

WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

Brahms
*Ein Deutsches
Requiem*



SUNDAY
MARCH 1
2015

3 P.M.
ST. BONIFACE CATHEDRAL

with the
WINNIPEG SYMPHONY ORCHESTRA
soprano TRACY DAHL
baritone VICTOR ENGBRECHT



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WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2014-2015 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 concludes its 92nd season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



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EIN DEUTSCHES REQUIEM

Fauré: *Messe basse*

Gabriel Fauré (1845-1924) whose refined and gentle music made him one of the great French composers of the 19th and 20th Centuries, created a secure musical stepping stone between the late romanticism of the 1800s and the modernism of the early 1900s.

The *Messe basse* made its first appearance as the *Messe des pêcheurs de Villerville* (*Mass of the Fishermen of Villerville*), a *Missa brevis* composed in collaboration with Fauré's former student André Messager. The work was originally scored as a five-part Mass for female voices (SSAA), with Violin and Harmonium accompaniment; Messager composed sections 1 and 4, and orchestrated 1 through 4, and Faure composed sections 2, 3 and 5, and orchestrated the 5th. The composers worked together on the piece and it was premiered in September of 1881. In 1908, Heugel & Cie. published a version of the Mass in which Messager's sections (1 and 4) were removed and a Kyrie (section 1) by Fauré was inserted. This four-section version appeared under the title *Messe basse*.

A *Messe basse* can be described as a low Mass which may be entirely spoken in a low voice with musical accompaniment, or any kind of shortened or simplified Mass, in contrast to the *Missa solennis* or high Mass. Amongst numerous other differences, there is no incense at a low Mass. Notable in Fauré's *Messe basse* is the simplicity of the choral parts, which, although employing beautiful harmonies, avoid the displays of choral complexity heard in the Verdi and Brahms works. The lines, while melodic, at times approach the unadorned style of plainsong, and dense harmonic chordal structuring is kept to a spare minimum.

Although there is an indication that Fauré scored the work for orchestra for a performance in 1882, no scores remain. The arrangement performed today was set for SATB choir and orchestra by Jon Washburn, the Artistic Director of Canada's pre-eminent Vancouver Chamber Choir, who is graciously permitting us the use of his scores.

Verdi: *Stabat Mater*

Stabat Mater, a famous and beautiful Latin poem in praise of the Sorrowing Virgin Mary is generally ascribed to the mystic poet and Italian Franciscan friar Fra Jacopone da Todi (1230-1306). Born Jacope dei Benedetti, he was a successful lawyer from a noble family who, following the untimely death of his new wife, rejected his wealth and became a wandering ascetic of the Franciscan Order. He was given the nickname Jacopone (Crazy Jim) as a result of his eccentric behaviour. His peculiar acts of public atonement (a 14th century version of performance art), included appearing in the public square of Todi crawling about on all fours, wearing nothing but a saddle.

Jacopone later settled into a structured life within a severe faction of the Franciscan Order which arose in the early 14th century and advocated the rejection of worldly possessions and the wealth and power of the Catholic Church. It was here that he wrote numerous *Laudi* in both Latin and his native Umbrian dialect. Some of these *Laudi* were songs of praise, many were satirical, denunciatory poems, and still others extolled the virtues of poverty. His writings were immensely popular and widely reproduced.

Giuseppe Verdi (1813-1901) was without question Italy's most famous composer of the 19th century, creating at least 25 operas still popular today. Although described by his wife Giuseppina Streponi as "a man of little faith" he still managed to produce one of the most stirring settings of the *Requiem Mass* in existence. His setting of *Stabat Mater*, which was composed and completed in 1897, was published a year later with the somewhat earlier *Tu Deum* and two other choral works as part of the *Quattro pezzi sacri*.

Mary's meditation in the face of her crucified son, a classic of Medieval Latin poetry, is through-composed in an operatically expressive style for choir and large orchestra, pitching tonality against chromaticism, *a cappella* passages against dramatic orchestral outbursts, with fortissimo climaxes that contrast the quietest, most tender phrases. All the elements of his finest operas are condensed into a work that lasts no more than twelve minutes. It was the last piece of music Verdi wrote.

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Brahms: *Ein Deutsches Requiem*

Johannes Brahms (1833-1897) composed *Ein Deutsches Requiem, nach Worten der heiligen Schrift* (*A German Requiem, to Words of the Holy Scriptures*) between 1865 and 1868. His mother's death in February of 1865, a source of great grief for him, is likely to have been the inspiration for this monumental work. At around 65-70 minutes in length, it is his longest composition. Originally conceived as a six movement work, movements I, II and IV were completed within three months of his mother's death, and III, VI and VII by August of 1866, with the premiere of this iteration in Bremen Cathedral on Good Friday of 1868, to great acclaim. In May of that year, Brahms completed an additional movement for soprano soloist and choir, which became movement V of the *Requiem* as we perform it today.

Structurally, the work is symmetrically balanced around movement IV, with movements I and VII, both slow, beginning with "Selig sind" (Blessed are) and sharing musical elements. Movements II and VI are both dramatic; III and V begin with solo voice. The work begins and ends with the word "Selig" (Blessed). All the texts (with the exception of those of IV and VII), lead from suffering and mourning to consolation. Compositional unity is achieved by the overarching use of a three-note motif of an ascending major third followed by an ascending semi tone, and can be found in every movement and much of the thematic material of the *Requiem*.

In contrast to the familiar texts of the Roman Catholic Requiem Mass, which consist of a set of standardized texts including the opening Prayer for the Dead ("Grant them eternal rest, O Lord"), Brahms selected texts from the Lutheran Bible to focus on the living, those who needed comfort in the loss of a beloved ("Blessed are they that mourn, for they shall be comforted"). Notably, he deliberately avoided the insertion of Christian dogma, choosing instead to convey a sense of sympathetic humanism through every movement. He chose German rather than Latin so that this gentle comfort would be available to all, transcending individual beliefs and faiths.

The premiere performance in Bremen Cathedral was augmented (although not sanctioned by Brahms) by the addition of "I know that my Redeemer Liveth" from Handel's *Messiah* as an appeasement by the conductor, Carl Reinthaler, to the clergy at the cathedral who were concerned about the lack of Christian references in the work.

Although popular and critical reception of *Ein Deutsches Requiem* was overwhelmingly positive with praise of the highest order, a notable dissenter was George Bernard Shaw. A committed Wagnerite, Shaw wrote that the work "could only have come from the establishment of a first-class undertaker."

File under "You can't please 'em all"...

The first performance in 1867 of movements I, II and III was marred by the timpanist's (mis)reading of his part in the fugue of the 3rd movement (Die gerechten Seelen). He played his part "fortissimo" where it should have been "piano", which essentially drowned out the entire ensemble (but must have been — however briefly — fun for the timpanist).

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ARTISTIC DIRECTOR AND CONDUCTOR

Aaron Silvertown / Sightlines 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

Tracy Dahl, soprano

With her 2006 debut at La Scala as Zerbinetta in *Ariadne auf Naxos*, Canada's premier coloratura soprano Tracy Dahl has taken another milestone in a career that has brought her together with such opera houses as the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Canadian Opera Company, and the Chatelet in Paris, to name a few.



Recent and upcoming appearances include *Maria Stuarda* (Maria) with Pacific Opera Victoria, *Rigoletto* (Gilda) with Manitoba Opera, *Alice in Wonderland* (Cheshire Cat) with Opera Theatre of Saint Louis as well as *Carmina Burana* with Naples Philharmonic, Britten's *Les Illuminations* with Manitoba Chamber Orchestra and selected Gershwin songs with the New York Philharmonic, Cleveland Orchestra, Sydney and Melbourne symphonies.

Her discography includes "A Disney Spectacular" with the Cincinnati Pops (Telarc), "Glitter and Be Gay" with the Calgary Philharmonic (CBC), "A Gilbert and Sullivan Gala" with the Winnipeg Symphony Orchestra (CBC), and "Love Walked In," a Gershwin collection with the Bramwell Tovey Trio (Red Phone Box Company).

Ms. Dahl was honored to be recognized with the Golden Baton (WSO), the Ruby (Opera Canada) for her significant musical contributions and the Betty Mitchell for her portrayal of Gilda for Calgary Opera.

Victor Engbrecht, baritone

Over the years Mr. Engbrecht has found himself in the company of many excellent musicians. He has performed with many of Winnipeg's finest including the Winnipeg Symphony Orchestra, the Mennonite Festival Chorus, The Winnipeg Singers, Canada's Royal Winnipeg Ballet, and the celebrated choral ensemble, Canzona, under the direction of his father Henry Engbrecht. He has also performed with the Winnipeg Philharmonic Choir on numerous occasions and is privileged to join them again today.



Mr. Engbrecht has had the privilege of studying with accomplished singers including Leopold Simoneau, Pierrette Alarie, Patricia Kern and Henriette Schellenberg. Victor and his wife Eileen have a growing family and they live near Winnipeg.

This concert is sponsored by Great-West Life, 24-7 In Touch, McLaughlin Family Wealth Management, the Foundation for Choral Music in Manitoba and Classic 107, and brought to you in part by the Manitoba Arts Council, the Winnipeg Arts Council, The Winnipeg Foundation, and the Richardson Foundation.

PHILHARMONIC CHORISTERS

Soprano

Elizabeth Abercrombie
Judy Beddoes
Ember Benson
Laura Buchan
Glynis Corkal
Linda Feasby
Eileen Funk
Wendy Gainsborough
Deborah Ginther
Janine Guinn
Meredith Hutchinson
Kadri Irwin
Patricia Jordan
Susan Kirton
Caroline Klassen
Jessica Kowall
Rebekah Koop
Diane Kroeker
Heather Kozubski
Betty Loewen
Cheryl McNabb Davis
Carolyn Penner
Allison Phipps
Heidi Spletzer
Pearl Stelmack
Beth Tait
Karis Wiebe
Lorilee Woelcke

Alto

Lucy Adamson
Gwen Allison
Diane Bilyj
Helcn Black
Vida Chan
Shirley Eckhardt
Kelley Fry
Trish Gould
Marjory Kerr
Lori Klassen
Margruite Krahn
Veronica Larmour
Vivian Laurie
Brenda Marinelli
Sandi Mielitz
Gail Mildren
Mary Neufeld
Rachel Plett
Gail Singer
Nicola Spasoff
Dorothy Stephens
Adrienne Wiebe
Deanna Wiens

Tenor

Andrew Balfour
Keith Black
Josiah Brubacher
Jeff Carter
Fred Dyck
Brian Fristensky
Marlon Goolcharan
James Magnus
Johnston
Karl Koop
David Koetke
Craig Kramer
Len LaRue
Justin Odwak
Doug Pankratz
Clem Toner
Julian Vanderput

Bass

Ron Chapman
Greg Fearn
Ron Fossill
Robert Geisbrecht
Brian Hemeryk
Lyndon Johnson
Ramon Khan
Bruno Klassen
Jeremy Krahn
Trevor Lockhart
Mike McKay
Peter Marrier
Don Murchison
Harold Neufeld
Dennis Penner
Jack Penner
Howard Rempel
Bruce Thompson
Ted Wiens

THANKS

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GOLDEN WEST

BRAHMS'
EIN DEUTSCHES REQUIEM

Sunday, March 1, 2015
St. Boniface Cathedral

Messe basse

Gabriel Fauré (1845-1924),
arr. Jon Washburn (1942-)

Kyrie

Sanctus

Benedictus

Agnus Dei

Stabat Mater

Giuseppe Verdi (1813-1901)

INTERMISSION

Ein Deutsches Requiem

Johannes Brahms (1833-1897)

Selig sind, die da Leid tragen

Den alles Fleisch, es ist wie Gras

Herr, lehre doch mich

Wie lieblich sind deine Wohnungen

Ihr habt nur Traurigkeit

Denn wir haben keine bleibende Statt

Selig sind die Toten

the WINNIPEG SINGERS



YURI KLAZ ARTISTIC DIRECTOR AND CONDUCTOR

CONCERT 3

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TEXTS AND TRANSLATIONS

Messe basse

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

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

Kyrie

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

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

Stabat Mater

Stabat Mater dolorosa iuxta crucem
lacrimosa dum pendebat Filius
Cuius animam gementem contristatam
et dolentem pertransivit gladius
O quam tristis et afflicta fuit illa
benedicta Mater Unigeniti
Quae moerebat et dolebat Pia Mater
dum videbat nati poenas incliti

The grieving Mother stood weeping beside
the cross where her Son was hanging
Through her weeping soul, compassionate
and grieving, a sword passed.
O how sad and afflicted was that blessed
Mother of the Only-begotten!
Who mourned and grieved, the pious
Mother, looking at the torment of her
glorious Child

Quis est homo qui non fleret Matri
Christi si videret in tanto supplicio?
Quis non posset contristari Matrem
Christi contemplari dolentem cum filio?

Pro peccatis suae gentis vidit Iesum in
tormentis et flagellis subditum
Vidit suum dulcem natum moriendo
desolatum dum emisit spiritum
Eia Mater, fons amoris, me sentire
vmdoloris fac ut tecum lugeam

Fac ut ardeat cor meum in amando
Christum Deum ut sibi complaceam

Sancta Mater, istud agas, crucifixi fige
plagas cordi meo valide
Tui nati vulnerati tam dignati pro me
pati poenas mecum divide

Fac me tecum pie flere crucifixo
condolere donec ego vixero

Iuxta crucem tecum stare et me tibi
sociare in planctu desidero
Virgo virginum praeclara mihi iam non
sis amara fac me tecum plangere
Fac ut portem Christi mortem passionis
fac consortem et plagas recolere

Fac me plagis vulnerari fac me cruce
inebriari et cruore filii

Flammis ne urar succensus, per te,
Virgo, sim defensus in die iudicii

Christe cum sit hinc exire da per matrem
me venire ad palmam victoriae

Quando corpus morietur fac ut animae
donetur paradisi gloria. Amen

Who is the person who would not weep
seeing the Mother of Christ in such
agony?

For the sins of his people she saw Jesus
in torment and subjected to the scourge.
She saw her sweet offspring dying,
forsaken, while He gave up his spirit
O Mother, fountain of love, make me
feel the power of sorrow, that I may
grieve with you

Grant that my heart may burn in the
love of Christ my Lord, that I may
greatly please Him

Holy Mother, grant that the wounds of
the Crucified drive deep into my heart.
That of your wounded Son, who so
deigned to suffer for me, I may share
the pain

Let me, pious one, weep with you,
bemoan the Crucified, for as long as I
live

To stand beside the cross with you, and
to join you in your weeping, this I desire
Chosen Virgin of virgins, be not bitter
with me, let me weep with thee
Grant that I may bear the death of Christ,
share his Passion, and commemorate
His wounds

Let me be wounded with his wounds,
let me be inebriated by the cross and
your Son's blood

Lest I burn, set afire by flames, Virgin,
may I be defended by you, on the day of
judgement

Christ, when it is time to pass away,
grant that through your Mother I may
come to the palm of victory

When my body dies, grant that to my
soul is given the glory of paradise. Amen

Ein Deutsches Requiem

I

Matthew 5:4

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Blessed are they that mourn; for they shall be comforted.

Psalms 126:5,6

Die mit Tränen säen, werden mit Freuden ernten.

They that sow in tears shall reap in joy.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

II

1 Peter 1:24

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.

James 5:7

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandmen waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.

1 Peter 1:25

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endureth forever.

Isaiah 35:10

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

III

Psalm 39:4-7

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Wisdom of Solomon 3:1

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV

Psalm 84:1,2,4

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V

John 16:22

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee.

Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee.

But the souls of the righteous are in the hand of God, and there shall no torment touch them.

How amiable are they tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee.

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

Ecclesiasticus 51:27

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ye see how for a little while I labor and toil, yet have I found much rest.

Isaiab 66:13

Ich will euch trösten, wie Einen seine Mutter tröstet.

As one whom his mother comforteth, so will I comfort you.

VI

Hebrews 13:14

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

For here have we no continuing city, but we seek one to come.

1 Corinthians 15:51,52,54,55

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten verwandelt werden.

Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed. In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod is verschlungen in den Sieg.

. . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

O death, where is they sting? O grave, where is they victory?

Revelation 4:11

Herr, du bist Würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben, sie das Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

VII

Revelation 14:13

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

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WINNIPEG
SYMPHONY
ORCHESTRA

Beethoven's 9th

Friday, March 27 8:00 pm
Saturday, March 28 8:00 pm

Beethoven: *Symphony No. 9 in D minor*
Bruckner: *Te Deum*

Alexander Mickelthwate, conductor

Joni Henson, mezzo-soprano

Elizabeth Turnbull, soprano

Steven Tharp, tenor

Stephen Hegedus, bass-baritone

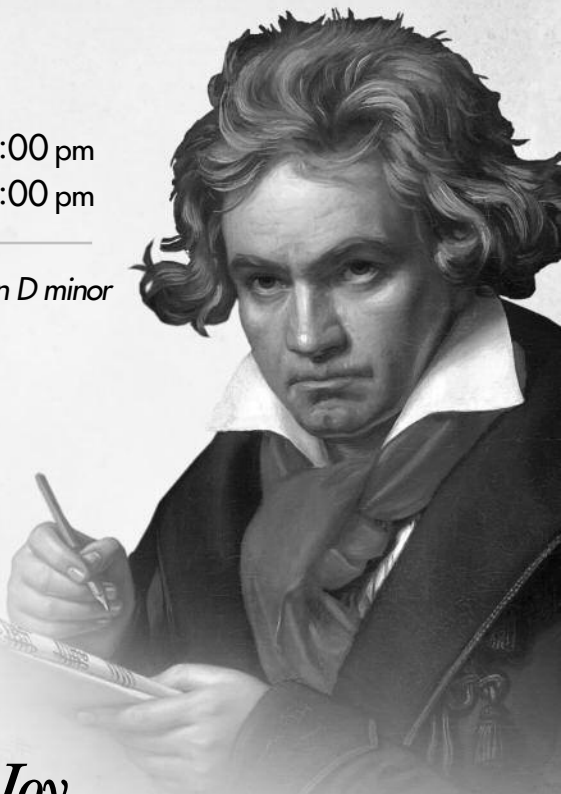
Winnipeg Philharmonic Choir,

Yuri Klaz, director

Canadian Mennonite Festival Chorus,

Rudy Schellenberg and

Janet Brenneman, co-directors



Let the *Ode to Joy*
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204-949-3999 www.wso.ca | 1-855-985-ARTS Ticketmaster.ca

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FOR THE 2014-2015 SEASON

*The Winnipeg Philharmonic Choir has established the In Memoriam Fund
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In loving memory of mom and dad, Ida and Albert Hemeryck, by Brian Hemeryck

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In celebration of the life of Annice Stephens, mother, music lover, traveler,
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Celebrating Charles H. Fry from Kelley Fry

In loving memory of Reginald Litz by the Litz Family

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In memory of Ron Stelmack, and Pearl & Lincoln Johnson by Pearl Stelmack

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Celebrating Sarah Rempel by Mary Neufeld

By Thompson Dorfman Sweatman LLP in celebration and memory of its notable partners,
D. A. Thompson, Irwin Dorfman and Alan Sweatman

In memory of Reg Johnson—gone but never forgotten by Joan Stephens

In celebration of Oma & Opa Kroeker, uncle Otto Dyck, Opa & Oma Vogt from Diana Kroeker

In memory of John P. Wagner by Heather Kozubski

In memory of Gordon Carter and Ernie & Elsie Brown by Jeff & Judy Carter

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In memory of Drew Kleibrink by Brian Fristensky

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In memory of Dolores Hebert by Jeff & Judy Carter

Celebrating Jacob and Tena Fast by Betty Loewen

In memory of Anne Ridge and Sandra Norrie by Judy and Reg Low

In memory of Charlotte Heal by Clem Toner

In loving memory of my mother, Betty Davidson, from Elizabeth Abercrombie

Celebrating Frances Seaton by Cheryl McNabb Davis

In memory of Blanche & Howard Bayley and Robert Nagy by Sandi Mielitz

Celebrating Dr. D. Elkin by Gail Singer

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The Winnipeg Philharmonic Choir is a proud member of the
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Your gift to our Endowment Fund helps ensure
we continue to sing in perfect harmony. Please give today!

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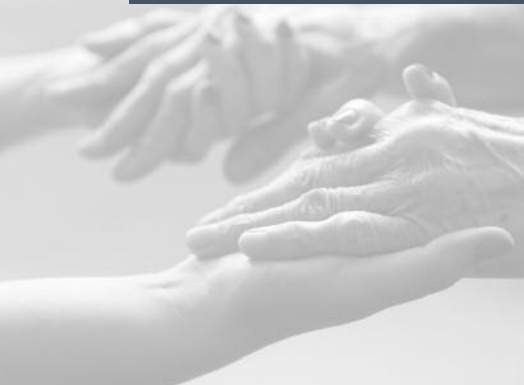


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The Phil's 2015-16 Season

IT'S CRYSTAL CLEAR!

This is the season to subscribe!

The Phil's 2015-16 season marks Artistic Director and Conductor Yuri Klaz's 15th anniversary with the Phil. Yuri's Crystal Anniversary season promises to be the Phil's best yet!

Gustav and Guests

Westminster United Church, Sunday, October 25, 2015 at 3 pm

As part of the WSO's Mahler Festival, Gustav and Guests will explore Mahler's musical life through the choral music of his contemporaries as well as earlier composers who influenced his writing and those of the 20th century whose music he helped shape. The Phil will perform works by Beethoven, Bruckner, Tchaikovsky, von Weber, Wagner, Shostakovich and Britten woven together by a brief narrative providing highlights of Mahler's life and relationship with fellow composers. A concert highlight will be the performance of Mahler's breathtaking song cycle for mezzo-soprano, *Rückert-Lieder*.

Christmas with the Phil: The Road to Bethlehem

Westminster United Church, Sunday, December 13, 2015 at 3 pm & 7 pm

No "Bah, humbug" here as Winnipeg's most treasured musical tradition returns! Christmas with the Phil features beautiful Christmas music, guest soloists and the always popular audience sing-along of favorite carols. Who could ask for anything more?

Mendelssohn's Lobgesang (Hymn of Praise)

St. Boniface Cathedral, Sunday, March 6, 2016 at 3 pm

Join the Phil, soloists and members of the WSO for this not-to-be-missed performance of Felix Mendelssohn's glorious *Symphony No. 2 in B-flat*: Lobgesang (Hymn of Praise). In addition to this symphony-cantata, the Phil will perform Kodaly's shorter, beautifully crafted *Missa brevis* in the exquisite setting of St. Boniface Cathedral.

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YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

