



WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

CANTIQUES
ET CHANSONS
SUNDAY
OCTOBER 23
2016

3 PM
ST. BONIFACE
CATHEDRAL

GUEST ARTISTS

Andrea Ratuski, host
Sarah Jo Kirsch, soprano
Donna Laube, piano
Wes Elias, organ
Collège Jeanne-Sauvé choir



PART OF THE
WINNIPEG SYMPHONY ORCHESTRA'S
2016 FALL FESTIVAL



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WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2016-2017 SEASON



The Winnipeg Philharmonic Choir, Western Canada's longest-established adult choral group, has a well-earned reputation for excellence. A choral trademark for the City of Winnipeg, the Phil's repertoire covers a broad range of music including oratorios, masses, songs, and choral symphonies with a focus on major choral works with orchestral accompaniment. Priding itself on premiering original music, the Phil has commissioned works by composers from both Manitoba and across Canada. The choir has also captivated audiences in Toronto, Vancouver and New York's storied Carnegie Hall.

Major choral works, performed with either the Winnipeg Symphony Orchestra (WSO) or the Manitoba Chamber Orchestra (MCO) include: Beethoven's *Missa Solemnis* and his *9th Symphony*; Britten's *War Requiem*; Bach's *Mass in B minor*; Andrew Lloyd Webber's *Requiem*; Sir Edward Elgar's *Dream of Gerontius*; Mozart's *Mass in C minor*; Fauré's *Requiem*; Verdi's *Stabat Mater* and his *Requiem*; Bach's *Cantata No. 4* (Christ lag in Todesbanden); Mahler's *Symphony No. 2* and Mendelssohn's *Elijah*.

Each season, under the direction of Maestro Yuri Klaz, the Winnipeg Philharmonic Choir provides music lovers of all ages a subscription series of three concerts that bring to life some of the world's finest choral works. As it enters its 94th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



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CANTIQUES ET CHANSONS

The Phil very much appreciates being part of the Winnipeg Symphony Orchestra's fall festivals. Each year, we have an "excuse" to research and perform top classical choral repertoire based on a rich musical theme—thank you, Alexander!

The chosen focus this year is French Impressionism. Strictly speaking, this would suggest that we concentrate our program primarily on Debussy and Ravel. While these two composers are well represented in *Cantiques et Chansons*, neither wrote very much choral music, plus of the little there is, most is best suited for professional chamber choir. This has given us the license to enlarge the scope of our concert to take in some of the finest French choral works from 1880 to 1960, each one part of, or influenced by, French Impressionism.

The concert starts with four exquisite *a cappella* motets by Maurice Duruflé. A renowned organist and teacher, Duruflé started composing just after the impressionist movement had ended, but his music was heavily influenced by Debussy and Ravel. In fact, his major biography by Ronald Ebrecht is called *The Last Impressionist*. His inspiration for the *Quatre Motets* was Gregorian chant. The opening and closing motets, *Ubi Caritas* and *Tantum Ergo*, flow freely in a meditative style. *Tota pulchra es* (Mary, you are wholly beautiful) is for high voices, lighter and more sprightly, yet soft and feminine. *Tu es Petrus* (You are Peter and on this rock I will build my church) is rousing and optimistic, building from a canonic opening to a strong and sturdy ending cadence as befits the words.

Although Debussy wrote few choral works, he composed a substantial body of art songs. Sarah Jo Kirsch has chosen to perform three early pieces from a collection of 13 songs dedicated to Mme. Marie-Blanche Vasnier. Debussy's parents neither shared nor encouraged his advancing musical development. In 1880, at age 18, he was befriended by the Vasnier family. For four years, they took care of him—inviting him to work in their home, providing significant financial support, exposing him to current trends and artists outside the field of music and encouraging him to innovate/experiment in his own writing.

Impressionism in music was a movement which appeared in the late nineteenth century, mainly in France, and continued into the beginning of the twentieth century. Similar to its precursor in the visual arts, musical impressionism focuses on a suggestion and an atmosphere rather than on strong emotions or the depiction of a story as in program music.

Dieu! qu'il la fait bon regarder! is the first of three songs in the only choral cycle Debussy wrote. Composed in 1898, it is based on poems by Charles I^{er}, duc d'Orléans (1394-1465). It is ethereal and subdued—a strange and very wonderful mix of Renaissance and modern sounds.

Beau Soir, written in 1883 when Debussy was 21, is a classic, beloved art song, set to a poem by Paul Bourget and arranged here for choir by Stanley Hoffman. YouTube

(of course) offers many versions of the original, performed by everyone from Renée Fleming to Barbara Streisand...

Impressions of the impressionists... Debussy was, and is, clearly viewed as an impressionist composer—a label he intensely disliked. In the early 20th century, many music lovers began to apply the same term to Ravel, and the works of the two composers were frequently taken as part of a single genre. Ravel thought that Debussy was indeed an impressionist, but that he himself was not. Ravel wrote that Debussy's "genius was obviously one of great individuality, creating its own laws, constantly in evolution, expressing itself freely, yet always faithful to French tradition. For Debussy, the musician and the man, I have had profound admiration, but by nature I am different from Debussy...."

Ravel wrote *Trois beaux oiseaux du paradis* during the First World War. Whether he likes it or not, the work is quintessentially impressionist—creating a plaintive mood of beauty, sorrow and loss. Ravel was a munitions driver during the war, suffering physical privations, the loss of many friends and, in 1917, the death of his mother. *Trois beaux oiseaux* is the second of his *Trois Chansons* composed at that time. He wrote the words himself, which tell of a conversation between a woman and three beautiful birds from paradise, one blue, one white, and one red. The woman's beloved has gone off to war and she is asking the birds for news. The blue and white birds relay a gaze and a kiss respectively. The woman now asks the red bird and the red bird tells her of her beloved's death.

Fauré had a style that was not easy for critics to peg. When he was born in 1845, Berlioz and Chopin were still composing. In his later years, he developed techniques borrowed from the atonal music of Schoenberg and, later still, he drew discreetly on jazz. Despite these influences, he clearly developed a musical idiom all his own. His subtle use of old modes evokes the feeling of eternally fresh art and his use of unresolved, mild discords and special coloristic effects anticipated and influenced the techniques of Impressionism.

We couldn't resist including *Pie Jesu* and *Libera Me* from Fauré's great *Requiem* in this concert. Finished in 1890, Fauré told an interviewer: "It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience." Requiem or lullaby, this celestial work defies labels.

We are delighted to welcome la chorale Collège Jeanne-Sauvé, directed by Katie Donnelly, to join us for the first two songs on the second half of this program. Fauré's *Pavane* was originally written in 1887 as a piano piece. Its rhythm comes from the slow processional Spanish court dance of the same name (in fact, the French verb "se pavaner" means "to strut about"). The stately ebb and flow of the music has a cool, somewhat haunting Belle Époque elegance. The text is by Comte Robert de Montesquiou-Fézensac, a symbolist poet and contemporary of Fauré.

Cantique de Jean Racine is a favourite classical choral work. Fauré wrote it when he was only 19 for a competition at École Niedermeyer, a school in Paris for training in classical and religious music. It won him a 1st place prize from the judges, who included Camille Saint-Saëns. The words are a translation by 17th-century French poet Jean Racine of a Latin hymn, “*Consors paterni luminis*” (“O Light of Light”), attributed to the 4th-century bishop of Milan, Saint Ambrose.

The second set of songs by Sarah Jo Kirsch is a wonderful opportunity to hear works by Lili Boulanger, younger sister to the noted composer and composition teacher Nadia Boulanger. Born in 1893, Lili was a child prodigy. When she was only two, Gabriel Fauré, a family friend, realised that she had perfect pitch. She started composition classes at age five and sang, played piano, organ, cello, violin and harp. Despite this impressive start, Lili was always sickly, developing severe Crohn’s disease which led to her death at age 24. Her work was heavily influenced by Fauré and Debussy. *Clairières dans le ciel* (Clearings in the Sky) is a set of 13 songs based on the poems of Symbolist Francis Jammes. Written in 1913-14, they were first performed one week before her death in 1918.

Poulenc’s *Gloria*, our last work on the program, is one of the great French choral works of the twentieth century. Poulenc came from a wealthy Parisian family (his father owned a pharmaceutical firm that was later to become the giant Rhône-Poulenc) who wanted him to become a businessman and did not allow him to enrol at a music college. Largely self-educated, he came under the influence/tutelage of Erik Satie and became one of “Les Six”, a group of young composers whose music challenged both High Romanticism and Impressionism. Later in life, he was also to reject the twelve-tone music of the Second Viennese School, calling the music of Berg “desert, stone soup, ersatz music, or poetic vitamins”, earning him the enmity of Pierre Boulez.

In addition to composing, Poulenc was an accomplished pianist, touring Europe and America with baritone Pierre Bernac and soprano Denise Duval and making many recordings. In later years, he performed much more often and was more admired outside France. In fact, the *Gloria* was commissioned by Serge Koussevitzky and premiered by the Boston Symphony Orchestra.

Poulenc inherited life-long traits from his parents. His mother was worldly, a capable pianist with wide artistic interests while his father was serious and a pious Roman Catholic. Poulenc had a reputation for high spirits, humour and irreverence but, by his thirties, a much more serious, religious side emerged. Both elements can be clearly seen in his *Gloria* which was composed in 1959, near the end of his life.

The Phil would like to thank our host Andrea Ratuski, our soloists Sarah Jo Kirsch, Howard Rempel and James Magnus-Johnston, our Phil soloists Linda Feasby and Vivien Laurie, our guest organist Wes Elias, Katie Connelly et la chorale Collège Jeanne-Sauvé, and our accompanist Donna Laube for performing with us today. We would also like to thank Saint-Boniface Cathedral for allowing us to perform in this beautiful building — a fitting space for a concert of French music, much of which has sacred origins.

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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

Sarah Jo Kirsch, soprano

Sarah Jo Kirsch is a soprano/vocalist currently based in Winnipeg, Canada. She continues to make waves as a recitalist and soloist in North America, Europe, and the Middle East. Winner of the 2014 Eckhardt-Gramatté National Music Competition, she has been described as “...one of the finest contemporary dramatic vocalists in Canada today...” (Calgary Herald) “...with the ability to get under the skin of everything she sings...” (Winnipeg Free Press). From Baroque oratorio to electro-acoustic sound art, Sarah Jo surfs the gamut of musical evolution. The 2016-17 season brings recitals in Winnipeg and beyond, soloist appearances with the Winnipeg Symphony Orchestra, the Winnipeg Philharmonic Choir, the American University of Beirut, at the WSO’s Impressionist Festival and New Music Festival as well as Winnipeg’s GroundSwell concert series. This season also brings premieres of new works for voice by Winnipeg based composers Jim Hiscott and Örjan Sandred, and Sarah’s Swedish debut. She is also a member of Winnipeg’s Polycoro chamber choir, half of experimental a/v duo The Gritty, and is guest lecturing at the University of Manitoba’s Desautels Faculty of Music.



Howard Rempel, bass-baritone

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



Wes Elias, organist

Wes Elias is an active Winnipeg musician who works as a private music teacher, performer, RCM examiner and church musician. He has served as organist at St. Andrew’s River Heights United Church since 2009. Prior to this he was Music Director at Broadway-First Baptist Church for 17 years. Primary organ studies were with Douglas Bodle at the University of Toronto.



Other organ teachers have included Winnifred Sim, Peter Letkemann and Lawrence Ritchey. He has appeared on numerous occasions with the Phil.

Donna Laube, piano

A native of Saskatchewan, Ms. Laube received a B. Mus. from Brandon University as a student of Dr. Joan Miller and subsequently her M. Music in Piano accompaniment from McGill University under the tutelage of Dale Bartlett. Ms. Laube is also an alumnus of the Franz-Schubert-Institute in Austria (with a focus on German Lieder and poetry), and of Opera Nuova in Edmonton. She has been active for the past decade as a pianist for singers, instrumentalists and choirs performing at international competitions as well as for CBC Radio Two. Ms. Laube is currently Principal Pianist with the Royal Winnipeg Ballet School and is performing as orchestral pianist with the WSO this season.



Andrea Ratuski, host

Best known for her work as producer and host at CBC in Winnipeg, Andrea has been a producer on Manitoba *SCENE*, CBC's website on arts and culture, and *CBC Music*, the national music website. Prior to that, Andrea was CBC music producer, recording the Manitoba Chamber Orchestra and other ensembles for *In Concert*, *Tempo* and *Choral Concert*. She was also host and producer of CBC Radio's *Northern Lights*. Currently Andrea hosts at Classic 107, teaches at the Manitoba Conservatory of Music and Arts and McNally Robinson and writes for various publications.



La chorale Collège Jeanne-Sauvé

La chorale Collège Jeanne-Sauvé, under the direction of Katie Donnelly and accompanied by Roberta McLean, is a group of students in grades 9 through 12 who rehearse three times per week for 35 minutes. La chorale CJS takes pride in their ability to master a large range of choral repertoire from classical and musical theatre to world music and folk songs. La chorale CJS also prides itself as one of the most established high school French immersion choir programs in the city. La chorale CJS has had numerous public performances including the annual opening of the Manitoba Palliative Memory Tree in St. Vital Centre, the 2008 Kenny Rogers Christmas Show at the MTS Centre, city wide festivals and at numerous community venues. La chorale Collège Jeanne-Sauvé is very excited and honoured for this opportunity to sing with the Winnipeg Philharmonic Choir.



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March 4, at 7:30 pm & March 5, at 3 pm,
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Discover the beauty, intrigue, pride and sorrow of
Canadian Indigenous music. *Taken* features the
resonant legacy of traditional music, including the
personal songs of elders.

Isolation

March 4, at 7:30 pm & March 5 at 3 pm
St. Alphonsus Roman Catholic Church

Isolation features music and composers who express
the depth and beauty of profound isolation. A *cappella*
early music at its finest – a perfect start to Easter week.

PHILHARMONIC CHORISTERS

Soprano	Alto	Tenor	Bass
Elizabeth Abercrombie	Lucy Adamson	Keith Black	Ron Chapman
Glynis Corkal	Gwen Allison	Jeff Carter	Ron Fossell
Linda Feasby	Diane Bilyj	Brian Fristensky	John Galayda
Wendy Gainsborough	Helen Black	Kas Kuropatwa	Robert Giesbrecht
Patricia Jordan	Vida Chan	Leonard LaRue	Lyndon Johnson
Caroline Klassen	Marjory Kerr	James Magnus-Johnston	Bruno Klassen
Jessica Kowall	Margruite Krahn	Clem Toner	Peter Loewen
Anastasia Lambert	Veronica Larmour		Christian MacDonald
Betty Loewen	Vivien Laurie		Peter Marrier
Judy Low	Brenda Marinelli		Dennis Penner
Kirstie MacLean	Sandi Mielitz		Bruce Thompson
Janet Marchylo	Mary Neufeld		Paul Wiebe
Cheryl McNabb Davis	Gail Singer		
Allison Mitchell	Nicola Spasoff		
Carolyn Penner	Pamela Tetlock		
Christine Sveinson	Adrienne Wiebe		
Ingrid Thompson			

THANKS

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

CANTIQUES ET CHANSONS

Sunday, October 23, 2016

St. Boniface Cathedral

Yuri Klaz, conductor

Andrea Ratuski, host

Sarah Jo Kirsch, soprano soloist

Howard Rempel, baritone soloist

La chorale Collège Jeanne-Sauvé – Katie Donnelly, conductor

Wes Elias, organist

Donna Laube, accompanist

Quatre Motets sur des themes grégoriennes Maurice Duruflé (1902-1986)

1. Ubi caritas et amor

2. Tota pulchra est

3. Tu es Petrus

4. Tantum Ergo

Vasnier Songbook Claude Debussy

Coquetterie Posthume

(1862-1918)

Musique

Romance d'Ariel

Sarah Jo Kirsch, soprano; Donna Laube, piano

Dieu! Qu'il la fait bon regarder! Claude Debussy

Beau soir Claude Debussy, arr. Stanley Hoffman

Trois beau oiseaux du paradis Maurice Ravel (1875-1937)

Linda Feasby, soprano; Vivien Laurie, alto;

James Magnus-Johnston, tenor; Howard Rempel, baritone

Pie Jesu, Part V, Requiem Gabriel Fauré (1845-1924)

Sarah Jo Kirsch, soprano

Libera me, Part VII, Requiem Gabriel Fauré

Howard Rempel, baritone

INTERMISSION

Pavanne

Gabriel Fauré

La chorale Collège Jeanne-Sauvé

Cantique de Jean Racine

Gabriel Fauré

Clairières dans le ciel (selections)

Lili Boulanger (1893-1918)

I. Elle était descendue au bas de la prairie (Au Maître Gabriel Fauré)

V. Au pied de mon lit (À ma chère Maman)

VI. Si tout ceci n'est qu'un pauvre rêve (À mon grand ami M. Tito Ricordi)

X. Deux ancolies se balançaient (À mes chères Marthe et Richard Bouwens
van de Boijen)

Sarah Jo Kirsch, soprano; Donna Laube, piano

Gloria

Francis Poulenc (1889-1963)

1. Gloria

2. Laudamus Te

3. Domine Deus

4. Domine Fili Unigenite

5. Domine Deus, Agnus Dei

6. Qui sedes ad dexteram Patris

Sarah Jo Kirsch, soprano; Wes Elias, organ

*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,
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the Winnipeg Arts Council, The Winnipeg Foundation,
and the Richardson Foundation.*



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TEXTS AND TRANSLATIONS

Quatre Motets, Op. 10

Ubi caritas

Ubi caritas et amor Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus et in ipso jucundemur
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where there are charity and love,
God is there.
The love of Christ has bound us together.
Let us exult and rejoice in this.
Let us fear and love the living God.
and esteem him with a sincere heart.

Tota pulchra

Tota pulchra es, Maria,
Et macula originalis non est in te.
Vestimentum tuum candidum quasi nix
Et facies tua sicut sol.
Tota pulchra es, Maria,
Et macula originalis non est in te.
Tu Gloria Jerusalem
Tu laetitia Israel
Tu honorificentia populi nostri.

Maria, you are wholly beautiful,
Original sin is not in you.
Your raiment is white as snow;
and your face is like the sun.
Maria, you are wholly beautiful,
Original sin is not in you.
You are the glory of Jerusalem,
You are the happiness of Israel
You give honour to our people.

Tu es Petrus

Tu es Petrus
Et super hanc petram
Aedificabo ecclesiam meam.

You are Peter,
and on this rock
I will build my church.

Tantum ergo

Tantum ergo sacramentum
Veneremur cernui
Et antiquum documentum
Novo cedat ritui;
Praestet fides supplementum
sensuum defectui
Genitori, genitoque
Laus et jubilatio salus
Honor virtus quoque sit
et beneficium
Procedenti ab utroque
Comparsit laudatio.

Let us therefore revere so great a sacrament
with heads bowed
It turns an old proof into a
new ceremony;
Faith provides a sensuous remedy
for failure
(faith in the Creator, and his begotten son)
Praise, jubilation and health
honour and strength too
and a blessing
proceeding from elsewhere
make up this testimony.

Vasnier Songbook

Coquetterie Posthume *by Théophile Gautier*

Quand je mourrai, que l'on me mette,
Avant que de clouer mon cercueil,
Un peu de rouge à la pommette,
Un peu de noir au bord de l'oeil.

Car je veux, dans ma bière close,

Posthumous Coquetry *translation by Judith Kellock*

When I die, one must place
Before nailing down my coffin,
A little rouge on my cheekbone,
A little black line around my eye.

Because I want, in my closed casket,

Comme le soir de son aveu,
Rester éternellement rose
Avec du khol sous mon œuil bleu.

Pas de suaire en toile fine ;
Mais drapez-moi dans les plis blancs
De ma robe de mousseline,
De ma robe à treize volants.

C'est ma parure préférée :
Je la portais quand je lui plus ;
Son premier regard l'a sacrée,
Et depuis je ne la mis plus.

Posez-moi sans jaune immortelle,
Sans coussin de larmes brodé.
Sur mon oreiller de dentelle
De ma chevelure inondé.

Cet oreiller, dans les nuits folle,
A vu dormir nos fronts unis,
Et sous le drap noir des gondoles
Compté nos baisers infinis.

Entre mes mains de cire pâle,
Que la prière réunit,
Tournez ce chapelet d'opale
Par le pape à Rome bènît.

Je l'égrènerai dans la couche
D'où nul encor ne s'est levé.
Sa bouche en a dit sur ma bouche
Chaque Pater et chaque Ave.

Quand je mourrai, que l'on ne mette,
Avant que de clouer mon cercueil.
Un peu de rouge à la pommette
Un peu de noir au bord de l'oeil.

Musique *by Paul Bourget*

Silence ineffable de l'heure
Où le cœur aimant sur un cœur
Se laisse en aller et s'endort,
– Sur un cœur aimant qu'il adore !...

Musique tendre des paroles,
Comme un sanglot de rossignols,
Si tendre qu'on voudrait mourir,
– Sur la bouche qui les soupire !...

L'ivresse ardente de la vie
Fait défaillir l'amant ravi,

Like the evening of his confession,
To stay eternally rosy,
With coal black on my blue eyes.

Pose me without the yellow of immortality,
Without a pillow embroidered with tears.
On my lace pillow
Flowing with my tresses.

That pillow, in crazy nights,
Has seen our brows sleeping together
And on the black bulging shroud,
Count our infinite kisses.

Between my pale waxed hands
Reunited in prayer,
Wind the opal rosary,
Blessed by the Roman Pope.

I will unstring it in the bed,
From which nothing again rises.
His mouth will place on my mouth,
Every Pater Noster and Ave Maria.

When I die, one must place
Before nailing down my coffin,
A little rouge on my cheekbone,
A little black line around my eye.

Music translation *Laura Pritchard*

[The] ineffable silence of the hour
When a loving heart, onto another heart
Allows itself to fall asleep,
– Next to loving heart which it adores!...

[The] tender music of words,
Like a nightingale's sob,
So tender that one would wish to die,
– On the mouth of one who whispers them!...

The fervent intoxication of life
Exhausts the ravished lover,

Et l'on n'entend battre qu'un coeur,
– Musique [et silence] de l'heure !...

Romance d'Ariel *by Paul Bourget*

Dans l'âme d'Ariel une musique vibre,
– Ô Miranda! c'est la musique de ta voix, –
Qui lui donne un regret du lien d'autrefois
Et la haine de l'heure où le Duc l'a fait libre.

Il cherche un frais recoin de l'île pour s'asseoir,
Frêle esprit au milieu de la fougère frêle;
Autour de lui l'eau bleue aux arbres verts
se mêle,
Et sa lente chanson s'élève avec le soir...

» Au long de ces montagnes douces,
Dis ! viendras-tu pas à l'appel
De ton délicat Ariel
Qui velouté à tes pieds les mousses ?

» Suave Miranda, je veux
Qu'il fasse juste assez de brise
Pour que ce souffle tiède frise
Les pointes d'or de tes cheveux !

» Les clochettes des digitales
Sur ton passage tinteront ;
Les églantines sur ton front
Effeufferont leurs blancs pétales.

» Sous le feuillage du bouleau
Blondira ta tête bouclée ;
Et dans le creux de la vallée
Tu regarderas bleuir l'eau,

» L'eau du lac lumineux ou sombre,
Miroir changeant du ciel d'été,
Qui sourit avec sa gaité
Et qui s'attriste avec son ombre ;

» Symbole, hélas! du cœur aimant,
Où le chagrin, où le sourire
De l'être trop aimé, se mire
Gaiment ou douloureusement... «

Dieu! qu'il la fait bon regarder

by Charles D'Orléans

Dieu! qu'il la fait bon regarder
la gracieuse bonne et belle;
pour les grans biens que sont en elle
Qui se pourroit d'elle lasser?

And one can only hear the beating of a heart,
– Music [and silence] of the hour !...

Ariel's Romance *translation Laura Prichard*

In Ariel's soul music vibrates,
– Oh Miranda! it's the music of her voice, –
Which causes him regret from past memories
And hatred of the hour when the Duke let her go.

He seeks a cool corner of the island to relax,
[A] frail disembodied spirit amid the fragile ferns;
Around him, blue water mixes with green
trees,
and her languid song lifts itself with the
evening [breeze]...

“Along these gentle mountains,
Say! won't you come to the call
On the delicate Ariel
Who smooths the moss for your feet?

“Sweet Miranda, I wish
There'd be just enough breeze
For this mild wind to curl
The golden tips of your hair!

“The little bells of the foxgloves
Will sound at your passing;
The wild roses above your head
Will shed their white petals.

“Under the birch's foliage
Your curls will seem fairer;
And in the hollow of the valley
You'll watch the water turn blue,

“The lake's luminous or dark water,
Changing mirror of the summer sky,
Which smiles in its mirth
And which grieves when shadowed;

“Token, alas! of a loving heart,
Where the sorrow, or the smile
Of the best beloved, mirrors
Gaily or painfully...”

God, what a vision she is;
one imbued with grace, true and beautiful!
For all the virtues that are hers
everyone is quick to praise her.

chacun est prest de la loïer.
Tousjours sa beauté renouvelle.
Par de ça, ne de là, la mer
nescay dame ne damoiselle
qui soit en tous bien parfaits telle.
C'est un songe que d'i penser:
Dieu! qu'il la fait bon regarder.

Beau Soir *by Paul Bourget*

Lorsque au soleil couchant les rivières
sont roses
Et qu'un tiède frisson court sur les
champs de blé,
Un conseil d'être heureux semble sortir
des choses
Et monter vers le cœur troublé.
Un conseil de goûter le charme d'être
au monde
Ce pendant qu'on est jeune et que le soir
est beau,
Car nous nous en allons, comme s'en va
cette onde:
Elle à la mer, nous au tombeau.

Trois beaux oiseaux *by Maurice Ravel*

Trois beaux oiseaux du Paradis,
(Mon ami z'il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.
Le premier était plus bleu que ciel,
Le second était couleur de neige,
Le troisième rouge vermeil.
"Beaux oiselets du Paradis,
Qu'apportez par ici?"
"J'apporte un regard couleur d'azur."
"Et moi, sur beau front couleur
de neige,
Un baiser dois mettre, encore plus pur."
"Oiseau vermeil du Paradis,
Que portez-vous ainsi?"
"Un joli cœur tout cramoisi ..."
"Ah! je sens mon cœur qui froidit ...
Emportez-le aussi".

Pie Jesu

Soprano solo

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

Who could tire of her?
Her beauty constantly renews itself;
On neither side of the ocean
do I know any girl or woman
who is in all virtues so perfect;
it's a dream even to think of her;
God, what a vision she is.

Beautiful Evening *translation Leslie McEwen*

Where the rivulets are rosy in the setting
sun,
And a mild tremor runs over the wheat
fields,
An exhortation to be happy seems to
emanate from things
And rises towards the troubled heart.
An exhortation to enjoy the charm of
being alive
While one is young and the evening is
beautiful,
For we are going on, as this stream goes
on:
The stream to the sea, we to the grave.

Three beautiful birds of paradise,
(My friend has gone to war)
Three beautiful birds of paradise,
Have passed through here.
The first was more blue than the sky,
The second was the colour of snow
The third red, bright red.
"Beautiful little birds of Paradise,
What (do you) bring through here?"
"I am bringing a blue-eyed look."
"And me, on a beautiful forehead the
colour of snow
A kiss should place, even more pure."
"Vermillion bird of paradise,
What do you bring as well?"
"A beautiful heart all crimson ..."
"Ah, I feel my heart is becoming cold ...
Take it also."

Merciful Jesus, Lord, give them rest
give them rest, eternal rest.

Libera me

Baritone solo

Libera me, Domine, de morte aeterna
in die illa tremenda

Quando coeli movendi sunt et terra

Dum veneris judicare saeculum per ignem

Choir

Tremens factus sum ego et timeo

dum discussio venerit atque ventura ira

Dies illa dies irae

calamitatis et miseriae

dies illa, dies magna

et amara valde

Requiem aeternam dona eis Domine

et lux perpetua luceat eis

Libera me, Domine, de morte aeterna

in die illa tremenda

Quando coeli movendi sunt et terra

Dum veneris judicare saeculum per ignem

Deliver me, O Lord, from everlasting death
on that dreadful day when the heavens and
the earth shall be moved when thou shalt
come to judge the world by fire

I quake with fear and I tremble
awaiting the day of account and the wrath
to come. That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
Deliver me, O Lord, from everlasting death
on that dreadful day when the heavens and
the earth shall be moved
when thou shalt come to judge the world
by fire.

Pavane by *Robert de Montesquiou*

C'est Lindor, c'est Tircis et c'est tous nos
vainqueurs!

C'est Myrtille, c'est Lydé! Les reines de
nos cœurs!

Comme ils sont provocants! Comme ils
sont fiers toujours!

Comme on ose régner sur nos sorts et
nos jours!

Faites attention! Observez la mesure!

Ô la mortelle injure! La cadence est
moins lente!

Et la chute plus sûre! Nous rabattons
bien leur caquets!

Nous serons bientôt leurs laquais!

Qu'ils sont laids! Chers minois!

Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi
toujours!

On s'adore! On se hait! On maudit ses
amours!

Adieu Myrtille, Eglé, Chloé, démons
moqueurs!

Adieu donc et bons jours aux tyrans
de nos cœurs!

Et bons jours!

It's Lindor! It's Tircis! and all our
vanquishers!

It's Myrtil! It's Lydia! The queens of
our hearts!

How they provoke us! How they are
always so proud!

How they dare to control our destinies
and our days!

Pay attention! Observe the beat!

O the mortal injury! The cadence is
slower!

The fall more certain! We shall beat back
their cackles!

We will soon be their stooges!

They are so ugly! Such darling little faces!

They are so foolish! (Such coquettish airs!)

And it's always the same, and so it shall
always be!

We love them! We hate them! We speak ill
of their loves!

Farewell, Myrtil! Egle! Chloe! mocking
demons!

So it is farewell and good day to the
tyrants of our hearts!

And good day!

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce
puissante,
Que tout l'enfer fuie au son de ta voix;

Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire
immortelle,
Et de tes dons qu'il retourne comblé!

Clairières dans le ciel *by Francis Jammes*

I. Elle était descendue au bas de la prairie

Elle était descendue au bas de la prairie,
et, comme la prairie était toute fleurie
de plantes dont la tige aime à pousser dans
l'eau,
ces plantes inondées je les avais cueillies.
Bientôt, s'étant mouillée, elle gagna le haut

de cette prairie-là qui était toute fleurie.
Elle riait et s'ébrouait avec la grâce
dégingandée qu'ont les jeunes filles trop
grandes.
Elle avait le regard qu'ont les fleurs de
lavande.

V. Au pied de mon lit

Au pied de mon lit, une Vierge négresse
fut mise par ma mère. Et j'aime cette Vierge
d'une religion un peu italienne.
Virgo Lauretana, debout dans un fond d'or,
qui me faites penser à mille fruits de mer
que l'on vend sur les quais où pas un
souffle d'air
n'émeut les pavillons qui lourdement
s'endorment,
Virgo Lauretana, vous savez qu'en ces heures
où je ne me sens pas digne d'être aimé d'elle
c'est vous dont le parfum me rafraîchit le cœur.

Hymn by Jean Racine

Word equal to God, the Almighty, our
only hope,
Eternal day of the earth and heavens;
We break the silence of the peaceful night,
Divine Saviour, look upon us!

Fan the fire of your powerful grace
upon us,
So that all Hell may flee at the sound of
your voice;
Shake off the sleep of a languishing soul,
Who has forgotten your laws!

O Christ, be kind to these faithful people
Who have now gathered in thanks.
Listen to the chants they offer to your
immortal glory,
And may they come away fulfilled with
your gifts!

She had gone down to the bottom of the meadow *translation Faith Cormier*

She had gone down to the bottom of the
meadow,
and because the meadow was full of flowers
that like to grow in the water,
I had gathered the drowned plants.
Soon, because she was wet, she came back
to the top
of that flowery meadow.
She laughed and moved with the lanky
grace
of girls who are too tall.
She looked the way lavender flowers do.

At the foot of my bed *trans. Faith Cormier*

At the foot of my bed my mother hung a
Black Virgin. And I love this Virgin
with an almost Italian devotion.
Virgo Lauretana, standing in a field of gold,
you make me think of a thousand crustaceans
for sale on wharves where not a breath of
air
stirs the sleepy banners.
Virgo Lauretana, you know that in those hours
when I am not worthy to be loved by her,
your perfume refreshes my heart.



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Have you always wanted to experience the thrill of singing major choral works with the WSO and internationally-renowned artists? The Phil is always looking for qualified singers to join us in making beautiful music together. If you want to sing exceptional choral music, have some choral experience and some sight-singing ability, please read on about how easy it is to audition for the Phil.

Auditioning for the Phil

- Come prepared to sing music of your choice. This could be a short aria, an art song, a folk song, a song from musical theatre, or a melody or section line from a choral piece you are familiar with.
- We will supply an accompanist, so please bring along a copy of your music for them.
- You may also be asked to explore your vocal range through a brief series of vocal exercises, sing a brief succession of intervals after hearing them played on the piano, and sight-sing a relatively simple passage in a comfortable vocal range.
- The entire audition will take about ten minutes.



Our choristers come from all walks of life: lawyers, teachers, students, accountants, the military, stay-at-home-moms-and-dads and more! What we share is our love of singing wonderful music with wonderful people.

To arrange your audition, please call 204-896-7445 or email info@winnipegphilharmonicchoir.ca

We hope to see—and listen to—you soon!

**VI. Si tout ceci n'est qu'un pauvre rêve,
et s'il faut**

Si tout ceci n'est qu'un pauvre rêve, et s'il faut
que j'ajoute dans ma vie, une fois encore,
la désillusion aux désillusions ;
et, si je dois encore, par ma sombre folie,
chercher dans la douceur du vent et de la
pluie
les seules vaines voix qui m'aient en passion :
je ne sais si je guérirai, ô mon amie...

**X. Deux ancolies se balançaient sur la
colline**

Deux ancolies se balançaient sur la colline
Et l'ancolie disait à sa sœur l'ancolie :
Je tremble devant toi et demeure confuse.
Et l'autre répondait : si dans la roche qu'use
l'eau, goutte à goutte, si je me mire, je vois
que je tremble, et je suis confuse comme
toi.

Le vent de plus en plus les berçait toutes deux,
les emplissait d'amour et mêlait leurs cœurs
bleus.

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae
voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi.
Propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe

Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

If all were naught but a poor dream

translation Faith Cormier

If all were naught but a poor dream,
and if I had to pile
disillusionment on disillusionment in my life,
and if in my shadowy madness I again had
to look to the sweetness of wind and rain
to find the only vain voices that love me
passionately,
I don't know if I would ever get better,
sweetheart...

Two columbines rocked on the hill

translation Faith Cormier

Two columbines rocked on the hill.
One columbine said to her sister columbine,
"I tremble before you and am confused."
The other answered, "If in the rock that
the water wears away drop by drop I look
at myself, I see that I tremble and I am as
confused as you are."

The wind rocked them harder,
filling them with love and mingling their
blue hearts.

Glory to God in the highest

And on earth peace, good will towards
men.

We praise thee, we bless thee,
we worship thee,

We give thanks to thee
for thy great glory.

Lord God, heavenly King,

God the Father Almighty.

Lord God, the only begotten Son,

Jesu Christ

Lord God, Lamb of God, Son of the Father

Who takes away the sins of the world

Have mercy upon us.

Thou that takest away the sins of the world

Receive our prayer.

Thou who sittest at the right hand of God
the Father

Have mercy on us.



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