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À L'OCCASION DU 30IÈME ANNIVERSAIRE DU OTTAWA BRAHMS CHOIR

Ein Deutsches Requiem Johannes Brahms

Ottawa Brahms Choir
Harmonia Choir of Ottawa

Soprano Devon Wastle
Bass - Basse Jean Sébastien Kennedy

piano four hands - piano à quatre mains
Ioulia Blinova & Joanne Moorcroft

Director . Directeur Kurt Ala-Kantti

Saturday,
April 30, 2011
7:30 pm



Samedi,
30 Avril, 2011
19h30

Saint Thomas the Apostle Church
2345 Alta Vista Drive

Information - Renseignements
613 749 2391
www.OttawaBrahmsChoir.ca

Programme

Ein Deutsches Requiem Johannes Brahms

1. Selig sind die da Leid tragen (Choir)
(Blessed are those who mourn)
2. Denn alles Fleisch es ist wie Gras (Choir)
(For all flesh is like grass)
3. Herr lehre doch mich, dass ein Ende mit mir haben muss
(Lord teach me when my end must come) (Bass solo-choir)
4. Wie lieblich sind deine Wohnungen Herr Zebaoth (Choir)
(How lovely are your dwellings, O Lord of hosts)
5. Ihr habt nun Traurigkeit (Soprano solo)
(Now I have sorrow)
Ich will euch trösten (Choir)
(I will comfort you)
6. Denn wir haben hie keine bleibende Statt (Choir)
(For here we have no eternal city)
Siehe, ich sage euch ein Geheimnis (Bass solo)
(See, I tell you a mystery)
7. Selig sind die Toten die in dem Herren sterben (Choir)
(Blessed are those who die in the Lord)

Following the concert, the audience is invited to join the artists
in the church hall for a reception

Ottawa Brahms Choir

The Ottawa Brahms Choir, founded in 1980, is a mid-size choir with multicultural roots, drawing repertoire from many periods and styles, with some emphasis on German language choral works. The choir presents at least two major concerts a year with soloists and instrumentalists. We rehearse Monday evenings from 7:00 to 9:00 at Southminster United Church, 15 Aylmer Avenue (at Bank). New members are always welcome. Our web-site is www.OttawaBrahmsChoir.ca, or call 613-749-9321.

SOPRANOS	Elisabeth Salm	Teresa Parent	Don Macpherson
Hennie Buckshi	Karen Walker	Laura McNairn	Bill Tyson
Jane Flook	Rosemary Williams	Jennifer Mix	Willy Venkatarangam
Gisela Hell		Sieglinde Phaneuf	
Agnes Hetherington	ALTOS	Agnes Pust	BASSES
Jill Hyde-Clarke	Lucille Bynoe	Gisele Salazar	Bruce Burgess
Frances Isaac	Joan Foster-Jones	Margaret Saumweber	Howard Dickson
Joan King	Marilyn Glenn	Angela Siebrecht	Leo Heistek+
Svetlana Koumeiko	Patricia Grant	Delphine Teillet	Richard Houle,
Karin Laframboise	Gretel Harmston,	Grace Veenema	Ralph Osterwoldt
Yvonne Lysack	Yukiko Iwasaki	Lysbeth White	John Strickland
Gertraude Martin	Angela Kelly		John Williams
Dorothy Milburn-Smith	Mary King	TENORS	Chin Yeung
Elizabeth Millar	Anne Lefier	Ken Currie	

Music Director Kurt Ala-Kantti

Kurt Ala-Kantti is the current director for the Ottawa Brahms Choir and founding director of Harmonia Choir of Ottawa. He is also the Director of Music at St. Thomas the Apostle Anglican Church, Artistic Director of the Cross Town Youth Chorus, and is Music Director for the Cumberland Community Singers. He served as Assistant-

Director of the Ottawa Regional Youth Choir directed by Barbara Clark, and Music Director of the Atlantic Voices. With a keen interest in choral performance and excellence, he has been a member of several local choirs, currently singing professionally with the critically acclaimed Ottawa Bach Choir.

Accompanist Ioulia Blinova

Born in Krasnoyarsk, Russia, Ms. Blinova started her professional music education in her hometown. After moving to Ottawa with her family in 2001, she continued on her musical path. In 2005 Ioulia completed her Master's degree in piano performance at the University of Ottawa under the tutelage of Jean-Paul Sevilla and Stephane Lemelin. While maintaining a busy teaching schedule, Ioulia enjoys every opportunity

to make music, especially if it involves collaborating with other artists. Chamber music is her passion – she is always in search for new projects and opportunities. She is also in demand as an accompanist, having played for the University of Ottawa Opera Workshop, the voice studios of Donna Klimoska and Doreen Taylor-Claxton, and Ottawa Brahms Choir, among her other engagements.

HARMONIA CHOIR OF OTTAWA			
Harmonia Choir of Ottawa was formed in 2003 to perform a broad range of choral music, with a focus on promoting local, and Canadian composers and compositions. The choir has performed in concert with various local musicians, including organist Wesley Warren, pianist and composer James Wright, Garth Hampson (formerly of the RCMP Band), the Maple Leaf Brass, elbmesne ensemble orchestra, Ottawa Chamber Orchestra and several local choirs. Annual performances include appearing in Ottawa’s version of “Last Night of the Proms” and			
SOPRANO:	Rita Lemgruber	Frances Isaac	Roger McCullough
Marilyn Ala-Kantti	Kathleen Lizotte	Sharon Kuder	Michael Wenzowski
Laura Anderson	Christene Netherton	Krista Matias	Paul Wilson
Tracy Annand- Robichaud	Heidi Sprung	Anita Netherton	BASS:
Aija Auzina	Connie Strickland	Tatyana Petrenko	Michael Askwith
Jimena Bordes	Brigette Yedema	Jeanette Rive	Steve Aubrey
Claudia Brown	ALTO:	Els Salisbury	Elton Cryderman
Erin Down	Carla Ala-Kantti	Donna Strauss	Henry Hills
Carol Fairbrother	Debbie Arnold	Janet Townshend	Derek Morris
Gail Graser	Joanna Crilly	Erin Ueffing	Michael Parkes
Jennifer Jackson	Cheryan Glasgow	TENOR:	David Salisbury
Sara Jenkins	Mathilde Gourvil	Christopher Askwith	Neil Strickland
Claire Laver	Alison Harding	David Gowdy	Jim Whitridge

Joanne Moorcroft, Piano	
Joanne Moorcroft, accompanist for the Harmonia Choir of Ottawa, earned\ a Bachelor of Music degree from Memorial University of Newfoundland and a Master of Music from the University of Western Ontario. Her teachers included John Paul Bracey, John York, Maureen Volk and Christina Szutor. Joanne also performed in master classes with Antonin Kubalek, André Laplante and Ronald Turini. She has been heard in recitals throughour Newfoundland, Ontario and the Yukon, and taught in Newfoundland and	Yukon. In recent years Joanne worked with the KW Symphony Orchestra, the Canadian Chamber Ensemble, Huron County Playhouse, and the Stratford Festival. She now makes Ottawa her home, and enjoys the musical community as a teacher, freelance accompanist and chamber musician. Last year she joined the Iulia Blinova and the Ottawa Brahms Choir performing Brahms' <i>Liebeslieder</i> and <i>Hungarian Dances</i> .

PROGRAMME NOTES	
<i>Ein Deutsches Requiem</i> is not a setting of the liturgical mass for the dead, like the almost contemporary Fauré and Verdi Requiems, but a setting of texts which Brahms selected from the German translation of the Bible by Martin Luther. Both the title and the form of the requiem reflect Lutheran influence. The mass for the dead was performed in Latin. One of Luther's strongest beliefs was that all religious rites should be in the language of the congregation, in this case German. The traditional mass consisted of prayers for the dead, including descriptions of the dreaded last judgment (<i>Dies Irae</i>). Brahms' requiem is directed to the living, assuring them that those who die in the Lord are safe in His hand. This calm assurance is reflected in the	quiet, peaceful opening and close of the work. The strong north German Lutheran ethos of the requiem doubtless reflects Brahms upbringing in Hamburg, although Brahms himself was not strongly religious, and has been described as a free thinker. Like many of Brahms' works, <i>Ein Deutsches Requiem</i> was composed and revised over many years. An early version of the second movement was composed in 1854 after Robert Schumann's attempted suicide, and was later used in his first piano concerto. The bulk of the Requiem was composed after his mother's death in 1865, but the fifth movement was not added until after the official premiere in 1868. The work was published in 1869. Brahms himself wrote that the requiem 'belonged to Robert Schuman'.
Johannes Brahms, born in Hamburg 7 May, 1833, was son of Johann Brahms, a versatile musician . With his brother and sister, Brahms lived in great poverty, but obtained a musical education, first from his father. At age seven he began study on the piano, financed by playing in the bars and brothels of Hamburg, an experience he claimed marked him for life. At age 19 he made a concert tour with the Hungarian violinist Remenyi and obtained an introduction to Robert Schuman. Schuman was impressed by Brahms talent. Brahms was impressed by Schuman's wife Clara, a great pianist and the love of Brahms life. When Schuman became insane in 1854, and died in 1856, Brahms neglected his own career to help Clara. For a time he divided his time between the Schuman home in Dusseldorf, Hamburg and the principality of Detmold where he was a conductor. From 1862 he made his home in Vienna, but frequently visited Italy where he sought out rural location in which to compose and walk In the	open air, where he felt that he could think more clearly. Brahms began composing early, but destroyed most works. Through the 1850s and 60s, his music evoked divided critical responses. <i>Ein Deutsches Requiem</i> , premiered in Bremen, in 1868 sealed Brahms' reputation as Europe's foremost composer. His music was firmly rooted in mastery of Baroque and Classical counterpoint and thematic development, but created new approaches to harmony and melody. He was a major influence on composers as diverse as Schoenberg and Elgar. A perfectionist, Brahms amended his works even after they had been performed. He earned a comfortable fortune from his compositions, much of which he spent helping other musicians. Brahms was friends with all the musical figures of his day, except the 'New German' school of Wagner and Liszt. In 1896 Brahms developed cancer, and died on April 3, 1897, aged 63. Brahms is buried in the Zentralfriedhof in Vienna.

TEXT

1. Selig sind, die da Leid tragen, denn sie sollen getröstet werden. *Matthäus 5:4*
Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben. *Psalms 126:5–6*

2. Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.
1. *Petrus 1:24*
So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. *Jakobus 5:7*
Aber des Herrn Wort bleibt in Ewigkeit. *Petrus 1:25a*
Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen. *Jesaja 35:10*

3. Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich. *Psalms 39:5–8*
Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an. *Weisheit 3:1*

4. Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar. *Psalms 84:2.3.5*

1. Blessed are they that mourn: for they shall be comforted. *Matthew 5:4*
They that sow in tears shall reap in joy. They that go forth and weep, bearing precious seed, shall come again with rejoicing, bringing their sheaves with them. *Psalms 126:5–6*

2. For all flesh is like grass, and all the glory of man as the flowers of grass. The grass withers, and the flowers fall away.
1 *Peter 1:24*
Therefore be patient, brothers, until the coming of the Lord. See how the farmer waits for the precious fruit of the earth, and has patience until it receives the morning and evening rains. *James 5:7*
But the word of the Lord endures for ever. *1 Peter 1:25*
And the redeemed of the Lord shall return, and come to Zion with songs, and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. *Isaiah 35:10*

3. Lord, make me know my end, and the measure of my days, what it is: that I may know how frail I am. Behold, my days are but a handful and my life is as nothing before you. Surely all men who live with such assurance are as nothing. They go about like a shadow, upsetting themselves in vain. They gather but know not who will seize their wealth. And now, Lord, what wait I for? My hope is in thee. *Psalms 39:4–7*
The souls of the righteous are in the hand of God and there shall no torment touch them. *Wisdom 3:1*

4. How lovely are thy dwellings, O Lord of hosts! My soul longs, even faints for the courts of the Lord: my heart and my soul rejoice in the living God. Blessed are they that dwell in your house: they will always be praising you. *Psalms 84:1.2.4*

Jean-Sébastien Kennedy, Baritone

An alumnus of Opera Lyra Ottawa Studio and recipient of the 2006 OLO Studio Award, baritone Jean-Sébastien Kennedy is now based in Montreal. A sought-after artist for his rich, flexible voice and versatility, he has participated in productions ranging from opera to recitals. He has worked with world-rekknowned coaches John Fanning, Gaétan Laperrière, Lorne Richstone, and Marlena Malas. On the opera stage, he has sung the roles of Marcello (Bohème), Peter (Hansel and Gretel), Guglielmo (Cosi Fan Tutte) and Leporello (Don Giovanni), among others. His repertoire includes lieder and oratorios, including Mozart's and Fauré's

requiems as well as Haydn's Creation. Mr. Kennedy often performs as a guest artist with Canada's premier ensembles such as Opera Lyra Ottawa, Pellegrini Opera the Opera de Montréal and the Ottawa Bach Choir with which he has recorded several concerts broadcast nationally, and toured extensively in Canada, Mexico, France, UK and Germany. Highlights of this season's performances include two concerts broadcast on CBC and a CD recording with the Ottawa Bach Choir, a tour in New York city with OBC, as well as a Carnegie Hall debut in May.

Devon Wastle, Soprano

After graduating from Ottawa's Canterbury Arts High School, Devon earned a Licentiate in Vocal Performance from McGill, and began singing with several ensembles and conductors in Montreal. As soloist, Devon has performed oratorios, early operas, concerts and recitals with le Studio de musique ancienne de Montréal (SMAM), Thirteen Strings, Montreal's Musica Viva, the Carleton University Choir and the Grand River Chorus, among others. As an ensemble singer, she has traveled in Europe and North America, performing with les Boréades, l'Orchestre Symphonique de

Montréal, SMAM, and the elite la Chapelle de Québec, notably at Carnegie Hall, the Lincoln Center and the Walt Disney Concert Hall. Her discography includes works with SMAM (soloist/ensemble), les Boréades, Cirque du Soleil and the Juno-award winning recording of Mozart's Requiem with les Violons du Roy. Devon has given master classes in French Art Song, and has conducted singing workshops for actors. She teaches voice and piano in Barrhaven, where she lives with her husband and young daughter.



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Compact Music, 190 and 785 Bank St.;
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5. Ihr habt nun Traurigkeit; aber ich will euch wiedersehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Johannes 16:22

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

Jesus ben Sirach 51:35

Ich will euch trösten, wie einen seine Mutter tröstet.

Jesaja 66:13a

6. Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. *Hebräer 13:14*

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

1. Korinther 15:51–52.54b–55

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen. *Offenbarung 4:11*

7. Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach. *Offenbarung 14:13b*

5. You now have sorrow: but I will see you again, and your heart shall rejoice, and your joy shall no man take from you.

John 16:22

Look at me; for a little time I had labour and hardship, and now have great comfort.

Ecclesiasticus 51:27

I will comfort you as a mother comforts.

Isaiah 66:13

6. For here have we no eternal city, but we seek one to come. *Hebrews 13:14*

Behold, I tell you a mystery: we shall not all sleep, but we shall all be changed, suddenly, in the twinkling of an eye, at the last trumpet, for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is your sting? O grave, where is your victory?

1 Corinthians 15:51–52.54–55

Lord you are worthy, O Lord, to take glory and honour and power: for you hast created all things, and through your will they are and were created.

Revelation 4:11

7. Blessed are the dead, who die in the Lord, from now on. Yes, the Spirit affirms, that they may rest from their labours; for their works do follow them.

Revelation 14:13