

BLENDING OF SOUNDS



Kappella Kyrie Slavic Chamber Choir

Dr. Melanie Turgeon, Conductor

With Guests:

Kateryna Khartova, Soprano

Yurii Hryhorash, Baritone

Russell Braun, Bass-Baritone

Saturday, May 10, 2025

Winspear Centre

PROGRAM NOTES

Tonight's concert is entitled "Blending of Sounds." This phrase comes from the title of the first song on the program. An excerpt from the text proclaims: "In the harmony of many voices, in the sublime beauty of music, in the glory of the works of great composers, thou art there showing us the threshold of the paradise that is to come." The purpose of this performance is to bring people together to celebrate the immense beauty found in music and to hopefully generate wonderful, positive emotions. The composer of this first song, Benedict Sheehan shares: "When humans can look beyond their differences and collaborate on creating beauty—even if only for a moment—the world can feel like a paradise."

The first half of the program finds structure and meaning in the concept of program pairs. This first song pairs with another work by American composer, Benedict Sheehan entitled *God's Grandeur*. In the words of Sheehan, "*God's Grandeur* offers the hope that, though darkness may seem to be all about us, a new morning for creation may yet dawn, provided we humans learn to cherish the world we have been given and learn to recognize its inherent sacredness."

The darkness all around us undoubtedly has much to do with the work of the devil. György Orbán's *Daemon irrepit callidus* is a song about the trickery and mockery of the devil. The song suitably pairs with *The Ogre*. Nearly a year ago, award-winning visual artist and poet, Zsuzsanna Ardó contacted *Kappella Kyrie*, asking if we would participate in a PlanetWoman project. This opportunity was instantly intriguing, given how underrepresented women still are in the arts, particularly in music. Once we began to dialogue about possible repertoire and poetry, I soon realized how various ideas discussed were in alignment with *Kappella Kyrie's* mission as a choir and mindful of current events. Zsuzsanna and I decided that *Kappella Kyrie* would program Ukrainian composer, Victoria Vita Poleva's *The Ogre* and I began working it into this program. *The Ogre* features Zsuzsanna's poetry, written on February 24, 2022, the day Russia invaded Ukraine. *The Ogre* is a very peculiar piece, filled with sound effects, including whispers, wind, howls, squeals, hissing, stamping, and percussion generated from kitchen utensils. As Poleva admits, "there are political

motives here.” The ogre is Putin, “an old cannibal who is always hungry.” It is extremely difficult to watch the war in Ukraine from afar. Unquestionably, there is a conscious effort to wipe out Ukrainian identity and culture. *The Ogre* must be performed for political reasons. Moreover, it brilliantly showcases the creativity of women in the arts. *Kappella Kyrie* thought they were performing the world premiere of Poleva’s composition; however, recently we learned that the Kyiv Chamber Choir beat us to the task by one week. The world premiere took place on May 3, 2025 at St. Sophia Cathedral in Kyiv. Tonight’s performance marks the first performance outside the borders of Ukraine and *The Ogre*’s North American premiere.

The subsequent program pair includes two compositions that have Marian texts, contemporary composer, Ola Gjeilo’s setting of a twelfth-century text by Hildegard von Bingen, followed by Andrii Hnatyshyn’s gorgeous setting of *Богородице Діво (Hail Mary)* for piano, soprano soloist and choir. It is unique for a religious hymn to have a piano accompaniment given that there are no instruments in the Eastern Christian church. With a few minor adjustments, it is possible to perform this piece without the piano part, or it is possible that Hnatyshyn’s intention was for this composition to exclusively serve as concert repertoire.

The first half of the program will conclude with the North American premiere of Iryna Aleksychuk’s *Songs Without Words*. Similar to *The Ogre* this recently composed set of two songs has already been performed within Ukraine and tonight will mark its first performance outside Ukraine. The first movement, entitled “Lullaby of Angels,” quotes a poignantly sad lullaby sung by a grieving mother at the funeral of her son, Artemii Dymyd, a twenty-seven-year-old soldier who died at the hands of the Russian occupiers. Artemii was killed in the Donetsk region on June 18, 2022 and his funeral was held three days later in L’viv. The second and final movement, “Dance of the Spring Wind” is described as follows by Aleksychuk, it is “a spectacular virtuoso work in which various techniques of musical ‘parlando’ are used. This is the music of Hope, the music of Light, the music of Joy and our VICTORY, in which I am absolutely and without doubt confident.”

In 2019, *Kappella Kyrie* commissioned Myroslav Volynsky to compose a large work for choir, orchestra and soloists. The result is a seven-movement, thirty-five minute cantata, entitled *Господні терези* (*Divine Scales*). Myroslav Volynsky is an award-winning composer from L'viv, Ukraine, who has contributed to all major compositional genres. His music is performed well beyond the borders of Ukraine by some of the finest musicians and ensembles.

Tonight's concert celebrates *Kappella Kyrie's* fifteenth anniversary. Undoubtedly, it is the most significant concert in our history, given the sheer scope of the performance, the fact that it includes a world premiere and two North American premieres, and it is our inaugural performance at the world-class Winspear Centre. We are most grateful for this opportunity to collaborate with four guest choirs, an orchestra of fifty-eight musicians and three elite soloists: Kateryna Khartova (soprano), Yuri Hryhorash (baritone) and Juno Award winner, Russell Braun (bass-baritone). Moreover, we are delighted that composer, Myroslav Volynsky is with us tonight to witness this world premiere. We hope you enjoy this evening's performance and we thank you for your support.

Melanie Turgeon

PROGRAM

Welcome

Ivan Fedyna

President, *Kappella Kyrie* Slavic Chamber Choir

"In the Wondrous Blending of Sounds," no. 13: Seventh Kontakion from *Akathist*

Benedict Sheehan (b. 1980)

Text by Tryphon Turkestanov (1861-1934)

Translation by John Mikitish

Jolaine Kerley, soloist

In the wondrous blending of sounds it is thy call we hear. In the harmony of many voices, in the sublime beauty of music, in the glory of the works of great composers, thou art there showing us the threshold of the paradise that is to come. All true beauty has the power to draw the soul towards thee, and to make it sing in ecstasy: Alleluia!

God's Grandeur

Benedict Sheehan (b. 1980)

Text by Gerard Manley Hopkins (1844-1889)

Andrew Whiteside, conductor

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

Daemon irrepit callidus

György Orbán (b. 1947)

Andrew Whiteside, conductor

The Demon sneaks expertly
Tempting the honorable heart;
He sets forth trickery amidst praise, song and dance.
However amiably the Demon acts,
It is still worth less than the heart of Jesus.

The Flesh is tempted by sensuality;
Gluttony clings to our senses;
It overgrows, it encroaches, it stretches.
However appealing the Flesh is,
It is still worth less than the heart of Jesus.
Though the Universe may confer
Thousands upon thousands of praises,
They neither fulfill nor put out the desire of the heart.
However appealing the whole Universe is,
It is still worth less than the heart of Jesus.

The Ogre

Victoria Vita Poleva (b. 1962)

Poetry by Zsuzsanna Ardó

Caleb Nelson, soloist

Rigel Rendón, percussion

Slayed the ogre
Slashed the Walls
And picnicked

The selfsame glutton
A greedy guzzler

The ogre
That bore
These self same Walls

We picnicked

Now prowls
On the go

To gorge
Again

We picnicked

Too early
To rejoice

We picnicked

Too early
To picnic

We picnicked

The wall
This ogre crawled from

We picnicked

Is going strong
Again

We picnicked

Ogre
On the go

We picnicked

To gorge
Again

We picnic

We picnic

We picnic

Ave generosa

Ola Gjeilo (b. 1978)

Text by Hildegard von Bingen (1098-1179)

Jolaine Kerley, soloist

Hail, girl of a noble house,
shimmering and unpolluted,
you pupil in the eye of chastity,
you essence of sanctity,
which was pleasing to God.

Богородице Діво (Hail Mary)

Andrii Hnatyshyn (1906-1995)

Kateryna Khartova, soprano
Katherine Tilbury, piano

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women and
blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death. Amen.

“Lullaby of Angels,” no. 1 from *Songs Without Words*

Iryna Aleksiychuk (b. 1967)

“Dance of the Spring Wind,” no. 2 from *Songs Without Words*

Iryna Aleksiychuk (b. 1967)

Intermission

Господні терези (Divine Scales)

Myroslav Volynsky (b. 1955)

Libretto by Natalia Livyts'ka-Kholodna (1902-2005)

English Translation by Uliana Pasicznyk and Maxim Tarnawsky

Russell Braun, bass-baritone

Yurii Hryhorash, baritone

Kateryna Khartova, soprano

1.) „Господні терези” (The Lord’s Scales)

Choir

Between two eras, as if on scales,

The Lord weighs our life and destiny.

The pain of impossibility, the bitterness that is in tears,

And the passion of battle will be placed on the scales.

And under His sickle—the stalks and tares—
With the honey of joy, or with the venom of sorrow,
Deeds, both good and ugly, sag
As do all our thoughts, both evil and good.

So from the hand that grasps the entire world,
In keeping with the highest plan and the word,
That purified grain, like a golden river,
Shines with the light of truth and love.

2.) „Ha rpani” (On the Border)

Bass-Baritone Solo

Into the bullet hole of years, its echo and its azure,
Into what was, and what will be,
I look with eyes clouded by lost hopes.
And I measure the chalice of bitter liquid
Of pain and delusion, to the very bottom.
Oh, the sparks still fly from the goblet
Half full, foaming and clear.
There's still enough for a lifetime,
A life of sin and punishment,
The fervor of flaming passion and the peace of oblivion.

The tragic stage for human endeavor is narrow.
My last performance is ever closer.
But the desire to move upward is ever stronger,
A Gothic growth into the heights.
And all that once was passion

Is now just useless, ashen background,
A strong foundation for new values.
Oh, youthfulness, so changeable and loud,
That comes in golden mornings,
How strange and bitter you were!

3.) „Неминуче” (The Unavoidable)

Soprano Solo

I walk into the unavoidable
Through canyons of loneliness,
Above the cliffs, my soul
Crossing shaky bridges
Opens its arms
In unrealized searches.
Maybe someone will accept it
On that side of waiting.

Maybe it will be embraced there
By the velvet of oblivion
The blackened heap of ashes
Of my life.
I wait over the abyss of night
On the other side of the crossing.
Maybe someone will accept my soul
On that side of waiting.

4.) „Молитва крізь дощ” (A Prayer Through the Rain)

Bass-Baritone and Choir

A fine cold rain, the mud and slush,
as evening falls the shadows grow,
and the stone on the soul. Anxiety increases
and beats against dead walls like a black bat.

And suddenly the lips begin to move,
as if despairing, in a dying breath:
“May Your will be holy, Lord,
and Your intentions be forever blessed.”

In the window on gray strands of raindrop curtains
someone's image flickers and mournful eyes shine:
“And I too prayed to the Heavenly Father,
that the chalice of torment pass by my lips that night .”

And the voice gets louder. Gethsemane sighs,
olive groves—witnesses of a terrible confession—
were horrified. The fog broke even more at night
revealing the figure of an angel in white.

The grace of happiness pours down from heaven
Into the weak heart of the God-man.
As drops of tears, like blood and sweat, pour from his forehead,
He speaks: “Let Your will be done forever.”
Evening appears like blue enamel on wet glass,
azure neon lights shine forth,
a heart bathed in the healing warmth
with joy seeks expression in a new word:
“Oh, let me fall at Your aching feet,
make known that You are here, in hellish city burrows,
and let a drop of Your blood wash away the sin
of my weakness and disobedience.”

5.) „Тривання” (Duration)

Baritone Solo

The soul is mute, and heartstrings grow silent
beneath the din of the bazaar, which tears and boils,
and these frail thoughts, every evening,
as before, seek not the golden fleece.

And in this desert, amidst the screams and dirt,
among the huckstresses and shopkeepers,
I'm so afraid that I too will forget
that God made me a human,
and generously poured into my soul
the source of His own living spirit.
And now in this unequal fight
I dare not for a moment bow my head.

It's an inglorious struggle in which this poor heart,
torn to shreds, bleeds into the night.
O Lord! Why didst Thou not give me a flaming death,
but just the bitterness of duration?

6.) „Боже, Ти — з нами” (Lord, You are With Us)

Bass-Baritone and Choir

Great Lord! [Боже великий is one of the best known hymns of the Eastern churches.]
You who created the seas and oceans,
who said to the sun: “Give light!”,
and to man: “be master!”
Lord! Come see
what has been done to Your handiwork,

rise from Your throne
come down to the crosses and graves!

Step on the threshold of churches,
where the silence speaks volumes,
where Your heart and Your love
are spit upon!..
Show me the paths
where people still walk
because everywhere there are only wolves...
and their howling awakens the heart.

Lord! But You are somewhere else
where the dead stars twinkle.
And between us and You there is
a thick cloud of motors.
And they buzz, buzz
a hellish swarm between us...
Will these words find a way to You?
these words full of confusion?

Will You hear them, Lord?
amidst this noise?
Hear my prayers,
give me a hand, Lord!
Let my simple faith
be hard as stone!
I know—it must be so,
I believe—You are here, with us!

7.) „Ти — захист мій” (You are my Protection)

Soprano, Baritone, Bass-Baritone and Choir

You are my protection! You will shelter me from adversity
you will envelop me with joy and inspire me with strength.
You will remove the burden of repentance from my heart,
I am in Your hands, God, save me!

Teach me the paths that I should walk
be my eye, be my counsel in grief.
I run to You in my sorrow
and bring my tears of repentance to You.

I believe in the sincere flood of Your mercy
in which You saved a drop for me as well,
and that in your boundless paternal love
You will have mercy on me, and wash away my sin.

But you will not hear my voice in that choir,
that loudly glorifies all Your works.
I only love You and will love in humility,
in every breath of mine, and even in sin.

KAPPELLA KYRIE SLAVIC CHAMBER CHOIR

Melanie Turgeon, conductor
Katherine Tilbury, accompanist
Andrew Whiteside, apprentice conductor 2024-25

Soprano

Connie Braun
Julia Dytyniak*
Jennifer Fedor
Rachel Friesen
Namisha Greening
Jolaine Kerley
Katie Lam
Marta Lopatii
Luba Lubinsky
Natalia Onyschuk
Micha Oostenbrink
Annie Randall*
Julianna Tinga

Tenor

Ian Bannerman
Joshua Dykstra
Gregory Fedor
Matthew Fullerton
Douglas Laver
Caleb Nelson
Andy Tarnawsky
Joe Weleschuk
Andrew Whiteside

Alto

Zoey Archibald
Luba Bilash
Chelsy Bouwman
Raina Cornelsen
Ksenia Fedyna
Andrea Leader
Anna Lodewyk
Johann Mann
Donna Noton
Marah Pantzer
Natalia Svyd
Sharon Tarnawsky
Maryan Threndyle
Halia Yarovenko

Bass

Hendrick Baerends
Ivan Fedyna
Deacon Micah Friesen
Cameron Douglas Graham
Alvin Hewko
Taras Nohas
Rigel Rendón
Orest Soltykevych
Vlodko Tarnawsky
Tynan Thorogood
Rafael Tian

**unable to perform in this concert*

BLENDING OF SOUNDS ORCHESTRA

Violin 1

Philip Manning
Danielle Greene
Aiyana Anderson
Yeeun Ha
Jim Cockell
Viktoria Grynenko
Clare Pellerin
Ya-Lun Chen
Grace Bae
Frank Ho

Violin 2

Dianne New
Heather Bergen
Delia Li
Buon Park
Tatiana Warszynski
Allyson Lyne
Jennifer Bustin
Rebecca Schellenberg

Viola

Ethan Filner
Clayton Leung
Rhonda Henshaw
Miriam Ferguson
Brianne Plitt
Wynn Desserud

Cello

Rafael Hoekman
David Bordeleau
Derek Gomez
Ian Woodman

Bass

Janice Quinn
Rob Aldridge

Flute

Liz Koch
Sarah Pollard
Liz Faulkner

Oboe

Dan Waldron
Elisabeth Mellinger
Aidan Dugan

Clarinet

Rob Spady
Don Ross
David Quinn

Bassoon

Matt Howatt
Matt Nickel
Pablo Montes

Horn

Allene Hackleman
Megan Evans
Ryan Garbett
Molly Wreakes

Trumpet

Robin Doyon
Fred Payant
Russ Whitehead

Trombone

Alden Lowrey
Kathy Macintosh
Ken Read

Tuba

Scott Whetham

Timpani

Brian Jones

Percussion

Mark Segger
Jacob Kryger
Martin Bui

Harp

Christina Kant

MASS CHOIR - SECOND HALF

Melanie Turgeon, conductor

Soprano 1

Anne Campbell

Kira Dawson

Rachel Friesen

Namisha Greening

Kassidy Heck

Michaela Kavalko

Jolaine Kerley

Katie Lam

Halyna Letsyk

Luba Lubinsky

Micha Oostenbrink

Larissa Podilsky

Nicky Quilichini

Grace Samycia

Kateryna Trotsenko

Nataliia Yakivchuk

Gloria Zaharia

Soprano 2

Olena Artamonova

Orysia Boychuk

Connie Braun

Sonia Brytan Iszchenko

Virginia Clevette

Nadiia Doroshkevych

Julia Dytyniak*

Jennifer Fedor

Gina Frierich

Annie Haugen*

Irena Korcaba

Cathy Kowalski

Marta Lopatii

Denise Lucyshyn

Abigail Myers

Olena Naumenko

Natalia Onyschuk

Nadia Opyr

Nadia Sas

Liliya Sukhy

Katherine Tilbury

Julianna Tinga

Alto 1

Zoey Archibald

Hanya Bahniuk

Gail Bevan

Chelsy Bouwman

Ksenia Fedyna

Karen Graves

Madeline Hanna

Victoria Kostyniuk

Leanne Koziak

Linnea Kriese

Anna Lodewyk

Abby Mendoza

Donna Noton

Marah Pantzer

Liliia Popovych

Susan Romaniuk

Allison Roth

Irena Szmihelsky

Sharon Tarnawsky

Maryan Threndyle

* *unable to perform in this concert*

Alto 2

Catherine Bacinski
Yaroslava Bayrock
Luba Bilash
Raina Cornelsen
Ana Dumec
Candice Fawkus
Nataliya Grytsiv
Sofia Hnativ
Oleksandra Korchynska
Olga Kosmyrna
Andrea Leader
Liudmyla Lushchuk
Oksana Maiboroda
Johann Mann
Olha Moiseienko
Lynnien Pawluk
Viktoriya Popovych
Asha Rock
Tatyana Shayne
Andrea Skorenki
Natalia Svyd
Halia Yarovenko

Tenor 1

Ian Bannerman
Justin Coulson
Joshua Dykstra
Yaroslav Kitynsky
Roman Konowalec
Tetyana Kozlovska
Doug Laver
Caleb Nelson
Taras Podilsky
Oleh Shlyakhta
Taras Zakordonski sr.

Tenor 2

Josip Bacinski
Fr. Terry Cherwick
Walter Di Tommaso
Fr. Slavko Dumec
Gregory Fedor
Matthew Fullerton
Ivanka Korcaba
Serhii Kucher
Andy Tarnawsky
Joe Weleschuk
Andrew Whiteside
Damein Zakordonski

Baritone

Marko Boychuk
Michael Buckler
Andriy Cherwick
Cameron Douglas Graham
Dn. Micah Friesen
Bohdan Harasymiw
Dave Kozak
Illia Pokotylo
Rigel Rendón
Gregory Romaniuk
Orest Soltykevych
Vlodko Tarnawsky

Bass

Hendrick Baerends
Ivan Fedyna
Alvin Hewko
Dominic Kavalko
Taras Nohas
Tynan Thorogood
Rafael Tian
Taras Zakordonski jr.

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, giving particular focus to Slavic sacred music as 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, Shumayela Youth Choir and the 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. They have collaborated with many outstanding soloists, composers and conductors, including renowned Canadian tenor, Benjamin Butterfield in November 2017 and Ukrainian baritone, Yuri Hryhorash in November 2022. In 2019 and again in 2022, they worked with American Baroque Orchestra conductor and composer, Mark Bailey, as well as twice Grammy-nominated composer and conductor, Benedict Sheehan in 2023. 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). The live recording of this Vedel' concerto is included on their recent *Alleluia* recording. In February 2020, *Kappella Kyrie* celebrated its tenth anniversary with, "A Journey Through Lent," collaborating with King's University Chamber Singers and faculty to prayerfully showcase pieces sung in the Eastern Church during the Great Fast. On November 1, 2025 *Kappella Kyrie* will perform Canadian composer, Peter Togni's *Divine Liturgy* with Pro Coro Canada.

Beyond the concert hall, *Kappella Kyrie* toured Poland, Slovakia and Hungary in May of 2014. They gained national recognition at the Choral Canada National Competition, placing second in the Pan-Cultural Traditions category in 2015 and first in 2019. Their community service includes performances at the Stollery Children's Hospital, Edmonton's Maximum Security Institution, the Marian Centre, Edmonton City Hall and Newman Theological College. In June 2022, *Kappella Kyrie* partnered with Richard Eaton Singers for a special fundraising concert at Edmonton's Winspear Centre, which raised \$22,000 in support of those newly arrived Ukrainian Nationals forced to flee their homeland due to war.



GUEST CHOIRS

ARIOSE



Ariose, a treble voice choir, led by Artistic Director, Jolaine Kerley, has been enchanting audiences in Edmonton since its inception in 1995 by founding member, Marilyn Kerley. With a mission rooted in celebrating the rich tapestry of Canadian composers, this nationally recognized ensemble has become known for its artistic excellence. Through programming, collaboration, outreach, and commissioning, Ariose maintains an unwavering commitment to showcasing the wealth of musical talent that Canada has to offer. Ariose frequently collaborates with Edmonton area choirs, recently having performed in the 2025 Skirts-a-Fire festival. This year, Ariose is pleased to be celebrating its 30th season.

AXIOS MEN'S ENSEMBLE



Axios Men's Ensemble is an all-male chorus founded in 2003 under the direction of Boris Derow, dedicated to performing Eastern sacred music in both liturgical and concert settings for modern audiences. The ensemble blends tradition with innovation, commissioning works by contemporary composers such as Hanna Havrylets, Roman Hurko, Victor Hrytsyshyn, and Oleksandr Tarasenko. Their projects include recordings of *The Resurrectional Divine Liturgy of St. John Chrysostom* by Fr. John Sembrat (2015) and *Christ is Born: Hymns and Carols of the Nativity* (2019), produced alongside conductor Michael Zaugg. Axios has performed across Canada and the United States and recently commissioned Grammy-nominated composer Benedict Sheehan to compose *Ukrainian War Requiem*, a memorial honouring the countless victims of Russia's invasion of Ukraine. The music was premiered in Edmonton and Calgary in April 2024. The recording was produced and engineered by multi Grammy award winners, Blanton Alspaugh and Mark Donahue. It was released by Capella Records in February 2025 to mark the third anniversary of the war.

UKRAINIAN DNIPRO CHOIR OF EDMONTON



Named after the wide and majestic Dnipro River of Ukraine, the Ukrainian Dnipro Choir of Edmonton carries the deep-rooted history, culture, faith, and hope of the Ukrainian people through powerful choral traditions. These stories, spanning centuries, come to life in a wide range of musical genres performed by the choir.

For over 70 years, Dnipro Choir has proudly shared Ukrainian choral music with audiences locally, nationally, and internationally. Its legacy reflects the dedication of its three conductors—Roman Soltykewych (1953–1976), Maria Dytyniak (1976–2011), and Irena Szmihelesky (2011–present)—who have upheld a standard of musical excellence while showcasing the works of prolific classical and contemporary Ukrainian composers.

In 1971, the choir became a mixed ensemble and, with the addition of an orchestra and dance group, performed as the Ukrainian Dnipro Ensemble of Edmonton. For nearly a decade, the group captivated audiences across Canada, the U.S., Australia, the Philippines, and Hawaii. Eventually returning to its original form, Dnipro Choir continued to evolve and reach new artistic heights.

In collaboration with Maestro Wolodymyr Kolesnyk, former conductor of the Kyiv State Opera and Ballet Theatre, Dnipro staged two operas—*Kupalo* by Anatoli Vakhnianyn and *Zaporozhets Beyond the Danube* by Artem Hulak-Artemovsky. Performances of cantatas, oratorios, and commissioned works by Ukrainian and Ukrainian-Canadian composers have been warmly received across North America and Ukraine.

Today, Dnipro Choir remains committed to supporting both Ukrainian and Canadian communities, while striving to cultivate global appreciation for the profound artistic legacy of Ukrainian composers.

VERKHOVYNA CHOIR



The Verkhovyna Choir was formed in 1959, as a female vocal group. Under the direction of Mr. M. Sochaniwsky, their first conductor, the choir made their first public appearance on April 24, 1960. The choir remained a female entity until 1976, when its membership was expanded to include male voices.

The Verkhovyna Choir specializes in interpreting the traditional song and dance of the Ukrainian people. On the Edmonton Ukrainian cultural landscape, choral singing boasts a proud and accomplished tradition, and Verkhovyna has always been driven to consistently widen its repertoire while improving each member's singing technique. Verkhovyna has grown to produce dramatic renditions of traditional, ancestral and folkloric themes, as well as introducing interpretive works that depict the contemporary realities of an independent Ukraine. Today, the Verkhovyna Choir consists of more than thirty dedicated individuals under the direction of Namisha Greening, who thrive as a group that is always warmly received at various community celebrations, receptions, banquets, multicultural showcases, and their many self-produced full-length shows. This year Verkhovyna Choir celebrates its 65th Anniversary and will be embarking on a tour to Belgium, Germany and the Czech Republic in August 2025.

MELANIE TURGEON



Melanie Turgeon (née Hladunewich) began studying conducting at the age of sixteen under the tutelage of Wolodymyr Kolesnyk, former conductor of Kyiv State Opera and Ballet Theatre. She completed her post-secondary education at the University of Alberta (BA Hons Mus and M Mus) and the University of Illinois (DMA). Dr. Turgeon is Professor of Music at The King's University in Edmonton, Alberta, and Adjunct Professor at Cape Breton University in Sydney, Nova Scotia. Melanie has recently been appointed Professor of Sacred Music at Newman Theological College, effective July 1, 2025. 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.

From 2002-2018, Melanie served as Music Director and Cantor at St. Josaphat Ukrainian Catholic Cathedral in Edmonton. She has published various musical resources for the Ukrainian Catholic Church, most notably a hymnal and its accompanying five-CD set entitled, *Sing to Our God* in 2008, which has been distributed throughout the world. Her current project is an extensive anthology of liturgical music, which she hopes to publish within the next year. Among other highlights, Dr. Turgeon's research endeavors include the publication of a book entitled, *Composing the Sacred in Soviet and Post-Soviet Russia* (2008), three recordings with *Heruvymy* Ukrainian Female Quartet, one with King's Choirs and a recent recording with *Kappella Kyrie*. Melanie has also been involved with the Ukrainian Art Song Project for nearly fifteen years, and she presently serves as co-director and faculty member of its annual Summer Institute.

RUSSELL BRAUN



Russell Braun is a much sought after Toronto soloist for opera roles around the world. He rightfully claims his place on the leading concert, opera and recital stages and performs regularly at the Metropolitan Opera, the Salzburg Festival, the Lyric Opera of Chicago, l'Opéra de Paris, the San Diego Opera, the San Francisco Oper and the Canadian Opera Company in Toronto.

Possessing a lyric baritone of beauty, flexibility and communicative power, Russell's large repertoire encompasses the operas of Rameau, Gluck, Purcell, Handel, Monteverdi, Mozart, Rossini, Donizetti, Berlioz, Thomas, Gounod, Massenet, Saint-Saëns, Debussy, Strauss and Britten.

Russell is renowned for his exquisite and precise tone and expressiveness of his characterisations. His intelligent and thoughtful portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences and critics alike.

His extensive discography includes the GRAMMY-nominated Mahler's *Das Lied von der Erde* (Dorian), his highly acclaimed and JUNO-nominated recording of Schubert's *Die Winterreise* with pianist Carolyn Maule and the 2007 JUNO-award-winning recording of Mozart arias with tenor Michael Schade and soprano Isabel Bayrakdarian, both on the CBC Records label.

Mr. Braun recently performed with Edmonton Opera as Duke Bluebeard in *Bluebeard's Castle*, and will be conducting Edmonton Opera's *Die Walküre* in June.

YURII HRYHORASH



Yurii Hryhorash graduated with a Masters Degree from the L'viv National Music Academy, where he was also a member of its Opera Studio. Since 2015, Yurii has performed many times as a soloist with the L'viv National Opera and the L'viv National Philharmonic Orchestra. In 2016, he made his debut in the title role of Mozart's, *Le nozze di Figaro*, a joint project with the L'viv Opera and L'viv National Music Academy, highlighting not only his vocal acumen, but the dexterity and charisma which he brings to every performance! Since this debut, Yurii has been in high demand, performing eight lead roles in seven different operas, also becoming a member of the ensemble at the Wroclaw Opera House in Poland in October 2022. To date, Yurii has enjoyed considerable success in a number of singing competitions, including first at the Theodor Teren-Yushkiv Competition (L'viv), and second in both the Ira Malaniuk All-Ukrainian Contest (Ivano-Frankivsk) and the 21st Century Art Competition (Kyiv). He has also achieved international acclaim, placing third at the Stoyan Popov National Competition in Burgas, Bulgaria.

Over the years, Yurii has studied with many talented pedagogues and is committed to honing his craft. Most recently, he studied with renowned veteran Bulgarian opera tenor Kaludi Kaludow and internationally acclaimed opera bass-baritone Pavlo Hunka, as well Albert Krywolt, former Chief Coach of the Canadian Opera Company, among others. In 2019, Yurii travelled to Canada and joined other talented artists to participate in the Ukrainian Art Song Project's Summer Institute in Toronto. He made his Edmonton debut in November 2022, joining *Kappella Kyrie* Slavic Chamber Choir's concert performance, "Seen the True Light." Yurii is a featured soloist on *Kappella Kyrie*'s recent recording, *Alleluia*. He is delighted to be back in Edmonton, collaborating with *Kappella Kyrie* once again.

KATERYNA KHARTOVA



Kateryna Khartova is a Canadian-Ukrainian soprano. She is a recent graduate of the Glenn Gould School of Music in Toronto where she received her Artist Diploma. Katya is also a proud alumna of the Music Department at the University of Saskatchewan. During her undergraduate studies Miss Khartova was featured as a soloist in the University's Music Theatre Ensemble under the directory of Dr. Garry Gable and Kathleen Lohrenz Gable. Kateryna has won several Saskatchewan Music Festival competitions, including grand awards—Wallis Memorial Silver (2014), and Wallis Memorial Bronze (2015).

Kateryna Khartova is a passionate performer of Ukrainian art song through the Ukrainian Art Song Project (UASP) in Toronto. She was one of eight participants at the week-long summer program of UASP 2019, culminating in a concert held at the Temerty Hall at the Royal Conservatory of Music.

Past vocal engagements include soprano solo with the Saskatoon Symphony Orchestra in Larysa Kuzmenko's *Golden Harvest* in 2017. She sang Eleanor in Bohuslav Martinů's mini-opera *Les larmes du couteau* conducted by Peter Tiefenbach and directed by Anna Theodosakis (Glenn Gould School of Music). In March 2019 Kateryna had her Koerner Hall debut as Pamina in Mozart's *Die Zauberflöte* directed by Joel Ivany and conducted by Nathan Brock (Glenn Gould School of Music).

KATHERINE TILBURY



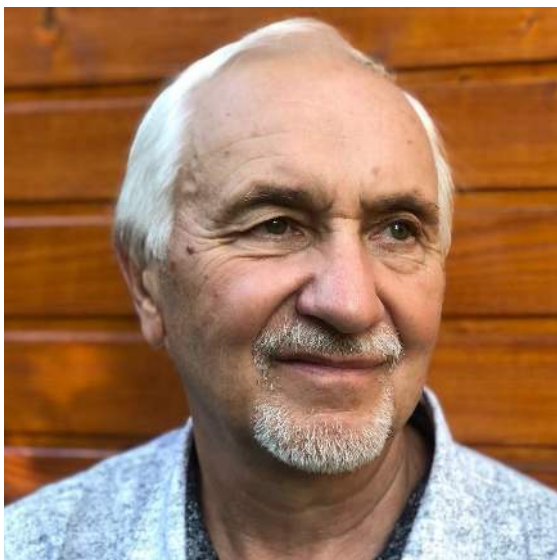
Katie Tilbury is an expressive pianist who is from Lacombe, Alberta. She completed her Bachelor of Music Degree in Piano at the University of Alberta and holds a Music Diploma in Piano Performance from Red Deer College. Katie is a versatile pianist and has studied contemporary, jazz and classical repertoire. Her dedication as a collaborator is evident through her positions at The King's University and Concordia University where she works with instrumentalists both in studio classes, and as a recital partner. She maintains an active private piano studio and is extremely passionate about music education. Through her work as a freelance soloist and collaborator, Katie has enjoyed playing wonderful works of choral repertoire with choirs in Edmonton including *Kappella Kyrie* Slavic Chamber Choir, Choir Alberta, A Joyful Noise Choirs, Edmonton Children's Choirs and the Archbishop Jordan Choirs. When she is not at the piano, you can find Katie in her painting studio!

ANDREW WHITESIDE



Andrew Whiteside is from Richmond, British Columbia and is excited to be working with *Kappella Kyrie* over the past two seasons as the apprentice conductor where he assists with rehearsals, performances, and recordings. He holds a Bachelor of Arts in Music degree from Trinity Western University and a Masters in Music in Choral Conducting from the University of Alberta. Andrew is an avid conductor, tenor soloist, and chorister in Edmonton working with many choirs such as ProCoro Canada, *Kappella Kyrie*, the Richard Eaton Singers, and the Joyful Noise choirs. He is also Worship Coordinator at Inglewood Christian Reformed church working as an organist and contemporary music worship leader. Recent performances include Adolphus Hailstork's *I Will Lift Up Mine Eyes* with ProCoro Canada and *Ukrainian War Requiem* with Axios Men's Ensemble as a tenor soloist. Andrew will be leading a mass choir for the Christian Reformed Churches of Edmonton in their upcoming Ascension day service.

MYROSLAV VOLYNSKY



Born in 1955 in the village of Pidtesovo, Krasnoyarsk Territory, Myroslav Volynsky lived in Ivano-Frankivsk from 1959 to 1979, where he graduated from the Music and Pedagogy Faculty of the Ivano-Frankivsk Pedagogical Institute (now the University) named after Vasyl Stefanyk. Since 1979 he has lived in Lviv, where in 1986 he graduated from the Mykola Lysenko Lviv State Conservatory in the composition class of Professors A.Y. Kos-Anatolsky and Leszek Mazepa. Volynsky is a diploma winner of the All-Ukrainian competitions festivals: "Zolotoverkhy Kyiv" (Golden-Domed Kyiv) and "Let's Create Modern Patriotic Music." He is also a member of the National Union of Composers of Ukraine and an Honoured Artist of Ukraine. He was a composition teacher at the Lviv Secondary Special Music Boarding School named after Solomea Krushelnytska. Many of his students are laureates of republican and international competitions for young composers.

Volynsky's musical works gravitate towards monumental genres: opera, oratorio, and symphonic music. To date, his compositions include 7 operas, 3 oratorios, cantatas, symphonic works, choral, vocal, chamber music, and instrumental music of various genres.

Myroslav Volynsky's art songs have been studied and performed at many of the Ukrainian Art Song Summer Institutes.

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Choral Rehearsal Files: Namisha Greening & Caleb Nelson (Silver Studios)

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SING WITH US!

Kappella Kyrie is holding voice placements
for the upcoming 2025 -2026 season.

If you are interested, please contact Melanie Turgeon at
melanie.turgeon@kingsu.ca



APPRENTICE CONDUCTOR

In 2022 *Kappella Kyrie* established a conducting apprenticeship position to provide an opportunity for aspiring conductors to develop and grow their skills in a supportive choral environment. If you are interested in applying to be *Kappella Kyrie's* Apprentice Conductor for the 2025-26 season please contact

Melanie Turgeon for application details at

melanie.turgeon@kingsu.ca



A PROJECT OF THE CANADA-UKRAINE FOUNDATION

The Aid for Artist fund of the Canada-Ukraine Foundation provides an opportunity for the Canadian community at large to support the arts and artists of Ukraine so that they may continue to preserve and advance Ukrainian Culture through all genres of visual and performing arts.

***Kappella Kyrie Slavic Chamber Choir* is pleased to be donating \$5.00 from the sale of each *Alleluia* CD to the Canada-Ukraine Foundation Aid for Artists.** These CD's can be ordered through the *Kappella Kyrie* Slavic Chamber Choir website or purchased at today's concert at the Merchandise Table in the foyer.



Firefighter Aid Ukraine (FFAU), established in 2014, is an Alberta-based society that provides firefighting and medical equipment, gear, supplies, and training to first responders in Ukraine. Since the conflict in February 2022, FFAU has sent over 160 tonnes of equipment to Ukraine and facilitated training for Ukraine's State Emergency Services staff.

Vyacheslav Khabaylo's photographs, showcased in an exhibition called Unbreakable Ukraine hosted by FFAU, embody the resilience of the Ukrainian people and raise funds for veteran rehabilitation, aligning with FFAU's mission to support those affected by the war.



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