



Diana McIntosh

"Porini, Porini, Porini!"

for solo bassoon



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DIANA McINTOSH, Canadian composer, performer, and founder/artistic director of Winnipeg's new music series, MUSIC INTER ALIA, is a free-spirit. In the world of music, McIntosh does not limit herself to any one particular style of writing. Her music, which ranges from light and humorous to spacious and evocative has been performed by musicians in Canada, the United States, England, France, Germany, Scotland, Ireland, Italy, Portugal and Switzerland. As well as writing commissioned works for orchestra, chamber orchestra, voice, chamber groups, and solo performers, she creates theatrical and musical pieces for herself which she performs using piano, spoken voice, electronics, percussion and slide projections.

As a performer, McIntosh has given numerous broadcasts of twentieth century piano music on CBC Radio. Her concert appearances include performances in New York's Carnegie Recital Hall, Merkin Hall and Symphony Space as well as concerts in major centres throughout Canada and overseas in France, and London and Wolverhampton in England.

Diana McIntosh has a very active career as a distinctive, original, witty, and innovative composer/pianist/performance artist. In recent years she has attained a high profile for her one-woman, inter-disciplinary creations, in which she has explored singular ways of working with voiced texts in a theatrical relationship with music. As well as her own original texts, she also uses texts of well-known authors (Diane Ackerman, Gertrude Stein, Beryl Markham, Jon Whyte, Joy Harjo, and others), integrating them with piano, extended vocal techniques, percussion, electronic tape and orchestra. Her ...

Read Diana McIntosh's full biography at our website:
<http://www.musiccentre.ca>

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♩ = 96 Excited

f

(Po - ri - ni, po - ri - ni, po - ri - ni. Do you read me? Over.)__

*My Kenyan safari guide's call to
Porini Camp on his rather static radio phone*

f p f mp f

multiphonic

mp f

multiphonic

cresc. ff p

f

Attacca

♩ = 63 Dolce
Amboseli Savanna

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of five staves of music. The first staff begins with a *mf* dynamic and features a triplet of eighth notes. The second staff includes a *dim.* marking and a *pp* dynamic. The third staff shows a *pp* dynamic followed by a *p* dynamic and a *mf* dynamic. The fourth staff contains a *mp* dynamic, a *mf* dynamic, and a *p* dynamic with a *gliss.* marking. The fifth staff concludes with a *mf* dynamic, a *p* dynamic, and the instruction *niente Attacca*. Performance instructions include *wide slow vib.*, *ord.*, *rit. trill*, and *gliss.* throughout the piece.

♩ = 138 Warmly, espressivo
chanting, story telling

mp (group of people chanting) *ff* declamatory (male solo singer with high, harsh, nasal voice)

mp warmly (people chanting) *ff* (male solo)

mp (people chanting) *ff* (male solo)

mp (people chanting) *ff* (male solo)

mp (people chanting) *mf* *ff* (male solo)

mp (people chanting) *mf* *mp*

mf niente Attacca

The musical score consists of seven staves of music in bass clef. The first staff begins with a tempo marking of quarter note = 138 and performance instructions: 'Warmly, espressivo' and 'chanting, story telling'. The first half of the staff is marked *mp* and described as '(group of people chanting)'. The second half is marked *ff* and described as 'declamatory (male solo singer with high, harsh, nasal voice)'. The second staff has a similar structure, with *mp* 'warmly (people chanting)' and *ff* '(male solo)'. The third staff has *mp* '(people chanting)' and *ff* '(male solo)'. The fourth staff has *mp* '(people chanting)' and *ff* '(male solo)'. The fifth staff has *mp* '(people chanting)', *mf*, and *ff* '(male solo)'. The sixth staff has *mp* '(people chanting)', *mf*, and *mp*. The seventh staff has *mf* and ends with 'niente Attacca' and a 2/4 time signature.

$\text{♩} = 96$

f *mf*

mp *accel.* $\text{♩} = 104$ *sf sf*

mf *cresc.* *ff* *f* *mf* *Attacca*

$\text{♩} = 108$ *Animals and birds* *mp* *cresc.* *mf* *mp* *cresc.*

f *3* *5*

"growl" with voice on low pitch *ff* *sfp* *ff* *f* *ff* *f* *ff* *f*

mp *mf* *(bird-like)*

f *ad lib.* *mp f* *ad lib.* *accel.* *ff*

♩ = 108 (a tempo)

3 *mp* *cresc.* *f* *p sub.* *cresc.*

f *fp* *mp* *cresc.*

ff

mf *dim.* *pp* *Attacca*

f *mf*

mp *f* *p* *mp* *f*

p *f* *p* *mp* *flutter (or quasi fl.)* *fl.* *ord.* *Attacca*

♩ = 84

Ritual dance

The first system of music is in bass clef with a 4/4 time signature. It begins with a *mp* dynamic and a *f* dynamic marking. The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff, there are vertical tick marks indicating the foot-stamping rhythm, with a *f* dynamic marking under the first tick.

The second system continues the melody in bass clef. It features a 5/4 time signature change, a triplet of eighth notes, and a *mf* dynamic marking. The foot-stamping rhythm continues below the staff.

The third system continues in bass clef, featuring a triplet of eighth notes, a *f* dynamic marking, and a 3/4 time signature change. The foot-stamping rhythm continues below the staff.

The fourth system concludes the piece in bass clef. It includes a *mp* dynamic marking, a *niente* marking, and an *Attacca* instruction. The melody ends with a final note and a double bar line. The foot-stamping rhythm continues below the staff.

Musical score for a piece in 2/4 time, featuring bass and alto clefs. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *ff*, along with articulation like accents and slurs. It also contains triplets and a "poco a poco cresc." instruction.

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duration: ca. 6 min.

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