



Carleton University Choirs

Directed by Antonio Llaca

Sunday, December 4 at 3:30 PM

Carleton Dominion-Chalmers Centre

Join us to celebrate the return of live music in the community.

The Fall 2022 concert series is free-of-charge and open to all.



Carleton
University

Music



Carleton University Choirs Concert

Fall 2022

Antonio Llaca, Director of Choral Activities

Joanne Moorcroft, Accompanist

Deanna Singh, Choral Assistant



Carleton
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Music

CONCERT PROGRAM

DECEMBER 4, 2022

Carleton University Student Choral Ensemble

Work	Composer
Sing A New Song	Michael J. Trotta (b.1978)
Ubi Caritas	Victor C. Johnson (b.1978)
Woodsmoke and Oranges	Ian Tamblyn (b.1947) arranged by Rebecca Campbell
Say Her Name	Alysia Lee
Sisi Kushangilia (We will be glad)	Victor C. Johnson (b.1978)

Carleton University Choir

Work	Composer
After The War	Paul Gross (b.1959) & David Keeley arranged by Mark Sirett (b.1952)
Cantata "Wachet auf, ruft uns die Stimme" (BWV 140)	Johan Sebastian Bach (1685-1750)
1. Chorale: Wachet auf, ruft uns die Stimme (Wake up, the voice calls to us)	
2. Recitative (tenor): Er kommt (He comes)	
3. Aria (soprano, bass): Wann kommst du, mein Heil? (When will you come, my salvation?)	
4. Chorale (tenor): Zion hört die Wächter singen (Zion hears the watchmen singing)	

5. Recitative: So geh herein zu
mir (So come in with me)

6. Aria (soprano, bass): Mein
Freund ist mein! (My friend
is mine!)

Chorale: Gloria sei dir gesungen
(May Gloria be sung to you)

Sleep

Eric Whitacre (b. 1970)

PROGRAM NOTES

'Sing a New Song '

MICHAEL J. TROTTA (B.1978)

Composed by Michael John Trotta, *Sing A New Song* features joyous melodic motives that are passed from section to section. Trotta is quickly becoming one of the most "exciting and prominent new composers of choral music". Drawing on his experience as a conductor and clinician, he brings artistry and excellence within reach for thousands of musicians each year. His works are published through various publishing houses in North America. From Carnegie Hall to classrooms all over the world, Trotta's unique blend of engaging and artistic music creates opportunities to experience new music and empowers individuals to realize their artistic potential.

'Ubi Caritas '

VICTOR C JOHNSON (b.1978)

Victor Johnson's version of *Ubi Caritas* is a modern, accompanied setting of the traditional Latin text. What began as a Gregorian chant that some music scholars believe originated before the formation of the Catholic Mass, "Ubi Caritas" (Where Charity Is) has evolved into many iterations and compositions. The actual origin of the chant is unknown and ambiguous, although musicologists and researchers believe it was written between 300 and 1100 CE. Musically, this song features delicate melodic lines and a fluid

accompaniment. The contrasting middle section also provides interest and movement.

Latin Text:

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.*

English Translation:

*Where charity and love are, God is there.
Love of Christ has gathered us into one.
Let us rejoice in Him and be glad.
Let us fear, and let us love the living God.
And from a sincere heart let us love one.
Where charity and love are, God is there.*

'Woodsmoke and Oranges'

IAN TAMBLYN (b.1947)

Woodsmoke & Oranges by Ian Tamblyn has "classic Canadiana" written all over it. Tamblyn's accomplishments encompass a dizzying array of music, playwriting, community work, and

cultural activities in northern Canada. A respected singer-songwriter who released 45 recordings from 1971 to 2021, he helped other musicians shine by producing dozens of their albums. Tamblyn has also written 16 plays and composed over 100 theatre soundtracks. Some themes that run through his work are a love of nature and fascination with the Canadian landscape, which yielded classic folk songs such as "Woodsmoke and Oranges."

'Say Her Name '

ALYSIA LEE

Say her name by Alysia Lee was written as a vehicle to bring the powerful libation ceremony to the concert stage with a call to action. The #SayHerName movement resists police brutality against Black women. If you say the name, you're prompted to learn the story, and if you know the story, then you have a broader sense of all the ways Black bodies are made vulnerable to police violence. Alysia receives national recognition for advancing access, equity, and decolonization with leaders, organizations, and communities. Her methods center on youth leadership, anti-racism, creativity, and justice.

'Sisi Kushangilia (We will be glad)'

VICTOR C. JOHNSON (b.1978)

Sisi Kushangilia features exuberant rhythmic energy in this African-style original. The Swahili text of only four words translates: "We will dance! We will sing! We will be glad!" Listen to the intricate rhythm in the percussion accompaniment and the vocal parts of this piece.

Swahili Text:

Sisi n'goma

Sisi kuimba

Sisi kushangilia

English Translation:

We will dance!

We will sing!

We will be glad!

'After The War'

PAUL GROSS (b.1959) & DAVID KEELEY

Composer Paul Michael Gross is a Canadian actor, producer, director, singer and writer born in Calgary, Alberta. He is known

for his lead role as Constable Benton Fraser in the television series *Due South*. Gross's first love, however, was music. After the war is a collaborative piece written with David Keeley. The work has been arranged for mixed chorus by Kingston based composer, Mark Sirett. This choral arrangement features flowing vocal parts with complementary piano accompaniment.

'Cantata "Wachet auf, ruft uns die Stimme" (BWV 140)'

JOHAN SEBASTIAN BACH (1685-1750)

Wachet auf, ruft uns die Stimme (Awake, calls the voice to us), BWV 140, also known as *Sleepers Wake*, is a church cantata by Johann Sebastian Bach. He composed the chorale cantata in Leipzig for the 27th Sunday after Trinity and first performed it on 25 November 1731. It is based on the hymn "Wachet auf, ruft uns die Stimme" (1599) by Philipp Nicolai. Movement 4 of the cantata is the base for the first of Bach's *Schübler Chorales*, a set of choral preludes for organ later composed by Bach. The cantata is a late addition to Bach's cycle of chorale cantatas, featuring additional poetry for two duets of Jesus and the Soul which expand the theme of the hymn. The cantata is written in seven movements and scored for three soloists (soprano, tenor, and bass), a four-part choir, horn, two oboes, *taille*, violino piccolo, two violins, viola, and basso continuo.

German Text	English Translation
<p>1 Chorus [S, A, T, B] Wachet auf, ruft uns die Stimme Der Wächter sehr hoch auf der Zinne, Wach auf, du Stadt Jerusalem! Mitternacht heißt diese Stunde; Sie rufen uns mit hellem Munde: Wo seid ihr klugen Jungfrauen? Wohl auf, der Bräutigam kömmt; Steht auf, die Lampen nehmt! Alleluja! Macht euch bereit</p>	<p>1 Chorus [S, A, T, B] Wake up, the voice calls us of the watchmen high up on the battlements, wake up, you city of Jerusalem! This hour is called midnight; they call us with a clear voice: where are you, wise virgins ? Get up, the bridegroom comes; Stand up, take your lamps! Hallelujah! Make yourselves ready</p>
<p>2 Recitative [Tenor] Er kommt, er kommt, Der Bräutigam kommt! Ihr Töchter Zions, kommt heraus, Sein Ausgang eilet aus der Höhe In euer Mutter Haus. Der Bräutigam kommt, der einem Rehe Und jungen Hirsche gleich Auf denen Hügeln springt Und euch das Mahl der Hochzeit bringt. Wacht auf, ermuntert euch!</p>	<p>2 Recitative [Tenor] He comes, he comes, the bridegroom comes! You daughters of Zion, come out, he hastens his departure from on high to your mother's house. The bridegroom comes, who like a roedeer and a young stag leaps on the hills and brings to you the wedding feast. Wake up, rouse yourselves</p>

<p>3 Aria [(Duet) Soprano (Soul), Bass (Jesus)] Soul: Wenn kömmt du, mein Heil? Jesus: Ich komme, dein Teil. Soul: Ich warte mit brennendem Öle. Jesus: Eröffne den Saal Soul: Ich öffne den Saal Both: Zum himmlischen Mahl Soul: Komm, Jesu! Jesus:</p>	<p>3 Aria [(Duet) Soprano (Soul), Bass (Jesus)] Soul: When are you coming, my salvation? Jesus: I come, your portion. Soul: I wait with burning oil. Jesus: Open the hall Soul: I open the hall Both: to the heavenly feast. Soul: Come, Jesus!</p>
<p>4 Chorale [Tenor] Zion hört die Wächter singen, Das Herz tut ihr vor Freuden springen, Sie wachet und steht eilend auf. Ihr Freund kommt vom Himmel prächtig, Von Gnaden stark, von Wahrheit mächtig, Ihr Licht wird hell, ihr Stern geht auf. Nun komm, du werthe Kron, Herr Jesu, Gottes Sohn! Hosianna!</p>	<p>4 Chorale [Tenor] Zion hears the watchmen sing, her heart leaps for joy, she awakes and gets up in haste. Her friend comes from heaven in his splendour, strong in mercy, mighty in truth. Her light becomes bright, her star rises. Now come, you worthy crown, Lord Jesus, God's son! Hosanna! We all follow</p>

<p>5 Recitative [Bass] So geh herein zu mir, Du mir erwählte Braut! Ich habe mich mit dir Von Ewigkeit vertraut. Dich will ich auf mein Herz, Auf meinem Arm gleich wie ein Siegel setzen Und dein betrübtes Aug ergötzen. VergiB, o Seele, nun Die Angst, den Schmerz, Den du erdulden müssen; Auf meiner Linken sollst du ruhn,</p>	<p>5 Recitative [Bass] So come inside to me you bride that I have chosen for myself, I have betrothed myself to you from eternity to eternity. It is you that I want to set in my heart, on my arm like a seal and to delight your grieved eyes. Forget now, o soul, the anguish, the sorrow that you had to suffer</p>
<p>6 Aria (Duet) [Soprano (Soul), Bass (Jesus)] Soul: Mein Freund ist mein, Jesus: Und ich bin dein, Both: Die Liebe soll nichts scheiden. Soul: Ich will mit dir in Himmels Rosen weiden, Jesus: du sollst mit mir in Himmels Rosen</p>	<p>6 Aria (Duet) [Soprano (Soul), Bass (Jesus)] Soul: My friend is mine, Jesus: and I am yours, Both: Nothing shall divide our love. Soul: I want to graze on heaven's roses with you, Jesus: You will graze on heaven's roses</p>

<p>7 Chorale [S, A, T, B] Gloria sei dir gesungen Mit Menschen- und englischen Zungen, Mit Harfen und mit Zimbeln schon. Von zwölf Perlen sind die Pforten, An deiner Stadt sind wir Konsorten Der Engel hoch um deinen Thron. Kein Aug hat je gespürt, Kein Ohr hat je gehört Solche Freude. Des sind wir froh, Io, io!</p>	<p>7 Chorale [S, A, T, B] May gloria be sung to you with the tongues of men and angels, with harps and with cymbals. The gates are made of twelve pearls, in your city we are companions of the angels on high around your throne. No eye has ever perceived, no ear has ever heard such joy. Therefore we are joyful, hurray, hurray!</p>
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'Sleep'

ERIC WHITACRE (b.1970)

Sleep is a composition for a cappella choir by Eric Whitacre. Whitacre had composed the music it in 2000, setting a poem, "Stopping by Woods on a Snowy Evening" by Robert Frost. According to Whitacre, "I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words and let them work their magic." This piece was commissioned by Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas. The piece was commissioned in memory of her parents who

had died within weeks of each other after more fifty years of marriage; and Julia wanted Whitacre to set her favorite poem, Robert Frost's Immortal Stopping By Woods on a Snowy Evening.

Unfortunately, Robert Frost's poetry has been under tight control from his estate since his death, The Robert Frost Estate had shut down ANY use of the poem just months before, ostensibly because of this plethora of new settings. After a long legal battle (many letters, many representatives), the estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbid Whitacre from using the poem for publication or performance until the poem became public domain in 2038.

Whitacre then proceeded to asked poet Charles Anthony Silvestri to set new words to the music he had already written. According to Whitacre "this was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from the original poem."

ABOUT THE MUSICIANS



Antonio Llaca

CONDUCTOR, DIRECTOR OF
CHORAL ACTIVITIES

Cuban born, Antonio Llaca is an active conductor, teacher, and clinician. He studied conducting and classical guitar both in Canada and in South America. Mr. Llaca holds a Master's degree in Choral Conducting from Université de Sherbrooke and has studied with world renowned masters.

In 2019 Mr. Llaca was appointed Director of Choral Activities at Carleton University where he conducts the choirs and teaches choral and instrumental conducting. He was also a professor at the Conservatoire de Musique de Gatineau where he conducted the choirs and orchestra. Since 2009, Mr. Llaca has conducted Coro Vivo Ottawa (CVO). In addition to this, he often collaborates with numerous ensembles and prepares choruses for Canadian orchestras and artists such as The Canadian Tenors and touring international orchestras such as the China Broadcasting Chinese Orchestra. His choral ensembles have performed at the national and international stage including, the National Arts Centre, Canada, the Tintqiao Performing Arts Centre, China, and Carnegie Hall, USA. His choirs have been award recipients at international choral competitions.

Mr. Llaca is sought-after choral clinician and music researcher, having had a chance to present workshops at various Canadian and international institutions and festivals including with the International Federation for Choral Music (IFCM) in Beijing 2018 and several universities and choral organizations across North and South America, Africa and Europe. As an instrumentalist, he is often called to perform at various festivals and with instrumental ensembles across Canada including the National Arts Centre Orchestra in Ottawa and Montreal's Orchestre Métropolitain.

Mr. Llaca is an advocate for Canadian choral music, incorporating prominent Canadian content in his programming, as well as commissioning choral pieces for his concerts from local composers. He has been known for his innovative programming of new works as well as seldom-performed works of music. In addition, Mr. Llaca has brought to the Ottawa music scene seldom performed works by New World early music composers such as William Billings, Esteban Salas, José Angel Lamas, and Manuel de Zumaya, among others.

Mr. Llaca has toured in Canada, Latin America and Asia with his ensembles. He has earned a reputation for being a passionate conductor and pedagogue who is regarded for his musicality and knowledge of the choral art. In June 2021, Mr Llaca was appointed choirmaster for the Orchestre Symphonique de Gatineau. He is currently completing a Doctorate in Music at the University of Ottawa.

To Follow Mr. Llaca on Social Media:

Facebook: [@antonioconducts](#) | Twitter: [@antonioconduct](#)



Joanne Moorcroft

ACCOMPANIST

Joanne Moorcroft holds a Master of Music in Accompanying and Chamber Music from the University of Western Ontario and a Bachelor of Music from Memorial University of Newfoundland. Her teachers have included John Paul Bracey (UWO), John York, (Guildhall School of Music and Drama, London), and Maureen Volk and Kristina Szutor (MUN). Joanne has also performed in masterclasses with David Lutz, Dalton Baldwin, Antonin Kubalek and André Laplante, and chamber music coachings with Ronald Turini.

Joanne has been heard in chamber recitals throughout Newfoundland and Labrador, Ontario, Quebec and the Yukon. She has worked with KW Symphony Orchestra, the Canadian Chamber Ensemble, Huron Country Playhouse, the Stratford Festival, SOPAC and Ottawa Pocket Opera. She has worked with many choirs in Ottawa including Harmonia Choir of Ottawa and Tone Cluster.

Joanne is a freelance accompanist and coach, and is collaborative pianist with Carleton University Choir. She collaborates and performs with many professional and amateur singers throughout the city.



Deanna Singh

CHORAL ASSISTANT

Born and raised in Ottawa, soprano Deanna Singh completed her bachelor's degree (BMus, voice 2015) at Carleton University and her master's degree (MMus, vocal performance, 2018) at the University of Toronto. During her years as a student at Carleton, Deanna was an active member of

the Carleton Music Student Society acting as the student representative and treasurer; she was a co-host of the Carleton Music Showcase on CKCU Radio, 93.1 FM; and was a member of the university's Opera Ensemble. Deanna has traveled to Italy to further extend her vocal training – attending the 2013 Florence Voice Seminar where she studied with Benita Valente, and to the 2014 Accademia Arte e Vita summer program in Breno, Italy run by soprano Maghan McPhee and pianist Carl Phillippe Gionet. In 2017, Deanna attended the Orford Music Program to study both French and German repertoire under the guidance of Nathalie Paulin, David Lutz, and Francis Perron. In 2019, Deanna won first prize at the ORMTA Ottawa Regional Voice Competition and proceeded to win second prize at the ORMTA Provincials that year. Her ties to Carleton University remain strong: Deanna was honored to perform the national anthem for convocation ceremonies in 2019, she was

featured as a Soprano soloist with the university choir and opera ensembles in 2018 and 2019, she is the current Carleton University Choir assistant, and she as the booking and events assistant at the Carleton Dominion-Chalmers Centre. Deanna is a proud member of St. Stephen's Presbyterian Church; where she often sings for the congregation and enjoys being on the roster of soloists for the Dominion-Chalmers Church. This past fall, Deanna had the honour of being part of a chorus for the Eagles at their concert held at the Canadian Tire Centre this past September. Most recently, she won her category in the NATS (National Association of Teaching of Singing) and proceeded to the finals this past November. Deanna still continues to study voice with soprano Maghan McPhee and looks forward to being part of the BIIMA (the Breno Italy International Music Academy) staff roster this year as an administrative assistant.

Carleton University Student Choral Ensemble

Sopranos

Citlali Cervantes Garcia, Caroline Element, Laetitia Lemieux, Zoe Matthews, Sangitha Perumal, Jasmine Shepherd, Anastasia Wasylenko*, Serena Welsh

Altos

Myah Berry, Hannah Philipps, Chloe Martin**, Kaede Nguyen, Marena Skaff, Timea Walcott

Tenors

Cameron Aldous, Jonny Bouchard, Thomas Nicholson, Samuel Quimper, Ajmal Saparno, Terence Winsor, Patrick Xu, Daniel Gauthier

Basses

Jordan Amaral, Elliott Camilleri, Oliver King**, Marko Pantic**, Kent Religa Nesrallah** Liam Simpson-Russell, Liam Vaillancourt

* Vocal Soloist

** Percussion ensemble member

Carleton University Choir

Sopranos

Hayleigh Acres, Laura Bruno*, Lindsey Hapli, Trinity Piette, Mallory Williams*

Altos

Kaila DoCouto, Juliette Isaac, Eleanor Ritchie, Sarah Kate Ruddock, Lisa Marie Yace

Tenors

Quinn Beneteau, Noah Braganca*, Robyn Lichaa, Liam Smith

Basses

Zac Bryan, Griffin Koss, Jack Wilcox*

* Vocal Soloist

** Percussion ensemble member