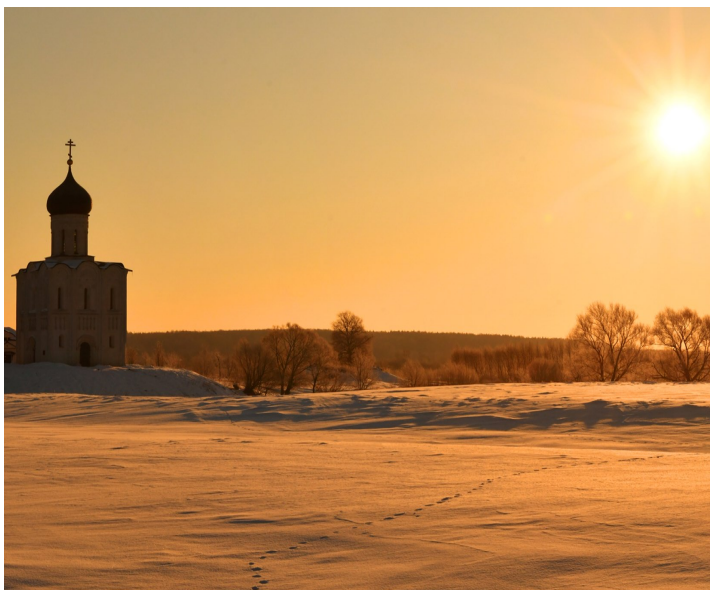


SEEN THE TRUE LIGHT



Kappella Kyrie Slavic Chamber Choir Dr. Melanie Turgeon, Conductor

With Guests:

Yurii Hryhorash, Baritone

Dr. Leanne Regehr, piano

Dr. Marnie Giesbrecht, organ

Dorothy Beyer, recorder

Joel Gray, trumpet

Josephine Van Lier, baroque cello

Saturday November 26, 2022

WEST END CHRISTIAN REFORMED CHURCH
10015-149 STREET EDMONTON, CANADA

PROGRAM NOTES

This evening's program features Yuriy Hryhorash, a talented, young baritone from L'viv, Ukraine. Yuriy will perform various selections as a soloist with *Kappella Kyrie*, and together with Dr. Leanne Regehr, he will also share several solo selections. The choral music on the program is centred on the theme of light. The phrase "seen the true light" is from the Divine Liturgy of St. John Chrysostom. Immediately after the faithful receive the Holy Eucharist they proclaim, "We have seen the true light. We have received the heavenly Spirit. We have found the true faith...." We open tonight's program with a setting of this text by Ukrainian Canadian composer Roman Hurko. The program continues with the "Libera me" movement from Faure's *Requiem*, which describes the wrath of the final judgement and implores God to have mercy on those who have fallen asleep and prays for perpetual light to shine upon them. Several services recently took place to commemorate the life and death of Queen Elizabeth II. English composer Samuel Wesley's *Thou Wilt Keep Him in Perfect Peace* was sung at the Service of Thanksgiving that occurred on September 12 in Edinburgh, as the Queen's coffin was solemnly carried into St. Giles Cathedral. The opening choral set ends with Ukrainian Baroque composer Artem Vedel's, *Господи, помилуй* (Lord, Now Lettest Thou), which is in the concerto style, where a group of soloists alternate with the full choir.

In the second half you will hear three movements from Handel's *Messiah*. Even though this oratorio was originally composed for Easter, it has become a tradition to perform it during the Christmas season. Our Christmas theme continues with a fantastic arrangement of the Ukrainian carol, *Сну, Ісусе, сну* (Sleep, Jesus, Sleep) by Myroslav Volynsky. A few months after the war started, Volynsky fled Ukraine and he is currently residing in Los Angeles. You will also hear Yuriy and Leanne perform one of his art songs in the first half of the program. The penultimate song on the program is John Tavener's setting of the famous Christmas text "God is with us." Tavener is an English composer, who converted to Orthodoxy while in his 30s, and this influenced his music. *God is With Us* features various compositional techniques akin to Orthodox music, such as chant-like melodies, thick homophony, alternation between soloist and choir, etc. The finale is a fusion of eastern and western compositional styles. The text "Christ is born" is punctuated with three massive chords in the organ, yielding grandeur and sheer awesomeness.

Yuriy and Leanne will share a solo program that includes three diverse opera arias; namely, the entertaining "Largo al factotum" from the *Barber of Seville*, "Or dove fuggo mai?... " from Bellini's *I Puritani*, and finally "Ostap's Lament" over the body of his dead brother from Lysenko's *Taras Bulba*. In addition to these arias, they will share four Ukrainian art songs. It was in 2019 in Toronto that Yuriy and I met at the Ukrainian Art Song Project's Summer Institute. This past summer, Leanne Regehr joined the faculty. The Ukrainian art song is dear to all three of us and we are grateful to include a sampling of this repertoire in this program. In addition to art song and opera, Yuriy has enjoyed entertaining on cruise ships. To represent this part of his performing career and showcase his immense talent and diversity as a singer, I asked him to share a bit of Frank Sinatra this evening. Enjoy the show!

Melanie Turgeon

PROGRAM

Welcome

Ivan Fedyna

President, *Kappella Kyrie* Slavic Chamber Choir

Kappella Kyrie Slavic Chamber Choir

Excerpts from *The Divine Liturgy of St. John Chrysostom No. 3*

Roman Hurko (b. 1962)

“We Have Seen the True Light”

We have seen the true light. We have received the heavenly Spirit. We have found the true faith. We worship the undivided Trinity for having saved us.

“May our Mouths be Filled with Your Praise”

May our mouths be filled with Your praise, O Lord, that we may sing of Your glory. For You have made us worthy to partake of Your holy, divine, immortal and life-giving Mysteries. Preserve us in Your holiness that we may meditate all the day upon Your justice. Alleluia, alleluia, alleluia.

“Libera me” from *Requiem*

Gabriel Fauré (1845-1924)

Yurii Hryhorash, soloist

Marnie Giesbrecht, organ

Joel Gray, trumpet

Deliver me, O Lord, from death eternal,
On that dreadful day, when the heavens and the earth shall quake,
When thou shalt come to judge the world by fire.

I quake with fear and I tremble,
Awaiting the day of judgment, and the coming wrath.

That day, the day of anger, calamity and misery,
The great day and most bitter.

Grant them eternal rest, o Lord,
And may perpetual light shine upon them.

Deliver me, O Lord, from death eternal,
On that dreadful day, when the heavens and the earth shall quake,
When thou shalt come to judge the world by fire.
Deliver me, O Lord, from death eternal,
Deliver me, O Lord.

Thou Wilt Keep Him in Perfect Peace

Samuel Wesley (1766-1837)

Yurii Hryhorash, soloist
Marnie Giesbrecht, organ

Thou wilt keep him in perfect peace, whose mind is stayed on Thee.
The darkness is no darkness with Thee,
but the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light and in Him is no darkness at all.
O let my soul live and it shall praise Thee.
For Thine is the Kingdom, the power and the glory, for evermore.

Госи omnipotē (Lord, Now Lettest Thou)

Artem Vedel' (1767-1808)

Namisha Greening, Rachel Friesen, Liana DePoe, Anna
Lodewyk, Caleb Nelson, Taras Nohas and Paul Batz, soloists

Lord, now lettest Thou Thy servant
Depart in peace, according to Thy word.
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people;
A light to lighten the Gentiles,
And the glory of Thy people Israel.

Yurii Hyrhorash, baritone and Leanne Regehr, piano

Aria: "Largo al factotum" (Make way for the factotum) from *The Barber of Seville*

Gioachino Rossini (1792-1868)

Make way for the factotum (servant) of the city.
Rushing to his shop, for dawn is here.
What a merry life, what lovely pleasures
for a barber of quality.
Ah, bravo Figaro, bravo, bravissimo, bravo!
Most fortunate of men, indeed you are!

Ready for everything, by night or by day,
always in bustle, in constant motion.
A better lot for a barber, a nobler life does not exist.

Razors and combs, lancets and scissors,
are all here at my command, everything's ready.

Then there are "extras," part of my trade,
business for ladies and cavaliers ...
Ah, what a merry life, what lovely pleasures
for a barber of quality.

All call for me, all want me,
ladies and children, old men and maidens.
I need a wig, I want a shave,
leeches to bleed me, here, take this note.
“Figaro, Figaro, Figaro,” etc.
Heavens! what a commotion!
Heavens! What a crowd!
One at a time, for pity's sake.

Hey, Figaro! - I am here!
Figaro here, Figaro there, Figaro up, Figaro down.
Quicker and quicker I go like greased lightning,
make way for the factotum of the city,

Ah, bravo Figaro, bravo, bravissimo, bravo!
Good fortune will always smile on you.
I am the factotum of the city.

Огні горять (The Fires Blaze)

Text by Taras Shevchenko (1814-1861)

Music by Isydor Vorobkevych (1836-1903)

The torches flame, the music plays
In poignancy and tender phrase!
Like precious diamonds divine
The eyes of youth exultant shine

In joy and hope. What pure delight
Is in those glances, gay and bright!
All brim with laughter, all are smiling,
In jocund dance the hour beguiling.
I only weep their joy to see –
I weep in bitter secrecy...
Why do I weep? Perhaps in pain
That without passion's glowing reign,
As on a long, cold, drizzling day,
My loveless youth has passed away.

Щаслива будь (Be fortunate)

Text by Bohdan Lepky (1872-1941)

Music by Vasyl Barvinsky (1888-1963)

Be fortunate, let your beautiful body
Follow the road on which people go,
And let your trampled heart timidly
Wander before the gates of paradise.
No matter how painful this separation,
How it bloodies the hands and legs,
Take cheer that the inevitable
Reunion will come after so much time.
Reunion for those whom fate has punished,
As if for laughs alone kept you apart.
Like God, love is both ancient and eternal,
And from travails it gets both pain and strength.

*In this art song from 1923, the poet and composer yearn for eternal life,
where the souls unite in divine love.*

Заворожи мені волхве (Emptiness)

Text by Taras Shevchenko (1814-1861)

Myroslav Volynsky (b. 1955)

Tell me my fortune, Sorcerer,
My hoary-whiskered friend!
Your own fate you've already sealed;
Of mine I fear the end...

I'm still afraid to bring to naught
My dwelling scorched with fire;
My heart I'm fearful to inter
With all its warm desire!...
Perhaps my hope will yet return
With the life-giving flood —
The bracing water of my tears
Upon the sullen mud;
Perhaps the winter will pervade
My roofless emptiness,
With pleasant coverings of snow
My fire-scorched hut to bless;
Will sweep it, bring it tidiness,
And radiant light will find;
Perhaps it will restore again
The children of my mind;
Perhaps once more I'll shed my tears
And wipe my children's eyes;
Perhaps I'll see, as in a dream,
The sun of justice rise!

Tell me my fortune, Sorcerer,
My hoary-whiskered friend!
Your own fate you've already sealed;
Of mine I fear the end...

Rise, brother, rise to humour me!
Tell me, beyond a doubt,
If I should pray, or weep today,
Or bash my poor brains out!

Мріє моя, мріє (My Dream)

Text by Volodymyr Sosiura (1898-1965)

Music by Petro Haidamaka (1907-1981)

Oh, my lovely dream, following the winter sleep
The swallow will sing over my window.
The swallow will sing bringing happiness
The cranes will float above in formation
And my heart will beat sweetly from happiness,
Like a water source that hits a clean field.
The bright snow will melt in the field,
And violets will bloom in your eyes.
May thoughts bloom and my urges, too,
And my soul sings like a nightingale.
And joy arrives like seeds all around,
Like my Ukraine, a beautiful rainbow.

Strangers in the Night

Frank Sinatra (1915-1998)

My Way

Frank Sinatra (1915-1998)

INTERMISSION

Yurii Hyrhorash, baritone and Leanne Regehr, piano

Aria: "Or dove fuggo mai?...Ah! per sempre io ti perdei" from *I Puritani*

Vincenzo Bellini (1801-1835)

Where shall I find Comfort?

Where shall I hide my despair, my burning sorrow?

Their rejoicing seems to taunt and deride me!

Bitter remembrance.

Oh Elvira! Thou fondly cherished, oh have I forever lost thee?

Hope within me is dead.

My heart is joyless; what now on earth remains.

Ah, I've lost you forever,

My flower of love, oh my hope;

Ah! The life ahead of me

Will be full of sorrow!

When I wandered for years and years

Under the power of misfortune,

I defied grief and disaster

In the hope of your love.

Lovely, blessed dream,

Of peace and contentment,

Change my fate,

Or change my heart.

Oh! What a torment

On the day of my grief,

The sweet memory

Of a tender love.

Гетьмани! (Hetmany)

Text by Taras Shevchenko (1814-1861)

Music by Mykola Lysenko (1842-1912)

Hetmans, O haughty hetmans, if you were to rise again,
If you were to rise and look at your ancient Chyhyryn,
The town that you once erected, the seat of your former reign,
You would burst into bitter tears, for you would not see therein
The old-time Cossack glory but ruins upon the plain!
The squares where the troops you marshalled once
flowed like a mighty sea,
Where they blazed at the wave of the bunchuks,
red legions ripe for spoil,
And the great chief on his jet-black steed would rise in rapture free,
And wave his mace to the mighty waves
and the sea would begin to boil,
To boil and overflow its ranks, over the steppes and up the banks,
Calamity itself felt fear... but not a Cossack now is here.
Why dwell on that? Their fate is clear.
And when a thing has met its end,
let us not now recall it, friend...

"This monologue, written in 1872, depicts a magnificent picture of former heroic Cossack glory and mourns Ukraine's subsequent desolation. The opening theme in the vocal part was later used by Lysenko as the main leitmotif of Cossack's glory in his opera "Taras Bulba." The unusual piano introduction represents the sonority of church bells."

“Ostap`s Aria” from *Taras Bulba*

Mykola Lysenko (1842-1912)

Who killed him? Was it you? Oh Father, what sorrow.
Andriy, my brother, is dead. Look!
His heart is pierced through, and there is blood everywhere.
What did you do? Feminine charm overcame you.
This terrible punishment took away the very best flower
from our family.
Now you lie here dead on the ground.
Why didn't you fight with me, my brother?
Why did you lose your life in this way without glory?
Did you think you had lived on this earth long enough?
Why did you leave your father and brother, like a traitor?
Allow us to give you a proper burial
so that the ravens do not peck at your eyes.
Goodbye, my dear brother. We will never see each other again.

In Lysenko's opera “Taras Bulba”, two brothers, Andriy and Ostap go with their father, Taras, to fight against the Poles. Andriy falls in love with the Polish general's daughter and he joins the Polish Army. Taras discovers Andriy's desertion and he kills his own son for his treason. This aria is sung when Ostap finds his father standing over Andriy's dead body.

Kappella Kyrie Slavic Chamber Choir

Excerpts from *Messiah*

George Frideric Handel (1685-1759)

“Since By Man Came Death” (chorus)

“Behold, I Tell You a Mystery” (bass recit.)

“The Trumpet Shall Sound” (bass aria)

Yurii Hryhorash, soloist

Marnie Giesbrecht, organ

Leanne Regehr, harpsichord

Joel Gray, trumpet

Josephine Van Lier, baroque cello

***Cnu, Icyce, cnu* (Sleep, Jesus, Sleep)**

Arranged by Myroslav Volynsky (b. 1955)

Namisha Greening, soloist

Sleep, Jesus, sleep,

It is time to close your eyes.

I will take you and rock you,

Sing you songs to amuse you;

Sleep, Jesus, sleep, little one,

Sleep, oh sleep.

Sleep, my nightingale, sleep,
Lay your head down.
You are in Mary's arms,
Look how she cherishes you:
Sleep my nightingale, sleep, my dear,
Sleep, oh sleep.

Sleep, lowly one, sleep,
Comfortably fold your hands.
Joseph, whom we have not seen,
Now brings bread to you.
Sleep, my dear, sleep.
Sleep, oh sleep.

Sleep, oh sufferer, sleep,
Close your eyes.
Don't ask, what will happen,
How people will prepare a cross for You.
Sleep, oh sufferer, sleep, my dear,
Sleep, oh sleep.

Sleep, Jesus, sleep,
Open your heart,
Let me rest with You,
Here on earth and later in heaven.
Sleep, Jesus, sleep, little one,
Sleep, oh sleep.

God is With Us

John Tavener (1944-2013)

Yurii Hryhorash, soloist

Marnie Giesbrecht, organ

God is with us.

Hear ye people, even to the uttermost end of the earth.

The people that walked in darkness have seen a great light.

The people that dwell in the shadow of death,

Upon them the light has shined.

For unto us a child is born!

For unto us a son is given!

And the government shall be upon his shoulder,

And his name shall be called Wonderful! Counsellor!

The Mighty God, the everlasting Father, the Prince of Peace.

Hear ye people, even to the uttermost end of the earth.

God is with us, Christ is born!

Light of a Clear Blue Morning

Dolly Parton (b. 1946)

Arranged by Craig Hella Johnson (b. 1962)

Yurii Hryhorash, soloist

Dorothy Beyer, recorder

Rachel Friesen, Natalia Onyschuk, Anna Lodewyk, trio

KAPPELLA KYRIE SLAVIC CHAMBER CHOIR

Soprano I

Rachel Friesen
Namisha Greening
Luba Lubinsky
Micha Poworoznik

Soprano II

Connie Braun
Julia Dytyniak
Natalia Onyschuk
Lois Sandrowski*
Janet Smith

Tenor I

Douglas Laver
Caleb Nelson

Tenor II

Gregory Fedor
Matthew Fullerton
Joe Weleschuk

Rehearsal Accompanist

Katherine Tilbury

Apprentice Conductor

Rigel Rendón

Alto I

Chelsy Bouwman
Liana DePoe
Ksenia Fedyna
Donna Noton*
Marah Pantzer
Maryan Threndyle
Darcia Wasarab-Rolland

Alto II

Luba Bilash
Raina Cornelsen
Andrea Leader
Anna Lodewyk
Johann Mann

Baritone

Taras Nohas
Rigel Rendón
Orest Soltykevych*
Vlodko Tarnawsky

Bass

Paul Batz
Ivan Fedyna
Alvin Hewko
Rafael Tian

** unable to participate in this concert*

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SING WITH US!

Kappella Kyrie is holding voice placements for the remainder of the 2022 -2023 season. If you are interested, please contact our Artistic Director Melanie Turgeon at **melanie.turgeon@kingsu.ca**

KAPPELLA KYRIE SLAVIC CHAMBER CHOIR



Kappella Kyrie Slavic Chamber Choir was founded in the spring of 2010 by Dr. Melanie Turgeon and others, in a conscientious effort to explore, highlight and uphold the rich, centuries-old musical tradition of the Christian East, with a particular focus on Slavic sacred music, as it is performed in the concert hall as well as in the liturgical context.

To date, *Kappella Kyrie* has delighted audiences with several wide-ranging and collaborative initiatives, and has performed with Chorale Saint-Jean, King's University Chamber Singers, Richard Eaton Singers, Calgary Youth Orchestra, among others. In June 2015, *Kappella Kyrie* marked their fifth anniversary with Rachmaninoff's famous *All-Night Vigil*, celebrated as an actual church service. November 2017 saw *Kappella Kyrie* perform with renowned Canadian tenor, Benjamin Butterfield and in June 2019 they proudly staged the North American premiere of Ukrainian Baroque composer Artem Vedel's sacred concerto with orchestra, *Помолихся лицу Твоєму всем сердцем моим*, along with Vivaldi's spectacular *Gloria*, both performed on period instruments at Baroque pitch (415 Hz). In February 2020, *Kappella Kyrie* celebrated its tenth anniversary with "A Journey Through Lent," collaborating with King's University Chamber Singers and faculty guest performers Dr. Joachim Segger and Dr. Charles

Stolte, to prayerfully showcase pieces sung in the Eastern Church during the Great Fast.

Beyond the concert hall, *Kappella Kyrie* toured Poland, Slovakia, and Hungary in May of 2014. They gained national recognition, placing second in the Pan-Cultural Traditions category of the Choral Canada National competition in 2015, and first in 2019. Their community service includes performances at the Stollery Children's Hospital, the Edmonton's Maximum Security Institution, the Marian Centre, Edmonton City Hall and Newman Theological College.

Twice, *Kappella Kyrie* has had the distinct privilege to work with American Baroque Orchestra conductor and composer Mark Bailey, most recently in a three-day workshop with Richard Eaton Singers in May 2022. *Kappella Kyrie* was deeply honoured to partner once again with Richard Eaton Singers in June 2022 for a special fundraising concert at Edmonton's Winspear Centre, that raised \$22,000 for those who have recently moved to Edmonton and area, as they flee the war in Ukraine.



 [kappella.kyrie](https://www.facebook.com/kappella.kyrie)

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 [kappellakyrie.org](https://www.kappellakyrie.org)

MELANIE TURGEON



Melanie Turgeon began studying conducting at the age of 16, under the tutelage of Wolodymyr Kolesnyk, former conductor of Kyiv State Opera and Ballet Theatre. She completed her postsecondary education at the University of Alberta (BAMus and MMus), followed by the University of Illinois, graduating with a Doctor of the Musical Arts Degree in Choral Music. Dr. Turgeon is Professor of Music and Director of Choral Activities at The King's University in Edmonton, Alberta, and Adjunct Professor at Cape Breton University in Sydney, Nova Scotia.

She has conducted many choirs and ensembles and has presented research at several academic institutions and conferences, both in Canada and internationally. Melanie has also toured extensively with her choirs, including three successful European tours. Being of Ukrainian descent, she has devoted herself to researching and promoting Ukrainian music, primarily sacred music. From 2002-2018, she served as Music Director and Cantor at St. Josaphat Ukrainian Catholic Cathedral in Edmonton. She is a member of the Eparchial

Liturgical Commission, a role that results in organizing workshops and creating publications to educate and assist cantors in the Ukrainian Catholic Church. She hopes to formally establish a Certificate of Eastern Christian Worship Program at The King's University in the near future.

Highlights in Dr. Turgeon's research endeavors include the publication of a book entitled, *Composing the Sacred in Soviet and Post-Soviet Russia* (2008), and the creation of the first bilingual hymnal for the Ukrainian Catholic Church, entitled *Sing to our God* (2008), which has been distributed worldwide. Melanie has released three recordings with *Heruvymy* Ukrainian Female Quartet, and one with King's Choirs. In 2010 she founded *Kappella Kyrie*, an award-winning chamber choir primarily devoted to Slavic sacred music. Melanie has been heavily involved with the Ukrainian Art Song Project for more than a decade. In August, 2022, she served as a faculty member and the co-director of the Ukrainian Art Song Project's Summer Institute in Toronto, Ontario.

YURII HRYHORASH



Yurii Hryhorash (Baritone) graduated with a Masters Degree from the L'viv National Music Academy, where he was also a member of its Opera Studio. To date, Yurii has had considerable success in singing competitions: 1st place at the "Theodor Teren-Yushkiv" (L'viv), 2nd place at the "Iryna Malaniuk" (Ivano-Frankivsk), 2nd place at the "21st Century Art" (Kyiv), and 3rd place at the international competition "Stoyan Popov" (Burgas, Bulgaria).

Since 2015, Yurii has performed as a soloist at the L'viv National Opera and the L'viv National Philharmonie. He made his debut in 2016 in the title role in *Le nozze di Figaro*, a joint project with the L'viv Opera and L'viv National Music Academy. Since this debut, Yurii has already performed eight lead roles in seven different operas. In October 2022, Yurii became a member of the ensemble at the Wroclaw Opera House in Poland.

From 2018 to the present, he has studied with two world renowned singers: tenor Kaludi Kaludow (Bulgaria), and bass-baritone Pavlo Hunka (UK), as well as with the former Chief Coach of the Canadian Opera Company, Albert Krywolt. In 2019, Yurii participated in the Ukrainian Art Song Project's Summer Institute in Toronto, which is where he became acquainted with Melanie Turgeon.

LEANNE REGEHR



Leanne Regehr is a versatile and sensitive pianist who is widely recognized for her intuitive ability to collaborate with other musicians across an extensive range of repertoire. She is the featured soloist in a live recording of Victor Davies' *Mennonite Piano Concerto* with the Winnipeg Symphony Orchestra, and is currently based in Edmonton where she serves on the faculties of the University of Alberta and The King's University.

Leanne's reputation in opera has grown through engagements as a répétiteur with Shreveport Opera, Mercury Opera, and Edmonton Opera. Her dedication to the development of young singers has been shown through her work as a faculty member with Opera NUOVA, as a Coaching Fellow at the Aspen Music Festival and most recently with the Ukrainian Art Song Project's Summer Institute in Toronto. She has performed with many organizations including the Edmonton Symphony Orchestra, the Okanagan Symphony Orchestra, Pro Coro Canada, Da Camera Singers, Luminous Voices, and the Academy Concert Series in Toronto.

Leanne completed her Doctor of Music in Piano Performance at Northwestern University and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg and the Aspen Music Festival. She has enjoyed playing the masterworks of the choral repertoire during her twenty seasons as accompanist with the Richard Eaton Singers, and freelances as a soloist, vocal coach, recital partner, and adjudicator.

MARNIE GIESBRECHT



A passionate keyboard artist, **Marnie Giesbrecht** performs and records as organ soloist, collaborative musician (organ, piano, harpsichord) and with Joachim Segger as *Duo Majoya*. Dr. Giesbrecht is Professor Emerita at the University of Alberta (1988 to 2014), Adjunct Professor of Music at The King's University, and a Fellow of the Royal Society of Canada.

An enthusiast and advocate for the development of organ music in Edmonton and Canada, Marnie has served in many local, regional and national leadership roles in the Royal Canadian College of Organists; she serves on a variety of local, national and international competition juries and panels. CD recordings include solo organ, collaborative organ works, piano duets, and duets for the combination of organ and piano. A broad range of duet repertoire is also recorded on the *Duo Majoya* Youtube channel.

Marnie Giesbrecht and Joachim Segger are *Duo Majoya*, the uniquely versatile and innovative keyboard team that tours extensively and performs a distinctive repertoire of commissioned, original and arranged works. Commissions include more than twenty pieces for organ duet and organ/piano by Canadian and international composers. The duo was inducted into the Edmonton Cultural Hall of Fame (2014) for their individual careers and exceptional work as *Duo Majoya* and were named Honorary Fellows of the Royal Canadian College of Organists (2015). The duo serve First Presbyterian Church in Edmonton as Music Directors.

Marnie is delighted to be performing with *Kappella Kyrie* on the beautiful Letourneau organ; Giesbrecht and Segger served on the organ purchase committee that resulted in its installation in 1991, the year the current West End CRC was built.

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PLEASE JOIN US AT OUR UPCOMING CONCERT

Praise the Lord: An Evening of Psalm Texts

Saturday, May 13, 2023
7:30 p.m.
First Presbyterian Church
10025-105 Street

With Guests: Shumayela
Kim Denis, conductor

This program is centered on Leonard Bernstein's *Chichester Psalms*. It will also include works by two Grammy nominated composers, Benedict Sheehan and Kurt Sander. Plus works by Hurko, Jenkins, Mia Makaroff, Silvestrov, Kyrlo Stetsenko and his great granddaughter, Ksenia Stetsenko, and more.

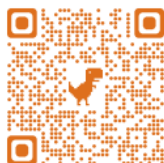
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