



WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

SONGS OF DARKNESS AND LIGHT

OCTOBER 29
2017

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UNITED CHURCH

GUEST ARTISTS

Donnalynn Grills, mezzo-soprano
James Magnus-Johnston, tenor
Howard Rempel, baritone
Donna Laube, piano
Wes Elias, organ
Andrea Ratuski and Derek Morphy, hosts



PART OF THE
WINNIPEG SYMPHONY ORCHESTRA'S
2017 AUTUMN FESTIVAL

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WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2017-2018 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*.

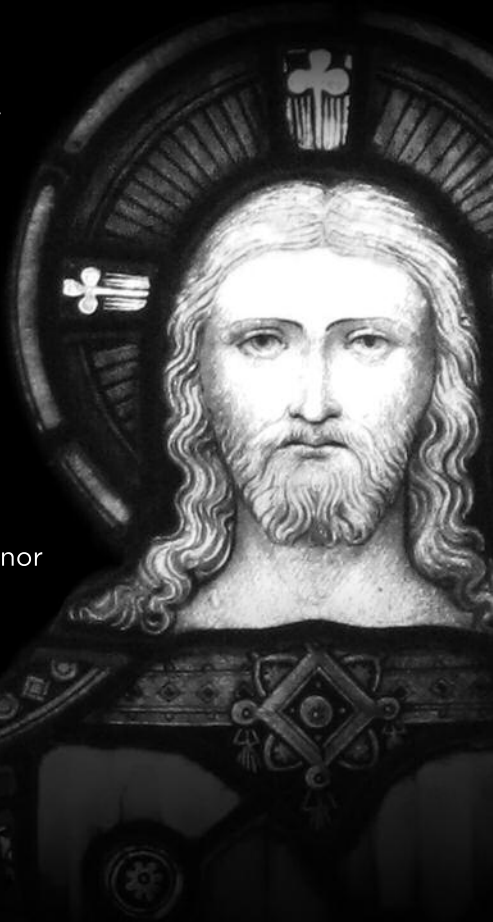
Each season, under the direction of Maestro Yuri Klaz, the Winnipeg Philharmonic Choir provides music lovers of all ages a subscription series of three concerts that bring to life some of the world's finest choral works. As it enters its 95th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



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SONGS OF DARKNESS AND LIGHT

This marks the fifth year that the Phil has participated in the Winnipeg Symphony Orchestra's Autumn Festival. The 2017 Festival theme is "Angels and Demons." We had lots of fun inventing a program in the "spirit" of the week. **Songs of Darkness and Light** is split into two halves. We start with darkness—night, the underworld, sorcery, insanity and paganism, while the second half is immersed in light, creation and beauty. Those who are seriously into the scary and nasty may feel satisfied enough to head home at intermission, but we're pretty sure you will want to stick around for some joy and uplift on a fall afternoon just before Hallowe'en...

Well-known bass and choral conductor Derek Morphy seemed a perfect fit to narrate the dark side—don't worry, Derek, it's not your personality but your deep voice and solemn presence that we are referring to. Equally, retired CBC radio producer/host and long-standing Phil friend Andrea Ratuski seems the epitome of generosity and light. Derek and Andrea will guide you through the repertoire. These notes are intended to give you a little additional background.

Discussion of Repertoire

In a gentle yet foreboding way, Brahms' *Nächtens* (At Night) leads us into our fearful first half. It was written in 1888 when Brahms was 55, as part of his last cycle of six four-part songs, and he loved this poem by historian/poet Franz Krugler. There are no sweet dreams here—"at night grief and worry nestle within your heart"—but the restless words and music are masterful and the experience feels highly personal.

The Furies' Scene from Gluck's *Orfeo ed Euridice* offers a dramatic change-up. Gluck wanted to change the nature of opera from the baroque style of Porpora and Handel, where highly ornamented music, ballet and staging were all important, to a much simpler, more dramatic treatment where the audience would feel emotionally engaged. *Orfeo ed Euridice*, premiered in 1762, was his first so-called "reform" opera. As the Furies' scene attests, he certainly succeeded in creating high drama and engagement, and *Orfeo* went on to become the most popular of his 45 operas.

"The Witches rule the drama They are truly a character, and a character of greatest importance." So wrote Verdi to his librettist, Piave, whom he was bullying to expand the lyrics for the Witches' Chorus in *Macbeth*. This famous scene comes at the beginning of Act Three. Although Verdi much admired Shakespeare and was largely faithful to the play, he replaced the three hags around the cauldron with a large chorus—a coven?—of female witches singing in three parts. It's interesting, though, that each part sings as a single witch, using "I," rather than "we." Verdi's *Macbeth* was first performed in 1847 and was hugely popular. He did a major revision in 1865 but the second première was followed by only 13 performances. *Macbeth* didn't come back in favour until the 1940s. Modern performances almost all use the later 1865 version—Verdi's later instincts proved correct.

Benjamin Britten's *Rejoice in the Lamb* is a creative, mystical choral masterpiece. Christopher Smart's poetry delicately balances between glory, genius and insanity, and the music imitates this. To get into it, it helps to read the words—some go by very fast in the music. There are 10 short sections:

1. A solemn, statement of the theme and purpose.
2. Characters from the Old Testament are summoned, one by one, along with various animals, to worship and praise the Lord.

3. A quiet, mystical Hallelujah.
4. Smart uses his beloved cat, Jeoffry, as an example of an animal who is a servant of God, just by being what nature intended him to be.
5. We go from a cat to a male mouse who shows great “personal valour” in defying a cat which captures his female mouse.
6. The flower, too, “glorifies God” and is the “poetry of Christ.”
7. Smart speaks of his troubles and equates his suffering that of Christ, with whom he pleads for deliverance, “for I am under the same accusations as my Saviour—For they said, he is besides himself.”
8. Smart invokes four letters of the alphabet and the virtues they represent as being Godlike.
9. The last letter in Section 8 is “M” for “Musick” and this leads into a joyous, chaotic chorus in praise of music and musical instruments, especially the trumpet and the harp which God plays. At the end of this section, Britten creates a slow, simple melody to illustrate that the music God plays creates “stillness and serenity of soul,” and it forms a welcome respite.
10. Repeat of the Section 3 Hallelujah.

We pick the pace right back up again with Mendelssohn’s chorus *Come with Torches Brightly Flashing* from *Der Erste Walpurgisnacht*. The Walpurgis festival is named after Saint Walpurga (c.710-777) who was canonized on May 1. Apart from the fact that she was English and came to the Frankish Empire to convert the pagan Germans, she seems to have done nothing that would merit such a strong connection with witches.

Goethe wrote *Die Erste Walpurgisnacht* expressly for it to be set to music. A contemporary of Mozart, Goethe had no time for the “romantic thrashings” of Beethoven and had hoped that the modest composer Carl Friedrich Zelter would write the score. This proved totally beyond him and Zelter introduced Goethe to the 12-year-old Mendelssohn who he thought Goethe would like because his music sounded quite like Mozart’s. It was hardly a collaboration. Mendelssohn created a brilliant but shallow composition, reflecting only the theatrical side of the poetry. It’s unclear whether he ever showed this first effort to Goethe. In the next 11 years, Mendelssohn rethought, revised and deepened his work. He finished it the year Goethe died but it was not performed until 10 years later in 1842.

Our second half begins with a quite un-Phil-like fling into the world of contemporary music with *In the beginning of creation* by New England composer Daniel Pinkham. Great-grandson of Lydia E. Pinkham (famous concocter and marketer of patent medicines), Daniel was a prolific, respected composer with a preference for sacred choral works. Although he claims to have been heavily influenced by the Von Trapp Family Singers, it is not apparent in this work for choir and audio tape. Believe it or not, it’s actually quite fun to sing. And, for those of you not enamoured with dissonance, it’s mercifully short!

Keeping themes from Genesis, we radically switch centuries and style to sing five selections from Part I of Haydn’s *Creation* dealing with the first light. First performed in 1799, *The Creation* is clearly one of his masterpieces. Haydn was inspired to write a large oratorio after hearing Handel’s oratorios on his trips to England. While there, he was given a long, new poem in English called *The Creation of the World*. He handed this over to Baron Gottfried van Swieten, diplomat, musician and patron who had previously collaborated as a librettist for Haydn, who recast the work into a German version, *Die Schöpfung*, and simultaneously published his own English translation. As he was not a fluent English speaker, Van Swieten’s translation suffers from awkward phrasing. For example, when describing Adam’s newly-formed forehead, the libretto reads “The large and arched front

sublime/of wisdom deep declared the seat.” Despite these imperfections, English choirs have performed this work in their native tongue, to the delight of audiences, for more than two centuries.

“The East is doubtful, silent. Everything is keenly quiet.” So begins one of the most evocative and beautifully-crafted choral works ever written about dawn. From cultured Russian nobility, Taneyev was a composer, pianist, professor, musical theorist, and author. He was an influential force in the artistic life of Russia, a student and friend of Tchaikovsky and teacher of Rachmaninoff and Scriabin. An intellectual, he was strongly influenced by High Renaissance, Baroque and Viennese Classicism, rather than Romanticism but, like many Russians, he had a keen love of nature which shines through in *Sunrise*.

Born in the US Pacific Northwest, Lauridsen has been a professor of composition at the University of Southern California for more than 40 years. In 1994, he was named Composer-in-Residence of the Los Angeles Master Chorale, a seminal appointment as much of his best choral writing was done for this ensemble. *O Nata Lux* is the third of five movements from *Lux Aeterna*, a work using various Latin texts on light. This motet reflects the mysticism often found in Lauridsen’s work; simple and serene, it touches the core of singers and audience alike.

On the evening of October 21, 1898, after a tiring day teaching, Elgar sat at the piano, fooling around (if Victorian/Edwardians ever did “fool around”) with a new melody. His wife liked it, so he started creating variations of the tune on styles which reflected the character of some of his friends. What started as a joke became a profound set of 14 beautifully structured and orchestrated variations that were immediately popular and made his reputation in continental Europe. *Lux Aeterna* is the choral version of *Nimrod*, the ninth of these famous *Enigma Variations*. While simple sounding from the outside, the eight choir parts have complex, syncopated lines, creating a depth and intrigue far beyond that of the straight melody. Happy 150th Birthday, Mr. Elgar!

Choral concertos are a genre of sacred music unique to Russia, which arose in the middle of the 17th century and remained popular until the early 19th century. The Russian Orthodox church did not permit music with instruments. Over the centuries, however, it did allow church music to “morph” from plain chant to polyphony and, in its later stages, to full “concertos,” blending popular spiritual and folk melodies with Western European classical music styles. Dmitry Bortniansky was the best-known composer in this genre, writing 45 concertos and 14 concerto-like settings. Full of light and life, *The King shall Rejoice in Thy Strength, O Lord* is a joy to sing!

There seemed to be no better way to end this tribute to light than with Mozart’s glorious *The Magic Flute*. As the High Priest Sarastro sings, “the sun’s rays drive out the night” and the choir follows, proclaiming that beauty and wisdom are crowned as a reward!

The Phil would like to thank the Winnipeg Symphony Orchestra for inviting the Phil to participate in the Angels and Demons Autumn Festival. We would also like to thank Andrea and Derek for their fine hosting, and guest artists Donnalynn Grills, James Magnus-Johnston and Howard Rempel—we love having you sing with us! Next, we’d like to give a shout-out to the soloists from the Phil—Elizabeth Abercrombie, Cheryl McNabb Davis, Linda Feasby, Vivien Laurie, Adrienne Wiebe and Lorilee Woelcke. Finally, everyone in the Phil would like to acknowledge Yuri for his huge contribution to this concert and the ongoing “serious fun” we have singing in this great choir.

Sweetness and light win in the end!



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ARTISTIC DIRECTOR AND CONDUCTOR

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YURI KLAZ

Born in Petrozavodsk, Russia, Yuri Klaz graduated from his hometown's Music College and Conservatory before finishing his Master's 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, and now also directs the First Mennonite Church Choir. In 2005, Mr. Klaz made a critically acclaimed debut as a conductor with the WSO in a choral series that included 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 directed choirs around the world, including United States, Japan, Taiwan, Germany, Russia, Austria, France, Italy and The Netherlands, and has attended World Choral Symposiums in Vancouver, Minneapolis, Sydney, Kyoto and Copenhagen. In his more than 40-year career Mr. Klaz has conducted numerous major choral works, including J.S. Bach's *Mass in B minor* and *Weihnachts-Oratorium* (Christmas Oratorio); Handel's *Messiah*; Brahms' *Ein Deutsches Requiem*; Bruckner's *Requiem*; Mozart's *Requiem*; Mendelssohn's *Elijah*; Rutter's *Magnificat*; Pärt's *Berliner Messe* and, most recently, Rachmaninoff's *Vespers*.

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. In July 2016 Mr. Klaz led The Winnipeg Singers' performance at the 5th International Choral Competition in Florence, bringing home the award for Best Choir: The Golden David.

GUEST ARTISTS

Donnalynn Grills, mezzo-soprano

Born and raised in Manitoba, Donnalynn is equally at home in opera, oratorio and musical theatre. She has had the privilege of performing with the Winnipeg Symphony Orchestra, The Manitoba Chamber Orchestra, the Regina Symphony and the Vancouver Symphony Orchestra. As an actor, she has appeared in numerous productions with a variety of theatre and opera companies including Rainbow Stage, Manitoba Theatre Centre, Dry Cold Productions, Flipside Opera, The Little Opera Company and The Manitoba Opera Association. Recent credits include Katisha in *The Mikado* (Winnipeg G & S Society) and Marcellina in Manitoba Opera's production of *The Marriage of Figaro*. Donnalynn received her formal training at the University of British Columbia where she earned a Bachelor of Music in Voice Performance. She also studied at the Banff Academy of Singing under the direction of Martin Isepp.



James Magnus-Johnston, tenor

A versatile soloist and ensemble singer, James works with a range of ensembles in genres ranging from opera to a capella and musical theatre. He has sung with ensembles such as The Winnipeg Singers, Camerata Nova, and Antiphony; stage highlights include *Les Misérables* (Rainbow Stage), *HEAD* (Shakespeare in the Ruins), and *Kismet* (Little Opera Company). James is a graduate of the University of Winnipeg's Theatre (and Political Studies and Rhetoric) programs, and he studied and taught voice for many years through the Royal Conservatory of Music. James later studied Economics at Cambridge and now teaches Social Entrepreneurship at Canadian Mennonite University. He co-owns Fools & Horses Coffee Co. and serves on a number of corporate and community boards.



Howard Rempel, bass-baritone

Howard Rempel has appeared regularly with The Winnipeg Singers, Winnipeg Symphony Orchestra and Canzona and performed numerous roles with Manitoba Opera, the Little Opera Company and the Gilbert and Sullivan Society. He has been praised for his "...refined true baritone voice, made richer with its lovely timbre and excellent diction" (Winnipeg Free Press). Howard is pleased to have a return performance with the Winnipeg Philharmonic Choir. His previous performances were as baritone soloist in Fauré's *Requiem* and Rheinberger's *Der Stern von Bethlehem* (2016-17), Vaughan-Williams' *Fantasia on Christmas Carols* (2015-16), Puccini's *Messa di Gloria* (2011-12) and Vaughan-Williams' *Serenade to Music* (2008-09).



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.

Wes Elias, organist

Wes Elias is an active Winnipeg musician who works as a private music teacher, performer, RCM examiner and church musician. He has served as organist at St. Andrew's River Heights United Church since 2009. Prior to this he was Music Director at Broadway-First Baptist Church for 17 years. Primary organ studies were with Douglas Bodle at the University of Toronto. Other organ teachers have included Winnifred Sim, Peter Letkemann and Lawrence Ritchey. He has appeared on numerous occasions with the Phil.



Andrea Ratuski, narrator

Best known for her work as producer and host at CBC in Winnipeg, Andrea has 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, recording 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*. Currently Andrea hosts at Classic 107, teaches at the Manitoba Conservatory of Music and Arts and McNally Robinson and writes for various publications.



Derek Morphy, narrator

Born in England, educated in Wales, Derek Morphy sang as a Choral Scholar in the chapel at St. John's College, Cambridge, and has sung in a number of chamber choirs in England and Canada. Derek is still active as a bass soloist, and will be performing next week as part of the quartet in the Winnipeg Symphony's performance of Kurt Weill's *Seven Deadly Sins*. Other recent appearances include a performance of Claudio Monteverdi's *Vespers of 1610* and in the Michael Praetorius *Christmas Mass*, both with Camerata Nova, as well as singing the part of the deacon in both Rachmaninoff's *Liturgy of St. John Christostom* and Tchaikovsky's *Liturgy* with The Winnipeg Singers. As a narrator, he has also appeared with the Winnipeg Symphony Orchestra in the "Beyond the Score" presentation of Dvořák's *New World Symphony*, and in John Rutter's *Brother Heinrich's Christmas*. Derek Morphy retired in 2000 after a thirty-seven-year career teaching choral music and history. He presently conducts the St. Andrew's River Heights United Church Choir.



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Laura Buchan	Gwen Allison	Raymond Duenas	Greg Fearn
Rachael Buckingham	Helen Black	Jeff Carter	Ron Fossell
Glynis Corkal	Vida Chan	Brian Fristensky	John Galayda
Brenda Dyck	Kathleen Hornshaw	Marlon Goolcharan	Robert Giesbrecht
Linda Feasby	Marjory Kerr	David Koetke	Lyndon Johnson
Eileen Funk	Margruite Krahn	Leonard LaRue	Bruno Klassen
Wendy Gainsborough	Veronica Larmour	Erik Thomson	Peter Loewen
Patricia Jordan	Vivien Laurie	Clem Toner	Brian Marchylo
Caroline Klassen	Brenda Marinelli		Peter Marrier
Jessica Kowall	Sandi Mielitz		Dennis Penner
Annastasia Lambert	Mary Neufeld		Malcolm Reimer
Jaimee Lee-Baggle	Gail Singer		Paul Wiebe
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Cheryl McNabb Davis	Deanna Wiens		
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Nika Ryabinov			
Pearl Stelmack			
Ingrid Thompson			
Lorilee Woelcke			

THANKS

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as well as St. Mary Magdalene Anglican Church
and Kelvin High School for rehearsal space.*

SONGS OF DARKNESS AND LIGHT

Sunday, October 29, 2017

Crescent Fort Rouge United Church

Yuri Klaz, conductor

Andrea Ratuski and Derek Morphy, narrators

Donnalynn Grills, mezzo-soprano

James Magnus-Johnston, tenor

Howard Rempel, baritone

Wes Elias, organist

Donna Laube, accompanist

Songs of Darkness

Narrator: Derek Morphy

Nächtens (At Night) Johannes Brahms (1833-1897)

Furies' Scene from *Orfeo ed Eurydice* Christophe Willibald Gluck (1714-1787)
Donnalynn Grills, mezzo-soprano

Witches' Chorus from *Macbeth* Giuseppe Verdi (1813-1901)

Rejoice in the Lamb Benjamin Britten (1913-1976)
Soloists: Linda Feasby, soprano; Vivien Laurie, alto;
James Magnus-Johnston, tenor; Howard Rempel, bass

Come with Torches Brightly Flashing Felix Mendelssohn (1809-1847)
from *Die erste Walpurgisnacht*

INTERMISSION

Songs of Light

Narrator: Andrea Ratuski

In the Beginning of Creation Daniel Pinkham (1923-2006)

Selections from *The Creation* Joseph Haydn (1732-1809)
Recitative: And the Heavenly Host Proclaim the Third Day
Chorus: Awake the Harp
Tenor Recitative: And God Said, Let There be Lights
Tenor Recitative: In Splendour Bright
Chorus: The Heavens are Telling
*Soloists: Elizabeth Abercrombie, soprano; James Magnus-Johnston, tenor;
Howard Rempel, bass*

Sunrise Sergei Tanceyev (1856-1915)

O Nata Lux Morten Lauridsen (b. 1943)

Lux Aeterna Edward Elgar (1857-1934)

Choral Concerto No. 3: Gosподи, Seeloyu Tvoyeyu Dmitry Bortniansky
(The King shall Rejoice in Thy Strength, O Lord) (1751-1825)
*Soloists: Lorilee Woelcke, soprano; Cheryl McNabb Davis, soprano;
Adrienne Wiebe, alto; James Magnus-Johnston, tenor;
Ron Chapman, baritone; Howard Rempel, bass*

Selections from *Die Zauberflöte* Wolfgang Amadeus Mozart (1756-1791)
(The Magic Flute)
Sarastro: Die Strahlen die Sonne (The Sun's Rays)
Chorus: Heil sei euch Geweihten (Hail to You who are Consecrated)
Soloist: Derek Morphy, bass

*This concert is sponsored by Great-West Life, 24-7 In Touch,
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TEXTS AND TRANSLATIONS

Nächtens – *poem by Franz Kügler*

Nächtens wachen auf die irren,
Lügenmächten gen Spukgestalten,
Welche deinen Sinn verwirren.

Nächtens ist im Blumengarten
Reif gefallen, daß vergebens
Du der Blumen würdest warten.

Nächtens haben Gram und Sorgen
In dein Herz sich eingenistet,
Und auf Tränen blickt der Morgen.

At Night

At night, those wandering,
deceptive phantoms awaken
to bewilder the mind.

At night in the flower garden
frost fell; in vain
you awaited the blossoms.

At night grief and worry
nestled within your heart
and the morning gazed upon tears.

Furies' Scene – *libretto by Ranieri de Calzabigi*

Coro dei Demoni

Chi mai dell' Erebo
Fra le caligini,
Sull' orme d' Ercole
Di morte impavido
Conduce il pio ?

Chi mai, etc.

D' orror l'ingombrino
Le fiere Eumenidi
E lo spaventino,
Gli urla di Cerbero,
Se un Dio non è.

ORFEO

Deh! Placatevi con me.
Furie, larve, ombre sdegnose
Vi renda almen pietose,
Il mio barbaro dolor.

CORO

No, no, no.

ORFEO

Deh! Placatevi, etc.

CORO

Misero giovane,
Che vuoi ? che mediti ?
Altro non abita
Che lutto e gemito,
In queste orribili
Soglie funeste.

ORFEO

Mille pene, ombre sdegnose,
Come voi sopporto anch'io;
Ho con me L'inferno mio,
Me lo sento in mezzo al cor.

Chorus of Furies

Who is this
who draws near to us
through the gloom of Erebus
in the footsteps of Hercules
and of Pirithous?

Who is this, etc.

May the savage Eumenides
overwhelm him with horror,
and the howls of Cerberus
terrify him
if he is not a god.

ORPHEUS

Oh be merciful to me,
ye Furies, ye spectres, ye angry shades!
May my cruel grief
At least earn your pity!

CHORUS

No! No! No!

ORPHEUS

O be merciful, etc.

CHORUS

Wretched youth,
what seek you? What is your purpose?
Here dwell naught
but grief and lamenting
in these fearful,
mournful regions!

ORPHEUS

A thousand pangs I too suffer,
like you, o troubled shades;
my hell lies within me,
in the depths of my heart.

CORO

O quai incognito
Affetto flebile,
Dolce a sospendere
Vien l'implacabile
Nostro furor.

ORFEO

Men tiranne, ah! voi sareste
Al mio pianto, al mio lamento,
Se provaste un sol momento
Cosa sia languir d'amor.

CORO

O quale incognito, etc.

Le porte stridano
Su' neri cardini,
E il passo lascino
Sicuro e libero
Al vincitor.
Tutto al dolcissimo
Suo canto piegasi,
E vincitor.

CHORUS

Ah! What unknown
feeling of pity
sweetly comes
to soften
our implacable rage?

ORPHEUS

Ah! You would be less harsh
to my weeping and lamenting
if for but a moment you could know
what it is to languish for love.

CHORUS

Ah! What unknown, etc.

Let the gates creak
on their black hinges,
and let the victor,
safe and free,
be allowed to pass.
All bend, all yield,
To his melodious singing,
He does all conquer.

Witches' Chorus – *libretto by Francesco Maria Piave,*
adapted from Macbeth by William Shakespeare

STREGHE:

I. Tre volte miagola la gatta in fregola.
II. Tre volte l'upupa lamenta ed ulula.
III. Tre volte l'istrice guaisce al vento.

TUTTE:

Questo è il momento.
Su via! Sollecite giriam la pentola,

mesciamvi in circolo possenti intingoli.
Sirocchie, all'opera! L'acqua già fuma,
crepita e spuma.

I. Tu, rospo venefico
Che suggi l'aconito,
Tu, vepre, tu, radica
sbarbata al crepuscolo,
Va', cuoci e gorgoglia
Nel vaso infernal.

II. Tu, lingua di vipera,
Tu, pelo di nottola,
Tu, sangue di scimmia,
Tu, dente di bottolo,
Va', bolli e t'avvoltola
nel brodo infernal.

WITCHES:

I. Three times the cat has mewed in heat.
II. Three times the hoopoe has mourned
and wailed.
III. Three times the porcupine has yelped
to the wind.

ALL:

This is the hour!
Come, let us dance quickly round the
cauldron
and mix powerful brews in our circle.
Sisters, to work! The water is steaming,
crackling and bubbling.

I. Poisonous toad,
which sucks wolfsbane,
thorn, root
plucked at twilight,
cook and bubble
in the devil's pot.

II. Tongue of viper,
hair of bat,
blood of monkey,
tooth of dog,
boil and be swallowed up
in the infernal brew.

III. Tu, dito d'un pargolo
strozzato nel nascere.
Tu, labbro d'un Tartaro,
Tu, cuor d'un eretico,
Va' dentro, e consolida
la polta infernal.

TUTTE:

Boili! Boili!
E voi, Spiriti
negri e candidi,
rossi e ceruli,
rimescete!
Voi che mescere
ben sapete,
Rimescete! Rimescete!

III. Finger of child
strangled at birth,
lip of Tartar,
heart of heretic,
thicken the
hellish broth.

ALL:

Boil! Boil!
Spirits,
black and white,
red and blue
blend together!
You who well
know how,
blend together!

Rejoice in the Lamb – words by *Christopher Smart*

Part 1

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.
Nations, and languages,
And every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Part 2

Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.
Let Ishmail dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.
Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.
Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.
Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.
Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.
Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Part 3

Hallelujah, hallelujah,

Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnificent and mighty.
Hallelujah, hallelujah, hallelujah.

Part 4

For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.
For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.
For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

Part 5

For the Mouse is a creature
Of great personal valour.
For this is a true case —
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

Part 6

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

Part 7

For I am under the same accusation
With my Savior,
For they said,
He is besides himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

Part 8

For H is a spirit
And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick
And therefore he is God.
And therefore he is God.

Part 9

For the instruments are by their rhimes,
For the shawm rhimes are lawn, fawn and
the like.
For the shawm rhimes are moon, boon and
the like.
For the harp rhimes are sing, ring and the
like.
For the harp rhimes are ring, string and the
like.
For the cymbal rhimes are bell, well and the
like.
For the cymbal rhimes are toll, soul and the
like.
For the flute rhimes are tooth, youth and
the like.
For the flute rhimes are suit, mute and the
like.
For the bassoon rhimes are pass, class and
the like.
For the dulcimer rhimes are grace, place
and the like.
For the clarinet rhimes are clean, seen and
the like.
For the trumpet rhimes are sound, bound
and the like.
For the trumpet of God is a blessed
intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon
the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Part 10

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnificent and mighty.
Hallelujah, hallelujah, hallelujah.

Movement 6, The First Walpurgis Night – *text adapted from a poem by
Johann Wolfgang von Goethe*

Come with torches brightly flashing
Feigning demons whom they fable
Through the night gloom lead and follow
In and out each rocky hollow.

Owls and ravens howl with us!
Owls and ravens scare the cravens*,
Come, come, come!
**Craven — cowardly person*

In the beginning of Creation – Genesis 1, 1-3

In the beginning of creation
when God made heaven and earth,
the earth was without form
and void with darkness over the face of the abyss.
And a mighty wind swept over the surface of the waters.
God said, “Let there be light”.
and there was light.

Excerpts from *The Creation* – libretto by *Gottfried van Swieten*

RECIT – Uriel
And the heavenly host
Proclaimed the third day,
Praising God and saying:

CHORUS
Awake the harp, the lyre awake,
And let your joyful song resound,
Rejoice in the Lord, the mighty God:
For he both the heaven and the earth
Has clothed in stately dress.

RECIT— Uriel
And God said, Let there be lights in the
firmament of heaven, to divide the day
from the night, and to give light upon the
earth and let them be for signs and for
seasons, and for days and for years.
He made the stars also.

RECIT— Uriel
In splendour bright is rising now the sun,
And darts his rays; a joyful happy spouse,
A giant proud and glad
To run his measured course.
With softer beams and milder light,
Steps on the silver moon through silent night;
The space immense of th’azure sky,
A countless host of radiant orbs adorns.

And the sons of God announced
The fourth day,
In song divine,
Proclaiming thus His power:

CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the
firmament.

TRIO GABRIEL, URIEL, RAPHAEL
To day that is coming speaks it the day.
The night that is gone to following night.

CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the
firmament.

TRIO GABRIEL, URIEL, RAPHAEL
In all the lands resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the
firmament.

CHORUS
The heavens are telling the glory of God,
The wonder of His work displays the
firmament.

Восход солнца

Молчит сомнительно Восток,
Повсюду чуткое молчанье...
Что это? Сон иль ожиданье,
И близок день или далек?
Чуть-чутьбелеет темя гор,
Еще в туманелес и доли,
Спят города и дремлют селы,
Но к небу подымите взор...

Sunrise – poem by *Fyodor Tyutchev*

The East is doubtful, silent.
Everything is keenly quiet.
What is it? Dream or expectation?
Is day distant or near?
The mountains’ napes are barely white.
Mist lies on woods and dales.
Towns sleep. Hamlets doze,
but just look up...

Смотрите: полоса видна,
И, словно скрытной страстью рдея,
Она все ярче, все живее —
Вся разгорается она —
Ещё минута — и во всей
Неизмеримости эфирной
Раздастся благовест всемирный
Победных солнечных лучей.

Look: see the band of light
which seems to glow with hidden passion.
Brighter, more alive,
burning right through...
Another moment—across
the boundless skies
a universal pealing heralds
the sun's triumphant rising.

O Nata Lux – *Anon., 10th century*

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum.
Laudes preces que sumere.
Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
With loving-kindness deign
To receive suppliant praise and prayer.
Thou who once deigned to be
Clothed in flesh for the sake of the lost,
Grant us to be members of
Thy blessed body.

Lux Aeterna

Lux aeterna luceat eis
Domine cum sanctis tuis
In aeternum:
Quia pius es
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum quia pius es.

May eternal light shine upon them,
O Lord, in the company of your saints
for eternity,
for you are full of goodness.
Give them eternal rest, O Lord,
and let perpetual light shine on them.
In the company of your saints for eternity.

**Хоровой концерт №3 Господи, силою
твоею возвеселится Царь – Псалом 21**

**Concerto No. 3, The King shall Rejoice
in Thy Strength, O Lord – from Psalm 21**

Movement 1:

Господи, силоюТвоею возвеселиться
царь, и о спасенииТвоем возрадуется зело.

Movement 1:

The King shall joy in thy strength, O Lord;
And in thy salvation how greatly shall he
rejoice!

Movement 2:

Желание сердца его дал еси ему и
хотения устну его, неси лишил его,
Яко предварил еси его благословением
благостынным,
Положил еси на главе его венец от
камene честна,
Живота просил есть у тебе и дал еси ему
долготу дней во век века.

Movement 2:

Thou hast given him his heart's desire,
And hast not withholden the request of his
lips, Selah.
For thou preventest him with the blessings
of goodness;
Thou settest a crown of pure gold upon his
head.
He asked life of thee, and thou gavest it him,
Even length of days for ever and ever.

Movement 3:

Велия Слава его спасениемТвоим
Славу и велеление возложиши на него.

Movement 3:

His glory is great in thy salvation:
Honour and majesty hast thou laid on him.

Die Strahlen die Sonne – libretto by Emanuel Schikaneder

SARASTRO

Die Strahlen der Sonne vertreiben die
Nacht, Zernichten der Heuchler
erschlichene Macht.

CORO

Heil sei euch geweihten!
Heil sei euch geweihten!
Ihr drangt durch die Nacht. Dank! Dank!
Dank sei dir, Osiris! Dank!
Dank dir, Isis gebracht!
Essiegte die Stärke
Und krönet zum Lohn
Die Schönheit und Weisheit
Mit ewiger Kron!

SARASTRO

The sun's rays drive out the night,
Destroy the ill-gotten power of the
dissemblers!

CHORUS

Hail to you who are consecrated!
Hail to you who are consecrated!
You pushed through night. Thanks! Thanks!
Thanks be to you, Osiris! Thanks!
Thanks be brought to you, Isis!
May power be victorious
And crown as a reward
Beauty and wisdom
With an eternal crown.

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GUEST ARTISTS: Wes Elias, *organ*; Winnipeg Girls' Choir; Winnipeg Boys' Choir

Fauré's *Requiem* & Poulenc's *Gloria*

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