

WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

GUSTAV
AND
GUESTS
SUNDAY
OCTOBER 25
2015

3 PM
WESTMINSTER
UNITED CHURCH

GUEST ARTISTS
Andrea Ratuski, host
Monique Schölte, mezzo-soprano



PART OF THE
WINNIPEG SYMPHONY ORCHESTRA'S
MAHLER FESTIVAL



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WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2015-2016 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 93rd season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.

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GUSTAV AND GUESTS

For the third season, the Phil is honoured to be part of the Winnipeg Symphony Orchestra's fall festival, this year featuring Mahler. Not only are we presenting this concert, but we have also sung with the WSO in the Mahler *Symphony No. 2* the previous two nights—all of us are now immersed the late-Romantic mode!!

We had an interesting challenge putting this program together. Mahler's only choral works are gloriously embedded in his symphonies and really do not work as stand-alone pieces with piano. We, therefore, chose to create a choral program around the composer, singing pieces by composers who influenced him, whom he influenced or whose works he was renowned for conducting. Mahler was, however, famous for his deeply beautiful song cycles. At the core of our program, we are very pleased to feature mezzo-soprano Monique Schölte singing five songs from his *Rückert Lieder* cycle. Former CBC classical music host and producer, Andrea Ratuski, will weave the story that pulls all of these elements together.

Mahler – Brief Bio

Mahler was born in 1860, the second oldest of 14 children in a poor, Jewish family of peddlars and coachmen in eastern Bohemia (then part of the Austrian Empire). A local Wunderkind, he studied at the Vienna Conservatory with fellow student and future song composer Hugo Wolf, attended lectures by Bruckner and fell under the spell of the music of Richard Wagner. He also developed a keen interest in German philosophy—the ideas of Schopenhauer, Fechner and Nietzsche became life-long influences.

In his day, Mahler was best known as an outstanding conductor, particularly of operas by Wagner and Mozart. He was not easy to work with. His uncompromising views and autocratic conducting style made him unpopular with many musicians. In the early years of his career, he had a succession of posts, often leaving under a cloud of local controversy. His brilliance, however, could not be denied and in 1897 he became director of the Vienna Court Opera where he remained for 10 years. It is interesting to note that he felt compelled to convert to Catholicism to secure the post, despite which he suffered on-going hostility from the anti-Semitic press. For a brief period at the end of his life, he was director of both the New York Metropolitan Opera and the New York Philharmonic. He died in 1911 at age 50. It had not been an easy life—his immense intensity, crushing workload, a serious heart condition, the loss of his young daughter and a painful separation with his wife, Alma, all combined to wear him down at a young age.

With such a heavy conducting career, composing was necessarily a part-time occupation. His output is relatively small, consisting mainly of “block-buster” symphonies (12)

and song cycles. His symphonies, in particular, were often controversial and slow to receive popular approval. After periods of relative neglect, including a ban on performance in much of Europe during the Nazi period, Mahler's works were rediscovered and championed by a new generation, led by composers such as Copland and Britten. They have continued to be admired and performed into the 21st century and now have a clear position among the great, lasting works of western classical music.

Mahler produced six major song cycles, starting with *Das Klagende Lied* written in 1880 when he was age 20. The five songs now called the *Rückert Lieder* were written in 1901-02, performed for the first time in 1905 and published finally in 1910. The texts by poet, professor and editor Friedrich Rückert (1788-1866) are all beautiful examples of the German lyric romantic style. Like most of Mahler's songs, they were written for voice and orchestra or piano. They are among the finest in the German Lieder repertoire, displaying the composer's exceptional ability to express deep, complex emotions with what seem to be simple melodic lines.

Works by Related Composers

Well-known pieces, such as *Elegischer Gesang* by Beethoven, *Laudate Dominum* by Mozart and the Waltz from *Eugene Onegin*, need little-to-no introduction. This



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program, however, contains some interesting, lesser-known repertoire that warrants a little more background.

Monique Schölte will sing an excerpt from the aria *Gerechter Gott*, or *Adriano's Prayer*, from the Wagner opera *Rienzi*. This opera was early—the third that Wagner wrote at age 27. It was initially six hours long. In fact, there is a legend that Wagner actually stopped the clock in the opera house to prevent people from checking the time and leaving. The title character, Rienzi, is a tribune in ancient Rome who is trying to return the power of Rome's government to its people. The aria is sung by the hero, Adriano, whose loyalty is torn between his patrician father who opposes Rienzi and his love for Rienzi's daughter, Irene. Torn in two, he prays that God will bring peace and resolve their differences.

Nänie is exquisite, quintessential Brahms—a choral work that deserves to be much better known. It was written in 1881 when Brahms was 48 and is dedicated to the memory of his deceased friend Anselm Feuerbach. Based on a poem by Friedrich Schiller, *Nänie* is the German form of the Latin *nenia* meaning funeral song. It is an elegy to the fragility of life—as the first line says, “Even the beautiful must die.” One can hear this fragility, melancholy and the wonder of beauty in every line.

The most unusual works on this program are the three songs from *Ten Poems on Texts by Revolutionary Poets* by Shostakovich. In the western world, especially post perestroika, we rarely get exposed to music clearly written for the purpose of Soviet propaganda. Shostakovich used the revolution of 1905 as his inspiration, choosing texts of socialist poems from the late 19th and early 20th century and from the early Bolshevik period. They have the flavour of Soviet mass-song and popular music but they are also brilliant, dark, dramatic, even at times operatic. Russian music has a long tradition of secular choral music inspired by the solemnity and techniques of Russian Orthodox Church singing but directed towards other ends. These songs are a fine example of that tradition.

From the Russian steppes, *The Promise of Living* by Copland takes us to midwest America during the Depression. Between 1952-54, Copland and librettist Erik Johns wrote an opera called *The Tender Land* to be performed on the NBC Television Opera Workshop. Once completed, the TV producers rejected it. It premiered with the New York City Opera in 1954 but was poorly received. A core problem was that the work had the intimate feel of a creation for television, rather than for the stage. While the opera has languished, the last major chorus, *The Promise of Living*, has remained a popular choral anthem.

The Phil would like to thank Monique Schölte and Andrea Ratuski for their wonderful collaboration in this interesting, intense “Mahleresque” program. Thank you also to the WSO—without your inspiring fall festival themes, we would not have the chance to perform such wonderful music.



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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

Monique Schölte, mezzo-soprano

Monique Schölte-Mierau was born in the Netherlands. She graduated in Amsterdam with a music degree and then went on to join the International Opera Studio, where she prepared for her opera roles with the three opera companies in the Netherlands. She also continued performing in oratorios, concerts and recitals all over Europe.



After marrying her Canadian husband they moved to Canada in 2002. She continued singing but also started a new career in farming and raising a family. After 10 years on the east coast she moved to the prairies in 2012 and is now continuing with the combination of farming, singing and raising a family, all beautifully connected.

Andrea Ratuski, host

Best known for her work as producer and host at CBC in Winnipeg, Andrea has most recently been a producer on *Manitoba SCENE*, CBC's website on arts and culture, and *CBC Music*, the national music website. Prior to that, Andrea was CBC music producer on the program *Canada Live* as well as recording producer of the Manitoba Chamber Orchestra and other ensembles for *In Concert*, *Tempo* and *Choral Concert*. She was also host and producer of CBC Radio's *Northern Lights*. These days Andrea can be heard on occasion gracing the airwaves of Classic 107.



Donna Laube, piano

A native of Saskatchewan, Ms. Laube received a B. Mus. from Brandon University as a student of Dr. Joan Miller and subsequently her M. Music in Piano accompaniment from McGill University under the tutelage of Dale Bartlett. Ms. Laube is also an alumnus of the Franz-Schubert-Institute in Austria (with a focus on German Lieder and poetry), and of Opera Nuova in Edmonton. She has been active for the past decade as a pianist for singers, instrumentalists and choirs performing at international competitions as well as for CBC Radio Two. Ms. Laube is currently Principal Pianist with the Royal Winnipeg Ballet School and is performing as orchestral pianist with the WSO this season.



This concert is sponsored by Great-West Life, 24-7 In Touch, the Foundation for Choral Music in Manitoba, and Wawanesa Insurance, and brought to you in part by the Manitoba Arts Council, the Winnipeg Arts Council, The Winnipeg Foundation, the Richardson Foundation, and Manitoba Liquor & Lotteries.

THANKS

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PHILHARMONIC CHORISTERS

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Glynis Corkal
Linda Feasby
Eileen Funk
Wendy Gainsborough
Patricia Jordan
Caroline Klassen
Jessica Kowall
Sara Krahn
Betty Loewen
Judy Low
Janet Marchylo
Cheryl McNabb Davis
Carolyn Penner
Pearl Stelmack
Ingrid Thompson
Lorilee Woelcke

Alto

Lucy Adamson
Gwen Allison
Diane Bilyj
Helcn Black
Vida Chan
Sharon Jones-Ryan
Marjory Kerr
Lori Klassen
Margruite Krahn
Veronica Larmour
Vivien Laurie
Brenda Marinelli
Sandi Mielitz
Mary Neufeld
Gail Singer
Nicola Spasoff
Dorothy Stephens
Pamela Tetlock
Adrienne Wiebe
Deanna Wiens

Tenor

Keith Black
Jeff Carter
Brian Fristensky
Leonard LaRue
Clem Toner

Bass

Ron Chapman
Robert Giesbrecht
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GUSTAV AND GUESTS

Sunday, October 25, 2015
Westminster United Church

Elegischer Gesang (*Elegy*) Ludwig van Beethoven (1712-1773)

Laudate Dominum Wolfgang Amadeus Mozart (1756-1791)
Monique Schölte, soloist

Rückert Lieder Gustav Mahler (1860-1911)
Monique Schölte, soloist

Blicke mir nicht in die Lieder! (*Do not look at my songs!*)
Ich atmet' einen linden Duft (*I breathed a gentle fragrance*)
Ich bin der Welt abhanden gekommen (*I am lost to the world*)

Excerpt from Gerechter Gott (*God of Justice*) Richard Wagner (1813-1883)
from the opera *Rienzi*

Waltz from Eugene Onegin Pyotr Ilyich Tchaikovsky (1840-1893)

INTERMISSION

Nänie Johannes Brahms (1833-1897)

Rückert Lieder Gustav Mahler
Monique Schölte, soloist

Liebst du um Schönheit (*If you love for beauty*)
Um Mitternacht (*At midnight*)

Three songs from Ten Poems Dimitri Shostakovich (1906-1975)
on Texts by Revolutionary Poets

Boldly, my friends, we march on (Leonid Radin)
To those condemned to death (Alexsei Gmyrev)
The first of May (Arkadi Kots)

The Promise of Living Aaron Copland (1900-1990)

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TEXTS AND TRANSLATIONS

Elegischer Gesang

Sanft, wie du lebtest,
hast du vollendet,
zu heilig für den Schmerz!
Kein Auge wein' ob
des himmlischen Geistes Heimkehr.

Elegy

Gently, as you lived,
have you died,
too holy for sorrow!
Let no eye shed tears
for the spirit's heavenly homecoming.

Laudate Dominum

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper.
Et in saecula saeculorum.
Amen.

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now,
and forever,
and for generations of generations.
Amen.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Do not look at my songs!

Don't try to find me out through my songs!
Don't try to find me out through my songs!
I cast my eyes down,
As if found out doing something wrong.
I don't even dare,
To look at their growing myself.
Your inquisitiveness is betrayal!

Bees, building cells,
Don't let themselves be looked at either,
They don't even look at themselves.
When they've revealed
The bountiful honeycombs,
You'll be first to feast on them!

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

I breathed a gentle fragrance

I breathed a gentle fragrance!
In my room
Was a sprig of linden,
A present
From a dear hand.
How lovely the linden fragrance was!

1 Celebrating the Baroque Cantata

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Westminster United Church

2 Musicalische Exequien

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Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

How lovely linden fragrance is!
You plucked the linden shoot
So gently!
Softly I breathe
Amidst the linden fragrance
Love's gentle fragrance.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I am lost to the world

I am lost to the world,
With it I ever wasted so much time,
So long has it heard nothing of me,
It might well believe I were dead!
It didn't matter to me a bit,
If it took me for dead,
Far be it from me to contradict,
Since I really am dead to the world.
I have died to the hurly-burly,
And I repose in a silent realm!
I live alone in my own Heaven.
In my love, in my song!

Gerechter Gott, *Adriano's Aria, Rienzi*

In seiner Blüthe bleicht mein Leben
Dahin, dahin is all mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mien Haupt krönt nimmer, nimmer
Glück und Ruhm

Wo war ich? Ha, wo bin ich jetzt?
Die Glocke, Gott, es wird zu spät!
Was nun beginnen? – Ha, nur eins!
Hinaus zum Vater will ich fliehn!
Versöhnung glückt vielleicht dem Sohne!
Er muß mich hören, denn sein Knie
umfassend sterbe willig ich!
Auch der Tribun wird milde sein;
in Frieden wandl' ich glühnden Haß!

Du Gnadengott, zu dir fleh' ich,
der Lieb' in jeder Brust entflammt!
Mit Kraft und Segen waffne mich,
Versöhnung sei mein heilig Amt!

God of Justice

Oh dreams of youth, so dear, so tender,
Away, away, sweet visions of past time!
All blissful hopes I must surrender,
My life doth wither, doth wither in its
prime!

Where am I? What now to do?
That signal! Heav'n what awful sound!
The time is flying! Duty bids,
Yes, to my father I must go!
With him I'd fain today be conquered
And perish rather than a shameful vict'ry
With his foes to share!
Yet if his heart to peace inclines
Then, Tribune, thou must yield to me!

Oh God of mercy, God of peace,
Hear thou my prayer from vengeance cease!
Celestial spirit, now descend
And make their hearts in concord blend!

Waltz from *Eugene Onegin*

TUTTI: What a surprise!
So gay! So unexpected!
The music is divine!
There's laughter, song and wine!

WOMEN: We seldom see parties such as this one.

MEN: Then cheer the ball!

Come, let us cheer the ball!

MEN: Just like old times, nothing is neglected.

Come cheer the ball! Come let us cheer the ball!

WOMEN: Simply delightful! A wonderful surprise!

MEN: Here in the country we get few attractions,

Such as abound at the beautiful ball.

Here for the most part our only distraction's

Baying of hounds and the forester's call.

OLDER CONTRALTOS (WIVES): And when from shooting at night you're returning,

O'er hillside and valley with partridge and grouse,

So weary you are that for bed you are yearning,

And all we can do is to go and keep house,

To go and keep house.

FLIRTING SOPRANOS (DAUGHTERS): Ah, Trifon Petrovitch, how perfectly charming!

How grateful we are for this...

TRIFON PETROVICH: Pardon me. I, too, am quite happy,

All at your service, so let us begin!

CONTRALTOS (WIVES): Look at them! Look at them!

The love birds are dancing!

It's high time she married!

Perhaps she will.

It's sad for Tatiana!

For once they are married, she'll find he's a tyrant!

He gambles as well!

CONTRALTOS (WIVES): He's most ill mannered, talks but nonsense,

And never does he kiss one's hand;

A free mason, too, who drinks red wine,

In tumblers full, so unrefined!

MEN: What a party! What a marv'ulous banquet!

WOMEN: What a surprise! What a marv'ulous feast

TUTTI: What a party! What a surprise!

So gay! So unexpected!

The music is divine! There's laughter, song and wine!

Bravo, bravo, be joyful and delightful!

So joyful and delightful!

Hail to pleasure! Hail to joy!

Long life to pleasure! Long live, long live joy

Hail to pleasure!

Nänie

Auch das Schöne muß sterben!

Das Menschen und Götter bezwinget,

Nicht die eherne Brust rührt es dem

Even the beautiful must perish!

That which overcomes gods and men

Moves not the armored heart of the

stygischen Zeus.
 Einmal nur erweichte die Liebe den
 Schattenbeherrscher,
 Und an der Schwelle noch, streng,
 rief er zurück sein Geschenk.
 Nicht stillt Aphrodite dem schönen
 Knaben die Wunde,
 Die in den zierlichen Leib grausam der
 Eber geritzt.
 Nicht errettet den göttlichen Held die
 unsterbliche Mutter,
 Wann er am käischen Tor fallend sein
 Schicksal erfüllt.
 Aber sie steigt aus dem Meer mit allen
 Töchtern des Nereus,
 Und die Klage hebt an um den
 verherrlichten Sohn.
 Siehe! Da weinen die Götter, es weinen
 die Göttinnen alle,
 Daß das Schöne vergeht, daß das
 Vollkommene stirbt.
 Auch ein Klaglied zu sein im Mund der
 Geliebten ist herrlich;
 Denn das Gemeine geht klanglos zum
 Orkus hinab.

Liebst du um Schönheit

Liebst du um Schönheit,
 Liebst du um Schönheit,
 O nicht mich liebe!
 Liebe die Sonne, Sie trägt ein gold'nes Haar!
 Liebst du um Jugend,
 O nicht mich liebe!
 Liebe der Frühling, Der jung ist jedes Jahr!
 Liebst du um Schätze,
 O nicht mich liebe.
 Liebe die Meerfrau,
 Sie hat viel Perlen klar.
 Liebst du um Liebe,
 O ja, mich liebe!
 Liebe mich immer,
 Dich lieb' ich immerdar.

Um Mitternacht

Um Mitternacht
 Hab' ich gewacht

Stygian Zeus.
 Only once did love come to soften the
 Lord of the Shadows,
 And just at the threshold he sternly
 took back his gift.
 Neither can Aphrodite heal the wounds
 of the beautiful youth
 That the boar had savagely torn in his
 delicate body.
 Nor can the deathless mother rescue the
 divine hero
 When, at the Scaean gate now falling,
 he fulfills his fate.
 But she ascends from the sea with all the
 daughters of Nereus,
 And she raises a plaint here for her
 glorious son.
 Behold! The gods weep, all the
 goddesses weep,
 That the beautiful perishes, that the
 most perfect passes away.
 But a lament on the lips of loved ones
 is glorious,
 For the ignoble goes down to Orcus
 in silence.

If you love for Beauty

If you love for beauty's sake,
 If you love for beauty's sake,
 Oh, don't love me!
 Love the sun, it has the blondest hair!
 If you love for youth's sake
 Oh, don't love me!
 Love springtime, it's young each year!
 If you love for treasure's sake, me!
 Oh, don't love me!
 Love the mermaid,
 She has lots of limpid pearls.
 If you love for love's sake,
 Oh, do love me!
 Love me always,
 I'll love you back forevermore.

At Midnight

At midnight
 I was sleepless

Und aufgeblickt zum Himmel;
Kein Stern vom Sternengewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

And looked skyward;
Of that welter of stars
Not one laughed at me
At midnight.
At midnight
I cast my thoughts
Out into the dark firmament.
No lucid thought
Brought me any comfort
At midnight.

At midnight
I dwelled upon
My heart beating;
A lone shoot of pain
Smarted
At midnight.

At midnight
I fought the battle,
O humanity, your suffering
I couldn't resolve it
Not with all my might
At midnight.

At midnight
I gave the power
Into Your hand!
Lord! Over death and life
You keep vigil
At midnight!

Three songs from Ten Poems on Texts by Revolutionary Poets

Note: No official translation is available for these songs. Below is their English equivalence.

Boldly, my friends, we march on

Be brave, Comrades, we are marching forward, igniting the revolutionary flame in
people's hearts!

Our purpose won't die; the storms won't break our colours.

Our Victory will not come for a long time,

The new "army" of the revolutionaries is growing the silence of a sinister night.

When the time comes, we'll break all the chains

And Russia will awake to a new life under the red colours.

To those condemned to death

There were two soldiers in this dreary, airless prison cell

Who were in their last days.

Prisoner, brother! In quiet sadness kneel to accept this bitter loss;

Kneel before the two souls of these untimely fallen soldiers.



THE ANNUAL PHIL POINSETTIA SALE

Perfect for Home, Office and Gift-Giving!

This holiday season treat clients, staff, loved ones and – most importantly! – yourself to the perfect gift that truly keeps on giving: a beautiful, colourful poinsettia.

These always stunning and long-lasting plants are available in your choice of red, white or pink in **6-inch pots for \$16.00 each** or in your choice of red, white or a glorious tri-colour in **8-inch pots for \$27.00 each**, all taxes included.

Order deadline is Tuesday Nov 17, and plants will be available for pickup on **Saturday, Nov 28 between 10am and noon at Kelvin High School 155 Kingsway**. Enter the school from the north parking lot, off Harrow St.

If you are unable to pick up the plants in person, delivery can be arranged for \$3 per delivery address.

Order your poinsettias today! Please visit Judy at the desk during intermission, contact your favorite chorister, call 204-475-2127 or email PoinsettiasforthePhil@gmail.com. *NB: Do not email your CC#. We will call you for your number.*

All proceeds from this fundraiser will help ensure the Winnipeg Philharmonic Choir can continue to bring you the calibre of music and programs you have come to expect.

Thank you for your support!

ORDER DEADLINE IS NOVEMBER 17! Don't delay – order today

The First of May

The first of May—the celebration of spring with the powerful force of the proletarian wave.

We sing this inspiring hymn to the brave soldiers,
We send a bold cry to their weary hearts.
Celebrate the first of May!

All who are ready to defend their motherland in the ruthless battle,
Celebrate the first of May!

With the swing of the workers' arm, all the plants and factories will stop.
Celebrate the first of May!

All the dark forces will waver in front of us, their hated enemy.
We send the stout challenge of the workers' regiments to the world of violence,
chains and bayonets.
Celebrate the first of May!

The Promise of Living

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labour.

The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbour.

The promise of living, the promise of growing
Is born of our singing in joy and thanksgiving.

For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.

By working together we'll bring in the harvest, the blessings of harvest.
We plant each row with seeds of grain
And Providence sends us the sun and the rain,
By lending a hand, by lending an arm,
Bring out from the farm, bring out the blessings of harvest.

Give thanks there was sunshine, give thanks there was rain,
Give thanks we have hands to deliver the grain,
O let us be joyful, O let us be grateful
To the Lord for his blessing.

Oh let us sing our song and let our song be heard.
Let us sing our song with our hearts
And find a promise in that song.

The promise of ending in right understanding
Is peace in our own hearts and peace with our neighbour.

The promise of living, the promise of growing,
The promise of ending is labour and sharing and loving.

YOU CAN STILL SUBSCRIBE!

As a special thank you for attending the first concert of our 93rd season, you can turn in your ticket for credit towards a subscription for our remaining two concerts:

Christmas with the Phil: Fantasia on Christmas Carols

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

Guest artists: Donna Laube, piano

Wes Elias, organ

River East Transcona Middle Years Choir (3 pm)

Miles Macdonell Collegiate Choir (7 pm)

Christmas with the Phil has become a highlight of the holidays. This season, we're thrilled to present Ralph Vaughan Williams' glorious *Fantasia on Christmas Carols* and, of course, the traditional audience singalong of favourite carols. No "bah, humbug" here!

Mendelssohn & Mozart

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

Guest artists: Tracy Dahl, soprano

Kirsten Schellenberg, mezzo-soprano

Aaron Hutton, tenor

The Winnipeg Symphony Orchestra

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 Mozart's *Regina Coeli* in the exquisite setting of St. Boniface Cathedral.

Don't miss a single note of the 2015-16 season!

Turn in your ticket and get the remaining two concerts of our season for only:

Adults \$45 / Seniors \$40 / Under 30 \$15

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Visit our table in the lobby at today's concert,
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Your gift to our Endowment Fund helps ensure
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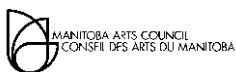
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