



OTTAWA CHORAL SOCIETY  
SOCIÉTÉ CHORALE D'OTTAWA

ENGLISH PROGRAM

# **MISATANGO**

## **A CELEBRATION OF THE SOUNDS OF LATIN AMERICA**

**GABRIELLE GAUDREULT**  
Artistic Director and Conductor

**OTTAWA CHORAL SOCIETY**

**JULIE NESRALLAH**  
mezzo soprano

**OTTAWA MUSIC COMPANY**

**CARLO VERDICCHIO, CHARLIE DONNELLY, JENNIFER BROWN** production  
**CHERYL RANACHER** front of house

**Sunday, June 11, 2023 at 3:00 pm**

**Church of St. Francis of Assisi**  
**20 Fairmont Avenue, Ottawa**

**[www.ottawachoralsociety.com](http://www.ottawachoralsociety.com)**

**613-725-2560**

# PROGRAM

Misa a Buenos Aires (MisaTango)

Martín Palmeri

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Julie Nesrallah, mezzo soprano

— *Intermission* —

Sacred motets:

O vos omnes | *All Ye That Pass By*

Alberto Ginastera

O magnum mysterium | *O Great Mystery*

César Alejandro Carrillo

Salmo 150 | *Psalms 150*

Ernani Aguiar

Secular songs:

Indianas (# 1 and 3)

Carlos Guastavino

Gala del Día | *Finery of the Day*

Chañarcito, Chañarcito | *Thorn Bush, Thorn Bush*

Gracias a la Vida | *Thanks Be to Life*

Violeta Parra

Julie Nesrallah, mezzo soprano

Suite Cuba

Alondra Vega-Zaldivar

Conga  
Danzón  
Rumba – Guaguancó  
Cha Cha Chá  
Canción y Casino

## PROGRAM NOTES AND LYRICS

### MISA A BUENOS AIRES (MISATANGO)

**Martín Palmeri**

Argentine composer Martín Palmeri (1965– ) created *Misa a Buenos Aires (MisaTango)* in 1995–1996. It won international attention in 2013 when performed in Rome a few months following the election of Pope Francis, formerly the cardinal of Buenos Aires.

The work is a fusion of diverse musical elements. Most evidently, it blends tango with choral music. Palmeri writes that “From two important musical experiences in my personal musical history – arranging tango music and directing choirs – the idea emerged to write a work that somehow integrates these.” It also combines religious and secular musical traditions. The text follows the traditional Latin mass: *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei*; but over this structure, Palmeri layers the harmonies and syncopated rhythms and sensual qualities of tango, the very secular music and dance of Argentina. Moreover, the instrumental accompaniment includes the bandoneón – the emblematic instrument of tango. Palmeri’s use of the Latin text is very deliberate: it reflects, he says, “the place of the Latin language among centuries of choral music and the universal connection to the language. But [it] also ... gives the work a reserved, esoteric quality which, from my point of view, has much to do with tango.”

*MisaTango* brings together listeners as well as traditions. To quote the Chicago Chorale: “This is immensely attractive music; but more than that, it bridges the gap between ‘popular’ music and ‘classical’ music without drawing attention to the gap. Palmeri has accomplished a wonderful thing.”

#### **MISA A BUENOS AIRES – MISATANGO**

##### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

##### **Gloria**

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem  
nostram.  
Quoniam tu solus sanctus, tu solus Dominus,  
tu solus Altissimus, Jesu Christe,  
cum sancto Spiritu, in gloria Dei Patris. Amen.

#### **MISA A BUENOS AIRES – MISATANGO**

##### **Kyrie**

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

##### **Gloria**

Glory to God in the highest  
and on earth peace, good will to all people.  
We praise you, we bless you,  
we worship you, we glorify you.  
We give thanks to you for your great glory,  
Lord God, heavenly King, God the Father almighty.  
Lord, the only-begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
who take away the sin of the world, have mercy on us.  
You who take away the sin of the world, receive our  
prayer.  
For you only are holy, you only are the Lord,  
you only, Jesus Christ, with the Holy Spirit,  
are most high in the glory of God the Father. Amen.

**Credo**

Credo in unum Deum, Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram  
salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria virgine, et homo factus est.  
Crucifixus etiam pro nobis, sub Pontio Pilato.  
Passus et sepultus est.  
Et resurrexit tertia die secundum scripturas,  
et ascendit in caelum.  
Sedet ad dexteram Patris,  
et iterum venturus est cum gloria, iudicare vivos et  
mortuos,  
cuius regni non erit finis.  
Credo in Spiritum Sanctum, Dominum et  
vivificantem,  
qui ex Patre Filioque procedit,  
et simul adoratur et conglorificatur,  
qui locutus est per prophetas.  
Credo in unam sanctam catholicam et apostolicam  
ecclesiam.  
Confiteor unum baptisma in remissionem  
peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

**Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

**Benedictus**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis. Dona nobis pacem.

**Credo**

I believe in one God, the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
I believe in one Lord Jesus Christ,  
the only-begotten Son of God,  
begotten of the Father before all ages.  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
being of one substance with the Father;  
through whom all things were made.  
For us and for our salvation he came down from  
heaven,  
and by the Holy Spirit was incarnate  
of the Virgin Mary, and became man.  
For our sake he was crucified under Pontius Pilate.  
He suffered and was buried.  
And on the third day he rose again, in accordance  
with the Scriptures.  
He ascended into heaven  
and is seated at the right hand of the Father.  
He will come again in glory to judge the living and  
the dead,  
and his kingdom will have no end.  
I believe in the Holy Spirit, the Lord and giver of life,  
who proceeds from the Father and the Son,  
who with the Father and the Son is worshipped and  
glorified,  
who has spoken through the prophets.  
I believe in one, holy, catholic and apostolic Church.  
I confess one baptism for the forgiveness of sins.  
And I look for the resurrection of the dead,  
and the life of the world to come. Amen.

**Sanctus**

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

**Benedictus**

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

**Agnus Dei**

Lamb of God, who takes away the sins of the world,  
have mercy on us. Grant us peace.

## O VOS OMNES

Alberto Ginastera

Alberto Ginastera (1916–1983), a native of Argentina, is widely regarded as one of the most original South American composers of the twentieth century. His work combines elements of folk music with a wide range of modern international influences, and his creations became progressively more innovative and distinctive over the course of his career. *O vos omnes*, from *The Lamentations of Jeremiah* (1946), is an early piece from his “objective nationalist” period (as Ginastera described it); the influence of traditional Argentine music can be felt in its driving rhythms and emotional intensity.

The piece was written while Ginastera was in the United States. He had left Argentina in a civil rights dispute with the military junta that laid the way to Juan Perón’s first election to power. The Old Testament’s *Lamentations of Jeremiah* depict the wrath of God against his people, and Ginastera’s musical presentation captures that rage, inspired perhaps by his own feelings towards the Argentine political regime of the time. The work is an invocation and fugue in which baroque counterpoint fuses with South American dance.

### O VOS OMNES

Ah! O vos omnes qui transitis per viam,  
attendite et videte si est dolor sicut dolor meus:  
quoniam vindemiavit me, ut locutus est Dominus  
in die irae furoris sui.  
Vide Domine: quoniam tribulor, conturbatus est  
venter meus.  
Vide Domine: subversum est cor meum in  
memetipsa, quoniam amaritudine plena sum.  
Vide Domine: foris interficit gladius, et domi mors  
similis est.  
Idcirco ego plorans, et oculus meus deducens aquas:  
Quia longe factus est a me consolator, convertens  
animam meam:  
Facti sunt filii mei perdit, quoniam invaluit inimicus.  
Ah! Persequeris in furore et conteres eos sub coelis,  
Domine.

### O VOS OMNES

Ah! All ye that pass by,  
behold and see if there be any sorrow like unto my  
sorrow,  
wherewith the Lord hath afflicted me in the day of  
his fierce anger.  
Behold, O Lord: for I am in distress; my bowels are  
troubled.  
Behold, O Lord: mine heart is turned within me, for  
I have grievously rebelled.  
Behold, O Lord: abroad the sword bereaveth, at  
home there is as death.  
For these things I weep; mine eye runneth down  
with water,  
because the comforter that should relieve my soul is  
far from me:  
My children are desolate, because the enemy  
prevailed.  
Ah! Persecute and destroy them in anger from  
under the heavens of the Lord.

## O MAGNUM MYSTERIUM

César Alejandro Carrillo

César Alejandro Carrillo (1957– ) is one of Venezuela’s foremost composers, arrangers and conductors of choral music. He studied composition with renowned Venezuelan composer Modesta Bor and holds a degree in choral conducting from the Instituto Universitario de Estudios Musicales. He lives and works in Caracas, and is much in demand internationally as an adjudicator, clinician and guest conductor. *O Magnum Mysterium* (2000) is characteristic of his work; it is intimately tied to the nuances of the text and is simple in structure, but it features rich and complex harmonic progressions.

***O MAGNUM MYSTERIUM***

O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum natum  
iacentem in praesepio.

Beata Virga, cuius viscera  
meruerunt portare Dominum  
Iesum Christum.

***O MAGNUM MYSTERIUM***

O great mystery  
and wondrous sacrament,  
that animals should see the newborn Lord  
lying in the manger.

Blessed is the Virgin whose womb  
was worthy to bear the Lord  
Jesus Christ.

**SALMO 150**

**Ernani Aguiar**

Ernani Aguiar (1950–) has established himself as one of the most influential names in Brazil’s contemporary music scene. He is primarily known as a composer, but his achievements extend far beyond his own works. For many years he has actively promoted the music of Brazil through extensive research, teaching, performance and recording projects. He is a member of the Academia Brasileira de Música, and a professor of choral conducting at the Universidade Federal do Rio de Janeiro. *Salmo 150* (composed in 1975) is characteristic of his style, which is very rhythmic with rapid articulations.

***SALMO 150***

Laudate Dominum in sanctis eius:  
Laudate eum in firmamento virtutis eius.  
Laudate eum in virtutibus eius:  
Laudate eum secundum multitudinem  
magnitudinis eius.  
Laudate eum in sono tubae:  
Laudate eum in psalterio et cithara.  
Laudate eum in timpano et choro:  
Laudate eum in chordis et organo.  
Laudate eum in cymbalis benesonantibus:  
Laudate eum in cymbalis jubilationis.  
Omnis spiritus laudet Dominum.

***SALMO 150***

Praise the Lord in his sacred places,  
Praise him in the firmament of his power.  
Praise him for his mighty acts,  
Praise him according to his excellent greatness.  
Praise him with the sound of the trumpet,  
Praise him with the psaltery and the harp.  
Praise him with the timbrel and the dance,  
Praise him with strings and pipes.  
Praise him with high-sounding cymbals,  
Praise him with cymbals of joy.  
Let everything that has breath praise the Lord.

**INDIANAS, # 1 and 3**

**Carlos Guastavino**

One of Argentina’s foremost composers, Carlos Guastavino (1912–2000) wrote in a style that has been described as “romantic-nationalistic.” His work is tonal and melodic, and he had a special affinity for the forms and rhythms of his homeland’s traditional music. Many of his vocal works are settings of poems by Argentine writers. In songs from the *Indianas* suite (1967), native plants and landscapes figure as metaphors for love and life.

### ***Gala del Día***

Amo la luz del alba porque te besa,  
Y te devuelve viva, viva y traviesa.

Erguida espiga al viento del mediodía,  
Amo el sol que te dora madura y mía.

Ay! corazón de la noche, gala del día,  
Mi vida estoy quemando por tu alegría.

Cuando la tarde llora su luz perdida,  
Amo el trino que prendes sobre mi vida.

Quiero tanto a la noche que es infinita,  
Como tu hora dulce oscura y tibia.

Ay! corazón de la noche, gala del día,  
Mi vida estoy quemando por tu alegría.

– Arturo Vazquez

### ***Chañarcito, Chañarcito***

Chañarcito, chañarcito  
que tantas espinas tienes,  
igual a mi corazón  
entre espinas te sostienes.  
Échale entre las espinas tus flores finas.

Chañarcito, chañarcito  
de lindas y verdes ramas,  
igual a mi corazón  
en amores te derramas.  
Échale entre las espinas tus flores finas.

Chañarcito, chañarcito  
de tan alegre mirar,  
igual a mi corazón  
no lo dejes desmayar.  
Échale entre las espinas tus flores finas.

– León Benarós

### ***Finery of the Day***

I love the light of dawn because it kisses you,  
And makes you alive, alive and fanciful.

Straight tassel to the wind of noon,  
I love the sun that gilds you, ripe and mine.

Ah! Heart of the night, finery of the day,  
My life, I am longing for your happiness.

When the afternoon weeps for its lost light,  
I love the song you put in my life.

I want so much the night that is infinite,  
Like your sweet hour, dark and warm.

Ah! Heart of the night, finery of the day,  
My life, I am longing for your happiness.

### ***Chañarcito, Chañarcito***

Thorn bush, thorn bush  
with so many thorns,  
just like my heart  
you are held up by thorns.  
Put your flowers among the thorns.

Thorn bush, thorn bush  
with beautiful green branches,  
just like my heart  
you overflow with love.  
Put your flowers among the thorns.

Thorn bush, thorn bush,  
with such a joyful look,  
just like my heart  
don't let it fade.  
Put your flowers among the thorns.

## **GRACIAS A LA VIDA**

### **Violeta Parra**

Violeta Parra (1917–1967) was a popular and influential Chilean composer, singer-songwriter and ethnomusicologist. She is celebrated for pioneering the Nueva canción chilena (the new Chilean song), a renewal and reinvention of Chilean folk music; the movement incorporated strong political and social themes and spread throughout Latin America during the 1960s and 1970s. *Gracias a la vida* is one of Parra's later works, written in 1964–1965. The choral arrangement was prepared by Willi Zwozdesky.

### **GRACIAS A LA VIDA**

Gracias a la vida que me ha dado tanto.  
Me dió dos luceros, que cuando los abro  
Perfecto distingo lo negro del blanco,  
Y en el alto cielo su fondo estrellado,  
Y en las multitudes el hombre que yo amo.

Gracias a la vida que me ha dado tanto.  
Me ha dado el sonido y el abecedario  
Con él las palabras que pienso y declaro –  
Madre, amigo, hermano, y luz alumbrando  
La ruta del alma del que estoy amando.

Gracias a la vida que me ha dado tanto.  
Me ha dado la marcha de mis pies cansados,  
Con ellos anduve ciudades y charcos,  
Playas y desiertos, montañas y llanos,  
Y la casa tuya, tu calle, y tu patio.

Gracias a la vida que me ha dado tanto.  
Me ha dado la risa y me ha dado el llanto  
Así yo distingo dicha de quebranto –  
Los dos materiales que forman mi canto  
Y el canto de ustedes que es mi propio canto.

– Violeta Parra

### **GRACIAS A LA VIDA**

Thanks be to life that has given me so much.  
It has given me two eyes which, when I open them,  
Perfectly distinguish black from white,  
The star-covered depth of the lofty sky,  
And in the multitudes, the man I love.

Thanks be to life that has given me so much.  
It has given me sound and the alphabet  
And with it the words I think and speak –  
Mother, friend, brother, and the light that brightens  
The path of the soul of the one I love.

Thanks be to life that has given me so much.  
It has given me the step of my tired feet;  
With them I walked around cities and puddles,  
Beaches and deserts, mountains and plains,  
And your house, your street and your courtyard.

Thanks be to life that has given me so much.  
It has given me laughter and it has given me tears  
So that I can distinguish joy from grief –  
The two things my song is made of,  
And the song of all of you, which is my own song.

## **SUITE CUBA**

### **Alondra Vega-Zaldivar**

Alondra Vega-Zaldivar is a composer, performer and teacher currently living in Toronto. Born in Cuba, she studied choral conducting in Havana and came to Canada in 2007, obtaining an MMus in Composition from the University of Western Ontario in 2015. Her works have been performed across North America and in Europe.

*Suite Cuba* is a commission from the Ottawa Choral Society and its Artistic Director, Gabrielle Gaudreault. Vega-Zaldivar writes: “Inspired by Martín Palmeri’s *MisaTango*, a setting of a mass that uses the form and rhythm of Argentinian music, *Suite Cuba* is a journey through the history of Cuba in 6 different dances: Conga, Danzón, Guaguancó (Rumba), Cha Cha Chá, Canción (Bolero), and Casino (Cuban Salsa); using the verses of the national Cuban poet José Martí, whose ‘simple verses’ [*Versos Sencillos*] transcend time. Researching articles and documentaries about Cuba’s culture and history, I found how interwoven the music is in many historical events: from interchanging secret messages in the closed-in dance *Danzón* at the end of the 19th century, to using the *Conga* as a diversion before the Revolutionaries attacked the Moncada Barrack on July 26th, 1953.”



## SUITE CUBA

### **Conga**

Yo vengo de todas partes,  
Y hacia todas partes voy:  
Arte soy entre las artes,  
En los montes, monte soy.

### **Danzón**

Yo soy un hombre sincero  
De donde crece la palma,  
Y antes de morirme quiero  
Echar mis versos del alma.

### **Rumba – Guaguancó**

!Arpa soy, salterio soy,  
Donde vibra el Universo:  
Vengo del sol, y al sol voy;  
Soy el amor, soy el verso!

### **Cha Cha Chá**

Todo es hermoso y constante,  
Todo es música y razón,  
Y todo, como el diamante,  
Antes que luz es carbón.

### **Canción y Casino**

Oigo un suspiro, a través  
De las tierras y la mar,  
Y no es un suspiro, – es  
Que mi hijo se va a despertar.

Mi verso al valiente agrada:  
Mi verso, breve y sincero,  
Es del vigor del acero  
Con que se funde la espada.

Si dicen que del joyero  
Tome la joya mejor,  
Tomo a un amigo sincero  
Y dejo a un lado el amor.

Arte soy entre las artes,  
Y en los montes, monte soy.  
Yo, arte soy.

## SUITE CUBA

### **Conga**

I come from every part,  
And to every part I go:  
Among the arts, I am art,  
In the hills, I become hill.

### **Danzón**

A sincere man am I  
From where the palm trees grow,  
And before I die, I want  
My soul's verses to bestow.

### **Rumba – Guaguancó**

I am harp, I am psaltery,  
Where pulses the Universe:  
I come from the sun, to the sun I go;  
I am love, I am verse!

### **Cha Cha Chá**

All is beautiful, all is abiding,  
All is music, all is reason,  
And everything, just like the diamond,  
Is carbon before its season.

### **Canción y Casino**

A sigh I hear, across  
All the lands and all the seas,  
But it's not a sigh – it's  
My son waking from his sleep.

My verse pleases the brave man:  
My verse, brief and sincere,  
Has the strength of pure steel  
With which the sword is forged.

They say that, at a jeweller's,  
You should choose the best jewel;  
I choose a friend who's sincere,  
And I set love aside.

Among the arts, I am art,  
And in the hills, I become hill.  
I am art.

## BIOGRAPHIES

### GABRIELLE GAUDREULT

#### Artistic Director and Conductor, Ottawa Choral Society

Recently named by the CBC as one of Canada's top "30 under 30" classical musicians, Gabrielle Gaudreault is a sought-after conductor, pedagogue and collaborative pianist. She is passionate about contemporary music, collaborating with composers, and innovative concert programming.

Dr. Gaudreault is the Artistic Director of the Ottawa Choral Society and the St. Lambert Choral Society. In the 2022–2023 academic year, she directs the Schulich Singers and University Chorus at McGill University's Schulich School of Music. Gabrielle has previously served as Assistant Conductor to Maestro Kent Nagano at the Staatsoper Hamburg; Associate Conductor of the National Children's Chorus in Washington, D.C.; Artistic Director of the South Shore Children's Chorus in Saint-Lambert, QC; Music Director of St. Augustine's Church Choir in Saint-Bruno, QC; and Apprentice Conductor of the National Youth Choir of Canada.

In 2020, Dr. Gaudreault co-founded CG Music Academy. In addition to her conducting and pedagogical endeavours, she has worked as a collaborative pianist for the past 15 years. Gabrielle completed her DMA in Choral Conducting at McGill University in spring 2020 and holds an MA in Music Theory and Choral Conducting from Indiana University, and a BMus in piano from McGill. Her research focuses on pedagogical approaches to the choral rehearsal and late-20th-century choral works by Québécois composers.

[www.gabriellegaudreault.com](http://www.gabriellegaudreault.com)

### JULIE NESRALLAH

#### mezzo soprano

The dazzling Julie Nesrallah performs for leading opera companies, symphonies, festivals and chamber music ensembles across Canada and around the world. Miss Nesrallah sang "God Save the Queen" for the Duke and Duchess of Cambridge at Canada Day festivities on Parliament Hill in a performance that was viewed by millions. She also sang in *An Evening for Peace* for Her Majesty Queen Noor of Jordan, in Montreal.

Miss Nesrallah is the host of *Tempo* on CBC Music and is also the executive producer and star of *Carmen on Tap*, which performs Georges Bizet's *Carmen* as dinner theatre. She is the recipient of several distinguished awards including the Canada Council for the Arts' Emerging Artist Award and Mid-Career Grant, and the Queen's Diamond Jubilee Medal for her cultural contribution to Canada's performing arts.

[www.julienesrallah.com](http://www.julienesrallah.com)

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## OTTAWA MUSIC COMPANY

The Ottawa Music Company was established as a collective of some of the city's finest professionals. It was born in 2007 through its collaborations with various choral ensembles in Ottawa; since that time it has appeared frequently with the Ottawa Choral Society and the Ottawa Bach Choir, and in presentations of the choirs of Christ Church Cathedral. The players are very pleased to have been invited to perform with the Ottawa Choral Society today.

### VIOLIN I

Marjolaine Lambert  
 Andréa Armijo Fortin

### VIOLIN II

Erica Miller  
 Renee London

### VIOLA

David Goldblatt  
 David Thies-Thompson

### CELLO

Timothy McCoy  
 Karen Kang

### BASS

Vincent Gendron

### PIANO

Matthew Larkin

### BANDONEÓN

Denis Plante

# OTTAWA CHORAL SOCIETY

One of Canada's premier large choral ensembles, the Ottawa Choral Society (OCS) draws its auditioned voices from across the National Capital Region. As well as presenting an annual subscription series, the Society appears regularly with the National Arts Centre Orchestra (NACO), performs under renowned conductors with acclaimed vocal artists, and tours internationally. Its programming is diverse and ambitious – from timeless masterworks to adventurous music by today's leading composers.

With a vision of creating community through music, the OCS fosters Canadian talent by providing training opportunities for young soloists, conductors, and choral singers. The Society commissions and performs new works, engages leading Canadian musicians, offers bursaries and scholarships, and invites the region's outstanding youth and children's choirs to share its stage.

Our 2023–2024 season offers five exciting concerts. On December 12, 2023, we join the NACO in "A Christmas Playlist" at the National Arts Centre. Our concert of seasonal music on December 17 (at St. Francis of Assisi) will feature renowned actor Pierre Brault as storyteller. On March 5, 2024, we present Leonard Bernstein's *Chichester Psalms* and other works by Jewish composers, at the Carleton Dominion Chalmers Centre. On May 26 we perform *Te Deums* by Haydn, Dvorak and Pärt, at St. Francis of Assisi. The season closes with performances of Beethoven's *Symphony No. 9* at the National Arts Centre on June 19–20. We hope you'll join us!

[www.ottawachoralsociety.com](http://www.ottawachoralsociety.com)

## SOPRANOS

Susan Abbott  
Sandy Bason  
Emily Blakelock  
Frances Buckley  
Loretta Cassidy  
Carol Fahie  
Jane Flook  
Deirdre Garcia  
Beth Granger  
Christy Harris  
Julie Henderson  
Amy Heron  
Susan Joss  
Floralove Katz  
Alison Lamont  
Anna Lehn  
Joyce Lundberg  
Pat MacDonald  
Mary Martel-Cantelon  
Margaret McCoy  
Anaïs Martin  
Isabelle Melanson  
Shailla Nargundkar  
Nancy Savage  
Susan Scott  
Uyen Vu  
Karen Zarrouki

## ALTOS

Jo-Anne Bacon  
Ruth Belyea  
Louise Brind'Amour  
Sue Chapman  
Barbara Collins  
Barbara Colton  
Jennifer Davis  
Raquel Farrar  
Dorine Fowke  
Mary Beth Garneau  
Adele Graf  
Lisa Hans  
Lisanne Hendelman  
Natalie Hunter  
Eileen Johnson  
Samantha Larson  
Lois Marion  
Beth Martin  
Nora McBean  
Lisa McMurray  
Eileen Reardon  
Heather Reid  
Peggy Robinson  
Elizabeth Shore  
Sally Sinclair  
Heidi Sprung  
Claire Thompson  
Brenda Lee Wilson

## TENORS

Tim Coonan  
Kim Current  
Charlie Donnelly  
Toby Greenbaum  
Roy Lidstone  
Louis Majeau  
Aditi Magdalena \*  
Kathryn McCarthy  
John McBride  
Simon McMillan  
David Palframan  
Kent Siebrasse

## BASSES

Kurt Ala-Kantti \*  
Paul Badertscher  
Mike Beauchamp  
Martin Edwards  
Gary King  
Doug MacDonald  
Ian MacMillan  
Andrew Rodger  
Mathieu Roussel-Lewis  
Mark Silver  
Tim Thompson  
Geoff White

\* *guest singers*

Section Managers: Beth Granger (S), Jennifer Davis (A),  
Kent Siebrasse (T), Doug MacDonald (B)

**Scott Richardson** rehearsal accompanist

The Choir is grateful for the support of  
our many volunteers.