

THE WINNIPEG PHILHARMONIC CHOIR

CHRISTMAS WITH THE PHIL:

MAKING SPIRITS BRIGHT:
A CELEBRATION OF PACHELBEL
DECEMBER 15 • 2019

3 PM • 7 PM
CRESCENT FORT ROUGE
UNITED CHURCH

GUEST ARTISTS

Donna Laube, *piano*

Wes Elias, *organ*

GUEST CHOIR

St. James-Assiniboia Divisional
Children's Choir

Heather Neufeld, conductor



YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR





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2019-2020 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 97th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



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CHRISTMAS WITH THE PHIL

This year's Christmas program with the Phil centres around the Baroque composer, **Johann Pachelbel** (1653-1706). This German composer, although remembered mainly for his *Canon in D*, was no one-hit wonder! He was one of the most important composers of the middle Baroque era, as well as being a teacher and an organist. He wrote a large body of sacred and secular music, and loved to experiment with different variations, ensembles and instrumental combinations in his music. Following in the tradition of Johann Pachelbel, that is what we will do in this concert as we combine voices with strings, woodwinds and keyboard presenting a variety of his compositions.

Magnificat in G, the first of two that we include in this program, is based on the biblical text in Luke 1 where the Virgin Mary sings praises to the Lord after she was told by the Angel Gabriel that she would bear the Son of God. This piece was lost in obscurity for centuries and was only recently discovered by Walter Rodby in the archives of an East German State Library. It was then published in 1986.

*My soul doth magnify the Lord,
And now the spirit in me doth praise and rejoice in my God and Savior
For he regarded the low state of the handmaiden,
For behold all generations hence forth shall call me blessed.
With his power and his greatness doth he magnify me,
Let his name evermore be praised.
And his mercy shall be upon them that fear him throughout all generations.
With his arm he has shown his strength and his power.
He brings down the vain and haughty from the highest places,
The humble and the meek are exalted.
He helps the needy and fills the hungry with all good substance.
He sends the greedy person away
And with his mercy he hath remembered his servant Israel
As he did promise to Abraham and to his seed.
Praise to the Father. Praise to the blessed Son and to the Holy Spirit
As it was and evermore shall be, is now forever
World without end. Amen.*

In **Pachelbel's Canon in D** the bass voice repeats the same two-bar line throughout the piece, while the upper voices enter in sequence, playing with this theme in different variations. Originally scored for three violins and *basso continuo*, this canon was popular during his lifetime but went out of style and remained in obscurity for centuries. It was revived again in the 1970s, used in movie soundtracks as well as at many weddings and funerals. Despite its centuries-old heritage the Canon's chord progression has been widely used in pop music and has been called "almost the godfather of pop music"!

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Our first rendering of the *Pachelbel Canon* is arranged by contemporary British choral composer, Bob Chilcott. He has based the text on the tragic poem “*Rosa Mystica*” written by Irish poet, Oscar Wilde. The poem, which appears below, is dedicated to the memory of his sister who died at age nine.

Requiescat

*Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.*

*All her bright golden hair
Tarnished with rust
She that was young and fair
Fallen to dust.*

*Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.*

*Coffin-board, heavy stone
Lie on her breast
Over my heart alone
She is at rest.*

*Peace, peace, she cannot hear
Lyre or sonnet
All my life’s buried here,
Heap earth upon it.*

Four Christmas Motets: Inspired by scenes from the Nativity story, Francis Poulenc (1899-1963), a French composer and pianist, composed *4 Motets pour le temps de Noël* in 1952. Of the four motets in this set, we will sing three.

The first, *O Magnum Mysterium*, captures the awe and mystery of the birth of Jesus and praises the Virgin Mary with a hushed reverence.

The second, *Quem vidistis pastores dicite*, asks of the shepherds, “Whom did you see?”

The fourth, *Hodie Christus natus est*, is a proclamation of joy, culminating in the words “Gloria in excelsis Deo, alleluia.”

The First Noel/Pachelbel Canon: Our second rendering of Pachelbel’s *Canon*, sung together with the children, is paired with the well-known Christmas carol, *The First Noel*. Based on the repeating chord progression in the bass, listen for the familiar strains of the carol mixed with variations on the canon.

See Amid the Winter’s Snow is an English carol from the 1800s arranged for us by David Willcocks. The chorus line calls for the listener to “sing through all Jerusalem, Christ is born in Bethlehem.”

Pachelbel’s Magnificat in D is the second setting of the *Magnificat* we will sing and is based on the same text as the first. This is one of 14 *Magnificats* he is known to have written. For many centuries, this inspiring text has been said or sung as part of every Vespers service in the Catholic, Lutheran and Anglican churches. This explains why there are so many beautiful versions by so many composers.

In Silent Night, written by African-American composer Mitchell Southall, is subtitled “A Christmas Vignette in Pastel” as it paints the idyllic scene of this birth but also

De Nardi

A black and white photograph of a plate of pasta with a glass of wine and a napkin. The pasta is a wide, flat ribbon shape, possibly fettuccine or tagliatelle, and is topped with a sauce and small pieces of meat or vegetables. The glass is partially filled with a dark liquid, likely wine. The napkin is folded and placed next to the plate. The background is a plain, light-colored surface.

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points towards the painful journey that this Prince of Peace must make.

Sing We Now of Christmas is the English version of *Noël Nouvelet*, a traditional 15th century French carol.

Lord of the Dance gets its melody from the traditional Shaker tune, *Simple Gifts* (composed 1848, Joseph Brackett [1797–1882]). It follows in the tradition of the English carol which tells the gospel story in the first person of Jesus, portraying His life and mission as a dance.

Shepherds Rejoice is an anonymous American tune which first showed up in *The Sacred Harp*, a famous shape-note “tunebook” published from 1844 to this day and used in revivals and many New England and Southern US churches. The words are by the well-known English pastor and composer, Isaac Watts (1674-1748).

Canon de Pa 'Qué Ver! is our last rendering of Pachelbel's canon and draws on the well-known Latin text “Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Amen” (Glory to God in the highest. Peace on earth to men of good will. Amen). The title of the piece is a play on the words “Canon of Pachelbel” and is untranslatable. It is arranged for choir and orchestra by Angel Figueroa and was generously shared with us for this concert by Juan Carlos Arnanz, Artistic Director of “Voces para la Paz” (Músicos Solidarios). “Voces para la Paz” is an independent humanitarian aid association in Spain that uses music to carry out and support projects that contribute to the support of disadvantaged people.

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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.

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GOLDEN WEST



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.



St. James-Assiniboia Divisional Children's Choir

The St. James-Assiniboia Divisional Children's Choir is a choral group comprised of 70 Grade 5 and 6 students, representing 19 schools in the division. The choir, which has been in existence since the late 1980s, was originally formed to give young



students an opportunity to further develop their choral skills and provide enriched performance opportunities. Throughout the years, their mandate of providing an enriched choral experience and fostering a love of choral music has never changed. Each spring, the choir holds auditions for interested Grade 4 and 5 students. In the fall, the newly auditioned group of students joins the returning Grade 6 students as they embark on their choral journey!

Guest Instrumentalists

Thank you to all the instrumentalists who add so much to the program. We are especially happy to partner with *students of the Faculty of Music, University of Manitoba, in this concert: *Miona Milovanovic, violin; *EmilyAnn Dueck, violin; *Barbara Graham, viola; *Cadence Penner, cello *Meredith Liu, oboe; as well as Sherry Bonness, oboe.

PHILHARMONIC CHORISTERS

SOPRANO

Natassia Beley
Rachael Buckingham
Glynis Corkal
Brenda Dyck
Linda Feasby
Eileen Funk
Wendy Gainsborough
Patricia Jordan
Caroline Klassen
Jessica Kowall
Betty Loewen
Judy Low
Natalie Lutz-Thompson*
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Isaac Anderson*
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Yin Xi*

BASS

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Lukas Sawatsky*
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*Thanks are also extended to Reg and Judy Low for their ongoing support, as well as
St. Mary Magdalene Anglican Church and Kelvin High School for rehearsal space.*

SING-ALONG CAROLS

Hark! The Herald Angels Sing

1. Hark! The herald angels sing, “Glory to the newborn King!
Peace on earth, and mercy mild, God and sinners reconciled!”
Joyful all ye nations, rise, join the triumph of the skies
With th’angelic host proclaim “Christ is born in Bethlehem”
Hark! The herald angels sing, “Glory to the newborn King!”
2. Christ, by highest heav’n adored; Christ, the everlasting Lord,
Late in time behold him come, offspring of the virgin’s womb.
Veiled in flesh the Godhead see, hail th’incarnate deity.
Pleased with us in flesh to dwell; Jesus, our Immanuel!
Hark! The herald angels sing, “Glory to the newborn King!”
3. Hail, the heav’n-born Prince of peace! Hail, the Sun of righteousness!
Light and life to all he brings, ris’n with healing in his wings.
Mild he lays his glory by, born that we no more may die,
Born to raise us from the earth, born to give us second birth.
Hark! The herald angels sing, “Glory to the newborn King!”

Joy to the World

1. Joy to the world, the Lord is come! Let earth receive her king;
Let every heart prepare him room, and heav’n and nature sing,
And heav’n and nature sing, and heav’n, and heav’n and nature sing.
2. Joy to the world, the Saviour reigns! Let men their songs employ
While fields and floods, rocks, hills, and plains, repeat the sounding joy,
Repeat the sounding joy, repeat, repeat the sounding joy.
3. He rules the world with truth and grace, and makes the nations prove
The glories of his righteousness, and wonders of his love,
And wonders of his love, and wonders, wonders of his love.

CHRISTMAS WITH THE PHIL
Making Spirits Bright: A Celebration of Pachelbel

Sunday, December 15, 2019
Crescent Fort Rouge United Church

Yuri Klaz, conductor

Wes Elias, organist

Donna Laube, accompanist

St. James-Assiniboia Divisional Children's Choir

Heather Neufeld, director; Amanda Hahn-Tomchuk, accompanist

Miona Milovanovic, violin; EmilyAnn Dueck, violin

Barbara Graham, viola; Cadence Penner, cello

Meredith Liu, oboe; Sherry Bonness, oboe

Magnificat in G *Johann Pachelbel (1653-1706)*

Pachelbel: Canon (Rosa Mystica) *Johann Pachelbel, arr. Bob Chilcott*
Text by Oscar Wilde (1854-1900)

Christmas Motets *Francis Poulenc (1899-1963)*
O Magnum Mysterium
Quem vidistis pastores dicite
Hodie Christus natus est

AUDIENCE SING-ALONG — words on page 13

Hark! The Herald Angels Sing *Felix Mendelssohn (1809-1847)*
Text by Charles Wesley (1707-1788)

A Zing-a Za *Arr. Mary Goetze*
Jon Smith, percussion

Winter Dreams *Pinkzebra*
Andrew Morican, violin; Kara Sadr, cello

Twelve Days After Christmas *Frederick Silver*

Only I *Jim Papoulis*
Jon Smith, percussion

INTERMISSION

The First Noel/Pachelbel Canon	<i>Traditional English Carol/Canon in D Johann Pachelbel, arr. Michael Clawson</i>
See Amid the Winter's Snow	<i>John Goss (1800-1880), arr. David Willcocks</i>
AUDIENCE SING-ALONG — words on page 13	
Joy to the World	<i>Lowell Mason (1792-1872) Text by Isaac Watts</i>
Magnificat in D	<i>Johann Pachelbel</i>
In Silent Night	<i>Words and music Mitchell B. Southall</i>
Sing We Now of Christmas	<i>French carol, arr. Carol Barnett</i>
Lord of the Dance	<i>Traditional Shaker tune, arr. David Willcocks Text by Sydney Carter</i>
Shepherds Rejoice	<i>Traditional American, arr. Paul Carey</i>
Canon de Pa 'Qué Ver!	<i>Johann Pachelbel, arr. Angel Figueroa</i>

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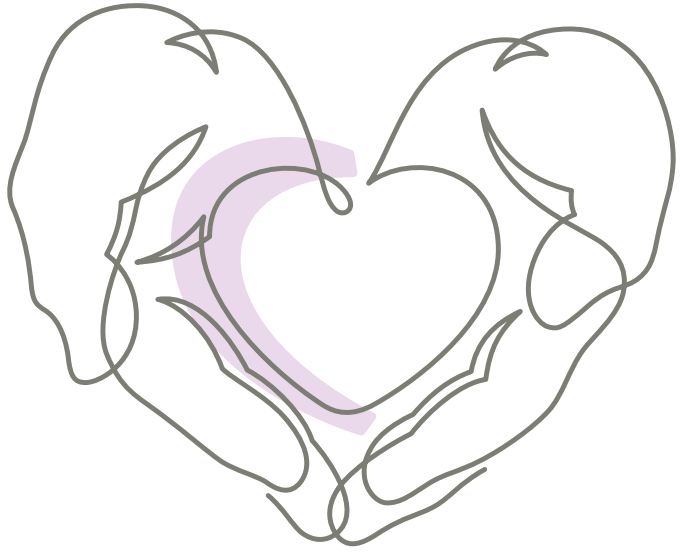


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