

WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

A detailed oil painting of Wolfgang Amadeus Mozart, showing him from the chest up. He has light-colored hair styled in a wig, blue eyes, and a slight smile. He is wearing a red coat with a gold and red patterned collar and a white cravat. The background is dark and indistinct.

MOSTLY MOZART

MASS IN C MINOR

With members of the Winnipeg Symphony Orchestra
and guest artists Nikki Einfeld – soprano, Kirsten Schellenberg – alto,
Aaron Hutton – tenor, David Watson – bass

SUNDAY, MARCH 2, 2014
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PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2013-2014 SEASON



The Winnipeg Philharmonic Choir, Western Canada's longest-established adult choral group, has a well-earned reputation for excellence. A choral trademark for the City of Winnipeg, the Phil's repertoire covers a broad range of music including oratorios, masses, songs, and choral symphonies with a focus on major choral works with orchestral accompaniment. Priding itself on premiering original music, the Phil has commissioned works by composers from both Manitoba and across Canada. The choir has also captivated audiences in Toronto, Vancouver and New York's storied Carnegie Hall.

Major choral works, performed with either the Winnipeg Symphony Orchestra (WSO) or the Manitoba Chamber Orchestra (MCO) include: Beethoven's *Missa Solemnis* and his *9th Symphony*; Britten's *War Requiem*; Bach's *Mass in B minor*; Andrew Lloyd Webber's *Requiem*; Sir Edward Elgar's *Dream of Gerontius*; Mozart's *Mass in C minor*; Fauré's *Requiem*; Verdi's *Stabat Mater* and his *Requiem*; Bach's *Cantata No. 4* (Christ lag in Todesbanden); Mahler's *Symphony No. 2* and Mendelssohn's *Elijah*.

Each season, under the direction of Maestro Yuri Klaz, the Winnipeg Philharmonic Choir provides music lovers of all ages a subscription series of three concerts that bring to life some of the world's finest choral works. As it enters its 91st season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



MOSTLY MOZART

Mozart composed his hymn *Ave verum corpus* in 1791, and dedicated it to Anton Stoll, his friend and chorus master of the parish church in Baden, where it premiered at the Feast of Corpus Christi. The work is famous for its simplicity and beauty. One theory as to the simplicity of the setting relates to an ‘Imperial ban’ placed on overly elaborate musical settings at the time. Another possibility was that Mozart was simply mindful of the fact that the hymn would be sung by a parish church choir. Regardless of the reason, this work, consisting of only 46 bars of music, is considered by some to be the most beautiful piece of choral music ever written. The genius of Mozart is reflected in the words of Austrian pianist Artur Schnabel who said of the piece, “It is too simple for children and too difficult for adults.”

The *Mass in C minor*, also known as the *Grand Mass*, is recognized as one of Mozart’s most ambitious works. He began working on the Mass in 1782. Interestingly, there is no record of this piece being commissioned. The only written reference to the Mass is in a letter he wrote to his estranged father, who did not approve of his marriage. Wolfgang promised his father a Mass if he could bring his wife, Constanze, home to Salzburg. It is also thought to be a work in praise of his wife, who was due to give birth to their first child. Constanze sang the soprano solos at the work’s premiere in Salzburg in 1783. Of course, the biggest mystery around the *Mass in C minor* is that the work was never finished. Mozart abandoned work on the Mass with only half of the piece completed. Once again there was conjecture that Mozart stopped his work on the Mass because his father rejected his peace offering. Mozart and his wife left Salzburg the day after the performance, never to return.

The style of the Mass, which is in cantata form, was a departure from Mozart’s fondness for the grandeur of opera. As mentioned earlier, in Austria at this time, limitations were in place for performing opulent works, so a cantata setting may have had some appeal. Mozart’s use of fugues and counterpoint also spoke to his desire to experiment with the Baroque compositional style. He was likely feeling the influence of Bach and Handel, whose works he was introduced to upon arriving in Vienna. The scale of the *Mass in C minor* is large: four soloists; a chorus singing in mostly five, sometimes eight parts; and an orchestra stretching to trumpets, trombones and drums. Although the *Requiem Mass* is more widely known and performed, the power and passion of the *Mass in C minor* is indisputable, and perhaps reflects the dramatic personal events that surrounded its creation.

Sergei Taneyev had a long and illustrious musical career, beginning with piano lessons when he was five. At nine, Taneyev began his studies at the Moscow Conservatory. Upon his graduation in 1875, he was the first student in the Conservatory’s history to win a gold medal for both composition and performance (piano). As a pianist, he became well-known for his interpretations of Bach, Mozart and Beethoven. He also premiered many of his former composition teacher’s (Pyotr Ilyich Tchaikovsky) works

for piano. Later, as a teacher of piano and composition at the Moscow Conservatory, Taneyev influenced many of his students, including Nikolai Medtner, Alexander Scriabin and Sergei Rachmaninoff.

Sergei Taneyev's compositions include numerous chamber works, works for piano, organ, four symphonies and a variety of choral and vocal music. In his choral works Taneyev combined Russian melodies with his remarkable skill in contrapuntal writing. His hope in synthesizing these two established forms was to create a large body of Russian national music. Taneyev said, "The task of every Russian composer consists in furthering the creation of national music. The history of western music gives us the answer as to what should be done to attain this: apply to the Russian song the workings of the mind that were applied to the song of western nations and we will have our own national music. Begin with elementary contrapuntal forms, pass to more complex ones, elaborate the form of the Russian fugue, and from there it is only a step to complex instrumental types."

Informally known as the Russian Requiem, the cantata *John of Damascus* was inspired by a poem of Alexei Tolstoi, a distant cousin of Leo Tolstoi. The poem tells of the life of the great liturgical poet of the Byzantine era, John of Damascus. Set in three movements, the cantata follows his path from "world-weary resignation to jubilant evangelism". Taneyev drew his musical inspiration from ancient, sacred chants, which he then expanded into a large scale cantata with a solid and dramatic structure. It stands as a masterpiece in the Russian liturgical, choral tradition.

John of Damascus was first performed in 1884 in memory of Nicolai Rubinstein, Taneyev's primary piano teacher at the Conservatory. Although he was held in high esteem by his musical colleagues, (Tchaikovsky had him appointed Director of the Moscow Conservatory in 1885), Taneyev always lacked confidence in his own abilities. He was, however, so pleased with *John of Damascus*, despite having completed forty works before the cantata, it was the first piece he deemed worthy of giving an opus number!

*This concert is sponsored by Great-West Life, Pollard Banknote,
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Aurora Sivertsen / Sighlines Photography



YURI KLAZ

Born in Petrozavodsk, Russia, Yuri Klaz graduated from his hometown's Music College and Conservatory before finishing his Masters degree in conducting at the St. Petersburg State Conservatory. In 1982, he was appointed an Associate Professor of choral and orchestral conducting at the Petrozavodsk Conservatory and, in 1987, became the Artistic Director and Conductor of the Chamber Choir of Petrozavodsk's Karelian Art Centre. Under his guidance, the choir earned numerous awards performing in concert tours and music festivals in Russia, Germany, Finland, Estonia, Ireland and Norway.

In 1995, by decree of President Boris Yeltzin, Mr. Klaz was awarded the prestigious title, "Honoured Artist of Russia," investing him with a silver medal for exceptional success in the development of art in Russia.

In 2000, the Winnipeg Philharmonic Choir recruited Yuri Klaz as its Artistic Director and Conductor. Quickly becoming a leader in Winnipeg's choral community, in 2003 he was appointed Artistic Director and Conductor of The Winnipeg Singers. Mr. Klaz also directs the First Mennonite Church Choir and the Shaarey Zedek Synagogue Choir.

In 2005, Mr. Klaz made a critically acclaimed debut as a conductor with the WSO in a choral series including Fauré's *Requiem*, Verdi's *Stabat Mater* and J. S. Bach's *Cantata No. 4*. In 2006 Mr. Klaz made his first appearance with the Manitoba Chamber Orchestra conducting Mozart's *Great Mass in C minor* with the Winnipeg Philharmonic Choir and The Winnipeg Singers. He has also led The Winnipeg Singers in several performances at the WSO's New Music Festival.

Mr. Klaz has conducted around the world, including performances in the United States, Japan, Taiwan, Germany and Russia. In June 2010, Yuri Klaz was honored with the Winnipeg Arts Council's "Making a Mark" award in recognition of his contribution to choral music performance.

GUEST ARTISTS

Nikki Einfeld, soprano

Widely recognized for her "high flying virtuosity" (New York Times) and "a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor" (San Francisco Chronicle), Nikki Einfeld's many roles include Mascha in Tchaikovsky's *Pique Dame*, Papagena in *The Magic Flute*, Serpina in *La Serva Padrona*, the title role in Donizetti's *Rita* and Pauline in Thomas Pasatieri's *The Seagull* and Barbarina in *Le Nozze di Figaro* (San Francisco



Opera); Susanna in *Le Nozze di Figaro* (Vancouver Opera and New Orleans Opera); the title role in *Lucia di Lammermoor* (Syracuse Opera and at the Green Mountain Opera Festival); T el aire in *Castor et Pollux* (New York’s Opera Francais); Nanetta in *Falstaff* (Edmonton Opera); Queen of the Night in *The Magic Flute* (COC); Adele in *Die Fledermaus*, Adina in *Elixir of Love*, and Zerlina in *Don Giovanni* (Manitoba Opera); Rosina in *The Barber of Seville* (Saskatoon Opera); and Gretel in Humperdinck’s *Hansel and Gretel* (NUOVA tour).

Her affinity for recital and concert repertoire, including many 20th and 21st century Premieres, has led to guest appearances with Kent Nagano and the Berkeley Symphony Orchestra, WSO New Music Festival, Basically British recital series, the Left Coast Chamber Orchestra, Montreal Chamber Orchestra, the Empyrean Ensemble as well as many broadcast recordings on CBC Radio.

Kirsten Schellenberg, alto

One of the most sought-after oratorio singers in Manitoba, Kirsten Schellenberg is “always a treat to hear” and is considered “one of Manitoba’s most consistent singers” (Winnipeg Free Press). She has performed with the Winnipeg Symphony Orchestra, the Manitoba Chamber Orchestra, and the MusikBarock Ensemble as well as guest appearances with the Musical Offering, Southern Manitoba Concerts, the Mennonite Festival Chorus, and the Winnipeg Philharmonic Choir. A choral enthusiast, she has sung with Canzona and The Winnipeg Singers as both a chorister and soloist.



Ms. Schellenberg has been a featured soloist numerous times with the Winnipeg Symphony Orchestra, performing well known works such as Handel’s *Messiah*, J.S. Bach’s *Mass in b minor*, Mozart’s *Requiem*, Bach’s *Christ lag in Todesbanden*, Vivaldi’s *Gloria* and Beethoven’s *9th Symphony*.

A Bach specialist, Ms. Schellenberg has consistently received high praise for her performances of *St. Matthew Passion*, *St. John Passion*, *Magnificat*, *Mass in b minor* and *Christmas Oratorio*. Her voice has been described as “ideally suited for oratorio work” and she has been acclaimed as “a young Maureen Forrester” (Winnipeg Free Press).

Aaron Hutton, tenor

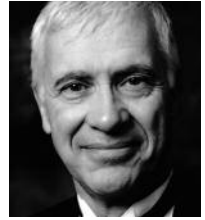
Born and raised in Minnedosa, Aaron Hutton graduated from the University of Manitoba Marcel A. Desautels Faculty of Music in 2011 and has been a sought-after performer ever since. A versatile tenor, he is a familiar face in both the classical and musical theatre communities in Manitoba, having performed as a soloist on many occasions with Canzona, the Winnipeg Symphony Orchestra, Rainbow Stage and Dry Cold Productions.

Aaron is an alumnus of the Opera NUOVA training program in Edmonton and was the 2011 winner of the Winnipeg Music Festival’s Rose Bowl competition. At his young age Aaron is making a name for himself across the country as a rising star.



David Watson, bass

Canadian bass-baritone David Watson's last appearance with the Winnipeg Philharmonic Choir was in a performance of Saint-Saëns' *Christmas Oratorio* in 2002. Mr. Watson spent two summers in and around Vienna, studying and performing German Lieder and has performed with opera companies and symphony orchestras throughout Canada. Musical theatre performances include Kurt Weill's *The Seven Deadly Sins* at the Manitoba Theatre Centre, as well as *South Pacific* and *The Music Man* at Rainbow Stage. Last season, Mr. Watson performed the role of the King in Manitoba Opera's production of *Aida*, and he will return this coming season for the roles of Benoit and Alcindoro in *La Bohème*.



When not performing on the concert and operatic stage, Mr. Watson serves as an avionics technician with the Canadian Armed Forces at 402 Squadron in Winnipeg.

PHILHARMONIC CHORISTERS

Soprano

Elizabeth Abercrombie
Glynis Corkal
Linda Feasby
Eileen Funk
Wendy Gainsborough
Deborah Ginther
Janine Guinn
Amy Hall
Kadri Irwin
Patricia Jordan
Joanne Kilfoyle
Susan Kirton
Sara Krahn
Jessica Kowall
Heather Kozubski
Diane Kroeker
Betty Loewen
Janet Marchylo
Cheryl McNabb Davis
Carolyn Penner
Heidi Spletzer
Becky Standing
Pearl Stelmack
Christine Sveinson
Beth Tait
Alisa Wiebe
Lorilee Woelcke

Alto

Lucy Adamson
Diane Bilyj
Helen Black
Sheila Burland
Vida Chan
Shirley Eckhardt
Heather Fast
Crystal French
Kelly Fry
Trish Gould
Francine Gutwilik
Kathleen Hornshaw
Alexandra Johnson
Sharon Jones-Ryan
Lori Klassen
Veronica Larmour
Vivien Laurie
Brenda Marinelli
Sandi Mielitz
Valerie Regehr
Melanie Reimer
Gail Singer
Nicola Spasoff
Dorothy Stephens
Adrienne Wiebe
Deanna Wiens

Tenor

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Jeff Carter
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Everett Fristensky
Karl Koop
Len LaRue
James Magnus-Johnston
Justin Odwak
Brennan Roche
Stuart Sladden
John Tanner
Clem Toner
Julian Vanderput

Bass

Ron Chapman
Roger Dennis
David Elias
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Paul Gilbert
Ramon Khan
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MOSTLY MOZART

Sunday, March 2, 2014, 3 p.m.

St. Boniface Cathedral

Yuri Klaz, Conductor

Ave Verum Corpus

Wolfgang Amadeus Mozart (1751-1791)

Cantata John of Damascus

Sergei Taneyev (1856-1915)

Adagio

Poem: Alexei Tolstoi (1817-1875)

Andante sostenuto

Allegro

INTERMISSION

Mass in C minor, KV 427

Wolfgang Amadeus Mozart

Kyrie

Gloria

Gloria in excelsis

Laudamus te

Gratias

Domine Deus

Qui tollis

Quoniam

Jesu Christe – Cum Sancto Spiritu

Credo

Credo in unum Deum

Et incarnatus est

Sanctus

Benedictus





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2013/2014 SEASON/CONCERT 4

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TEXT TRANSLATIONS

Ave Verum Corpus

Ave, Ave verum corpus
Natum ex Maria Virgine
Vere passum immolatum
In cruce pro homine

Cujus latus perforatum
Unda fluxit et sanguine
Esto nobis prægustatum
in mortis examine
in mortis examine

*Jesu, Word of God Incarnate
Of the Virgin Mary born
On the Cross Thy sacred Body
For us men with nails was torn.*

*Cleanse us by the Blood and Water
Streaming from Thy pierced side.
Feed us with Thy Body broken,
Now and in death's agony,
Now and in death's agony.*

John of Damascus

Words: Alexei Tolstoi

Movement One

Idu v nyevedomyi mnye put'
idu myej straha I nadyejdy
Moi vzor ugas, ostyla grut'
ney vnyemlyet sluh, somknuty vyejdy
Lyeju byezglasyen, nyedvijym
nye slyshu bratskogo rydania
I ot kadila sinii dym nye
mnye struit blagouhaniye

*I travel along a path that is unknown to me,
I travel between fear and hope;
My sight is weak, my breast is chilled,
My hearing is dim, my eyelids droop;
I exist in silence and stillness,
I cannot hear my brothers' weeping,
Nor does the blue smoke of incense
Shed its fragrance upon me.*

Movement Two

No vyechnym snom poka ya spl'u
Moya l'ubof' nye umitayet
I yeyu bratya vas mol'u
Da kajdyi k Gospodu vzyvayet:
Gospot'!

*But until I sleep the sleep of eternity
My love shall not die.
For the sake of that love, brothers, I beg
That each of you should call upon the Lord:
O Lord!*

Movement Three

F tot dyen' kogda truba vostrubit
mira pryestavlyeniye
Primi usopshego raba f tvoi
nyebyesnyye syelyeniya

*On that day when the trumpet
Resounds through the dying world,
Receive your deceased servant
Into your heavenly dwelling!*

Mass in C minor, K. 427

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus voluntatis.

*Glory to God in the highest.
and on earth peace to all those of good will.*

Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

*We praise you.
We bless you.
We adore you.
We glorify you.*

Gratias agimus tibi
propter magnam gloriam tuam.

*We give thanks to you,
according to your great glory.*

Domine Deus Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agneus Dei, Filius Patris.

*Lord God, king of heaven,
God the almighty Father.
Lord Jesus Christ, the only begotten son.
Lord God, Lamb of God, Son of the Father.*

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostrum.
Qui sedes ad dextaram Patris,
miserere nobis.

*You who remove the sins of the world, have
mercy on us.
You who remove the sins of the world,
receive our prayer.
You who sits at the right hand of the Father,
have mercy upon us.*

Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus...

*Because you alone are holy.
You alone are the Lord.
You alone are the highest...*

Jesu Christe.
Cum sancto Spiritu in Gloria Dei Patris,
Amen.

*Jesus Christ.
With the Holy Ghost in the glory of God the
Father, Amen.*

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.

*I believe in one God,
the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.
And (I believe) in one Lord Jesus Christ,
the only begotten Son of God,
and born of the Father before all ages.*

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 nostrum salutem
descendit de coelis.

*God from God, Light from Light,
True God from True God.
Begotten, not made,
of one substance with the Father:
By whom all things were made.
Who, for us
and for our salvation
descended from the heavens.*

Sanctus

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth
Pleni sunt coeli et terra
Gloria tua.
Osanna in excelsis!

*Holy, Holy, Holy,
Lord God of Hosts,
The heavens and earth are filled
with your glory.
Hosanna in the highest!*

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis!

*Blessed is He who comes
in the name of the Lord.
Hosanna in the highest!*

THANKS

*The Winnipeg Philharmonic Choir would like to thank
Juliana Fast of Redhouse Design, Esdale Printing Company,
Canstar Community News, and Smokehouse Design for their marketing services.
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In memory of Dorothy and Jacob Schnitman, Bob Gladding and Evelyn Yi-Ling Lau by Jessica Kowall

In memory of Malwina and Gerhard Neufeld

In memory of Florence Nichols by Joan Stephens

In memory of George Ernest Lockhart

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In memory of my mother, Susan French, by Crystal French

Celebrating John Standing, Bob Gladding, Patricia Oster and Karen Ruta by Linda Feasby

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Celebrating Blanche and Howard Bayley by Sandi Mielitz

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In celebration and memory of departed chorister Bob Gladding

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WINNIPEG SYMPHONY ORCHESTRA

Mendelssohn & Mahler

FRIDAY, MARCH 14 | 8:00 PM

SATURDAY, MARCH 15 | 8:00 PM

Mendelssohn: *Violin Concerto in E minor*
Mahler: *Symphony No. 4*

Alexander Mickelthwate, conductor
Augustin Hadelich, violin
Monica Huisman, soprano

*Mendelssohn's
beloved violin concerto...
Mahler's gentlest symphony*

➤ Mendelssohn's eternally sweet-tempered *Violin Concerto* is one of the most popular violin concertos of all. From the passionate force of its opening through the rapturous melancholy of the second movement and athletic virtuosity of the finale, this concerto is one of the jewels of the literature.

Mahler's *Fourth Symphony* is his most compact symphony, with music that is both touching and cheerful. Its last movement is based on a Wunderhorn song "Heavenly Life" and imagines a child's view of heaven.



Photo Credit: Rosalie O'Connor

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WINNIPEG
PHILHARMONIC
CHOIR
YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2 0 1 4 - 2 0 1 5 S E A S O N

OCTOBER 26, 2014 NORDIC SAGAS
3 p.m. — Westminster United Church

As part of the WSO's Nordic Festival, the Phil welcomes back Winnipeg's own **Tracy Dahl** to join in presenting some of the most beautiful choral music in the Nordic repertoire. Included are works by Grieg (*Four Psalms* and excerpts from *Peer Gynt*), Sibelius (*Autumn Evening* from his Opus 38 Song Cycle), and Nielsen, Hallgrímsson, Hemberg, Gjeilo and Mäntejärvi. The Phil is proud to dedicate this performance to the 125th anniversary of Manitoba's Icelandic community in Gimli.

DECEMBER 14, 2014 HOLIDAY MEMORIES
3 p.m. & 7 p.m. — Westminster United Church

Celebrate the holiday season with the Phil and Winnipeg "stars" sharing their favourite memories. And, join in the **traditional sing-along of some of your favourite Christmas carols!**

MARCH 1, 2015 BRAHMS' EIN DEUTSCHES REQUIEM
3 p.m. — St. Boniface Cathedral

The Phil is delighted to once again partner with members of the **Winnipeg Symphony Orchestra** to perform Brahms' beloved *Ein Deutsches Requiem* with soprano **Tracy Dahl** and baritone **Victor Engbrecht**. The program, which includes Fauré's *Messe basse* and Verdi's *Stabat Mater* from *Quattro Pezzi Sacri*, will be performed in the splendid beauty of Manitoba's historic St. Boniface Cathedral.

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