, and on Jessica McMann's most recent album 'Prairie Dusk'. They attended the Victoria Conservatory of Music, the Royal Academy of Music, and the Conservatorium van Amsterdam, studying with Nancy Argenta, Emma Kirkby and Rosemary Joshua.



V. Jessica Sparvier-Wells is an Alberta -based Cree (Cowessess, SK), multi-disciplinary artist. She interweaves land, Indigenous identity, history, and language throughout her dance and music creation/performance practice. A classically trained flutist, she holds a Bachelor of Music degree from the University of Calgary and an MFA in Contemporary Arts from Simon Fraser University. Her work fuses together traditional language and dance with her own contemporary experiences as an Indigenous woman and Two-Spirit person.

Her new album released on Oct. 29th 2023 evokes the sounds and stories of the prairies and includes commissioned work as well as new originals. “Prairie Dusk” is available on all platforms. This is a follow-up album to her award winning first album *Incandescent Tales* which was released in June of 2021. This Indigenous classical album won the 2022 YYC Music Classical Album of the Year and Gold Medals in the Global Music Awards. A WCMA 2022 and 2023 nominee as well as SSIMA 2023 nominee, she is working on a new alt-pop recording to be released summer of 2024.

Her musical, composition, and soundscape work focuses on land-based creation and ideas of connection, disconnection, and home.”*Too Good; That MAY Be*”, an immersive soundscape performance was shown at the Urban Shaman Gallery in Winnipeg as part of “The 60’s Scoop; A Place Between” in 2017. Her compositions include *Muskwa’s Mountain Home* (2021), *Inni* (2018) and soundscapes including *beguiling (the)the land* (2020).

Jessica currently resides in Cochrane, Alberta, where she works for the City of Calgary as Curator of Indigenous Art. She is also co-founder and co-director *Wild Mint Arts*, an Indigenous arts company and is a Laureate of the Hnatyshyn Foundation REVEAL Indigenous Art Awards (2017).

T'uy'tanat Cease Wyss is an Indigenous Matriarch of the Skwúwú7mesh, Stó:lō and Hawaiian people. Through her work as an ethnobotanist, artist, activist, and community-based educator, they strive to share Indigenous customs, teachings, and futures and to connect Indigenous peoples. Wyss's thirty-year career encompasses a vast array of practices from weaving, making remedies, and medicine walks, to the realm of Indigenous Digital Futurisms.

Interweaving their skills as an ethnobotanist and an interdisciplinary artist, Cease maintains a practice to decolonize their life and their art by learning about their culture and using traditions practiced by their ancestors. This is witnessed in their recent exploration of cultural weaving using materials traditionally used by Salish People such as red and yellow cedar, Salish Woolly dog fibre, stinging nettles, and fireweed fluff. Furthermore, their current community teachings and research is focused on restoring and remediating Indigenous species and natural space by encouraging others to build their Indigenous food forests and to nurture local biodiversity respectfully and sustainably.

Wyss is a collaborator, deeply involved in community building and finds dialogue with communities crucial in exchanging knowledge and critical in preserving Indigenous understanding of the land and ecosystems. Wyss has taught these teachings to public institutions and organizations and has participated in creative projects that share different indigenous cultures in stewarding this effort in preservation. Outside the importance of preserving what surrounds them, Cease believes in the importance of taking care of and feeding oneself, in redefining oneself as a way to care for Mother Earth, Chescha7 Timixw, and Ch'iaxw- their sacred protocol.



## ***Awasis***

*Cree text by Andrew Balfour*

Awasis was written in 2022, commissioned by musica intima, the University of Manitoba, Western University and Shallaway Youth Choir, for the Nagamo (Sings) national tour of March 2023. I consider this composition a sound prayer dedicated to the memory of the little ones that were taken away from their family, community, and blood, never to return. It's in memory of them being free in the spirit world, being loved, and being protected by our ancestors. Our love will always be with them. Kakike (Always, forever). (AB)

Kakike	<i>always, forever and ever</i>
Wanaskewin	<i>being at peace with oneself</i>
Awasis	<i>child</i>

## ***Ambe***

*Ojibway text by Cory Campbell*

Ambe, ambe Anishinaabeg	<i>Come in, two-legged beings</i>
biindigeg Anishinaabeg	<i>come in all people</i>
Mino-bimaadiziwin omaa.	<i>There is good life here.</i>
Ambe!	<i>Come in!</i>

## ***Sea Monsters & Fungal Friends***

*sung Cree text & music by Andrew Balfour after Orlando Gibbons*

This is a compilation of sea lions (playing in a small cove in Whitecliff Park in December 2022), mixed with an array of fungal friends, including yellow oyster mushrooms (in three different sound ranges), orange jelly slime mold, lichens, licorice ferns, a mycelium recording that could either be oyster or lions mane, and some groovy Salal.

These sounds are recorded by accessing their bio-sonification rhythms through a modular synthesizer and recording them through a zoom audio recorder and editing the audio clips into short soundscapes such as this. It has been so much fun and so experimental and I love the collaborative processes I have gotten to participate in throughout this residency with musica intima over the past year.

This has been a really rewarding and nurturing experience for me and my practice, and I have had a chance to collaborate with wonderful

groups of artists and to share audio experiences with each other. Each of our presentations tells a story through various themes and from each of our perspectives.

I appreciate having the chance to develop a sound story such as this, with musica intima, and with Jessica and Jonathan as well; what a tremendous honour to share space with all of these lovely people who have created a wonderful programme to share. (CW)

Ispiciwin	<i>Journey</i>
Ispiciwin Tapwe	<i>Journey of truth</i>
Ispiciwin Pawatawawin	<i>Journey of dreams</i>
Kiyanaw	<i>Us</i>
Wekimakasikan	<i>Smudge</i>
Kihewataniy	<i>Eagle Feather</i>

### ***Mítosak***

*Woodland Cree text by Sherryl Sewepagaham*

My Cree parents speak of how trees are important to the survival of the Cree people. Trees provide navigation when hunting and travelling; moss grows on the northside of the tree, away from the sun. Wood is used for teepee and tent poles, canoes, paddles, toboggans, snowshoes, containers, rattle handles, drum frames, and whistles. Leaves and bark are used as medicines for various ailments. Sap is used for sweetening syrup as well as glues for sealants and patching of canoes. Spruce bows are used inside tents and teepees for flooring and poplar trees provide protective shade from the sun. When trees are harvested, tobacco is offered and prayers are said to acknowledge the precious gifts trees have provided. Trees represent the transformation of life stages from root to leaf. (SS)

Mítosak,	<i>Trees,</i>
mítosak	<i>trees I sing to you</i>
kinkamôstamâtinâwaw	<i>I stand tall beside you</i>
Nikinosin	<i>I am not afraid</i>
kawícikâpawîstatakawaw	<i>when I stand beside you</i>
Moya nitastâsin	<i>Look. Little tree is growing.</i>
kawícikâpawîstatakawaw	
Kinawâhpim. Ohpiko mítosis.	

## ***Cognitive Dissonance***

*text by V. Jessica Sparvier-Wells*

You cannot accept our truths.  
You do not deserve our joy - our stories - us.  
nimiyo-ayân  
ni-ka sôhki-pâhpin

I am my own ancestor  
My people have thrived,  
this is my land!

*Clear the land!  
Clear the land!  
Clear the land!*

*The last best west homes for millions, free!  
160 acre farms in the west for free!  
The white star rail line calls women!  
Call the Canadian National Railway's  
"Colonization Service" and ask for it.*

*The land is free  
My grandfather worked hard on his free land,  
he worked hard  
My grandmother was paid to come here,  
they worked hard, oh so hard.  
Easy to reach, nothing to fear,  
protected by the government.*

nimiyo-ayân  
nimiwyêihtên

ta ayâyân ôta  
êkawiyya mêta wâ kê mok  
Strength flows through blood  
ancestral sakihitowin weave me forward

*I am my own ancestor, settler  
I worked hard on my free land  
I said sorry  
I won't give it back.*

*"Cognitive Dissonance" was  
commissioned by musica intima with  
the generous support of the  
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***will I, night***

*poem by Marilyn Dumont*

I shy from the familiar in these woods where  
I'm alone, here my body  
is a wafer of itself, here  
I am pitiful, not the striding city gal but  
the timid green girl  
my feet thin and dumb  
I hold each breath until        it is clasped  
to the next like hands  
of kindergarten children crossing a street

when I listen, I'm afraid of what I might hear, if  
I follow the sound of the chainsaw  
will I find my father  
will he hear me  
over the sound of his cutting?  
if I follow the scent of blackberries  
will my mother be picking  
her lard-pail full and tied to her waist?  
and if she sees me, will she run spilling them  
her eyes straining back like a startled deer?  
and if she bolts, will I run after  
bawling like her calf?  
and if I lose sight of her  
will I,        night  
swell with your thickness or  
dissolve in your black mouth?

***Pakaskitawew***

*Cree text by Andrew Balfour*

Pakaskitawew  
Mawihkatamowin

*S/he hears her/him  
crying/mourning*

## ***What Pow'r Art Thou***

*Henry Purcell / John Dryden, Ojibway text by Andrew Balfour*

Biboon	<i>In the winter</i>
Apiitadin	<i>It is so cold</i>
Gawaji	<i>he can't move /</i>
	<i>freezes to death</i>
Apiitadin	<i>It is so cold</i>

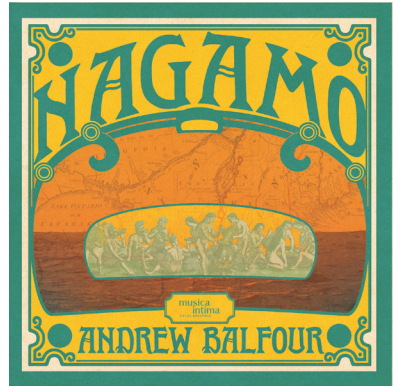
*What power art thou, who from below, hast made me rise  
unwillingly and slow from beds of everlasting snow!*

*See'st thou not how sitff and wond'rous old,  
Far, far unfit to bear the bitter cold.*

*I can scarcely move or draw my breath -  
Let me, let me freeze again to death.*

*The JUNO Award-nominated  
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The beautiful WCMA-winning  
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Kwakwaka'wakw visual artist  
Sonny Assu - listen today!*



*"Prairie Dusk" is a new Indigenous  
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Voices, Piano, and Viola recorded  
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Music can create incredible experiences, and musica intima exists to create these moments - to foster human connection through the power of vocal music.

Your support of the ensemble's performance, outreach and community building is crucial.

musica intima is unique in many ways, but like all non-profit arts organizations, we are facing new and more severe fiscal challenges - we are not immune to inflation, and there are no more COVID-related financial supports from government granting agencies, despite rising expenses, and revenues that still remain far below pre-pandemic levels. We love to make music, and the best part of that is sharing it with you - online, on a CD, or at a concert - but the fiscal realities of our little society are making that harder and harder.

*We are a small organization - your dollars go far! Part of what makes us unique in the Canadian choral landscape, and especially here at home is that **we don't have corporate sponsors, and our grant funding is a fraction of what many performers or presenters receive.** Despite this, we continue to produce ground-breaking art at home and across the country, with 85% of our budget devoted to the expenses of making music (the average among organizations in Canada being 64%). In this new reality, however, some of these groundbreaking projects are in jeopardy.*

***You know how special musica intima is** - there is no other professional ensemble in Canada that is created for the artists, by the artists - and you know how special the shared connection is when you join us for our performances. Help us continue to share that here, across the province, and across Turtle Island.*

***Your financial gifts sustain us, and without your support, we cannot continue sharing the music that comforts, excites, and challenges you.***

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