

WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

MENDELSSOHN
& MOZART
SUNDAY
MARCH 6 2016

3 PM
ST. BONIFACE CATHEDRAL

Mendelssohn's *Lobgesang*
(*Hymn of Praise*)
& Mozart's *Regina Coeli*

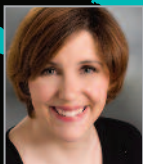
GUEST ARTISTS
Winnipeg Symphony Orchestra
Tracy Dahl, soprano
Kirsten Schellenberg, mezzo-soprano
Aaron Hutton, tenor



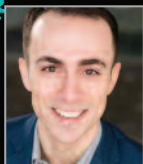
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WINNIPEG
PHILHARMONIC
CHOIR

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. Now in 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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MENDELSSOHN & MOZART

Lobgesang, Op. 52 – Felix Mendelssohn Bartholdy

Felix Mendelssohn Bartholdy (1809-1847) was considered a child prodigy. The wealth and standing of his family allowed him the luxury and comfort of being able to pursue his musical development without hindrance, and by the age of 16 he was composing serious, mature music (the String Octet in E flat major is an outstanding example of this genius).

His grandmother gave the sixteen-year-old Mendelssohn a manuscript of the all-but-forgotten *St. Matthew Passion* by J. S. Bach, which he arranged and conducted a performance of in Berlin in 1829; its presentation was the first ever outside Leipzig (and at all, almost since Bach's death) and was so successful that it reintroduced the music of Bach to Germany and eventually the rest of the world.

Lobgesang, or “Hymn of Praise”, (its full title: “A Symphony-Cantata on Words of the Holy Bible, for Soloists, Chorus and Orchestra”) was composed in 1840 to mark the celebrations in Leipzig in honour of the 400th anniversary of the invention of Gutenberg's printing press. It was premiered on the 25th of June, 1840, in the famous Leipziger Thomaskirche. Following Mendelssohn's death, the work was classified by his publishers as Symphony No. 2, but later research proved this to be in error and the title was removed.

Mendelssohn's intention was to celebrate Johann Gutenberg's invention of the printing press as the disseminator of the Word of God through the printed Lutheran Bible. The first edition of the score of *Lobgesang* was inscribed with a quotation from one of Martin Luther's sacred song books: “Rather I wish to see all the arts, especially music, serving him who gave and created them.” The texts are taken from the Lutheran Bible, mostly the Psalms, and delineate the victory of light over darkness.

The one compositional exception in the work is the well-known chorale (Movement 8) “Nun danket alle Gott” (Now Thank We all Our God), originally known as the “Leuthen Chorale” with melody by Johannes Crüger and text by Martin Rinckhart (although the arrangement is Mendelssohn's). This chorale was famously adapted by J. S. Bach in his Cantatas BWV 79 and 192 and Chorale Preludes BWV 252, 386 and 657. It's no wonder that Mendelssohn, Bach's modern champion, used this piece in homage to the great man in the church where so much of his music first filled the air.

Although the work was very popular following its premiere, it is rarely presented today, and its last airing in Winnipeg was conducted by Robert Shaw in 1997. We

hope that today's performance will be a rediscovery for our audience of this somewhat neglected but complex and beautiful piece of music.

Regina Coeli, K.108 – Wolfgang Amadeus Mozart

The text to *Regina Coeli*, which is known to date to the 12th century, is attributed in the Catholic church to Saint Gregory the Great (d. 604), who, according to legend, heard the angels singing the words as he followed a great procession honouring an icon of the Virgin through the streets of Rome one Easter morning. The earliest musical score of the Gregorian Chant is found in a manuscript at St. Peter's in the Vatican and dates to 1171. Along with the other three Marian Chants it became increasingly popular, and they were (and still are) regularly sung at Mass through the Easter season.

Regina coeli, lætare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia.
The Son whom you merited to bear, alleluia.
Has risen, as He said, alleluia.
Pray for us to God, alleluia.

Wolfgang Amadeus Mozart (1756-1791) composed three settings of this text, of which K.108 is the first.

On his Italian tour of 1770-71, Mozart spent time at the Accademia Filarmonica di Bologna studying under Padre Martini, a highly regarded instructor of counterpoint who also taught Johann Christian Bach. As an entrance requirement to the Academy he was asked to compose a Gregorian chant-based piece. The beautiful a cappella antiphon *Quaerite primum regnum Dei*, K.86, was the result, which the fourteen-year-old Mozart completed in 90 minutes, half the time it took musicians twice his age!

Much of young Mozart's work of this period was influenced by the sacred nature of his surroundings, and the *Regina Coeli* is no exception. His father Leopold was employed in the court of the powerful Archbishop Colloredo of Salzburg as deputy Kapellmeister under Kapellmeister Michael Haydn (brother of the more famous Josef), and Mozart spent much time there.

The contrapuntal complexity of the *Regina coeli* can be directly attributed to his time spent in Bologna. The K.108 is an efficient four-movement work completed soon after his return to Salzburg, dated May 1771 on the autograph and first performed in the great Salzburg Cathedral shortly thereafter.

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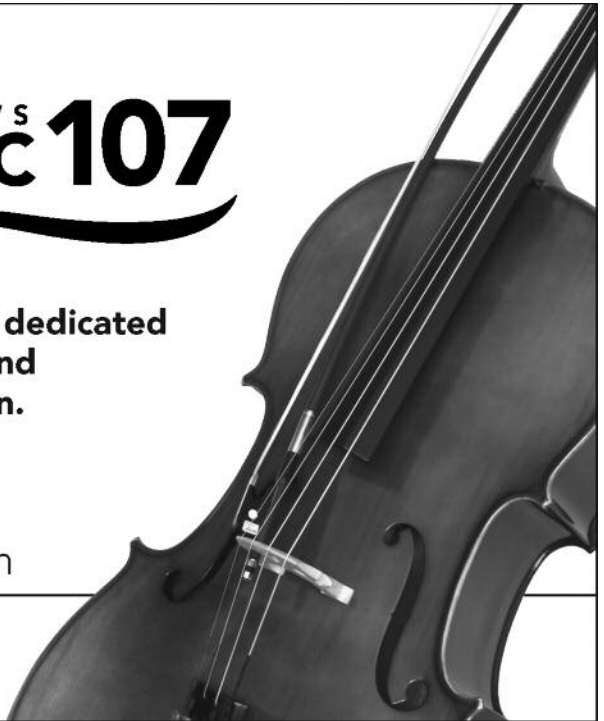
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ARTISTIC DIRECTOR AND CONDUCTOR

Aaron Silverman / 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, Russia, France and the Netherlands. 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

Canada's premiere coloratura soprano Tracy Dahl has appeared throughout her career with such opera houses as the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Teatro alla Scala (Milan) and the Théâtre du Châtelet (Paris). Her upcoming performances



during the 2015-2016 season include Paul McCartney's *Liverpool Oratorio* with the Ottawa Singers and Brahms' *Ein Deutsches Requiem* with the Vancouver Symphony.

Her recent operatic engagements include concert performances of *Candide* with Bramwell Tovey and the Vancouver Symphony Orchestra; Despina in *Così fan Tutte* with Canadian Opera Company; Gilda in *Rigoletto* with Edmonton Opera and Manitoba Opera; the title roles in *Lucia di Lamermoor* and *Maria Stuarda* with Pacific Opera Victoria; the world premieres of Unsuk Chin's *Alice in Wonderland* and Peter Ash's *The Golden Ticket* with Opera Theatre of St. Louis; Cunegonde in *Candide* and Mabel in *The Pirates of Penzance* with Calgary Opera; and Madame Mao in *Nixon in China* with Opera Colorado, Portland Opera, and Vancouver Opera. Among her many notable debuts are Adele in *Die Fledermaus* at the Metropolitan Opera, where she later returned as Zerbinetta in *Ariadne auf Naxos*, Florestine in the world premiere of *The Ghosts of Versailles*, and Valencienne in *The Merry Widow*; as well as Olympia in the San Francisco Opera production of *Les Contes d'Hoffmann* opposite Plácido Domingo, where she returned as Oscar in *Un Ballo in Maschera* and the title role in *Lucia di Lamermoor*.

On the concert stage, her recent appearances include performances of Gershwin songs with the Philadelphia Orchestra on New Year's Eve, Cleveland Orchestra at the Blossom Festival, and the New York Philharmonic at Avery Fisher Hall and the Vail Summer Music Festival; *Carmina Burana* with the Vancouver Symphony; Mahler's Symphony No. 8 with the Monterey Symphony; Britten's *Les Illuminations* with the Manitoba Chamber Orchestra; a concert with the Melbourne Symphony Orchestra; Handel's *Messiah* with the San Francisco Symphony and the St. Louis Symphony; and an appearance on the Vancouver Symphony Proms with Bramwell Tovey.

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).

Kirsten Schellenberg, mezzo-soprano

Kirsten Schellenberg is "always a treat to hear" and is considered "one of Manitoba's most consistent singers" (The Winnipeg Free Press). Kirsten currently sings as a chorister and soloist with Canzona, Winnipeg's Baroque choir. She has performed numerous times with the Winnipeg Symphony Orchestra and the Manitoba Chamber Orchestra and has enjoyed guest appearances with The Winnipeg Singers, the Mennonite Festival Chorus, and the Winnipeg Philharmonic Choir. Kirsten's real passion is singing major oratorio works, particularly by J. S. Bach and Handel. Kirsten also performs several times a year with the Encore Vocal Quartet. Upcoming concerts include Canzona's March 20th concert featuring the works of Schütz and *Messiah* with the WSO in December 2016. Kirsten currently teaches kindergarten to grade four music in the River East Transcona School Division. She also loves spending time with her family at their cottage at Lester Beach.



Aaron Hutton, tenor

Tenor Aaron Hutton holds a Bachelor of Music from the University of Manitoba Marcel A. Desautels Faculty of Music and, since graduating in 2011, has been no stranger to the local arts and music scene. The Winnipeg Free Press praised Mr. Hutton as “gifted” for his last collaboration with the Phil, Mozart’s *Mass in C Minor* alongside internationally acclaimed soprano Nikki Einfeld. Other engagements with the Winnipeg Symphony Orchestra include *Musical Discoveries: 2012* and *2016*, Mozart’s *Requiem*, *Carmina Burana*, and *Send in the Clowns: the music of Stephen Sondheim*. He is a frequent performer with Canzona, Rainbow Stage, and Dry Cold Productions and most recently was in the cast of *Billy Elliot the Musical* with the Royal Manitoba Theatre Centre. Mr. Hutton was the recipient of the Rose Bowl trophy for most outstanding vocal performance at the 93rd annual Winnipeg Music Festival and continues to build a reputation for himself as one of Manitoba’s foremost tenor vocalists.



PHILHARMONIC CHORISTERS

Soprano

Elizabeth Abercrombie
Ember Benson
Glynis Corkal
Linda Feasby
Eileen Funk
Wendy Gainsborough
Deborah Ginther
Kadri Irwin
Patricia Jordan
Caroline Klassen
Jessica Kowall
Sara Krahn
Anastasia Lambert
Betty Loewen
Janet Marchylo
Cheryl McNabb Davis
Carolyn Penner
Heidi Spletzer
Pearl Stelmack
Beth Tait
Morwenna Trevenen
Ingrid Thompson
Lorilee Woelcke

Alto

Lucy Adamson
Gwen Allison
Diane Bilyj
Helen Black
Vida Chan
Shirley Eckhardt
Kelly Fry
Kathleen Hornshaw
Marjory Kerr
Lori Klassen
Margruite Krahn
Veronica Larmour
Vivien Laurie
Brenda Marinelli
Sandi Mielitz
Mary Neufeld
Valerie Regehr
Gail Singer
Nicola Spasoff
Pamela Tetlock
Adrienne Wiebe
Deanna Wiens

Tenor

Ariu Ashtari
Keith Black
Josiah Brubacher
Jeff Carter
Fred Dyck
Brian Fristensky
David Kotecki
Craig Kremer
Leonard LaRue
James Magnus-Johnston
Doug Pankratz
Michael Schellenberg
Clem Toner
Julian Vanderput

Bass

Ron Chapman
David Elias
Robert Giesbrecht
Greg Fearn
Ramon Kahn
Bruno Klassen
Trevor Lockhart
Brian Marchylo
Peter Marrier
Don Murchison
Harold Neufeld
Dennis Penner
Howard Rempel
Bruce Thompson
Paul Wiebe
Ted Wiens

MENDELSSOHN & MOZART

Sunday, March 6, 2016

St. Boniface Cathedral

Yuri Klaz, conductor

Tracy Dahl, soprano

Kirsten Schellenberg, mezzo-soprano

Aaron Hutton, tenor

Regina Coeli, in C major, K. 108

Wolfgang Amadeus Mozart

(1756-1791)

I. Allegro

II. Tempo moderato

III. Adagio un poco Andante

IV. Allegro

Tracy Dahl, soprano

INTERMISSION

Lobgesang (*Hymn of Praise*), Op. 52

Felix Mendelssohn Bartholdy

(1809-1847)

I. Sinfonia

Maestoso con moto – Allegro – Maestoso con moto come primo

Allegretto un poco agitato

Adagio religioso

II. Allegro moderato maestoso: “Alles, was Odem hat, lobe den Herrn!”

Allegro di molto: “Lobt den Herrn mit Saitenspiel”

Molto piu moderato ma con fuoco: “Lobe den Herrn, meine Seele”

III. Recitative: “Saget es, die ihr erlöst seid durch den Herrn”

Allegro moderato: “Er zählet unsre Tränen”

IV. Chorus (A tempo moderato): “Sagt es, die ihr erlöset seid”

V. Duet and Chorus (Andante): “Ich harrete des Herrn”

- VI. Allegro un poco agitato: “Stricke des Todes hatten uns umfassen”
- VII. Allegro maestoso e molto vivace: “Die Nacht ist vergangen”
- VIII. Chorale (Andante con moto): “Nun danket alle Gott”
Un poco piu animato: “Lob, Ehr’ und Preis sei Gott”
- IX. Andante sostenuto assai: “Drum sing’ ich mit meinem Liede ewig dein Lob”
- X. Chorus (Allegro non troppo): “Ihr Völker, bringet her dem Herrn Ehre und Macht”
Piu vivace: “Alles danke dem Herrn!”
Maestoso come primo: “Alles, was Odem hat, lobe den Herrn!”

Tracy Dahl, soprano
Kirsten Schellenberg, mezzo-soprano
Aaron Hutton, tenor

This concert is sponsored by 24-7 In Touch, Great-West Life, McLaughlin Capital Management of RBC Dominion Securities, Glen Eden Funeral Home & Cemetery, 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.

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TEXTS AND TRANSLATIONS

LOBGESANG

I. Sinfonia

II. Chorus and Soprano Solo

Alles, was Odem hat, lobe den Herrn.
(Psalm 150)

Lobt den Herrn mit Saitenspiel, lobt ihn
mit eurem Lied. (Psalm 33)

Und alles Fleisch lobe seinen heiligen
Namen. (Psalm 145)

Lobe den Herrn, meine Seele, und was
in mir ist, seinen heiligen Namen.
Lobe den Herrn, meine Seele, und
vergiß es nicht, was er dir Gutes getan.
(Psalm 103)

III. Tenor Recitative and Aria

Saget es, die ihr erlöst seid durch den
Herrn,
die er aus der Not errettet hat,
aus schwerer Trübsal, aus Schmach und
Banden,
die ihr gefangen im Dunkel waret,
alle, die er erlöst hat aus der Not.
Saget es! Danket ihm und rühmet seine
Güte! (Psalm 107)

Er zählet unsre Tränen in der Zeit der
Not.
Er tröstet die Betrübten mit seinem
Wort. (Psalm 56)

Saget es! Danket ihm und rühmet seine
Güte.

IV. Chorus

Saget es, die ihr erlöset seid von dem
Herrn aus aller Trübsal.
Er zählet unsere Tränen in der Zeit der
Not.

SONG OF PRAISE

I. Sinfonia

II. Chorus and Soprano Solo

Everything that has breath praise the
Lord. (Psalm 150)

Praise the Lord with the lyre, praise him
with your song. (Psalm 33)

And let all flesh bless his holy name.
(Psalm 145)

Bless the Lord, O my soul, and that is
within me, bless his holy name.
Bless the Lord, O my soul, and forget
not that he has done you good.
(Psalm 103)

III. Tenor Recitative and Aria

Say it that you are redeemed by the
Lord,
he has delivered them out of trouble,
of severe tribulation, from shame and
bondage
captives in the darkness,
all which he hath redeemed from distress
Say it! Give thanks to him and praise ye,
His goodness! (Psalm 107)

He numbers our tears in our time of
need,
he comforts the afflicted with his word.
(Psalm 56)

Say it! Give thanks to him and praise ye
his kindness.

IV. Chorus

Say it that you are redeemed by the Lord
out of all tribulation.
He numbers our tears in our time of
need.

V. Soprano Duet and Chorus

Ich harrete des Herrn, und er neigte sich zu mir und hörte mein Flehn.

Wohl dem, der seine Hoffnung setzt auf den Herrn!

Wohl dem, der seine Hoffnung setzt auf ihn! (Psalm 40)

VI. Tenor Aria and Recitative

Stricke des Todes hatten uns umfängen, und Angst der Hölle hatte uns getroffen, wir wandelten in Finsternis. (Psalm 116)

Er aber spricht: Wache auf! der du schläfst, stehe auf von den Toten, ich will dich erleuchten! (Ephesians 5:14)

Wir riefen in der Finsternis: Hüter, ist die Nacht bald hin?

Der Hüter aber sprach:

Wenn der Morgen schon kommt, so wird es doch Nacht sein;

wenn ihr schon fraget, so werdet ihr doch wiederkommen

und wieder fragen: Hüter, ist die Nacht bald hin? (Isaiah 21:11–12)

VII. Chorus

Die Nacht ist vergangen, der Tag aber herbei gekommen.

So laßt uns ablegen die Werke der Finsternis, und anlegen die Waffen des Lichts, und ergreifen die Waffen des Lichts.

(Romans 13:12)

VIII. Chorale

Nun danket alle Gott mit Herzen, Mund und Händen,
der sich in aller Not will gnädig zu uns wenden,

der so viel Gutes tut, von Kindesbeinen an uns hielt in seiner Hut und allen wohlgetan.

Lob Ehr und Preis sei Gott, dem Vater und dem Sohne,

V. Soprano Duet and Chorus

I waited patiently for the Lord, and He inclined to me and heard my supplication. Blessed is the man whose hope is in the Lord!

Blessed is the man whose hope is in him! (Psalm 40)

VI. Tenor Aria and Recitative

The sorrows of death encompassed us and fear of hell had struck us, We wandered in darkness. (Psalm 116)

He saith, Awake! you who sleep, arise from the dead, I will enlighten you! (Ephesians 5:14)

We called in the darkness, Watchman, will the night soon pass?

But the Watchman said:

if the morning comes soon, it will yet again be night;

and if you ask, you will return and ask again, Watchman, will the night

soon pass? (Isaiah 21:11–12)

VII. Chorus

The night has passed, but the day has come.

So let us cast off the works of darkness, and put on the armor of light, and take up the armor of light.

(Romans 13:12)

VIII. Chorale

Now let us all thank God with hearts and hands and voices,
who in all adversity will be merciful to us,
who does so much good, who from childhood
has kept us in his care and done good to all.

Praise, honor and glory be to God the Father, and the Son,

und seinem heiligen Geist im höchsten
Himmelsthronen.
Lob dem dreieinigen Gott, der Nacht
und Dunkel schied
Licht und Morgenrot, ihm danket unser
Lied.
(Evangelisches Kirchengesangbuch;
Text v. Martin Rinckart, 1636)

IX. Soprano and Tenor Duet

Drum sing ich mit meinem Liede ewig
dein Lob, du treuer Gott!
Und danke dir für alles Gute, das du an
mir getan.
Und wandl' ich in der Nacht und tiefem
Dunkel
und die Feinde umher stellen mir nach,
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.

X. Chorus

Ihr Völker! bringet her dem Herrn Ehre
und Macht!
Ihr Könige! bringet her dem Herrn Ehre
und Macht!
Der Himmel bringe her dem Herrn Ehre
und Macht!
Die Erde bringe her dem Herrn Ehre
und Macht! (Psalm 96)

Alles danke dem Herrn!
Danket dem Herrn und rühmt seinen
Namen
und preiset seine Herrlichkeit.
(I Chronicles 16:8–10)

Alles, was Odem hat, lobe den Herrn,
Halleluja! (Psalm 150)

and his Holy Spirit on heaven's highest
throne.
Praise to God, three in one, who
separated night and darkness
from light and dawn, give thanks to him
with our song.
(Evangelical Church Hymnal, text by
Martin Rinckart, 1636)

IX. Soprano and Tenor Duet

So I sing your praises with my song
forever, faithful God!
And thank you for all the good you have
done to me.
Though I wander in night and deep
darkness
and enemies beset me all around
I will call upon the name of the Lord,
and he saved me by His goodness.

X. Chorus

You peoples! give unto the Lord glory
and strength!
You kings! give unto the Lord glory and
strength!
The sky will bring forth the Lord glory
and strength!
Let the earth bring forth the Lord glory
and strength! (Psalm 96)

All thanks to the Lord!
Praise the Lord and exalt his name
and praise his glory.
(I Chronicles 16:8–10)

Everything that has breath praise the
Lord, Hallelujah! (Psalm 150)

THANKS

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FOR THE 2015-2016 SEASON

*The Winnipeg Philharmonic Choir has established the In Memoriam Fund
to celebrate those whose lives we wish to remember.*

In celebration and memory of family and friends, past and present

In memory of V. F. Murchison

In celebration of the life of Annice Stephens, mother, music lover, traveler, bridge player,
and best friend by Joan Stephens

In celebration and memory of mothers Diane Miller and Maureen Asker by Judy and Tom Asker

In celebration of Edna and Francis Laurie by Vivien Laurie

In loving memory of Mary Thompson by Jan Burdon

Celebrating Betty Ross by Keith and Helen Black

Celebrating Charles H. Fry and our Warrior Angel by Kelly Fry

In memory of loved ones by Greg and Linda Fearn

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In celebration of Margaret Simpson and Laurence Gainsborough by Wendy Gainsborough

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

In memory of Dorothy and Jacob Schnitman, and L. Dale Guy by Jessica Kowall

Celebrating Elizabeth Boese by Valerie Regehr

In memory of Dolores Hebert by Jeff and Judy Carter

In memory of my parents by Mary Neufeld

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

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

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In memory of Ellie Cmela and Joan Wall from Lorilee Woelcke

In memory of Carl Frederick Smith – 10th year of passing – by Brenda Marinelli and Yvonne Smith

In memory of Jean Feasby and Patricia Oster by Linda Feasby

In memory of John and Ev Connell by Ron Chapman

Celebrating Amy and Loreen Ens by Dennis and Carolyn Penner

In memory of Denise Curtis by Glynis Corkal

In memory of loved ones by Kathleen Hornshaw

Celebrating my parents, Jan and Jashia, by Lucy Adamson

Celebrating Peter and Maria Neufeld, and Abram and Johanna Dyck by Fred and Beverly Dyck

In memory of Vera M. Hay by C. M. Iwankow

Celebrating Jacob and Tena Fast, and Katy Voth by Betty Loewen

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In memory of my lost loved ones by Gail Singer

In memory of departed SPAADS members

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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
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*(Founding Members made contributions in the first year
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2016-17 SEASON

Cantiques et Chansons

October 23, 2016 at 3 pm at St. Boniface Cathedral

As part of the WSO's 2016 Fall Festival, the Phil is offering an array of choral works by 20th century French composers including Debussy, Ravel, Durufié and Fauré. The centrepiece of the Phil's season-opener is Poulenc's modern choral masterpiece, *Gloria*.

*Christmas with the Phil:
Trumpets Sound, Angels Sing!*

December 11, 2016 at 3 pm & 7 pm at Westminster United Church

Angelic voices. Brilliant brass. Christmas music and sing-alongs. Who could ask for anything more? The Phil is renowned for its traditional Christmas musical offering and we're thrilled to welcome back the Winnipeg Brass Quintet to help us celebrate the comfort and joy of the season!

Schubert and Brahms

March 5, 2017 at 3 pm at St. Boniface Cathedral

The Phil is thrilled to perform again with the WSO and guest soloists in Schubert's last—and possibly greatest—choral work, his *Mass No. 6 in E-flat Major*. Also on the program is Brahms' brilliant and moving *Nänie*. A choral concert not to be missed!



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