

(art) **Song Lab**

presents

# SONG LAUNCH

11 new art songs by composers and poets  
from around North America

**Saturday, July 2, 2022 | 7 PM**

Koerner Recital Hall  
Vancouver Academy of Music  
1270 Chestnut St.

SONG  
LAUNCH

## LETTER FROM THE DIRECTORS

Thank you so much for joining us tonight. The concert you are about to hear is the fruit of months of collaboration, distilled into a single evening. It is the essence of contemporary – a pure expression of the writers, composers, and performers behind these pieces.

The COVID-19 pandemic encouraged artists to expand their collaborative approaches, and we are grateful to our participants' flexibility in contributing both virtually and in-person. The virtue of multiple modalities has allowed for diverse voices, and we thank each and every one of them for giving so much of themselves!

This concert is also part of a larger artistic current – a joyous renaissance of the “art” song tradition. Art Song has its roots in classical music of the late 18th-century, and each year (art) Song Lab grows and shifts that model with the experiences of its participants. It is our absolute privilege to be at the helm of this vessel whose journey is so much richer than any course we could have set.

Alison d'Amato and Michael Park

(art) **Song Lab** was created and takes place on the traditional, ancestral and unceded territory of the Skw̓wú7mesh (Squamish), and səliłwətaʔ (Tseil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations.

# PROGRAM

## **The Second Law of Thermodynamics** for soprano and piano

Music by Edward Spear | Text by Jasjit Mann

## **entanglement** for tenor and piano

Music by Clayton Trumbull | Text by Laura Fukumoto

## **Forgetting** for contralto and piano

Music by Matthew-John Knights | Text by Leanne Boschman

## **Portraits of Birdsong** for tenor and piano **i. Beyond Harmonic Sounds**

Music by Mari Alice Conrad | Text by Madhur Anand

## **Am yr hen ieithoedd (For the old languages)** for contralto and piano

Music by Alyssa Wixson | Text by Carrie Jenkins

## **Shaman Song** for tenor and piano

Music by Obediya Jones Darrell | Text by Shin Yu Pai

## **CARDIOID (the heart's curve)** for contralto and piano

Music by Edward Enman | Text by Robert Hackett

## **I Can't Help Myself, poly-text song** for soprano and piano

Music by Jordan Alexander Key | Text by Catherine Mwitwa

## **tell all the bees i'm gone (Eurydice, after Orpheus' last look)** for contralto and piano

Music by Frederick Lau | Text by melanie brannagan frederiksen

## **Memories** for tenor and piano

Music by Chia Yin Wu | Text by Cecil Hershler

## **Il suono nel lago** for soprano and piano

Music by Hans Bridger Heruth | Text by Federico Favail

## PERFORMED BY

Robyn Driedger-Klassen, soprano and Karen Lee-Morlang, pianist  
Asitha Tennekoon, tenor and Rachel Kiyo Iwaasa, pianist  
Lynne McMurtry, contralto and Alison d'Amato, pianist

PROGRAM

# 2022 FACULTY

## CO-DIRECTORS

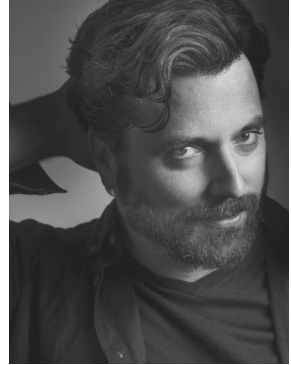


Michael Park, composer  
Alison d'Amato, pianist

## GUEST ARTISTS

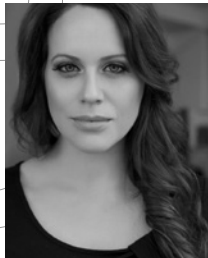


Junie Désil, poet



Andrew Staniland,  
composer

## PERFORMERS



Robyn Driedger-  
Klassen, soprano



Karen Lee-Morlang,  
pianist



Lynne McMurtry,  
contralto



Alison d'Amato,  
pianist



Asitha Tennekoon,  
tenor



Rachel Kiyo Iwaasa,  
pianist

For complete bios, please visit [artsonglab.com](https://artsonglab.com)

# PARTICIPANTS



**Edward Spear** is a composer and vocalist from Wurtsboro, New York. He currently is a student at SUNY Fredonia where he studies music composition with a concentration in voice. During his time at Fredonia, he has studied composition with Dr. Andrew Martin Smith, Professor Jamie Leigh Sampson, and Dr. Paul Coleman, and has studied voice with Professor Joe Dan Harper. Known for his unique harmonic structures and tone, Edward draws many musical influences from the human experience and the world around us. Edward enjoys writing for a wide range of genres, including art song, choir music, instrumental and vocal chamber music, electronics, and more.



**Jasjit Mann** is pursuing an English major, with a minor in Creative Writing at Kwantlen Polytechnic University. Her aim is to get a dog, so together they can spiral into the world of books and

poetry. She hopes her future dog will join her in spontaneous adventures. Such adventures could include random tattoos (regret comes after), spending too much money on books and arguing with children when she hogs the swings. When she's not dreaming about having a dog, she reads, writes (a lot of haiku), and eats too much chocolate. Currently, Jasjit is the senior poetry editor at PULP Mag. (Penguin Random House Canada) in 2021. Carrie's first collection of poetry, *Uninvited*, co-authored with Carla Nappi, will be published by McGill-Queen's University Press in 2020.



**Clayton Trumbull (b. 2002)** is an American composer and violist from Saratoga Springs, New York. He is completing his B.M. in Music Composition and B.M. in Viola Performance at the Eastman School of Music in Rochester, New York, currently studying with Matthew Barber and George Taylor. He is also involved in local activism, much of his work exploring these themes in his own experience filtered through uniquely surreal and unsettling soundscapes.

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**Laura Fukumoto** is a Japanese-Canadian poet, playwright, and theatre professional living and working on stolen Musqueam, Squamish, and Tseil-Watuth land. She has read her poetry at the Verses Festival of Words, Vancouver Writer's Fest, and wrote and co-directed "Where the Quiet Queers Are" at the Vancouver International Fringe Festival in 2019. She is a recent graduate of Simon Fraser University's Writer's Studio.



**Matthew-John Knights** is a Vancouver based composer, studying for his doctorate with Dorothy Chang and Jocelyn Morlock. Despite still being at the early stage of his career, he has already won several awards and important premiers, including his "Chromatic Aberrations," played by Standing Wave Ensemble at the Vancouver Symphony Orchestra New Music Festival, and a place in the Winnipeg New Music Festival. For Matthew-John, music must be more than pitches and rhythms in order

to bring something new and fresh to our ears, and he is constantly thinking about colour and space in the creation of all his compositions.



**Leanne Boschman's** poetry has been published in Geist Magazine, Prism, Other Voices, Dandelion Magazine, Room, Arc Poetry, and Grain. As well, her poems have been published in several anthologies. Her collection Precipitous Signs: A Rain Journal was published by Leaf Press in 2009; in it she explores colonial narratives of settlement and the lived experience of women in labour markets and domestic settings. Leanne completed her PhD in the Languages, Cultures, and Literacies program at SFU presently teaches English for Vancouver Island University.



**Mari Alice Conrad** is an emerging, award-winning composer in Edmonton, Alberta with a BMus in composition. She has composed works for Babɿ Choir (Toronto),

Standing Wave Chamber Ensemble (Vancouver), Exultate Chamber Singers (Toronto), Allegra Chamber Orchestra (Vancouver), SHHH!! Ensemble (Ottawa), Edmonton Winds (Edmonton), East Chamber Music Emerging Composer Festival (Toronto), and Pro Coro Canada (Edmonton). Recent performances of her works were featured at Ottawa Chamberfest, Vancouver's FestivELLE, Toronto's East Chamber Music Emerging Composer Festival, the Banff Centre, and New Music Edmonton. Mari Alice is currently attending the University of Alberta in graduate studies in composition.



**Madhur Anand** is the author of *A New Index for Predicting Catastrophes* (McClelland & Stewart, Penguin Random House Canada) and *This Red Line Goes Straight to Your Heart* (Strange Light, Penguin Random House Canada). *A New Index* was a finalist for the Trillium Book Award for Poetry. *This Red Line* won the Governor General's Literary Award for Nonfiction. Her latest book *Parasitic Oscillations* was listed by the Canadian Broadcasting Corporation as their top pick in poetry for Spring 2022. She is a full professor of ecology and sustainability at the University of Guelph and was appointed inaugural director of the Guelph Institute for Environmental Research.

Kiran Anand-Bauch, her thirteen year-old son who contributed to this collaboration, is a published poet and studies music improvisation.



**Alyssa Wixson** creates music that explores questions of temporality, sound spectra, communication, and in-the-moment choices. Her interests yield expressive and evocative music that ranges from relatively traditional to highly experimental. Her work has been performed at ICMC/NYCCEMF, by Illumine Choirs, the Mivos Quartet, the Avimimus Vocal Duo, and the Lubbock Symphony Orchestra as part of their chamber series. Additionally, Wixson often collaborates with independent filmmakers. She holds a Bachelor of Music degree with a composition emphasis from Texas Tech University, and is currently pursuing a Master of Arts in composition at Stony Brook University.



**Carrie Jenkins** is a writer and philosophy professor working on unceded Coast Salish territories. Her first novel, *Victoria Sees It* (Strange Light/Penguin Random House), has been shortlisted for the Ethel Wilson Fiction Prize and the Frye Academy Award. Carrie's poetry has been shortlisted for the Indiana Review 1/2K prize and the Malahat Review Far Horizons Poetry Award. Her first full-length book of poetry, *Uninvited: Talking Back to Plato*, co-authored with historian Carla Nappi, was published by McGill-Queen's University Press in 2020.



**Obediya Jones Darrell** is a Canadian multi-talented music composer & playwright. After studying music composition at Simon Fraser University, and Audio Engineering at Douglas College, he has moved into writing and producing film and theatre. His musical "Salvation" won best script in the Christian Film Festival (Richmond, VA.) Two of his Radio Drama musicals are Canadian

award winning productions from the NCRA. In 2020 he was selected as the Music Composer Fellow for Cleveland Public Theater. In addition to Cleveland, Ohio, his work has been performed in Vancouver, New Orleans, & Indonesia.



**Shin Yu Pai** is the author of several books of poetry, including *Virga* (Empty Bowl, 2021), *ENSŌ* (Entre Ríos, 2020), *Sightings: Selected Works* (2000-2005) (1913 Press, 2007), *Aux Arcs* (La Alameda, 2013), *Adamantine* (White Pine, 2010), and *Equivalence* (La Alameda, 2003). She served as the fourth poet laureate of the City of Redmond, Washington, from 2015 to 2017. She is a three-time fellow of MacDowell and has completed residencies at Taipei Artist Village, Soul Mountain, and The Ragdale Foundation. She received her MFA from The School of the Art Institute of Chicago.





**Edward Enman** is a pianist and composer whose music warmly embraces storytelling, multi-media, collaboration, and innovative performance experiences. He performs regularly across Canada, and his compositions have been premiered and performed around the world. He has recently held residencies with the Amadeus Choir of Greater Toronto, Labo Montréal, Westben PCR, 1:2:1 Intensive, and a commission project with the SHHH!! Ensemble. His first full-length album of original music, funded by FACTOR Canada, will be recorded and released in 2022. Dr. Enman holds a doctorate in solo piano performance from the University of Montréal and is currently based in Montréal, Canada. (edwardenman.com)



**Robert Hackett**, born ('47) and raised in Montreal. First poem printed in early high school. Others appeared in the 60's in Bishop's Univ.'s *Mitre*, of which I became editor after Michael Ondaatje. Coached there by Ralph

Gustafson. Read my poems to Frank Scott and Louis Dudek in the 70's and some were read on CBC's *Anthology*. Years later read to a graduate class at Univ. of Montreal. Collected poems now number some 700, including *Daylight Lowlevels*, a long narrative poem about fighter pilot father's WWII and Post War mishaps. Law practice put stopper on attempts to publish. Will artsonglab be my springboard?



**Jordan Alexander Key** is a blind, queer composer and founder of the Aegis Institute of Florida, a non-profit school serving underprivileged youth. Jordan's music is eclectic and programmatically multifarious; their research in early music, videogame music, contemporary concert music, Scottish music, and the history of rhythmic notation infuse their compositions with tunefulness couched within intricate counterpoint, kaleidoscopic harmony, and inventive rhythmic impulse. Outside of their musical career, Jordan speaks around the Southeastern United States at schools about handicapped and queer advocacy in education and art. Their music is described as "fearlessly vulnerable in its approach to social issues" (*Calliope's Call*).



**Catherine Mwitwa** is a creative writing major at Kwantlen Polytechnic University, with prior certification in Journalism from Langara College. While she isn't posting on her blog [theaquilla.com](http://theaquilla.com), Catherine works as an editor at Dishsoap Quarterly and PULP Mag, and an editorial assistant at Prism International. She has short stories published in Quarantine Reviews, Random Photo Journal, Otis Nebula, and PULP Mag. Likewise, bylines at Stir Vancouver, RoyalTee Magazine, Malahat Review, SAD Mag, and This Magazine.

for performance at the annual conference of the Canadian University Music Society. Lau's compositions have been premiered by various professional ensembles.



**melanie brannagan frederiksen** (she/her) lives and writes in Winnipeg, on Treaty One territory. She is the author of the chapbook *poseidon's cove, athena's cave* (Model Press 2021). Her poems have been published in +doc: a journal of longer poems, The Winnipeg Free Press, Contemporary Verse 2, and Prairie Fire



After having graduated with First Class Honours in the Bachelor of Arts in Music program from the Chinese University of Hong Kong, **Frederick Lau** is currently pursuing a Master of Music degree in Composition at McGill University under the supervision of Prof. Melissa Hui. In 2021/22, Lau served as the composer-in-residence of the McGill Contemporary Music Ensemble. His recent digital composition, *Interbeing* (2020), was selected



**Chia Yin Wu** is a Taiwanese-Canadian composer whose musical journey began in the Reformed tradition of Presbyterian hymnody. She studied piano and voice at National Taiwan Academy of Arts, composition at McGill University, and theology at Knox College, University of Toronto. Her music is performed in Canada, Taiwan and Malaysia.



**Cecil Hershler** is a physician, storyteller, actor and poet. He immigrated from South Africa to Canada in 1974. His works include a story on a Yiddish poem, which was put to music and broadcast on CBC–Outfront; the movie, *The Healing Journey* (1992, Ark Films), which incorporated storytelling with myth making and singing, and was aired on Vision TV and Education Network. For the past three years, Cecil has been writing poems in narrative prose. More recently, Cecil has combined dance choreography with storytelling and told stories that explored his Jewish and South African roots.



**Hans Bridger Heruth** (b. 1997) is an award-winning composer whose music has been praised as “lovely and delicate” and “impressively stylish” (*The American Prize*), and for having an “invigorating richness” (*KC Metropolis*). In addition, he is a conductor, pianist, singer, and violinist of distinction. Recent engagements include the premiere of his piece

*Wytchkraft* by the St. Louis Symphony Orchestra, conducted by Stephanie Childress, and the premiere of his choral work “Wynken, Blynken, and Nod” by the vocal consort Vox Nova. Heruth will premiere his song cycle “Piano Lessons” with baritone Patrick Graham in the Fall of 2022.



The Italian composer and poet **Federico Favali** writes music characterized by the use of theatrical gestures, a special sensibility to tone color and a particular interest in blending them. His poetry is a mixture of images, sounds and thoughts. As regards the music, his catalogue includes vocal music, an opera, solo instrument compositions and music for ensemble and orchestra. His music is published by Donemus. He is also active as a musicologist. Focusing primarily on analysis of contemporary music, his writings have been published by several sites and reviews. He graduated in piano in Lucca and musicology at the University of Bologna (Italy). He studied composition at the Conservatory of La Spezia, King’s College London, New York University and University of Birmingham (PhD in composition). His book of poetry (“*Canzoniere*”) will be published very soon. He is working on a second book.

# POEMS

the second law of thermodynamics

24 + 1 candles poked and lit  
on a Save-on-Foods cake  
this year the warmth  
surrounding the cake  
is warmer than last year  
the atoms in the fire  
rubbing  
chaotically  
confusingly  
entropy increases  
with time  
pushing me towards  
a disordered state  
more disordered than  
i was last year  
decreasing my probability of  
an ordered state  
*life gets better with time*  
a sad phrase thrown around  
with no equation to prove it  
but  $S = k \log W$  proves  
that life  
gradually declines<sup>1</sup>  
into disorder

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<sup>1</sup> "gradually declines into disorder" is taken from OxfordLanguages dictionary from its definition of entropy.



## Entanglement

Stepping softly, rows of loam  
The seeds are sown,  
the seeds are sown

Queer shaped fruits, wavering corn  
The seeds are sown,  
the seeds are sown

Displaced and odd, forced to roam,  
Where is home?  
where is home?

You and I, entangle grown  
Are you my home?  
are you my home?

Stinging nettle, bramble thorn  
Side by side we work alone  
We live, we mourn  
we live we mourn

We live by aching calloused hands  
mine are soft. You understand.  
Root here now joy we've sown.  
We live, we mourn,  
we live we mourn

We love by aching calloused hands  
we sift the soil, touch the land  
entangled home, not ours to own  
Root here now the joy we've sown.  
Root here now  
the joy we've sown.

## Forgetting

I have forgotten the entry-code to your apartment and now on my tongue  
only a faint taste of jasmine tea and persimmons from that first night  
we stayed up until dawn.

That first night I told you about the war, my grandmother's stories of fleeing, my sister who  
forgot our grandmother's spell for releasing wandering spirits  
and how we stopped our sleep-walking brother from leaving.

Forgetting is a blessing, a trance, this slipping  
from memory, this lingering in the hallway,  
and on the other side of the door of forgetting are deserted battlefields  
beloved brothers, small white jasmine petals, musky fragrance,  
and the honeyed skin of fruit that will never taste as sweet again.

-Leanne Boschman, 2022

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## Portraits of Birdsong

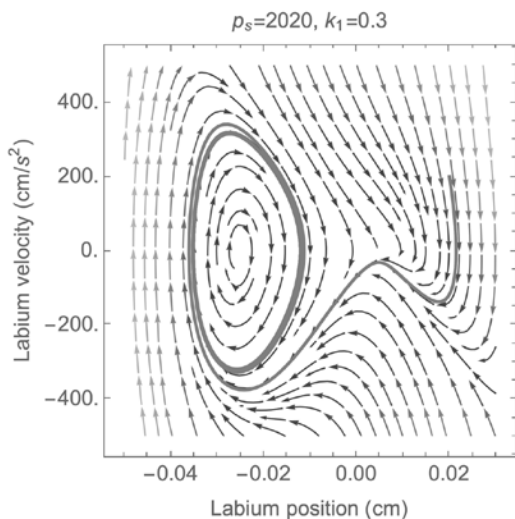
### Sensible Parallels

Behaviour emerges from interaction between a nervous system, a peripheral cusp, and the environment. Not obvious, but a picture starts to emerge. Strong fingerprints on the vocal organ.

Solutions that might not require separate muscles. The body uttered/uttering, the field notes inspect/inspection. One can call this position borderline, part controlled, part chaos, the aim of which to unveil a fundamental relationship, instructions for a generation, how to revisit global paths.

How can a single source generate both tonal sounds and harmonically rich sounds? Collision, collided collide. Three roots remain remnant and three roots are born. Bird, birds, birdsong, songbirds, songbird, songs, song, syllables.

Amador, A. and Mindlin, G.B. (2008) Beyond harmonic sounds in a simple model for birdsong production. Chaos 18, 043123; <https://doi.org/10.1063/1.3041023>



**Portrait 1:** *How might we utilize these oscillations caused by feedback to bring our multiple understandings of the world closer together, to talk to one another while embracing the inevitability of noise?* Phase plane portrait of the mathematical model of birdsong found in: Amador and Mindlin (2008).  $p_s$  is the sublabial pressure in units of Pa.  $k_1$  is the linear restitution coefficient in units of dyn/cm.





### *Shaman Song*

lotus born through many lifetimes  
the life force resides within your pulse

a floating blossom rises and sinks  
with each ripple across the ancient

inland sea, where there are buddhas  
there are flies too, death, what's putrid

this body rots, so what is sacred  
to be given human form

to be your own healer  
to be my own guru

to behold the jewel in the lotus  
to behold this jewel in the lotus

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### **CARDIOID (the heart's curve)**

#### **While Waiting**

The blue dawn  
pushes itself on to the clouded  
sky  
and the sleeping snow  
reflects  
and the remaining lights  
pallor from their midnight orange.  
Top little light burns steady –  
no calls –  
as the Cyclamen stems slow shoot,  
winding their twisty dance  
through a maze of other stems,  
deploying leaves and rarely  
delicious blooms (unfurled  
from tight umbrella folds),  
burst to the look of  
capsules re-entering:  
core burning, wings flying,  
wind tearing.

## Flower Pickers

It is in this solid  
row of jonquils succumbed  
that we pick the last  
horizontal blooms,  
snapping the cool turgid  
stems at their bases  
hidden in this plump  
mound of lying, twisting leaves.  
Flowers for her  
and later flowers for her too,  
we'll pick  
on the steep bankside  
in the dark,  
groveling amid the  
lilies of the valley,  
laughing  
softly  
that there was only one  
way out,  
but up;  
and I let you,  
a little old,  
a little blind,  
mock your age  
with tender adventure,  
let you prop yourself  
against the tree  
to stoop to pick  
a bride's bouquet  
for her bedside  
and led you out  
in a funny dancing  
pattern by the hand  
and then the other,  
mother.

## Light and Shadow Beneath

You silently slipped from my life  
like from my hands  
that shape that's beneath the surface,  
that's gone to depths of dark,  
that on occasion I come  
to seek,  
that seldom's seen  
to my surprise  
and even then but through  
filtered shadow, but there  
and assuring if little be  
but that.  
And how am I to now  
know the contours of the  
depth and all the lurking  
shadow, how know  
the nature of the light  
beneath  
from only this rock's side?  
And friend to this pond,  
I carry it with me always  
In the light and shadow  
of my memory.

## **I Can't Help Myself**

Oh, I've fucked up again,  
*Oh, it feels so good to be bad,*

I've hurt you once more.  
*I've hurt you once more.*

acid tears of regret burns my cheeks,  
*the whimper out your mouth a delight,*

there's a hushed discontent from the divine.  
*downturned jut of your lips delicious.*

I'm human; hence I'm flawed,  
*I'm human; hence I'm incorrigible,*

nobody's worse than me.  
*nobody's worse than me.*

Tortured souls are the immortally damned,  
*Unfettered evil consumes all,*

misunderstood and villainized; you never gave me a chance.  
*influences the gullible and eats the weak for brunch.*

I'm sorry! I'm so sorry! I can't help myself!  
*I'm mean! I'm so mean! I can't help myself!*

Shame: poison which breaks the heart.  
*Broken hearts mend my own.*

**tell all the bees i'm gone**  
**Eurydice, after Orpheus' last look**

*What could be more useless than you limping offstage to die in a dead language?*  
~ Anne Carson, *H of H Playbook*

hummingbird heartbeats mark time between  
our kisses blazing mythic across the sky

to love you enough meant *warmth*  
meant *trust* meant *smoothing rocky paths*  
meant *yours*

i should wish you sweet,  
complete forgetting, love  
while my jitterwing heart still flutters for you  
while i can still remember sun  
and hope of green becoming  
before untimely frost creeps through

again alone | again the hound | again i'm caught and thrown

my heart is freezing, O  
its beats heavying, slow

i'll never know if my love  
if warmth if trust if i  
could have ever been enough

i should wish you sweet forgetting,  
but first: tell all the bees i've gone

## Memories

by Cecil Hershler

I am from Lithuanian forests  
shrouded in mist,  
high cheekbones and chopped herring,  
village streets with tombstone cobbles,  
leading to human faces  
carved in forest oak,  
I am from soil and silent tree.

I am from Yeshiva students of Torah,  
learning with the Hotem Sofer,  
writer of Halachic rules,  
from Pressburg to East Galicia,  
from Jerusalem to Johannesburg.

I am from bushy black eyebrows,  
studying Kabbalah in secret back rooms.  
I am from back pain and grandparents,  
rewarding school marks with Nestlé chocolates:  
disc-shaped  
wrapped in silver.

I am from baking sun and Basotho ponies,  
mountains shaped like salt cellars,  
red soil and stoep polish,  
beach dunes and sea water,  
sand castles and seagulls.

I am from fathers  
travelling country distances,  
in beat up Peugeot vans,  
to make a living.

I am from mothers  
cooking porridge and sausages,  
raising children without help,  
living alone.

"Come to the beach  
early in the morning.

Enjoy the soft sand of paradise,  
ride the white capped seahorses  
back into the sea.

Become the wind, Tata,  
grandfather of all time.  
The seahorses turn into surfers  
taming the waves.

Fall asleep in the sun  
against a rock.

Wake up to the fish vendor  
selling fresh snoek and haddock  
from a creaking cart,  
his bell ringing you  
out of your dreams

and the black child will play  
with the white and the brown

and the fear of the other  
will disappear forever."

***Il suono nel lago***

by Federico Favali (b. 1981)

La luce.

Il vento.

Quella calma drammatica.

Lo spazio inconsistente che non posso abitare

ma solo immaginare.

Si può toccare l'infinito?

L'acqua crudele che nasconde un mondo diverso dai colori più chiari;

E che si muove come voci di un coro che cantano la mia musica.

Potrò mai essere vento per attraversare altri spazi

E trasportare nuovi suoni?

C'è qualcosa da a"errare e custodire dentro di sé per il tempo senza fine.

Ma non riesco a farlo.

**Translation:**

The light.

The wind.

That dramatic calm.

The inconsistent space that I cannot inhabit

but just imagine.

Can you touch the infinite?

The cruel water that hides a different world with lighter colors;

And that moves like the voices of a choir singing my music.

Will I ever be windy to cross other spaces

And carry new sounds?

There is something to grasp and keep within oneself for endless time.

But I can't do it.

## ABOUT

# (art) Song Lab

(art) Song Lab is a 6-month collaborative opportunity for composers and writers that culminates in a week-long intensive program in Vancouver. Since 2011, (art) Song Lab has connected 54 writers with 90 composers, presenting world premieres of 106 new art songs.

For more info + artist bios, please visit [artsonglab.com](http://artsonglab.com)

## SUPPORTERS

(art) Song Lab gratefully acknowledges the support of the following organizations and individuals:

Elee Kraljii-Gardiner

Héctor Rivera

David McMurtry



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Edward Enman & Robert Hackett  
Jordan Alexander Key & Catherine Mwitwa  
Hans Bridger Heruth & Federico Favali  
Mari Alice Conrad & Dr. Madhur Anand

## CO-DIRECTORS

Michael Park   Alison d'Amato

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