

Grand Lac

from *Unsung: If the Earth Could Sing*

SSAA choir (divisi), cello, & percussion

Duration ca. 4:00

MUSIC BY

Katerina Gimon

WORDS BY

Lauren Peat



INSTRUMENTATION

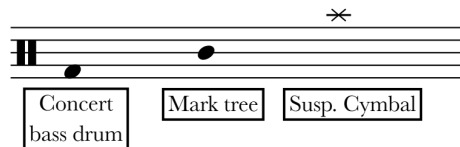
SATB (divisi)

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.



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PERFORMANCE INSTRUCTIONS

Amplification:

- For optimal balance (especially with larger choirs) amplification of the cello is recommended.
- For the spoken solo, amplification is encouraged. Alternatively, if desired the spoken solo may be pre-recorded and played through loudspeakers.

Movement and staging:

- Through not required, movement and staging for this work are encouraged. For inspiration, please see Myriad Ensemble’s videos of *Unsung* on their YouTube channel.

TEXT

Please see the following page to read the text in its original formatting.

CENTRAL CANADA

SOLITARY SPEAKER:

The word Ontario was derived from the Huron-Wyandot words onitariio, meaning “beautiful lake,” and kanadario, meaning “sparkling” or “beautiful” water.

The word Québec springs from the Mikmaq kepék, meaning “strait” or “narrows.”

GRAND LAC:

une danse de gestes
qui déferlent, reculent :
nos vagues écumeuses
se rattachant au bleu.

les remous d’une danse
étant difficiles à posséder,
c’est la danse de toute chose
que vous convoitez.

en onitariio et au kepék,
on attrape les feuilles
lâchées de l’arbre,
emportées au vent.

bien plus douloureux
est notre ballet :
cette chute libre
sans signe d’être bercés.

[flame, scarlet, saffron gold
we carry the leaves that cede to the wind
let go.]¹

¹ The bracketed stanza is excerpted from an earlier version of the poem, which the composer included in their musical realization.

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

Grand Lac

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

Lauren Peat

Katerina Gimon

senza misura
r-----5 - 10"----- r-----5 - 10"----- **Calm, meditative** ♩ = 50
mp improvise harmonics over the drone

Small Group

S1

S2

A1

A2

Spoken solo:
The word Ontario was derived from the Huron-Wyandot words onitariio, meaning "beautiful lake," and kanadario, meaning "sparkling" or "beautiful" water.

mp

senza misura
r-----5 - 10"----- r-----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)

Vc

mp

Perc.

shimmering water soundscape
mp

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

Note: In this movement when a pitch is repeated within a phrase marking but is not tied (i.e. S1 and S2 in m. 31-35, A1 in m. 10, S2 in m. 14), re-articulate with a bit of extra air – as if you were going to add a very gentle ‘h’ – but don’t lift.

Grand Lac

5

Small Group

S1

S2

A1

A2

Vc

Perc.

cresc.

mp cresc.

mp cresc.

tutti mp cresc.

mp

cresc.

cresc.

Oo ah

Oo ah

Oo (oo) morph vowel

Oo oo ah

continue with staggered breathing

cresc.

cresc.

(oo) morph vowel

The word Québec springs from the Mikmaq kepék, meaning "strait" or "narrows."

(no breath)

(no breath)

10 *f* **A**

Small Group

S1 *f* (no breath) *mp sub.* *mf*
oo dé - fer - lent, re - cu - -

S2 *f* (no breath) *mp sub.*
ah oo

A1 *f* (no breath) *mp sub.*
oo

A2 *f* (no breath) *mp sub.*
ah oo

Vc *f* *mp sub.* **A**

Perc. *mp* *mf*
Mark tree (l.v.) Bass drum

Grand Lac

13

S1 - - - - - lent: se rat - ta - chant au bleu. Les re -

S2 - nos vagues é - cu - meus' se rat - ta - chant au bleu. Les re -

A1 oo

A2

Vc

Perc. To Crotales

B

15

S1 - nous d'un-e danse_ é-tant plus dif-fi-ciles à pos-sé-der, c'est la danse, danse de tou-te chose que vous unis.

S2 - nous, re-mous d'un-e danse oo que vous

A1

A2

Vc

Perc. Crotales To Perc.

Grand Lac

18

S1 con - voi - tez. Oh oh

S2 con - voi - tez. Oh oh

A1 ah. Oh oh

A2 ah. Oh oh

Vc

Perc. Susp. Cymbal

mf *f* *p* *fp*

pp *mf* *p* *mf* *pp*

23

S1 oh En

S2 oh En

A1 oh En

A2 oh En

Vc

Perc.

f *p* *f*

mf *pp* *mf*

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Grand Lac

31

S1 Ah ah ah

S2 Ah ah ah

A1 Ah Bien plus dou - lou - reux est no - tre bal -

A2 Ah Bien plus dou - lou - reux est no - tre bal -

Vc simile

34

S1 ah ah

S2

A1 - let: cette chu-te lib - re sans signe d'êt - re ber - cés.

A2 - let: cette chu-te lib - re sans signe d'êt - re ber - cés.

Vc

mp enter and repeat individually

rit.

repeat until line ends

ber-cés

rit.

Grand Lac

D a tempo

**** Echoed Whispers**

flame, scarlet, saffron, gold we carry the leaves that cede to the wind cede to the wind, let go

S1 (eh)

S2 Oo

A1 Oo

A2 Oo

Vc *tr* free bowing *mp*

Perc. *mp* atmospheric

D a tempo
improvise on long tones with colouristic effects, as in opening
sprinkle in sparse atmospheric / colouristic things to the end
(ex.) scrape, brush, or roll on suspended cymbal, occasional ringing metals

Whispers

cede to the wind, let go let go

S1 Oo

S2 Oo

A1 Oo

A2 continue with staggered breathing

Vc *rit.*

Perc. *rit.*

**Echoed whispers: a handful of singers loudly whisper the given text beginning one after another, moving from one side of the choir to the other (like a ripple in water), and overlapping their entries. The graphic shows approximate timing.