

THE WINNIPEG PHILHARMONIC CHOIR

CHRISTMAS WITH THE PHIL: HERE WE COME A-CAROLING DECEMBER 16 2018

3 PM • 7 PM
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UNITED CHURCH

GUEST ARTISTS

Wes Elias, *organ*

Donna Laube, *piano*

GUEST CHOIR

The Stevenson-Britannia Singing Sabres Choir

Julianna Rempel, *conductor*



YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR



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WINNIPEG
PHILHARMONIC
CHOIR

YURI KLAZ
ARTISTIC DIRECTOR & CONDUCTOR

2018-2019 SEASON



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

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

Each season, under the direction of Maestro Yuri Klaz, the Winnipeg Philharmonic Choir provides music lovers of all ages a subscription series of three concerts that bring to life some of the world's finest choral works. Now in its 96th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.

Bach, Mendelssohn & Schumann: Favourite Melodies

Jan 11-12

“Subtle and elegant”

– *The New York Times*

Daniel Raiskin, conductor
Bella Hristova, violin

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

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CHRISTMAS WITH THE PHIL

The Winnipeg Philharmonic Choir bids you a warm welcome to our 96th annual Christmas concert. We have a long tradition of presenting an appealing mixture of old and new, sacred and secular, serious and light music to celebrate this most wonderful time of year.

The tradition of singing songs specifically associated with the mid-winter season dates back to long before Christianity. A number of our Christmas traditions can be traced back to very early pagan rituals around the winter solstice, with festivals such as Saturnalia (pre-Christian Rome), Yule (Germanic), Mōdraniht (Anglo-Saxon), Korochun (Slavic) and Gody (Poland). These important events served to chase away the longest night with lights, dancing and singing of specific songs, gift sharing, veneration of domestic animals, and celebrating the return of longer days, and, eventually, spring. Their rituals were all built around supporting the community during dark, cold times when food was not readily available and people had to look out for and care for each other. And so, in this spirit, we present this year's *Christmas with the Phil – Here We Come A-Caroling!*

The theme for this year's concert is based on the traditional English carol, *Here We Come A-Caroling*. In medieval England and France, the *carole* was a courtly dance in which the dancers sang while they moved. Eventually, the dancing fell by the wayside, but singing while moving did not. At Christmastime in 18th century England, bands of beggars and orphans would sing their way from door to door in more well-to-do neighborhoods, wishing the wealthy homeowners good health in exchange for a drink and some warmth. The “drink” usually came from the homeowner's “wassail bowl”, wassail being a mulled wine or cider made from baked apples, sugar, and spices.

A Spotless Rose is 20th century English composer Herbert Howells' rendition of the well-known German hymn *Es ist ein Ros entsprungen*. The rose in this 14th century text is symbolic of the Virgin Mary.

Dating from the late 15th century, the traditional French carol *Noël nouvelet* (arr. George Moineau) celebrates the wonder of the new birth of Jesus. Both “Noël” and “nouvelet” harken back to the same root which stems from the word “news” and “newness”.

Noël nouvelet (translation)

Christmas comes anew, O let us sing Noël!

Glory to God! Now let your praises swell.

Sing we Noël for Christ, the newborn King.

Christmas comes anew, O let us sing Noël!

Verse 1: When I awoke, I saw a tree in flower

And heard a chorus of song telling the shepherds to leave this place.

Verse 2: At his sight, my heart rejoiced

For in him shone a light as great as the morning sun.

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the Winnipeg Philharmonic Choir
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*However you spend the Holiday Season, we hope
it's filled with joy and celebration!*

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Composed by American folklorist and singer John Jacob Niles, the haunting folk hymn *I Wonder as I Wander* is based on a song fragment he overheard being sung by a poor Appalachian girl.

The meaning of the “three ships” in the popular traditional English carol *I Saw Three Ships* (arr. Benjamin Bolden) has been the subject of great debate. However, it quite likely refers to the camels used by the three Magi, as camels are often referred to as ships of the desert.

The text of the 19th century English carol, *See Amid the Winter’s Snow*, develops a dialogue between the singers and the shepherds who visited the Christ child.

African Noël is an arrangement of a traditional African carol that may be seen as a contemporary adaptation of the traditional French carol, *Noël Nouvelet*.

In *Cold Snap*, Mark Hayes and Deborah Craig-Claar offer a highly entertaining musical depiction of what can happen when Old Man Winter comes a-knocking at your door!

Andy Beck’s arrangement of the traditional French carol *Pat-A-Pan* tells the story of the birth of Jesus from the perspective of shepherds playing simple instruments like flutes and drum. The song’s title comes from the sound of the drum, and the accompanying lyric, “tu-re-lu-re-lu”, from the flute.

Sally K. Albrecht’s *A Seasonal Madrigal* is an original madrigal that includes all the solid choral harmonies and festive fa-la-la’s associated with Renaissance classics. Unfolding into the traditional chorus of *The Holly and the Ivy*, it returns to the original madrigal, beautifully combines the two themes, and finishes with a spirited refrain of *We Wish You a Merry Christmas*. You may even hear a bit of *Deck the Hall*!

Donald Starr’s arrangement of *Carol of the Star* features the latin refrain “Venite Adoramus, Dominum” (Come, let us adore Him), and Ruth Morris Gray’s *Carol of the Snow* is a new take on a familiar Ukrainian carol.

Jack Fox’s *’Zat You, Santa Claus?* has been recorded by no less than Louis Armstrong, Garth Brooks and Harry Connick, Jr.

The Austrian carol, *Still Still Still*, (arr. Philip Ledger) is a lullaby describing the peace of the infant Jesus as his mother Mary sings him to sleep.

Still, Still, Still (German lyrics – Georg Götsch, literal English translation – HF)

Hush, hush, hush, for the little child wants to sleep!

Mary sings to him, offers him her chaste breast.

Hush, hush, hush, for the little child wants to sleep.

Sleep, sleep, sleep, my dear child sleep!

The angels are making beautiful music, celebrating the little child

Sleep, sleep, sleep, my dear child sleep.

Great, great, great, the love is enormous!

God has left his heavenly throne and must travel on the road.

Great, great, great, the love is enormous!

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This 16th century *Coventry Carol*, traditionally performed as part of a mystery play presented in Coventry, England, also takes the form of a lullaby, but with a much more somber and ominous tone. Sung by the mothers of the doomed children, this lullaby depicts the orders of King Herod that all infants under age two in Bethlehem be killed.

Infant Holy, Infant Lowly is a traditional Polish carol translated in 1920 by the British musician and playwright Edith M. Reed. The rhythm of this piece resembles that of a traditional Polish mazurka.

Ding-dong! Merrily on High (arr. David Willcocks) first appeared in the 15th century as a secular dance tune. George Woodward, who had a keen interest in church bell ringing, wrote the sacred Christmas lyrics in the early 20th century.

John Rutter's *Magnificat* is a seven-movement musical setting of the biblical canticle "Magnificat" completed in 1990. Of his work the avowed agnostic wrote: "*The Magnificat* – a poetic outpouring of praise, joy and trust in God, ascribed by Luke to the Virgin Mary on learning that she was to give birth to Christ – has always been one of the most familiar and well-loved of scriptural texts, not least because of its inclusion as a canticle in the Catholic office of Vespers and in Anglican Evensong. Musical settings of it abound, though surprisingly few of them since J.S. Bach's time give the text extended treatment. I had long wished to write an extended *Magnificat* but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions."

Today, the Phil is performing three movements of Rutter's *Magnificat*. Movement I (*Magnificat*) is based on the text from Luke 1:46-48 "My soul doth magnify the Lord; and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden: for behold, from henceforth all generations shall call me blessed."

In Movement 2 (*Of A Rose, a Lovely Rose*), Rutter has taken the liberty of inserting into this Latin-based work a 15th century English poem in which Mary is compared to a rose.

Movement 7 (*Gloria Patri et Filio*) is based on the text of the doxology, "Glory be to the Father, and to the Son, and to the Holy Ghost." This text is interspersed with a prayer to Mary, "Sancta Maria, succure miseris" (Holy Mary, help those in need).

The beloved *Hallelujah Chorus* is taken from George F. Handel's oratorio *Messiah*, which premiered as a benefit performance in Dublin in 1742. This final chorus at the end of the second section of the three-part oratorio is based on texts from the book of Revelation.

"Alleluia: for the Lord God omnipotent reigneth." (Rev. 19:6); "And he hath on his vesture and on his thigh a name written, King of Kings, and Lord of Lords. (Rev. 19:16); "And he shall reign for ever and ever." (Rev. 19:15).

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ARTISTIC DIRECTOR AND CONDUCTOR

Aaron Silverman / Sightlines Photography



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.

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GUEST ARTISTS

Wes Elias, organ

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 orchestral pianist with the Winnipeg Symphony Orchestra.



The Stevenson-Britannia Singing Sabres Choir

The Stevenson-Britannia Singing Sabres Choir is a newly formed auditioned group of 34 students, ages 8-10. They have been rehearsing for this Christmas event with the Phil since September. In addition, they also attend weekly choir class with their



regular school choir of 75 students. Their director, Julianna Rempel, has been teaching music and choir at Stevenson for nine years. Their accompanist, Amanda Hahn-Tomchuk, is a master pianist who accompanies several top level choirs throughout Winnipeg. Stevenson students sing at various events during the year including their school winter concert, Remembrance Day assembly, Stevenson's Celebration of the Arts event, Winnipeg Music Festival, St. James-Assiniboia School Divisional Music Celebration, Music Monday and a local carehome. We are very honoured and excited to perform with the Philharmonic.

PHILHARMONIC CHORISTERS

SOPRANO

Elizabeth Abercrombie
Rachael Buckingham
Glynis Corkal
Brenda Dyck
Linda Feasby
Eileen Funk
Wendy Gainsborough
Patricia Jordan
Caroline Klassen
Jessica Kowall
Annastasia Lambert
Betty Loewen
Judy Low
Kirstie MacLean
Janet Marchylo
Cheryl McNabb Davis
Marika Nerbas
Carolyn Penner
Jillian Penner
Katie Reed-Brown
Veronica Ryabinov
Marianne Sawatsky*
Kayla Stefanyshyn
Pearl Stelmack
Christine Sveinson
Courtney Taylorson
Ingrid Thompson
Natalie Thompson

ALTO

Lucy Adamson
Gwen Allison
Helen Black
Vida Chan
Kathleen Hornshaw
Sharon Jones-Ryan
Marjory Kerr
Margruite Krahn
Nicole Laffreniere
Veronica Larmour
Vivien Laurie
Victoria Lyonin
Brenda Marinelli
Sandi Mielitz
Mary Neufeld
Gail Singer
Nicola Spasoff
Pamela Tetlock
Adrienne Wiebe
Deanna Wiens

TENOR

Keith Black
Kaylene Blackwood*
Jeff Carter
John Derwitt
Brian Fristensky
Leonard LaRue
Clem Toner

BASS

John Galayda
Robert Giesbrecht
Bruno Klassen
Peter Loewen
Brian Marchylo
Peter Marrier
Dennis Penner
Lukas Sawatsky*
Andrew Selby
Steven Thiessen
Erik Thomson
Paul Wiebe

* *Raising Voices Singers*

THANKS

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and Smokehouse Design for their marketing services.*

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

SING-ALONG CAROLS

Hark! the Herald Angels Sing

Hark! the herald angels sing,
Glory to the new-born King;
Peace on earth, and mercy mild,
God and sinners reconciled.
Joyful, all ye nations, rise,
Join the triumph of the skies;
With the angelic host proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
Glory to the new-born King.

Christ, by highest heaven adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see,
Hail, the incarnate deity,
Pleased as Man with man to dwell,
Jesus, our Emmanuel!
Hark! the herald angels sing,
Glory to the new-born King.

Hail the heaven-born Prince of peace,
Hail, the Sun of righteousness
Light and life to all he brings,
Risen with healing in his wings.
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing,
Glory to the new-born King.

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds in fields
as they lay;
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep.

Refrain: Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night.

This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay.

Then let us all with one accord
Sing praises to our heav'nly Lord
That hath made heav'n and earth of
naught,
And with his blood mankind hath bought.

CHRISTMAS WITH THE PHIL: *HERE WE COME A-CAROLING*

Sunday, December 16, 2018

Crescent Fort Rouge United Church

Yuri Klaz, conductor

Wes Elias, organist

Donna Laube, accompanist

The Stevenson-Britannia Singing Sabres Choir,

director Julianna Rempel, accompanist Amanda Hahn-Tomchuk

Here We Come A-Caroling Trad. English
arr. Josh Sparkman and Susan Bentall Boersma

A Spotless Rose Herbert Howells
Solo: John Galayda

Noël nouvelet Trad. French, arr. George Moineau

I Wonder as I Wander John Jacob Niles, arr. John Rutter
Solo: Adrienne Wiebe

I Saw Three Ships Trad. English, arr. Benjamin Bolden

AUDIENCE SING-ALONG — *words on page 13*

Hark! the Herald Angels Sing Felix Mendelssohn, arr. William Cummings

THE STEVENSON-BRITANNIA SINGING SABRES CHOIR

Cold Snap Mark Hayes and Deborah Craig-Claar

Pat-a-Pan Trad. French, arr. Andy Beck

A Seasonal Madrigal Trad. English, arr. Sally Albrecht

Carol of the Star Trad. French, arr. Donald Moore

Carol of the Snow Ruth Morris Gray

'Zat You, Santa Claus? Jack Fox, arr. Kirby Shaw

INTERMISSION

See Amid the Winter's Snow John Goss, arr. David Willcocks

African Noel Trad. African, arr. Victor C. Johnson

AUDIENCE SING-ALONG — *words on page 13*

The First Nowell Trad. English, arr. John Stainer

Still, Still, Still Trad. German, arr. Philip Ledger

Coventry Carol Trad. English

Infant Holy, Infant Lowly Trad. Polish, arr. David Willcocks

Ding-dong! Merrily on High Trad. French, arr. David Willcocks

Magnificat John Rutter

Magnificat

Of a Rose, a Lovely Rose

Gloria patri et filio

Solo: Veronica Ryabinov

AUDIENCE SING-ALONG — *music score on page 16*

Hallelujah Chorus from *Messiah* George Frideric Handel

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Manitoba Community Services Council, the Manitoba Arts Council,
the Winnipeg Arts Council, The Winnipeg Foundation,
and the Richardson Foundation.*

HALLELUJAH CHORUS from *Messiah*

George Frideric Handel

Allegro

Soprano *f* Hal - le - lu - jah!

Alto *f* Hal - le - lu - jah!

Tenor *f* Hal - le - lu - jah!

Bass *f* Hal - le - lu - jah!

S. Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

A. Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

T. Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

B. Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

S. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

A. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

T. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

B. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

A

S. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

A. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

T. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

B. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah:

S. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

A. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

T. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B. For the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B

S. lu - jah, Hal - le - lu - jah: For the Lord God om - ni - po - tent

A. lu - jah, Hal - le - lu - jah: Hal - le -

T. lu - jah, Hal - le - lu - jah: Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

B. lu - jah, Hal - le - lu - jah:

S. reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

A. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

T. - lu - jah, Hal - le - lu - jah! For the Lord God om - ni - po - tent

B. For the Lord God om - ni - po - tent

S. le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

A. - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord

T. reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord

B. reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

30

S. Hal-le - lu - jah, Hal-le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah.

A. God om - ni - po - tent reign - eth, Hal-le - lu - jah, Hal - le - lu - jah.

T. God om - ni - po - tent reign - eth, Hal - le - lu - jah.

B. lu - jah, Hal-le - lu - jah, Hal - le - lu - jah. Hal - le - lu - jah, Hal-le - lu - jah.

32

C

S. *p* The king - dom of this world *f* is be - come the king - dom of our

A. *p* The king - dom of this world *f* is be - come the king - dom of our

T. *p* The king - dom of this world *f* is be - come the king - dom of our

B. *p* The king - dom of this world *f* is be - come the king - dom of our

39

D

S. Lord and of his Christ, and of his Christ:

A. Lord and of his Christ, and of his Christ:

T. Lord and of his Christ, and of his Christ: *f* and

B. Lord and of his Christ, and of his Christ: *f* and he shall reign for ev - er and ev - er.

44

S. - - - - -

A. *f* and he shall reign for ev - er and

T. he shall reign for ev - er and ev - er, *f* and he shall reign for ev - er and

B. for ev - er and ev - er, *f* and he shall reign and he shall reign for ev - er, for

48 *f* E

S. and he shall reign for ev - er and ev - er. King of

A. ev - er, for ev - er and ev - er, for ev - er and ev - er. King of

T. ev - er, and he shall reign, for ev - er and ev - er.

B. ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and ev - er.

52

S. kings, _____ and Lord of Lords, _____

A. kings, _____ and Lord of Lords, _____

T. for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! for ev - er and

B. for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! for ev - er and

56

S. _____ King of Kings, _____

A. _____ for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

T. ev - er, Hal - le - lu - jah, Hal - le - lu - jah! for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

B. ev - er, Hal - le - lu - jah, Hal - le - lu - jah! for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

60

S. and Lord of Lords, _____ King of

A. lu - jah! for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

T. lu - jah! for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

B. lu - jah! for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

64 **F** *ff*

S. Kings, _____ and Lord of Lords,

A. for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! King of

T. for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! King of

B. for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! King of

68 *f*

S. and Lord, of _____ Lords, and he shall reign, _____ and

A. Kings and Lord of Lords, _____ and he shall reign, _____ and he shall

T. Kings and Lord, of _____ Lords, _____ and he shall reign, and he _____ shall reign.

B. Kings and Lord, of _____ Lords, and he shall reign for ev - er and ev - er,

72 *ff*

S. he shall reign for ev - er and ev - er, _____ for ev - er and

A. reign _____ for ev - er and ev - er, King of Kings, for ev - er and

T. and he shall reign for ev - er and ev - er, King of Kings, _____

B. and he shall reign for _____ ev - er and ev - er, King of Kings, for ev - er and

76

S. ev - er, Hal - le - lu - jah, Hal - le - lu - jah! and he shall reign for ev - er and

A. ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and he shall reign for

T. _____ and Lord of Lords _____ and he shall reign for ev - er and

B. ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah! and he shall reign for ev - er and

G

80

S. ev - er and ev - er, King of Kings and Lord of Lords, King of

A. ev - er and ev - er, King of Kings, and Lord of Lords, King of

T. ev - er and ev - er, King of Kings, and Lord of Lords, King of

B. ev - er and ev - er, King of Kings and Lord of Lords, King of

84

S. Kings and Lord of Lords, and he shall reign for ev - er and ev -

A. Kings, and Lord of Lords, and he shall reign for ev - er and ev -

T. Kings, and Lord of Lords, and he shall reign for ev - er and ev -

B. Kings and Lord of Lords, and he shall reign for ev - er and ev - er and ev -

88

S. er, King of Kings, and Lord of Lords, Hal - le - lu - jah, Hal - le -

A. er, for ev - er and ev - er, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

T. - er, for ev - er and ev - er, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

B. er, for ev - er and ev - er, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

91

S. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

A. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

T. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

B. lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

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

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

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

HIGH SCHOOL COMMUNITY SERVICE SIP

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

POST-SECONDARY STUDENT BURSARY

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

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

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

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

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Your gift to our Endowment Fund helps ensure
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Sneak Preview of the Phil's 2019-20 Season

**December 15, 2019, 3 & 7 pm — *Christmas with the Phil*
Crescent Fort Rouge United Church**

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

**March 22, 2020, 3 pm — *Happy 250th, Ludwig!*
St. Boniface Cathedral**

A major goal each year for the Phil is to raise sufficient funds through ticket sales and donations to be able to hire the Winnipeg Symphony Orchestra for our annual gala concert. This year, we have chosen to recognize Beethoven's 250th birthday by performing his *Mass in C Major*, Opus 86, for soprano, contralto, tenor and bass soloists, mixed choir and orchestra. By our reckoning, it has been at least 10 years since this beautiful, challenging work was performed in Winnipeg. We have chosen to pair the *Mass* with *Te Deum* by Antonín Dvořák (1941-1904).

**April 24-25, 2020, 8 pm — *Messe Solennelle* by Berlioz
Centennial Concert Hall**

The Phil has been invited to perform in this Winnipeg Symphony Orchestra Masterworks concert featuring *Messe Solennelle* by Hector Berlioz (1803-1869), selected by Daniel Raiskin, the new WSO Music Director. Composed in 1824 when Berlioz was only 20, the score was believed destroyed until a copy was discovered by accident in Antwerp in 1991. Neither the Phil nor Yuri Klaz has ever performed it. We are all looking forward to a "brand new" major choral work!





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