Mountain Range

from Unsung: If the Earth Could Sing

SATB choir (divisi), cello, & percussion

Duration ca. 5:20

Perusal score

MUSIC BY
Katerina Gimon

WORDS BY
Lauren Peat

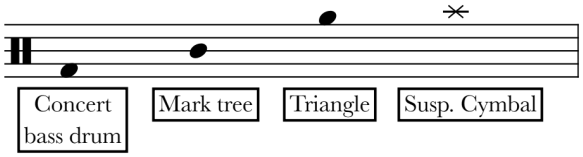
KATERINA GIMON
composer

INSTRUMENTATION

SATB (divisi)
Cello
Percussion (one player)

Concert bass drum, triangle, mark tree, suspended cymbal, and a seed pod shaker, goat hoof shaker, or similar substitute.

Percussion map:



PROGRAM NOTE

Mountain Range is the fourth 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).

Mountain Range gives voice to the iconic Canadian Rockies, highlighting how even landscapes as grandiose and seemingly unchanging as mountains, are not untouched by climate change. The music aims to depict at once the grandeur and vulnerability of the Rockies through contrasting sections that show mountains on both a macro level (the grandiose, unchanging, and majestic mountains we see) and on a micro level (the intricate layers of rock, erosion, and changes happening at a scale that we can't see). In this work you'll hear echoing mountain calls, powerful folk-like choral textures, and an expressive closing cello feature.
For more about *Unsung* and *Mountain Range* 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 INSTRUCTIONS

Amplification:

- For optimal balance (especially with larger choirs) amplification of the cello is recommended.

Movement and staging:

- Through not required, movement and staging for this work are encouraged.
- Here is a legend for the suggestions staging directions I've included in the score:
    - raise hand(s): raise one or both hands to your face as if calling someone.
    - angle out: angle your body slightly outward, splitting the choir in the middle.
    - face side: turn completely to face the sides of the stage (this is both for visual effect as well as to help direct sound away from the audience to create better balance in sections with the solo line).
    - head forward: turn your head only towards the front.
        - Feel free to adjust or expand on this staging to make it work for your group and performance space!
- For further 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.

Perusal Score

THE CANADIAN ROCKIES

MOUNTAIN RANGE:

How do we sing in a voice
So plural?

The key is:
How not to?

Not one opinion waking
But a quantum

Whole: in which
All life suffers
From one subtraction.

Tectonic force thrust us
Upward—
Erosion pulled us down.

Our patience
Monolithic,
But not exempt from

Change, direction.
Our cue—

Time's thumb,
Marbling our layers
Without intention.

In your language,
Friction—materials defined
By where they
End and begin.

No end to aspen trees
Falling, elk
Dying. Which means:

You too.

[The debris in your voice not
Feeling, but
Distraction:

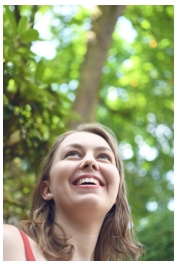
The extravagant action of
Now,
Abrading everything.][1]

[1] The stanzas in brackets are not featured in the musical realization.

Perusal score

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

Perusal Score

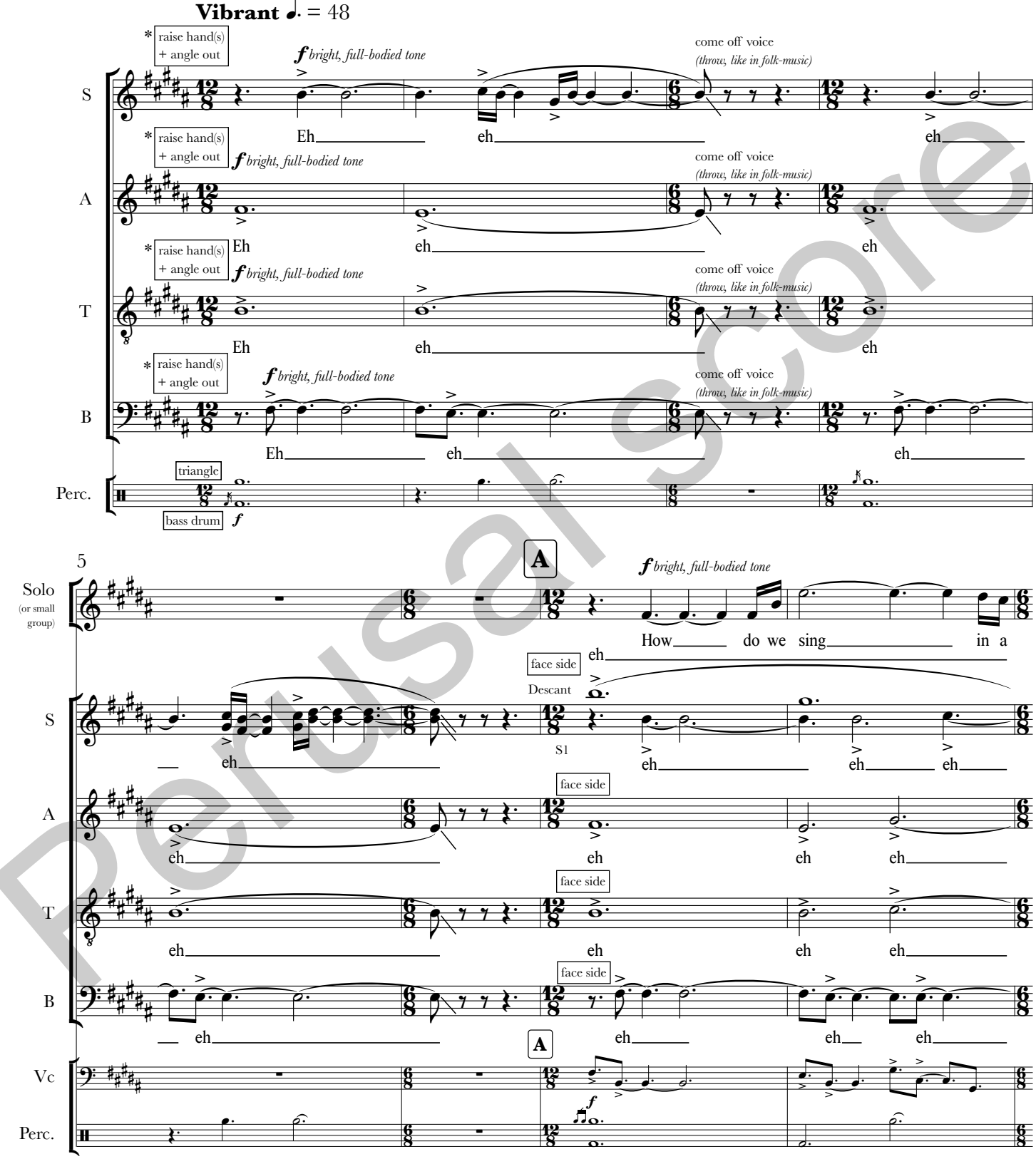
Commissioned by Myriad Ensemble, Elise Naccarato, Artistic Director, with the support of the Canada Council for the Arts

Mountain Range

Mvt. 4 from *Unsung: If the Earth Could Sing*

Lauren Peat

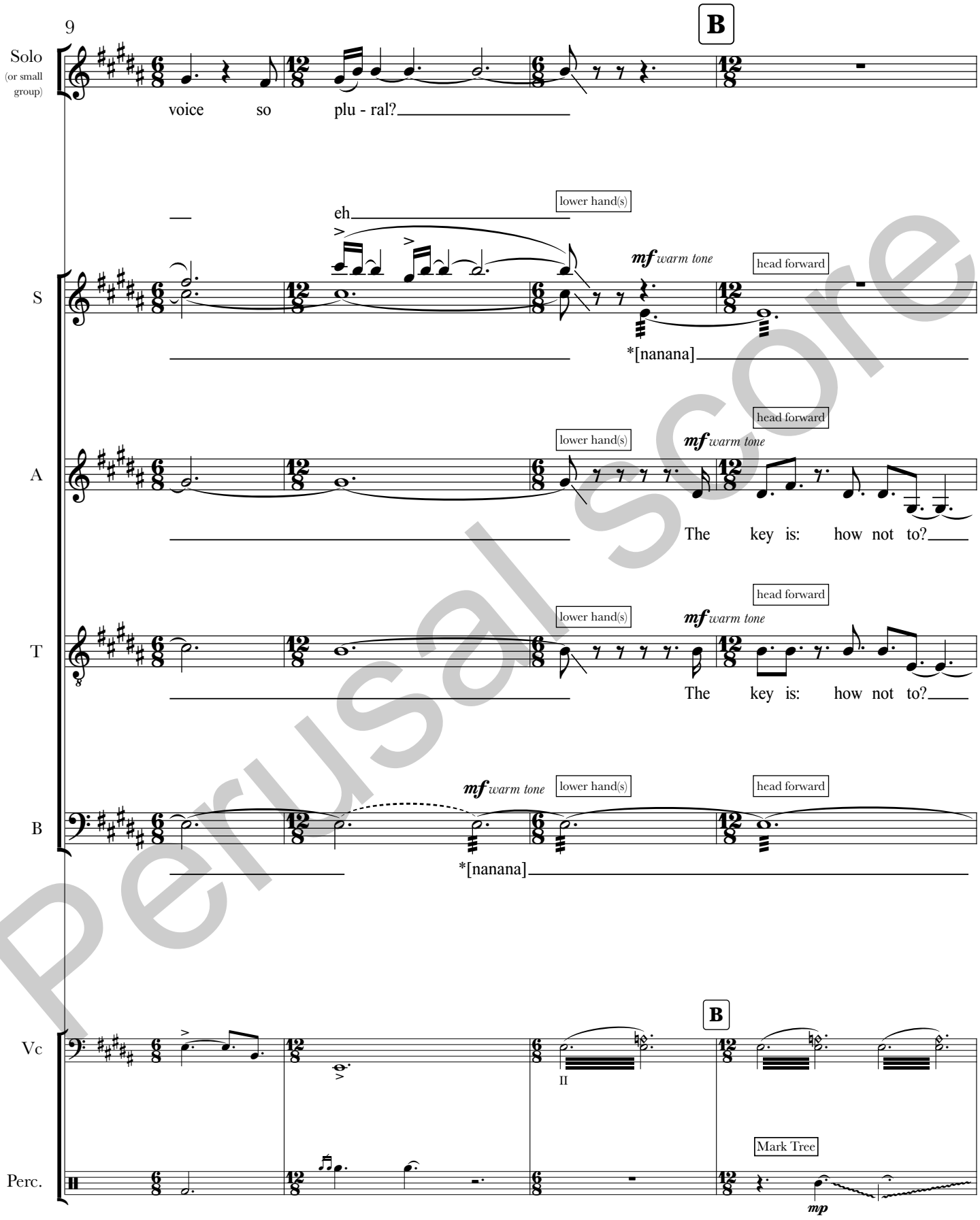
Katerina Gimon



*Boxed text indicates suggested staging for the choir. Please see the performance instructions preceding the score for further details.

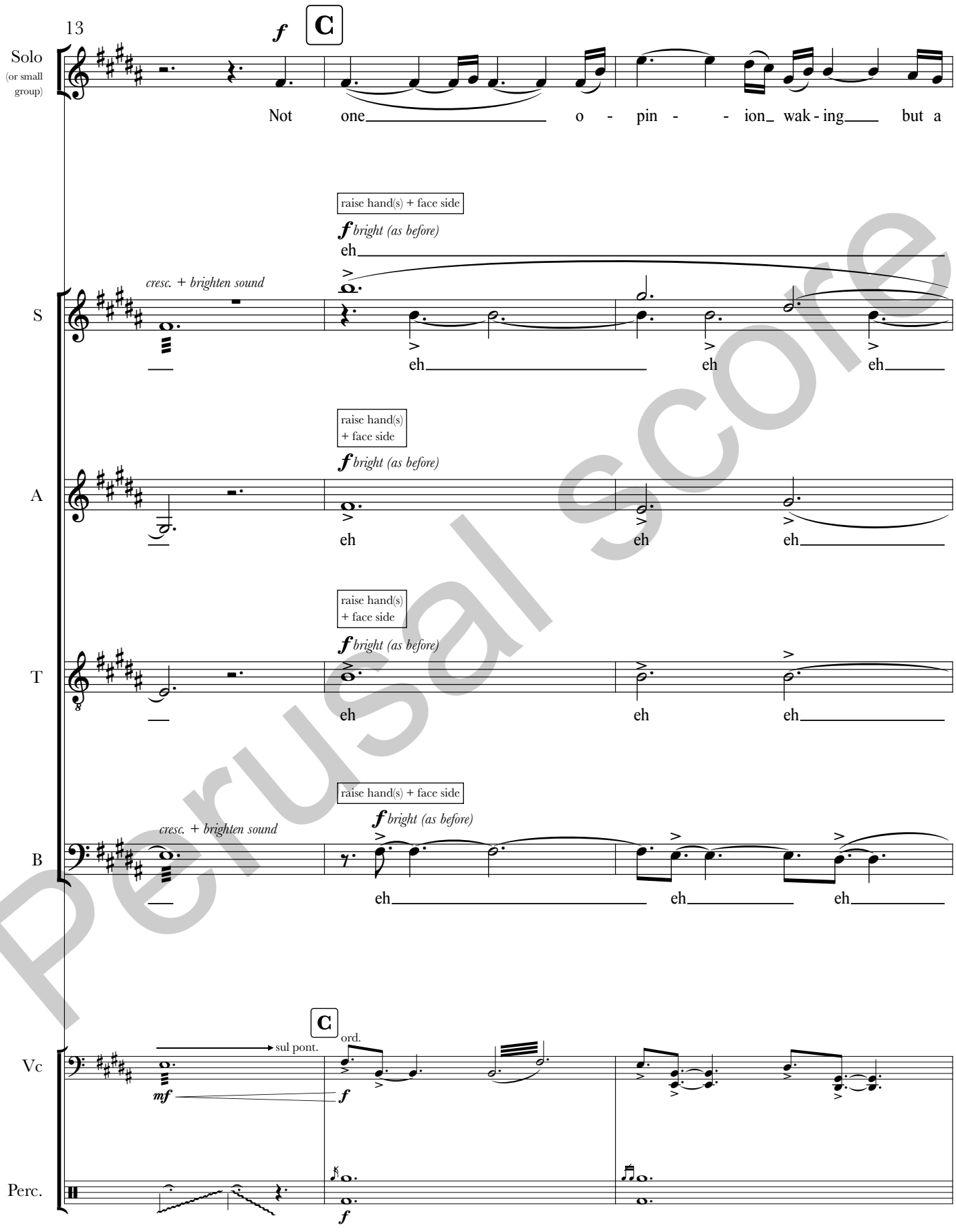
Music © Katerina Gimon 2025 | Text © Lauren Peat, 2020
www.katerinagimon.com

Perusal score



Perusal Score

*[nanana] : Individually, repeat 'nanana' on the given pitch at a moderate to fast speed. Don't overpronounce the "n" sound (it should be rather subtle). Overall, the texture here should sound like an orchestra string section tremolo.



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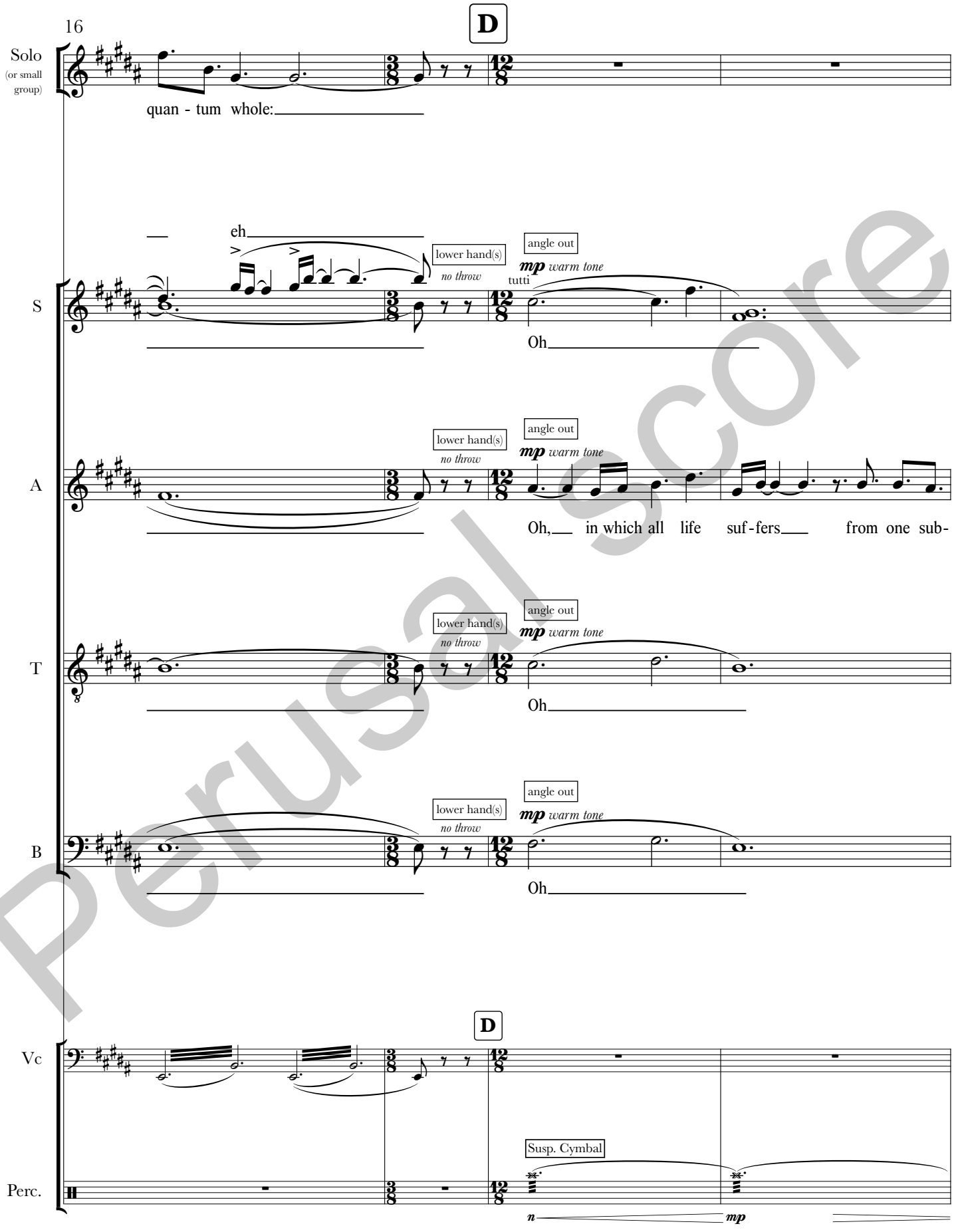

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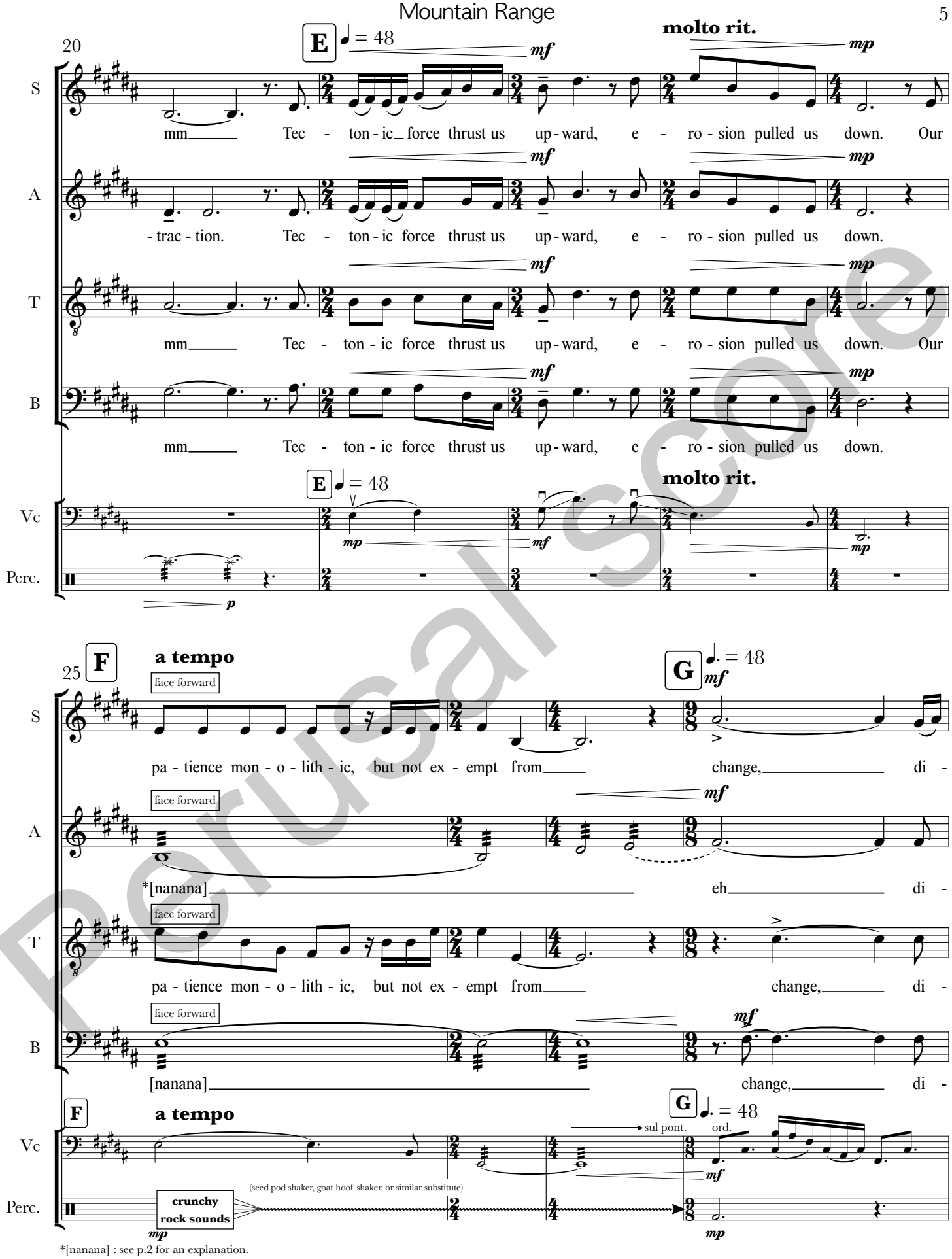
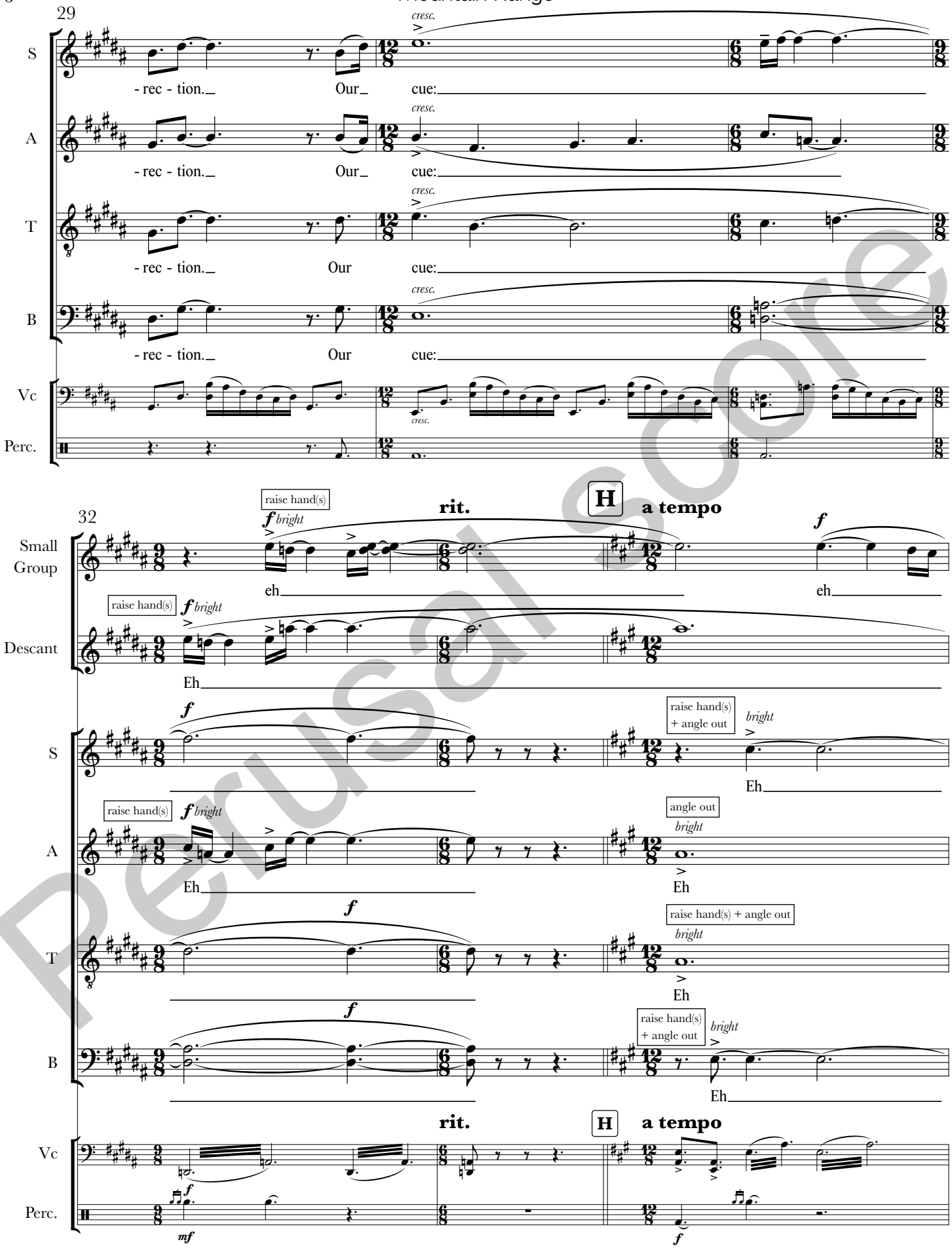


*[nanana] : see p.2 for an explanation.

Perusal score



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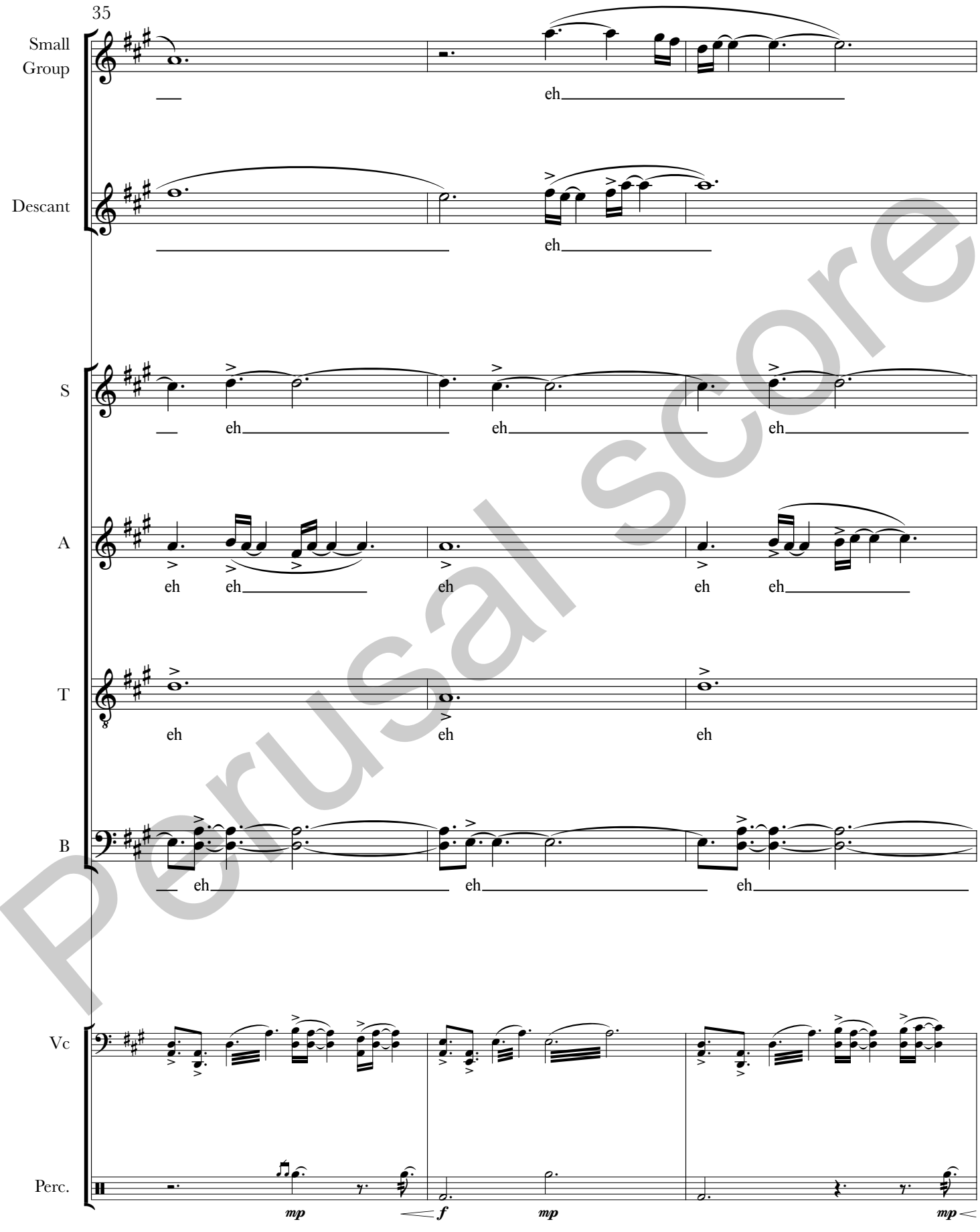

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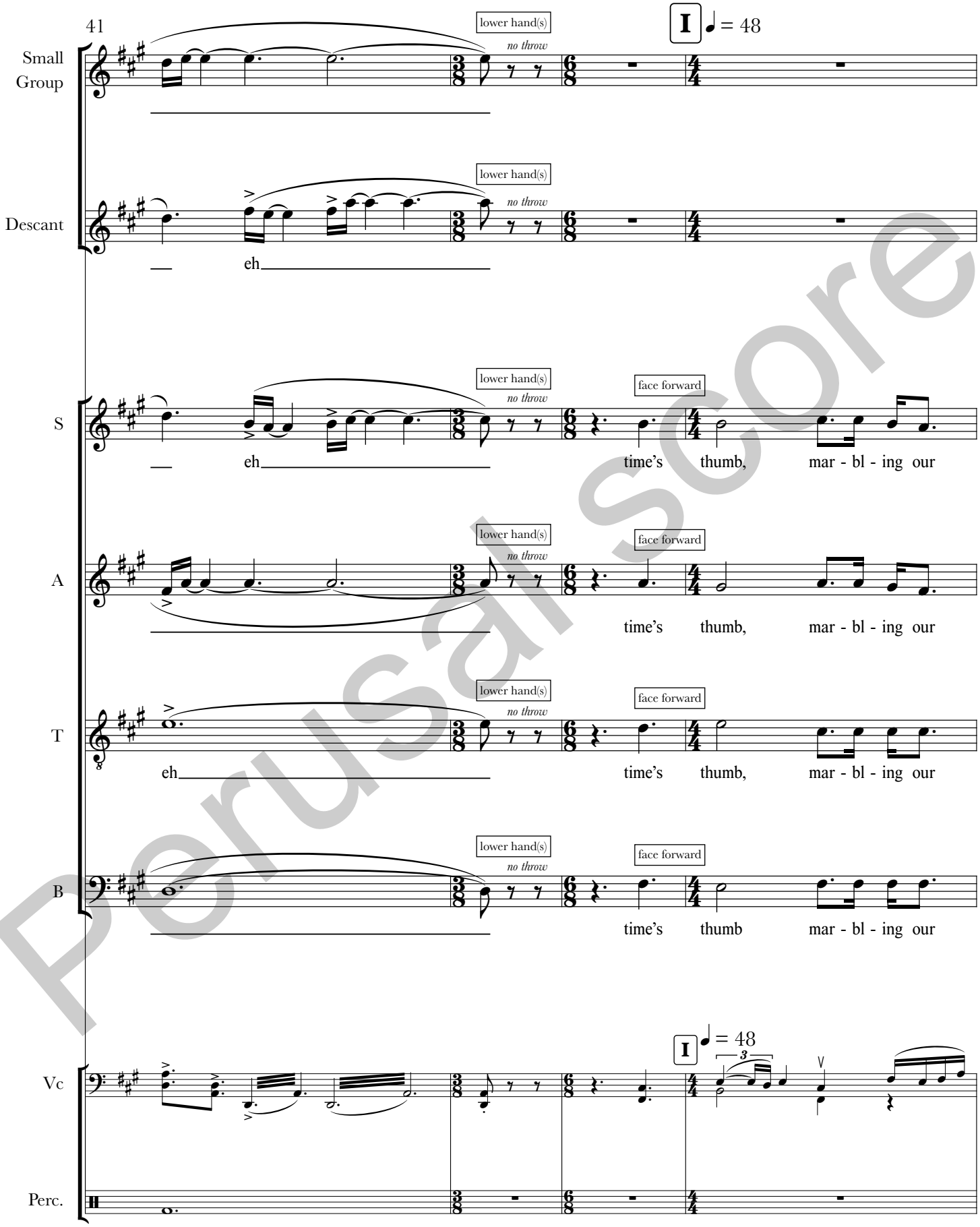

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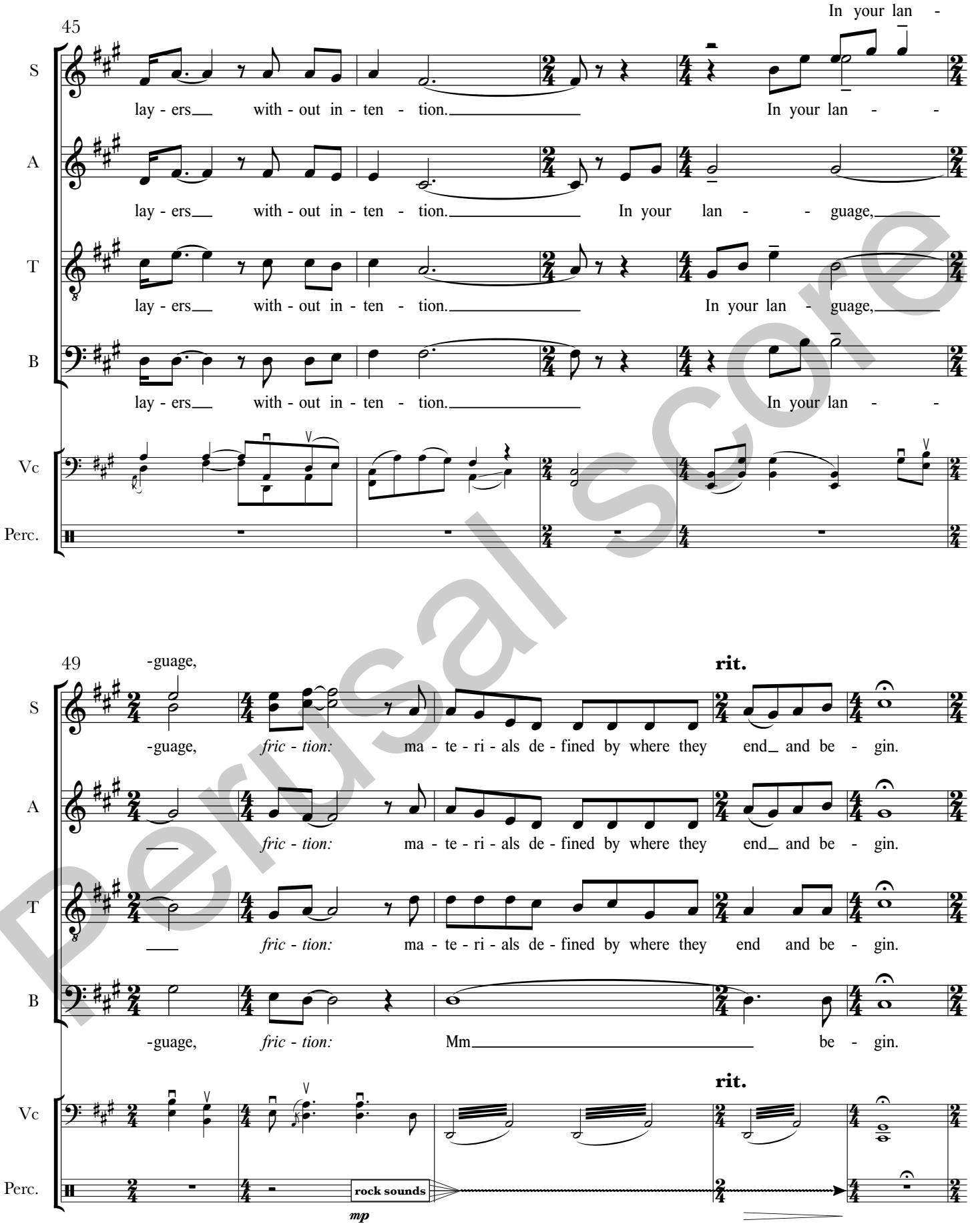

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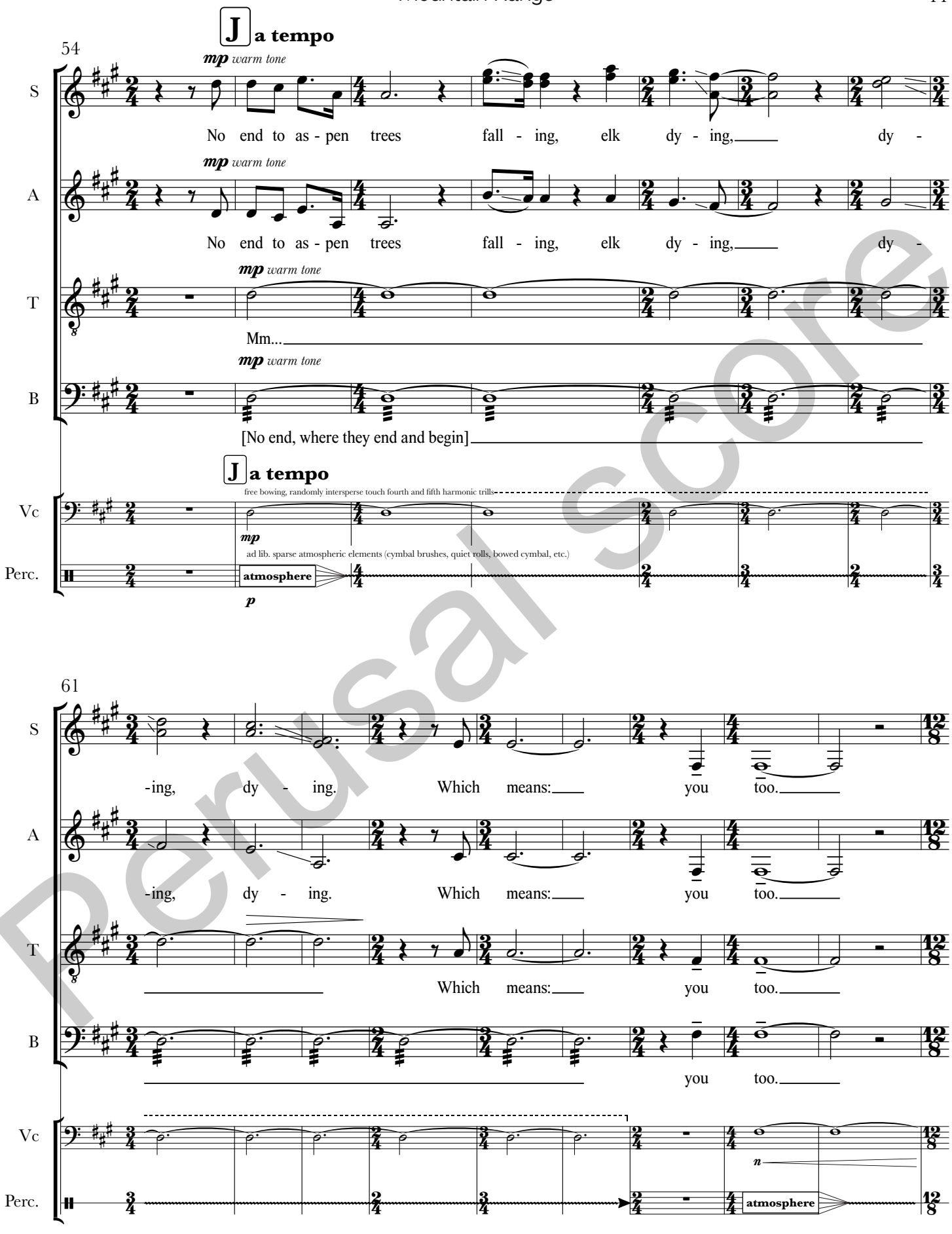

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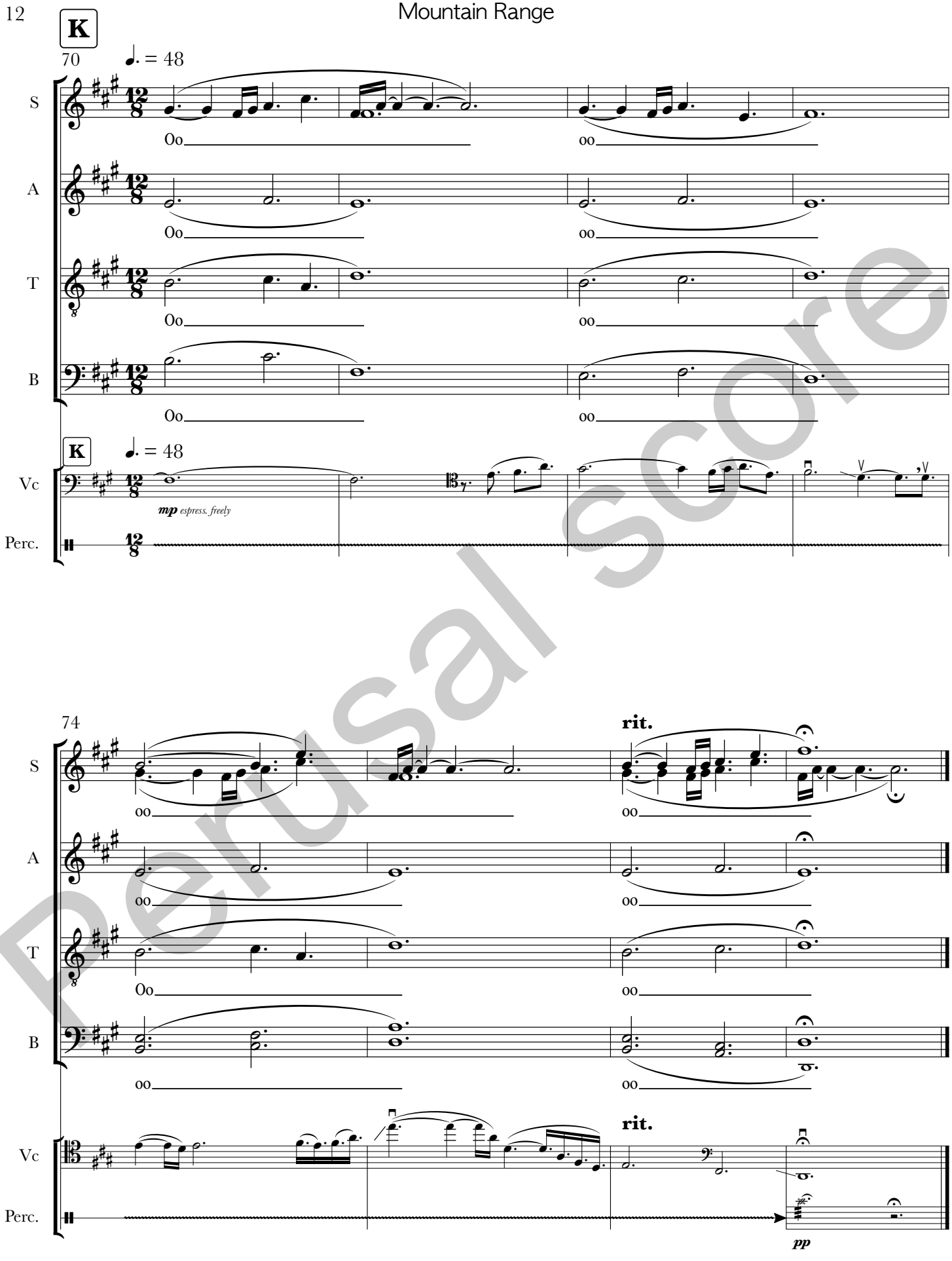

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