



THE WINNIPEG PHILHARMONIC CHOIR

LEST WE FORGET:
100 YEARS OF
REMEMBRANCE
1918-2018
NOVEMBER · 11 · 2018

3 PM
ST. BONIFACE CATHEDRAL

GUEST ARTISTS

Winnipeg Symphony Orchestra
Monica Huisman, *soprano*
Laurelle Jade Froese, *mezzo-soprano*
John Tessier, *tenor*
Victor Engbrecht, *bass*

WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR



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PHILHARMONIC
CHOIR

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2018-2019 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 96th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.

Bach, Mendelssohn & Schumann: Favourite Melodies

Jan 11-12

“Subtle and elegant”

– *The New York Times*

Daniel Raiskin, conductor
Bella Hristova, violin

Bella Hristova returns by popular acclaim to perform the Mendelssohn Violin Concerto, one of the best-loved solos. Bach’s energetic Brandenburg Concerto No. 3 is paired with Schumann’s Symphony No. 4 for an evening of favourite melodies.

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LEST WE FORGET

Today marks the 100th anniversary of the end of the First World War. From a distance, we look back at that time, astounded by the huge death toll and the sadness, suffering, waste and sheer horror caused as enemies fought to gain small amounts of utterly destroyed landscape. It was the first military convulsion of the twentieth century, but by no means the last. This concert, featuring two powerful Requiems, is offered in the hope that we do not forget the lessons that twentieth century war painfully taught us, that we stand on guard for peace, humility and humanity.

Samuel Barber is highly placed among the best-known and most-lauded of American composers of the 20th century. His parents, a doctor and music teacher, while acknowledging his early and intense musical interests, nonetheless dreamed of his future as an all-American football player; however, by the age of nine, he had written an apologetic but pleading note to his mother imploring her to understand that he “wished to be a composer, not an athlete (sic)”.

His musical studies at the Curtis Institute in Philadelphia began when he was 14, and allowed him to flourish, so that by the time he reached his twenties he was already in high demand as a popular composer. It was at Curtis that he met his lifelong partner, fellow composer Gian Carlo Menotti.

Barber’s *String Quartet in B minor, Op. 11* was written in 1935-36; its second movement, the Adagio, in the key of B \flat minor, which he extracted and arranged for string orchestra in 1936, became what is arguably his most famous composition. It was premiered in 1938 by the NBC Symphony Orchestra under Arturo Toscanini, who succinctly judged the *Adagio for Strings* “Semplice e bella”.

The movement is built in an arched form, with slow stepwise ascent of the repeating motif to its climax and descent to a quiet conclusion. The forward pulse of the music is effected by constantly changing time signatures and sustained chords.

The work’s simple beauty and contemplative nature has made it a fitting choice during times of mourning and remembrance.

Sergei Ivanovich Taneyev was a 19th century Romantic Russian composer, pianist and teacher of composition who, as a student at the Moscow Conservatory, studied under such musical giants as Tchaikovsky and Nikolai Rubenstein, and returned to the conservatory in later years to teach composition and theory, assuming Tchaikovsky’s position at this prestigious school.

Tchaikovsky was well known for his thin-skinned sensitivity to criticism but counted the exacting Taneyev as his closest musical friend. While frequently deeply wounded by his critiques, Tchaikovsky took them to heart and appreciated everything Taneyev had to say about his work, trusting his unparalleled fastidiousness and diligence as a composer and musical theorist.

During his lifetime Taneyev was the undisputed master of counterpoint. He made it a specialized field of study, diving deep into the analysis of such revered contrapuntists as Bach, Palestrina, Ockeghem, Des Prez and Lassus. The complexity of his understanding and consummation of skill can be heard in all his compositions, not the least of which is being presented here today.

John of Damascus is a cantata with text taken from a much longer poem by Aleksey Konstantinovich Tolstoy (1817-1875) (second cousin to the more renowned Leo), which describes the life of St. John Damascene (676-749), a Syrian monk, priest, poet, and writer, who assembled and crystallized the opinions of the great ecclesiastical writers who preceded him. Taneyev lifted the texts from Chapter 8 of Tolstoy's poem, wherein St. John, as narrator, describes in the first person the approach of his own death.

He framed the work on an early Russian sacred chant, *So svyatimi upokoy* (Rest with the Holy Ones), from which he extracted a theme, quoted throughout the entire cantata, which unifies the work from beginning to end.

Unlike Mozart, whose compositions flowed fully formed from his head, through his pen, onto paper, Taneyev composed exhaustive exercises on fragments, themes and ideas he planned to use in a work, inventing variations and fugues of all descriptions, elaborating and simplifying via an array of compositional techniques, and leaving no stone unturned until he was satisfied that no options remained unexamined. Only then would he select the most suitable melodies and orchestrations to stitch together into his final product.

Taneyev's insecurities about his abilities resulted in perpetual dissatisfaction with his creations, but he felt strongly enough about the success of *John of Damascus* that it was the first piece to which he assigned an opus number. Following its premiere, Taneyev wrote to Tchaikovsky, who had chided him on obsessing with details, that 'the contrapuntal method of composition does not make music dry and boring', and 'In the question of counterpoint I now deem myself a victor, and you defeated'. Tchaikovsky graciously accepted his defeat to share the joy of Taneyev's success.

The beloved *Requiem in D minor* by **Wolfgang Amadeus Mozart** was composed in the final year of his life, and was likely the last composition he worked on before his death at age 35 on December 5, 1791. Rumours and mysteries swirl around the work to this day, but its beauty transcends all fact and fiction to sustain its enduring popularity.

1791 was an extremely productive year for Mozart. In a few short months he had written, among other works, his masterful operas *The Magic Flute* and *La clemenza di Tito*, the brilliant *Clarinet Concerto*, the last of his string quartets, and the exquisite *Ave Verum Corpus*.

The *Requiem* was commissioned by Count Franz von Walsegg in memory of his recently-deceased young wife, but it was also known that Walsegg, an amateur musician, was in the habit of presenting such commissioned works as his own.

Fortunately, the uncompleted work had its premiere not long after Mozart's death in a benefit for his wife Constanze, but before Walsegg could claim ownership.

Mozart completed about two thirds of the *Requiem*, although even the details of that remain open to debate. Certainly Franz Süssmayr, who worked extensively on fleshing out Mozart's sketches, made enormous contributions, but the "scraps of paper" he elaborated from and which might have offered further insight are long gone.

Mozart was only able to fully finish the first two movements before he died; the *Requiem aeternam* and the *Kyrie* had been completed in all vocal and orchestral parts. The *Sequenze*, *Offertorium* and *Lacrimosa* were sketched with full notation of vocal and continuo parts, and occasional inserts of key orchestral lines, with only inner harmonies and orchestral doublings of vocal parts to be filled in. Following his death, although a couple of other composers were originally involved, it was Süssmayr who contributed the most, completing the *Lacrimosa* and creating the *Sanctus*, *Benedictus*, and *Agnus Dei*. He also added the *Lux Aeterna*, but copied Mozart's first two movements to accompany the latter text.

Much of the confusion over who contributed what, why, and when, is due to the fact that Constanze chose to perpetuate the mystery. She was the only source of information, and, playing both ends against the middle in order to ensure Walsegg's payment for the commission, was forced to suppress the truth of its incompleteness, even forging Mozart's signature on the manuscript. Over the ensuing years, she gave different accounts to different interviewers with an array of details that did not always match each other.

While numerous discussions, arguments and alternate completions have filled the air, journals, books and the internet since those times, these days the convention is to perform Süssmayr's version, which is what you hear today.

Fortunately, the beauty and wonder of Mozart's undeniable magic shine through, and, in spite of the controversies surrounding it, the *Requiem* remains one of the most brilliant and oft-performed classical works of the western musical repertoire.

THANKS

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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

Monica Huisman, soprano

Dutch-Canadian soprano Monica Huisman has been hailed as possessing a soprano voice that “embodies both flawless technique and dramatic impact” (Opera Canada). Ms. Huisman has delighted audiences from Amsterdam’s Concertgebouw to Guatemala City.



She has soared on the stages of Vancouver Opera, Calgary Opera, Edmonton Opera, Pacific Opera Victoria, The Netherlands Opera, Manitoba Opera, Opera Ontario and Saskatoon Opera in productions of *Carmen*, *Marriage of Figaro*, *Così Fan Tutte*, *Falstaff*, *Don Giovanni*, *Cunning Little Vixen*, *La Bohème*, *Magic Flute*, *Hansel und Gretel* and *Lakmé*. Many of these performances have been broadcast by CBC Radio on Saturday Afternoon at the Opera.

Equally at home in concert repertoire Ms. Huisman has thrilled audiences with the National Arts Centre Orchestra, Toronto Symphony, Vancouver Symphony, Guatemala Symphony Orchestra, Hamilton Philharmonic, Winnipeg Symphony Orchestra, Regina Symphony Orchestra, Saskatoon Symphony, Concertgebouw Orkest, Radio-Symphony Orkest and Orchestra London including such works as Strauss’ *Four Last Songs*, Brahms’ *Requiem*, Haydn’s *Creation*, Mendelssohn’s *Elijah* and Vaughan Williams’ *Sea Symphony*. Recently she returned to the Vancouver Symphony for Beethoven’s *Symphony No. 9* with Bramwell Tovey, as well as with the Regina Symphony, and *Messiah* with the WSO.

Ms. Huisman is on the vocal faculty at the Desautels Faculty of Music at the University of Manitoba. Upcoming, Ms. Huisman is touring the Netherlands with the University of Manitoba Women’s Chorus, guest teaching at Opera Nuova and Opera Kelowna, and starting the 2018-2019 season as Donna Elvira in Mozart’s *Don Giovanni* with MOA, as well as soprano soloist in Mozart’s *Requiem* with the Winnipeg Philharmonic Choir and the WSO.

Laurelle Jade Froese, mezzo-soprano

Mezzo-soprano Laurelle Jade Froese is establishing herself as a young professional singer in Canada. She began her professional operatic debut in the spring of 2014 in Saskatoon Opera’s *Die Zauberflöte* as Second Lady, and joined Vancouver Opera’s Yulanda M. Faris Young Arist Program for the 2014-2015 Season. Performances for the 2016/17 season included a recital in Toronto with up and coming composer Ian Cusson and singing in Edmonton Opera’s production of *Elektra* and as Kate Pinkerton in Manitoba Opera’s *Madama Butterfly*. Laurelle was also a 2016 recipient of Opera America’s Emerging Artists Grant Awards.



In the spring of 2014 Laurelle completed her Masters of Music at the University of Toronto, under the tutelage of esteemed soprano Wendy Nielsen.

For Vancouver Opera, Laurelle sang Mercédès (*Carmen*) and Ida and was understudy for the role of Prince Orlofsky in *Die Fledermaus*. Other performances included singing as alto soloist for Beethoven's *9th Symphony* with the Vancouver Oratorio Society and as soloist for the Winnipeg Symphony Orchestra's Mother's Day Concert.

A passionate artist and educator, Laurelle maintains a full voice studio, is a sessional faculty member at Providence University College and is the founder of The Wolseley Vocal Arts Project. This program seeks to make high quality vocal arts education available to all children in a dynamic after-school program for youth.

Laurelle is a 2013 and 2014 Jeune Ambassadeur Lyrique Laureate and represented Canada at the Minsk Opera House in Belarus. You can hear Laurelle singing at various events within the Winnipeg community and at concerts and fundraising recitals to promote the work of the Wolseley Vocal Arts Project.

John Tessier, tenor

The Juno Award winning tenor, John Tessier, has garnered international attention and praise for the beauty and honesty of his voice, for a refined style and artistic versatility, and for his handsome, youthful presence in the lyric tenor repertoire. He has worked with many of the most notable musicians of our day including Plácido Domingo, Lorin Maazel, Emmanuel Haim, Valery Gergiev, Charles Dutoit, Leonard Slatkin, Bryn Terfel, Sir Thomas Allen, Thomas Hampson, Pinchas Zukerman, Itzhak Perlman, Deborah Voigt, Samuel Ramey, and Bobby McFerrin. Appearances of the recent past and near future include performances at the Royal Opera House, Covent Garden, Wiener Staatsoper, Carnegie Hall, Teatro Colon, Oper Frankfurt, Grand Théâtre de Genève, English National Opera, Washington National Opera, Seattle Opera, the New York Philharmonic, Wiener Musikverein, National Symphony Orchestra, San Francisco Symphony, Philadelphia Orchestra, Cleveland Orchestra, Royal Liverpool Philharmonic, Orchestre National de Lyon, Ensemble Orchestral de Paris, and the Toronto Symphony Orchestra. Equally comfortable in the genres of opera, oratorio and recital, Mr. Tessier is also an award winning professor at the University of Alberta and is in high demand for coaching, master classes, and private consultations. His discography includes recordings on the Naxos, Telarc, BIS, Challenge Records and Dorian labels.



Victor Engbrecht, bass

The relationship between Mr. Engbrecht and the Winnipeg Philharmonic Choir goes back to the 1980s when his father, Henry Engbrecht, led the choir. Initially, Victor joined the bass section and eventually, took the opportunity to sing solo. Since then he has joined The Phil on numerous occasions under



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various conductors. Victor's singing career has been primarily local, although he has performed occasionally across Canada. Career highlights include collaborations with other high profile artists like Canada's Royal Winnipeg Ballet, Toronto's Tafelmusik, and the Winnipeg Symphony Orchestra. Victor and his wife Eileen have four adult children, three of whom are married, and six grandchildren whom they enjoy very much.

Winnipeg Symphony Orchestra

The WSO is integral to Winnipeg's rich cultural life, delighting more than 100,000 audience members each year with innovative programming and musical excellence. The WSO presents educational programs for more than 25,000 students annually and tours outside the city reaching out to communities across Manitoba.



PHILHARMONIC CHORISTERS

SOPRANO

Elizabeth Abercrombie
Ember Benson
Rachael Buckingham
Glynis Corkal
Brenda Dyck
Linda Feasby
Eileen Funk
Wendy Gainsborough
Deborah Ginther
Kadri Irwin

Patricia Jordan
Caroline Klassen
Jessica Kowall
Diana Kroeker
Annastasia Lambert
Betty Loewen
Judy Low
Kirstie MacLean
Janet Marchylo
Cheryl McNabb Davis
Marika Nerbas
Bettina Nyman
Carolyn Penner
Jillian Penner

Katie Reed-Brown
Nika Ryabinov
Marianne Sawatsky
Kayla Stefanyshyn
Pearl Stelmack
Christine Sveinson
Courtney Taylorson
Ingrid Thompson
Natalie Thompson

ALTO

Lucy Adamson
Gwen Allison
Helen Black
Vida Chan
Kelley Fry
Kathleen Hornshaw
Sharon Jones-Ryan
Marjory Kerr
Lori Klassen
Margruiete Krahn
Nicole Lafreniere
Veronica Larmour
Vivien Laurie
Victoria Lyonin

Brenda Marinelli
Sandi Mielitz
Celoris Miller
Mary Neufeld
Valerie Regehr
Gail Singer
Nicola Spasoff
Pamela Tetlock
Adrienne Wiebe
Deanna Wiens

TENOR

Keith Black
Kaylene Blackwood
Josiah Brubacher
Jeff Carter
John Derwitt
Fred Dyck
Brian Fristensky
Sean Goerzen
David Koetke
Karl Koop
Craig Kremer
Leonard LaRue
George Nyman

Doug Pankratz
Dale Thiessen
Clem Toner
Greg Wiebe

BASS

Ron Chapman
David Elias
John Galayda
Robert Giesbrecht
Ramon Khan
Bruno Klassen
Trevor Lockhart
Peter Loewen
Brian Marchylo
Peter Marrier
Harold Neufeld
Dennis Penner
Lukas Sawatsky
Andrew Selby
Steven Thiessen
Erik Thomson
Paul Wiebe
Theodore Wiens

LEST WE FORGET

Sunday, November 11, 2018

St. Boniface Cathedral

Yuri Klaz, conductor

Monica Huisman, soprano

Laurel Jade Froese, mezzo-soprano

John Tessier, tenor

Victor Engbrecht, bass

The Winnipeg Philharmonic Choir

The Winnipeg Symphony Orchestra

Adagio for Strings

Samuel Barber (1910-1981)

John of Damascus, Op. 1

Sergei Taneyev (1856-1915)

INTERMISSION

Requiem in D minor, KV 626

Wolfgang Amadeus Mozart (1732-1809)

1. Requiem
2. Dies irae
3. Tuba mirum
4. Rex tremendae
5. Recordare
6. Confutatis
7. Lacrimosa
8. Domine Jesu
9. Hostias
10. Sanctus
11. Benedictus
12. Agnus Dei

*This concert is sponsored by Great-West Life, 24-7 In Touch, and Classic 107,
and brought to you in part by Gail Asper and Michael Paterson,
Manitoba Community Services Council, the Manitoba Arts Council,
the Winnipeg Arts Council, The Winnipeg Foundation,
and the Richardson Foundation.*

TEXTS AND TRANSLATIONS

John of Damascus

Sergei Taneyev

Movement 1

Idu v nevedomiy mne put',
Idu mezh strakha i nadezhdi;
Moy vzor ugas, ostila grud',
Ne vnemlet slukh, somknuti vezhdi.
Lezhu bezglasen, nedvizhim,
Ne slishu bratskogo ridan'ya,
I ot kadila siniy dim,
Ne mne struit blagoukhan'ye.

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

Movement 2

No vechnim snom poka ya splyu, Moya
lyubov' ne umiraet.
I yeyu, brat'ya, vas molyu, Da kazhdiy k
gospodu vzivaet:
Gospod'! Gospod'! Gospod'! Gospod'!

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

Movement 3

V tot den', kogda truba Vostrubit mira
prestavlenn'ya,
Primi yosypshogo raba V tvoji nebesniye
selen'ya.

On that day when the trumpet resounds
through the dying world,
Receive your deposed servant into your
Heavenly dwelling!

Requiem

W. A. Mozart

1. Requeim

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
To thee is due a song in praise, O God, in Sion
And a vow shall be paid to thee in Jerusalem
Answer my prayer
All flesh shall come before you.
Eternal rest give unto them, O Lord
And let perpetual light shine upon them

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

2. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

What trembling there will be
When the judge shall come
to examine man's deeds!

3. Tuba mirum

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

4. Rex tremendae

Rex tremendae majestatus
qui salvandos salvas gratis
salva me, fons pietatis

5. Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti, lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.

Death and nature shall be stunned
When mankind arises
To render account before the judge.

The written book shall be brought
In which all is contained
Whereby the world shall be judged

When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

King of awful majesty
You freely save those worthy of salvation
Save me, fount of pity.

Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day
Seeking me, you sank down wearily,
you saved me by enduring the cross,
such travail must not be in vain.

Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.

I groan as one guilty,
my face blushes with guilt;
spare the supplicant, O God.

Thou who didst absolve Mary [Magdalen]
and hear the prayer of the thief
hast given me hope, too.

My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire,

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

6. Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictus.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

7. Lacrimosa

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.

8. Domine Jesu

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.

9. Hostias

Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semine eius.

10. Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

11. Benedictus

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

When the damned are confounded
and consigned to searing flames,
amongst the blessed call my name.

I pray, abased and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.

That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.

Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.

Lord, in praise we offer you
Sacrifices and prayers,
accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life,
as once you promised to Abraham
and to his seed.

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Blessed is he that cometh in the name of
the Lord.
Hosanna in the highest!

12. *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi
dona eis requiem.*

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

O Lamb of God, that takest away the sins
of the world,
Grant them rest.

O Lamb of God, that takest away the sins
of the world,
Grant them eternal rest.

Let everlasting light shine upon them, Lord,
with Thy saints for ever,
for Thou art merciful.

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As a special thank you for attending the first concert of our 96th season, you can turn in your ticket for credit towards a subscription for our remaining two concerts:

CHRISTMAS WITH THE PHIL:

HERE WE COME A-CAROLING

December 16, 2018 at 3 pm & 7 pm / Crescent Fort Rouge United Church

It just wouldn't be Christmas without the Phil! Our annual offering has become a beloved tradition for anyone and everyone looking for beautiful music, angelic voices and the opportunity to join in singing some of their most favourite Christmas carols.

GUEST ARTISTS: Wes Elias, *organ*, Donna Laube, *piano*

GUEST CHOIR: Stevenson-Britannia School, *Julianna Rempel, conductor*

VERDI REQUIEM

March 15 & 16, 2019 at 8 pm / Centennial Concert Hall

The Phil is excited to be invited by the WSO to sing Verdi's grand and dramatic sacred work, the *Requiem Mass*, composed in memory of his hero, the Italian poet, playwright and novelist Alessandro Manzoni. Johannes Brahms said it best, when asked to honour his Italian colleague: "Verdi's *Requiem* is a work of genius."

Subscribe now and guarantee yourself a season of some of the best choral music you will ever hear!

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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 (red, white and pink), now in **10-inch pots for \$30.00 each**, all taxes included.

Order deadline is Tuesday Nov 20, and plants will be available for pickup on **Saturday, Dec 1 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, we can deliver for \$3 per address. Sending a gift? For \$2 more (\$5 total per address), we can include your message on a card.

Order your poinsettias today! Please complete the order form on the reverse and return to your favourite chorister, mail, 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 20! Don't delay – order today!



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Mar. 9 at 7:30 pm and Mar. 10 at 3:00 pm
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*Camerata Nova will present great folk and
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Death by Chocolate

The Life of Henry Purcell

May 4 at 7:30 pm and May 5 at 3:00 pm
at Crescent Fort Rouge United Church

*Henry Purcell may or may not have died of
chocolate poisoning, but not before he
wrote some of the most glorious choral
music of his time!*



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Draw Sunday, Dec. 16, 2018

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*The Winnipeg Philharmonic Choir is a proud member of the
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Phil Fund Donors

FOR THE 2018-2019 SEASON

The Winnipeg Philharmonic Choir has established the Phil Fund to acknowledge those special individuals whose lives we wish to celebrate, honour and remember.

In honour of Uncle Jack, wounded at Passchendaele, 1917, by Clem Toner

Celebrating Laurence Gainsborough by Wendy Gainsborough

In memory of Marita Watson by Keith and Helen Black

In memory of Dellos & Donna Calkins and Marilyn Miller by Celoris Miller

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In celebration of the life of Annice Stephens by Joan Stephens

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In memory of a dear friend, Marlene Neufeld by Mary Neufeld

In memory of Barry Anderson and Dale Laird by Linda Feasby

In loving memory of Isabelle Foster by Patricia Jordan

In celebration of Anne Regehr by Valerie Regehr

Celebrating my family and my special new granddaughter by Brenda Dyck

In memory of Mal Anderson by Dayna Anderson

Celebrating all who love choral music

In memory of Reg Johnson by Joan Stephens

In memory of Jim & Gladys Chapman by Ron Chapman

In memory of Robbie & Susie Hackbart and John & Doris Miller by Celoris Miller

In memory of Frank and Jessie Giesbrecht by Rob Giesbrecht

Celebrating our parents Amy, Loreen, and Philip by Dennis and Carolyn Penner

In memory of Denise Curtis by Glynis Corkal

In Celebration of the Phil by Gail Singer

In memory of Anne E. Ridge by Judy and Reg Low

In memory of Edna and Francis Laurie by Vivien Laurie & Henry Kojima

In memory of Howard & Blanche Bayley and Pam Robin by Sandi and Ron Mielitz

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

In memory of Lindy Cosgrove by Judy Asker

In memory of John and Ev Connell by Ron Chapman

In memory of Jacob and Dorothy Schnitman by Jessica Kowall

In memory of Joyce Carter by Judy and Jeff Carter

In memory of Chuck Fry, Marilyn Boyle, and Carmen Campaigne by Kelley Fry

RAISING VOICES

an exciting new opportunity for young singers!

“Choral music is not one of life’s frills. It’s something that goes to the very heart of our humanity, our sense of community, and our souls. When you sing, you express your soul in song. And, when you get together with a group of other singers, it becomes more than the sum of the parts. All of those people are pouring out their hearts and souls in perfect harmony. It’s like a great oak that rises up from the centre of the human race and spreads its branches everywhere.” — John Rutter

The Phil is committed to providing the highest possible standard of choral singing for people of all ages. In particular, we want to provide the opportunity for choristers — especially younger ones — to sing major choral works with orchestral accompaniment, i.e. with the Winnipeg Symphony Orchestra.

Under the banner **Raising Voices**, The Phil created two special opportunities for younger singers to rehearse and perform with the Phil and the WSO.

HIGH SCHOOL COMMUNITY SERVICE SIP

For the 2017/18 season, these students completed 55 hours of rehearsal and performance time from January to March and performed with the Phil and the WSO in Faure’s *Requiem* and Poulenc’s *Gloria* in March. They accumulated sufficient hours to earn a Half Credit in a **Community Service Student Initiated Project**, and could apply this half credit to their high school graduation. Joining us in this initiative were **Harley Adlem-Robinson**, **Malcolm Reimer**, **Alex Sawatsky** and **Andrew Selby**.

POST-SECONDARY STUDENT BURSARY

Two students attended rehearsals and also performed Faure’s *Requiem* and Poulenc’s *Gloria*. Receiving a bursary of \$500 to assist with their post-secondary studies were **John Galayda** and **Katie Reed Brown**.

This season, joining us at today’s performance is High School Community Service SIP participant **Lukus Sawatsky**, and Post-Secondary Bursary students **Marianne Sawatsky** and **Kaylene Blackwood**. All three will be staying on to sing the Verdi *Requiem* with us in the spring.

For the 2019/20 season, auditions for both High School and post-secondary students will take place in the fall of 2019. To learn more about this opportunity, please contact The Winnipeg Philharmonic Choir info@thephil.ca / 204-896-7445 or visit thephil.ca/raising-voices

The Phil’s Raising Voices program is supported by Gail Asper & Michael Paterson and other generous donors who are committed to ensuring that choral music thrives in our community.

WINNIPEG PHILHARMONIC CHOIR ENDOWMENT FUND

Your gift to our Endowment Fund helps ensure
we continue to sing in perfect harmony. Please give today!

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*(Founding Members made contributions in the first year
of the establishment of the endowment fund—to September 30, 2003)*

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Brenda Bracken-Warwick	Chelsey Lindsay	(Laura Dorge)
Laura Dorge	Reg and Judy Low	Bruce and Patricia Thompson
Linda and Jim Feasby	Glen Lowther	Anthony and Margaret
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