

Cello

Grand Lac

from *Unsung: If the Earth Could Sing*

SSAA or SATB choir (divisi), cello, & percussion

Duration ca. 4:00

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, mark tree, suspended cymbal, and crotales (sounding pitches B6, B7). Other small miscellaneous percussion may be used for specified atmospheric improvisatory sections.

PROGRAM NOTE

Grand Lac (Great Lake) is the second movement in *Unsung: If the Earth Could Sing*, an environmentally inspired choral cycle and collaboration between composer Katerina Gimon, poet Lauren Peat, and conductor Elise Naccarato. *Unsung* centers around the question “if the earth could sing, what would it tell us”? The environmental crisis has been called the “biggest threat modern humans have ever faced” (United Nations, 2021) and *Unsung* aims to shed light on its impact on Canadian landscapes in particular, using choral music as a form of advocacy and a voice for change. Each movement of *Unsung* focuses on a different geographic region of Canada, moving loosely from East to West, and is sung from the perspective of the landscape or weather event (in the case of the first movement).

Grand Lac highlights the beauty of the Great Lakes and river systems that branch through Ontario and Québec. In this peaceful and meditative French-language movement, the listener is drawn in by the haunting calm and serenity that the Great Lakes offer but reminded that these landscapes too and the biodiversity they support, are changing.

For more about *Unsung* and *Grand Lac* visit: www.katerinagimon.com/unsung.

The creation of this work was made possible by the support of the Canada Council for the Arts.



Canada Council
for the Arts

Conseil des arts
du Canada

PERFORMANCE NOTE

To aid with balance, amplification of the cello is recommended (especially for larger choirs).

For reference recordings and more information about *Unsung* visit: www.katerinagimon.com/unsung.

Cello

Grand Lac

Mvt. 2 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

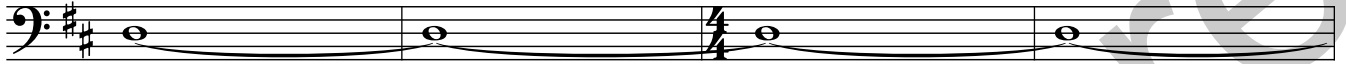
senza misura

1 (-7)

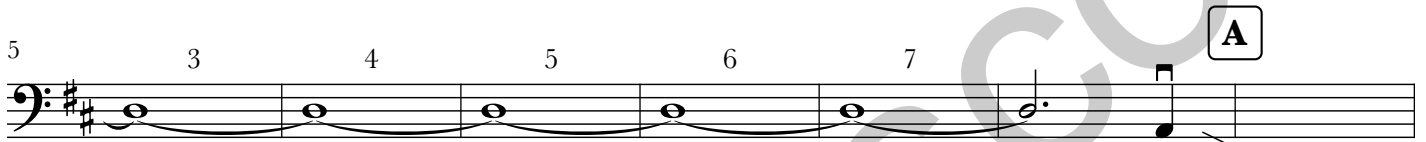
2

-----5 - 10"----- 5 - 10"----- **Calm, meditative** ♩ = 50

free bowing, randomly intersperse colourful figurations reminiscent of shimmering water over the D3 drone while swelling and decaying (ex. touch 4th and 5th harmonic trills, normal trills, tremolo between the drone and open A string)



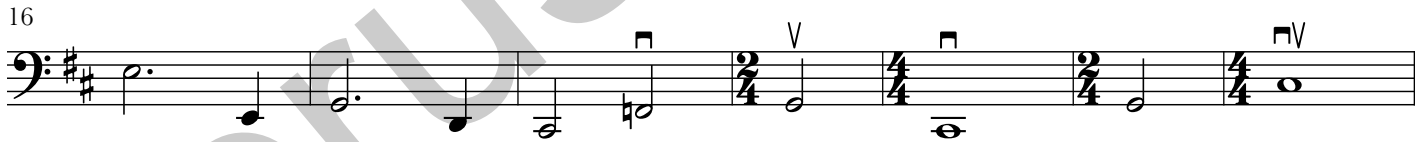
mp



cresc.

f

mp sub.

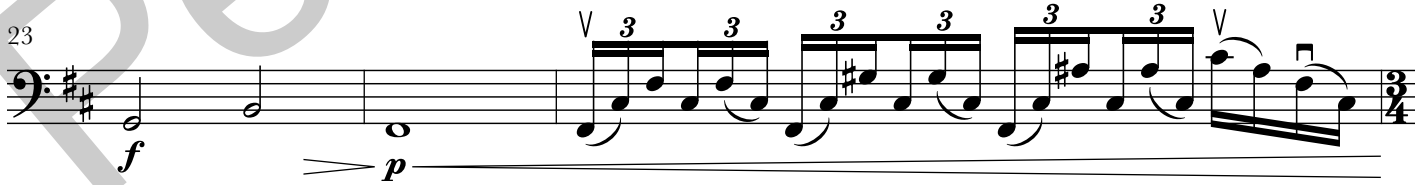


mf

f

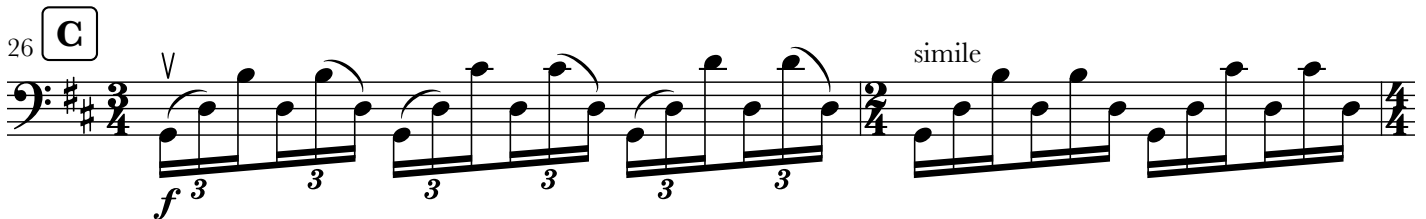
p

fp



f

p



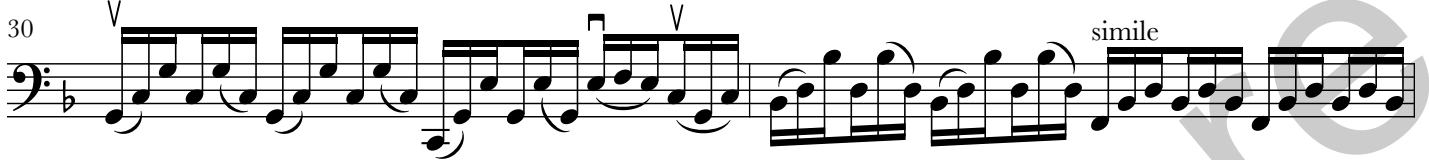
simile

28



This section has been omitted for PDF security

30



32

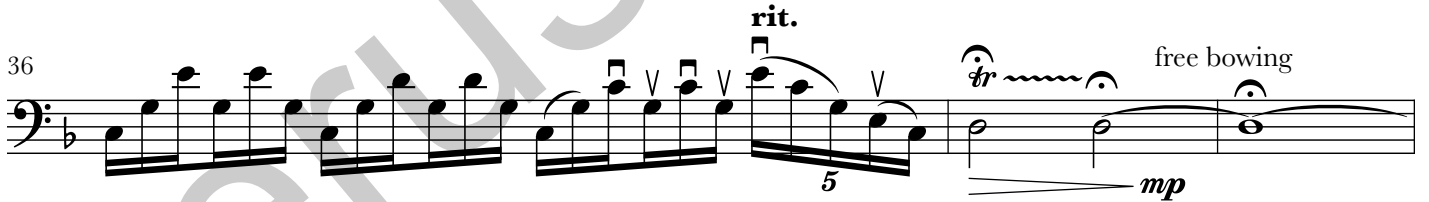


This section has been omitted for PDF security

34



36

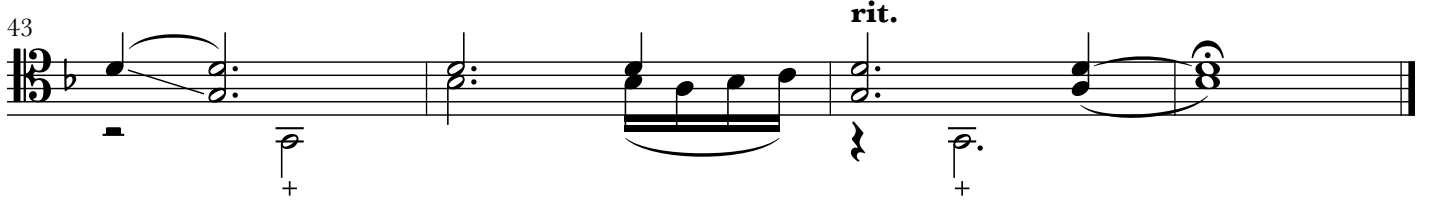


D a tempo

improvise on long tones with colouristic effects, as in opening

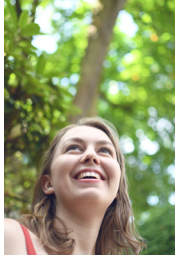


43



CREATIVE TEAM

Katerina Gimon, composer



Katerina Gimon is an acclaimed Canadian composer recognized for her uniquely dynamic, poignant, and eclectic compositional style. Her music has been described as “sheer radiance” (Campbell River Mirror), “imbued...with human emotion” (San Diego Story), and capable of taking listeners on a “fascinating journey of textural discovery” (Ludwig Van). In her works, she draws influence from a myriad of places—from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Her compositions are performed widely across Canada, the USA, and internationally. Katerina is the composer in residence for Myriad Ensemble and lives in Metro Vancouver, British Columbia, Canada. www.katerinagimon.com

Lauren Peat, poet



Lauren Peat is a poet, essayist, and translator. Her work has appeared in Arc Poetry Magazine, Asymptote, The Malahat Review, and World Literature Today, among other places, and is featured in the repertoire of acclaimed choral ensembles across North America. In other lives, she toured internationally with an award-winning chamber choir, waited tables at the foot of a 12th century château, and served as an interpreter for a film festival in southern Mexico. She now lives in Vancouver, Canada. www.laurenpeatwrites.com

Elise Naccarato, conductor



Elise Naccarato is a dynamic and innovative conductor, whose journey in choral music began in the Hamilton Children’s Choir, igniting a lifelong passion that has shaped her career. As the founder and Artistic Director of Myriad Ensemble, an adult upper-voices choir based in Burlington, Ontario, Elise has established a niche for working with adult treble voices and crafting a sound that is ubiquitous, rich in colour and full of life. With Elise’s leadership and vision, Myriad Ensemble is committed to raising the voices of women and non-binary composers through the collaboration, exploration and performance of adult upper-voice choir repertoire. www.elisenaccarato.com



www.katerinagimon.com

Percussion

Grand Lac

from *Unsung: If the Earth Could Sing*

SSAA or SATB choir (divisi), cello, & percussion

Duration ca. 4:00

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



INSTRUMENTATION

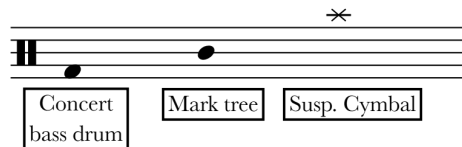
SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, mark tree, suspended cymbal, and crotales (sounding pitches B6, B7). Other small miscellaneous percussion may be used for specified atmospheric improvisatory sections.

Percussion map:



PROGRAM NOTE

Grand Lac (Great Lake) is the second movement in *Unsung: If the Earth Could Sing*, an environmentally inspired choral cycle and collaboration between composer Katerina Gimon, poet Lauren Peat, and conductor Elise Naccarato. *Unsung* centers around the question “if the earth could sing, what would it tell us”? The environmental crisis has been called the “biggest threat modern humans have ever faced” (United Nations, 2021) and *Unsung* aims to shed light on its impact on Canadian landscapes in particular, using choral music as a form of advocacy and a voice for change. Each movement of *Unsung* focuses on a different geographic region of Canada, moving loosely from East to West, and is sung from the perspective of the landscape or weather event (in the case of the first movement).

Grand Lac highlights the beauty of the Great Lakes and river systems that branch through Ontario and Québec. In this peaceful and meditative French-language movement, the listener is drawn in by the haunting calm and serenity that the Great Lakes offer but reminded that these landscapes too and the biodiversity they support, are changing.

For more about *Unsung* and *Grand Lac* visit: www.katerinagimon.com/unsung.

The creation of this work was made possible by the support of the Canada Council for the Arts.



Canada Council for the Arts Conseil des arts du Canada

PERFORMANCE NOTE

Use this percussion part as your guide, but feel free to make it your own (embellishing tastefully, playing with instrument selection, etc.) in keeping with the overall character of each movement.

For reference recordings and more information about *Unsung* visit: www.katerinagimon.com/unsung.

Percussion

Grand Lac

Mvt. 2 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

senza misura 5 - 10" 5 - 10" **Calm, meditative** ♩ = 50

Choir cues

0o

shimmering water soundscape

mp

sprinkle in sparkly atmospheric sounds (ex: chimes, cymbal scrapes or brushes, other high ringing metals) 1 (- 7) 2

5 3 4 5 6 7

Mark tree (l.v.)

A Bass drum

B Crotales

To Perc.

Susp. Cymbal

pp mf p mf pp

23

This section has been omitted for PDF security

D 1 (-8) **a tempo** 2 3

rit.

sprinkle in sparse atmospheric / colouristic things to the end (ex.) scrape, brush, or roll on suspended cymbal; occasional ringing metals

atmospheric

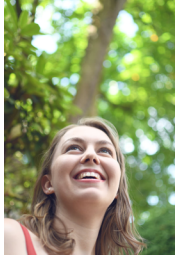
mp

42 4 5 6 7 8

rit.

CREATIVE TEAM

Katerina Gimon, composer



Katerina Gimon is an acclaimed Canadian composer recognized for her uniquely dynamic, poignant, and eclectic compositional style. Her music has been described as “sheer radiance” (Campbell River Mirror), “imbued...with human emotion” (San Diego Story), and capable of taking listeners on a “fascinating journey of textural discovery” (Ludwig Van). In her works, she draws influence from a myriad of places—from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Her compositions are performed widely across Canada, the USA, and internationally. Katerina is the composer in residence for Myriad Ensemble and lives in Metro Vancouver, British Columbia, Canada. www.katerinagimon.com

Lauren Peat, poet



Lauren Peat is a poet, essayist, and translator. Her work has appeared in Arc Poetry Magazine, Asymptote, The Malahat Review, and World Literature Today, among other places, and is featured in the repertoire of acclaimed choral ensembles across North America. In other lives, she toured internationally with an award-winning chamber choir, waited tables at the foot of a 12th century château, and served as an interpreter for a film festival in southern Mexico. She now lives in Vancouver, Canada. www.laurenpeatwrites.com

Elise Naccarato, conductor



Elise Naccarato is a dynamic and innovative conductor, whose journey in choral music began in the Hamilton Children’s Choir, igniting a lifelong passion that has shaped her career. As the founder and Artistic Director of Myriad Ensemble, an adult upper-voices choir based in Burlington, Ontario, Elise has established a niche for working with adult treble voices and crafting a sound that is ubiquitous, rich in colour and full of life. With Elise’s leadership and vision, Myriad Ensemble is committed to raising the voices of women and non-binary composers through the collaboration, exploration and performance of adult upper-voice choir repertoire. www.elisenaccarato.com



www.katerinagimon.com