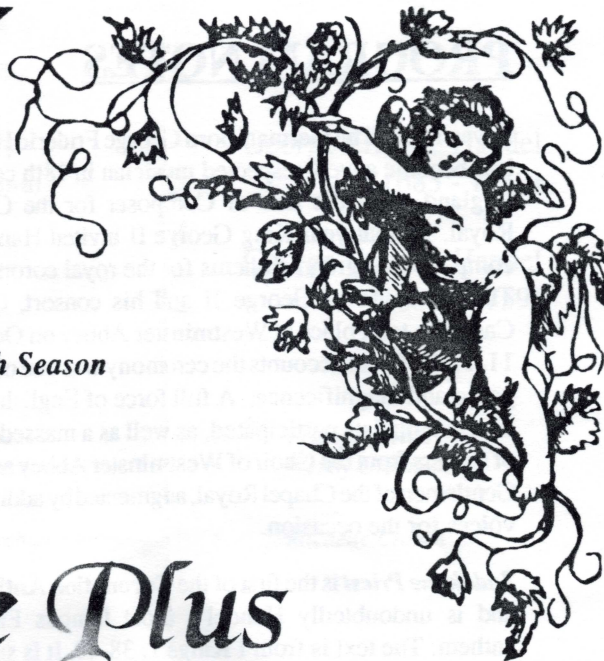


Richard Eaton
Leonard Ratzlaff
Music Director

SINGERS

Celebrating our 45th Season



Baroque Plus

A Choral Concert

presenting

HANDEL *Zadok the Priest and Dixit Dominus*
and MOZART **Grand Mass in C minor**

Leonard Ratzlaff *Conductor*

with Orchestra

Norman Nelson *Concertmaster*

Guest Choir

University of Alberta Madrigal Singers

Guest Soloists

Henriette Schellenberg *Soprano*

Rosemarie van der Hooft *Mezzo-Soprano*

Nils Brown *Tenor*

George Evelyn *Bass*

Thursday, March 14 and Friday, March 15, 1996, 8 p.m.

All Saints' Anglican Cathedral, Edmonton

PROGRAM NOTES

by Margaret C. Matheson

It was 1727. The German-born George Frideric Handel had become a well-respected musician in 18th century England, with the title of Composer for the Chapel Royal. In that year King George II invited Handel to compose four grand anthems for the royal coronation. The crowning of George II and his consort, Queen Caroline, took place at Westminster Abbey on October 11, 1727. By all accounts the ceremony was one of great pomp and magnificence. A full force of English court instrumentalists participated, as well as a massed choir of singers from the Choir of Westminster Abbey and the Gentlemen of the Chapel Royal, augmented by additional voices for the occasion.

Zadok the Priest is the first of the **Coronation Anthems**, and is undoubtedly Handel's most famous English anthem. The text is from I Kings 1: 38-40. It is sung at the point in the ceremony at which the sovereign is anointed. The anthem begins quietly with a lengthy, undulating orchestral introduction, building inexorably to the mighty entrance of the chorus. This stirring work has been performed at every British coronation since that of George II. No sovereign could be greeted by any nobler or more jubilant music.



Dixit Dominus, HWV 232, is a Latin setting of Psalm 110. It is from an earlier period in Handel's life. It was written in 1707 when the young Handel was in Rome while on an extended tour of major Italian music centres. The occasion for which this and the other Latin psalm settings were written is unknown.

A brilliant composition, it is in eight sections and utilizes five soloists, a five-part (SSATB) chorus, strings and continuo. In it the 22-year-old composer achieves a remarkable fusion of *cantus firmus* and contrapuntal techniques, which reflected his German Lutheran roots, and the newer (to him) features of the Italian chamber cantata.

In the first movement there is a striking use of a psalm-tone-like *cantus firmus*, beginning on the words *donec ponam inimicos tuos*; this subject returns in the final movement, providing a unifying feature. *Dixit* contains two elegant solo movements—*Virgam virtutis* for contralto and *Tecum principium* for soprano. The remainder of this lavish piece is an astonishing compendium of styles, old and new, vocal and instrumental. In his treatment of a less well-known psalm text, the young Handel has provided us with an exuberant and masterful work.



Mozart's two great choral masterpieces, the **Requiem** and the **Grand Mass in C Minor**, shared a common fate: both were left in an incomplete form by the composer. The **Requiem**, of course, was the composition Mozart was trying to finish at the time of his death. Why he suspended work on the much earlier **C Minor Mass** is a question for which the answer is lost in the mists of time. We are on surer ground about the mass's beginnings, however. We know Mozart vowed that when he had won the hand of Constanze Weber in marriage, he would compose a mass as a thankoffering, hoping to perform it in celebration when he took his wife home to meet his parents in Salzburg.

Mozart and Constanze were married in Vienna in August 1782, albeit over the strong objections of Mozart's father. By the following January the *Kyrie* and *Gloria* of the mass had been completed, and the *Sanctus*, *Benedictus* and two sections of the *Credo* were largely finished. The premiere took place in the monastery Church of St. Peter's, Salzburg, on October 26, 1783, with Constanze singing one of the solo soprano parts obviously written with her in mind.

Before he wrote the **C Minor Mass**, Mozart had written a number of short masses, appropriate for liturgical use. K. 427 is conceived on a much grander scale, with forces including four soli, double chorus and orchestra. Shortly before commencing work on the mass, Mozart had been exposed to the works of Bach and Handel. Their indelible Baroque imprint can be seen in certain sections of the mass, in particular the highly chromatic *Qui tollis*, with its beautiful part-writing for double choir; the *Cum sancto spiritu*, a mighty four-part fugue; and the *Sanctus* and *Osanna* for double choir, the latter another grand fugue in the Baroque manner. Reflecting a more florid Italianate style are the joyous *Laudamus te* for soprano solo; *Domine*, a delightful duet for two sopranos; *Quoniam*, a trio for two sopranos and tenor; and *Et incarnatus est*, a soprano solo of great charm, with gentle *obbligato* accompaniment provided by flute and oboe.

Although Mozart seems never to have worked again on this mass, he did recycle parts of it in his later cantata, **Davidde penitente**. Current practice is to perform the mass—this "noble torso", as Einstein has called it—in its incomplete form, with no interpolations from other sources. While the **Grand Mass in C Minor** remains a monument to what might have been, it is nevertheless one of the finest large-scale church compositions of the Classical era.

—❖❖❖ The use of private recording or photographic equipment is not permitted during this performance. ❖❖❖—

PROGRAM

Zadok the Priest (from **Coronation Anthems**) (1727)
(Richard Eaton Singers, University of Alberta Madrigal Singers, Orchestra)

George Frideric Handel
 (1685 - 1759)

Dixit Dominus, HWV 232 (1707)
(Madrigal Singers and Orchestra)

George Frideric Handel
 (1685 - 1759)

I. *Dixit Dominus Domino meo*

II. *Virgam virtutis tuae*

Thursday Soloists
 A Joy-Anne Murphy

Friday Soloists
 A Wendy Grønnestad

III. *Tecum principium*

S Melanie Cherniwchan

S Michelle Crouch

IV. *Juravit Dominus*

V. *Tu es sacerdos*

VI. *Dominus a dextris tuis*

SI Jolaine Kerley
 SII Casey Peden
 A Joy-Anne Murphy
 T Tom Macleay
 B Kevin Gagnon

SI Jolaine Kerley
 SII Casey Peden
 A Wendy Grønnestad
 T Gavin Meyers
 B Kevin Heshedahl

VII. *De Torrente*

SI Karen Zwartjes
 SII Ardelle Ries

SI Karen Zwartjes
 SII Lisa Fernandes

VIII. *Gloria Patri*

→❖❖ INTERMISSION ❖❖→

Grand Mass in C Minor K. 427 (1783)
(Richard Eaton Singers, Soloists, Orchestra)

Wolfgang Amadeus Mozart
 (1756-1791)

*Soprano I Henriette Schellenberg; Soprano II Rosemarie van der Hooft;
 Tenor Nils Brown; Bass George Evelyn*

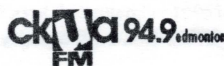
I. *Kyrie eleison*
Soprano I and Choir

II. *Gloria*
Gloria — Choir
Laudamus te — Soprano II
Gratias — Choir
Domine — Soprano I and II
Qui Tollis — Double Choir
Quoniam — Soprano I and II and Tenor
Jesu Christe — Choir
Cum Sancto Spiritu — Choir

III. *Credo*
Credo in unum Deum — Choir
Et incarnatus est — Soprano I

IV. *Sanctus*
Sanctus — Double Choir
Osanna — Double Choir
*Benedictus — Soprano I and II,
 Tenor, Bass, Double Choir*

The Richard Eaton Singers
 express sincere thanks to



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TEXT AND TRANSLATION

ZADOK THE PRIEST (from I Kings 1, 38-40)

Zadok the priest and Nathan the prophet anointed Solomon king. And all the people rejoiced and said, God save the king; long live the king. May the king live forever. Amen. Alleluia. Amen.

DIXIT DOMINUS

- i. *Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos, scabellum pedum tuorum.*
- ii. *Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.*
- iii. *Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.*
- iv. *Juravit Dominus, et non poenitebit eum:*
- v. *Tu es sacerdos in aeternum secundum ordinem Melchisedech.*
- vi. *Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.*
- vii. *De torrente in via bibet: propterea exaltabit caput.*
- viii. *Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

MASS IN C MINOR

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Credo

*Credo in unum Deum,
Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt. Qui propter nos homines,
et propter nostram salutem, descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine;
et homo factus est.*

Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.*

Benedictus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

THE LORD SAID (Psalm 110)

The Lord said unto my lord: sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness: from the womb, before the daystar have I begotten thee.

The Lord hath sworn and will not change his mind, "Thou art a priest for ever after the order of Melchizedek."

The Lord at thy right hand shall shatter kings in the day of his wrath. He shall execute judgement among the nations, filling them with the dead bodies: he shall wound the chiefs over the wide earth.

He shall drink of the brook by the way: therefore shall he lift up his head.

Glory be to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

Glory to God in the highest,
And on earth peace to men of good will.
We praise Thee. We bless Thee. We adore Thee. We glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King, God the Father almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Who taketh away the sins of the world, have mercy upon us.
Who taketh away the sins of the world, receive our prayer.
Who sittest at the right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art Lord.
Thou alone art most high, O Jesus Christ.
With the Holy Spirit, in the glory of God the Father. Amen.

I believe in one God,
the Father almighty, maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God.
Born of the Father before all ages.
God of God, Light of Light, true God of true God.
Begotten, not made; of one substance with the Father:
by Whom all things were made. Who for us men,
and for our salvation, came down from heaven.
And was made flesh by the Holy Spirit of the Virgin Mary:
and was made man.

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are filled with Thy glory. Hosanna in the highest.

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

GUEST SOLOISTS



Henriette Schellenberg, Soprano

Canadian soprano Henriette Schellenberg has established an outstanding international career and is widely recognized as being "among the finest oratorio singers". She has performed *Missa Solemnis* under Robert Shaw, Mendelssohn's *Elijah* with the San Francisco Symphony, Haydn's *The Creation* under Helmuth Rilling. She made her Carnegie Hall debut singing the Bach *St. Matthew Passion*. Ms Schellenberg has sung with the Boston Symphony, the Cleveland Symphony, the Toronto and Montreal Symphony Orchestras and the Atlanta Symphony, with whom she has recorded *Elijah*. She has toured the Far East under the baton of Seiji Ozawa. During the past summer Ms Schellenberg sang the Bach *Mass in B minor* with the Bach Choir of Bethlehem, Pa. on its tour of Europe.

Henriette Schellenberg's debut with the Richard Eaton Singers was in February 1985 in the choir's first production of Mozart's *Grand Mass in C minor*. Since then Ms Schellenberg often has sung with the choir in Edmonton Symphony concerts, including performances of the Poulenc *Gloria*, Handel *Messiah*, Mendelssohn *Elijah* and Haydn *The Creation*. Ms Schellenberg is represented by Colwell Arts Management.

Rosemarie van der Hooft, Mezzo-soprano

Mezzo-soprano Rosemarie van der Hooft is making her second appearance with the Richard Eaton Singers. In 1994 she sang in the RES production of Bach *Mass in B Minor*. Ms van der Hooft holds a Bachelor of Music Performance from University of Manitoba and a Masters of Early Music Performance from McGill University in Montreal. She sings regularly in oratorio, concert and recital performances throughout Canada, and has gained wide respect for her interpretation of the music of Bach and Handel. In 1994 she sang the role of Irene in Handel's *Tamerlano* at the Aldeburgh Festival in England. More recently she performed Handel's *Israel in Egypt* with the Mississauga Choral Society.

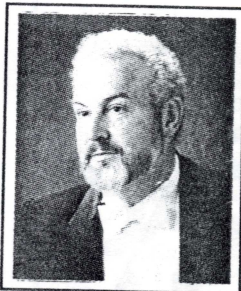
In contrast to this Baroque music, Ms van der Hooft also specializes in 20th century repertoire. She has performed Louis Andriessen's *De Staat* for the Winnipeg Symphony New Music Festival, and Randolph Peter's *Survivors* with the Penderecki String Quartet. Ms van der Hooft has recorded for CBC national and regional programs, including a recent studio recital for *Two New Hours*, featuring the music of Gavin Bryars and Jose Evangelista. Last month Ms van der Hooft made her Manitoba Opera debut in Randolph Peter's *Nosferatu*.



Nils Brown, Tenor

Australian-born tenor Nils Brown grew up in Kingston, Ontario where he began singing at age seven in a church choir. At age twelve he was sponsored by Queen Elizabeth as a chorister at the chapel of her residence at Windsor Castle. He was a soloist there on several occasions.

Praised by critics for his "very touching lyricism" and "smooth, sympathetic" singing, Mr. Brown has performed the Mozart *Requiem* with l'Orchestre Symphonique de Mont Royal, the Verdi *Requiem* with the Vermont Symphony Orchestra and Handel's *Messiah*, most recently with the Kitchener-Waterloo Symphony under Howard Dyck. He also has sung the Bach *Magnificat* and *St. John Passion* (Evangelist). His stage roles include Almaviva in Rossini's *Il Barbiere di Siviglia*. He sang 103 performances as Ralph in a Vancouver Opera Touring Ensemble production of Gilbert and Sullivan's *H.M.S. Pinafore*. Mr. Brown was featured in a Radio Canada broadcast of works by Zelenka and de la Lande with the Montreal choir *Cantare*. He can be heard in the role of Tamino on the award-winning children's recording *Mozart's Magic Fantasy*, an adaptation of *The Magic Flute*. These Mozart *Mass in C minor* concerts mark Mr. Brown's debut performances with the Richard Eaton Singers. He is represented by Colwell Arts Management.



George Evelyn, Bass-baritone

George Evelyn, a native of Tulsa, Oklahoma, holds a B.Mus. from Oklahoma Baptist University, and M.M. and D.M.A. degrees in Vocal Performance from the University of North Texas. He is currently Professor of Music and Director of Choral Activities at the University of Lethbridge, where he is conductor of the University of Lethbridge Singers. Dr. Evelyn also is active as an adjudicator, clinician and workshop leader across Canada.

George Evelyn has been heard in recital and oratorio in Canada, the USA and the UK and has made several appearances on CBC Radio and Television. He has been a soloist with the Vancouver Chamber Choir, Vancouver Cantata Singers, the CBC Vancouver Orchestra, the Victoria Symphony, the Edmonton Symphony, Pro Coro Canada, the Calgary Festival Chorus, the Regina and Saskatoon Symphonies, the London Fanshawe Chorus, the Amadeus Choir, and the Newfoundland Symphony. In April 1995 Dr. Evelyn was bass soloist for the RES' production of Handel's *Israel in Egypt*. In September 1995 he again appeared as soloist with the choir, singing Beethoven's *Symphony No. 9* in the ESO's *Symphony Under the Sky* festival.

ORCHESTRA

**Norman Nelson
Concertmaster**

Violin I

Norman Nelson
Thomas Schoen
Rebecca Shellenberg
Marie Forestier
Adrian Dyck
Betsy Steed

Violin II

George Andrix
Roxanna Wetham
Jennifer Bustin
John Radosh
Velma Ko

Viola

Cathy Hogan
Marian Moodie
Cherie Robertson
Ronn Andrusco

Cello

Joowon Kim
Rhonda Metszies

Bass

Paul Polushin

Flute

Christine Enns

Oboe

Hiroimi Takahashi
Rick Garn

Bassoon

Diane Persson
Eddy Bayens

Horn

Mary Fearon
Craig Scott

Trumpets

Russell Whitehead
Bryan Taylor

Trombones

Colin Haydu
Ivan Mast
Ken Read

Organ

Jeremy Spurgeon

Timpani

Brian Thurgood



Sincere thanks to
the **Music Departments** of
the **University of Alberta**
and **Grant MacEwan**
Community College
for the use of
the organ and timpani
for these concerts.

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Founded by the Department of Music in 1978, the University of Alberta Madrigal Singers functions primarily as a chamber choir devoted to the performance of chamber music of all periods and styles. The ensemble presents at least two concerts on campus each year, and also performs in Edmonton and across the province. The choir has made several guest appearances with the Edmonton Symphony Orchestra. This January the ESO featured the Madrigal Singers in its salute to the music of England. Under the direction of Dr. Leonard Ratzlaff, the choir has been successful in a number of choral competitions, winning first place prizes in the 1992 CBC Choral Competition (Mixed Voice Category) and in the Second International Robert Schumann Choral Competition in Zwickau, Germany, in May 1995.

Leonard Ratzlaff *Conductor*
Michelle Crouch *Accompanist*

Soprano
 Tanya Binette
 Melanie Cherniwchan
 Danica Clark
 Michelle Crouch
 Lisa Fernandes
 Rachel Grantham
 Alicia Kerley
 Jolaine Kerley
 Casey Peden
 Ardelle Ries
 Maura Sharkey
 Barbara Sadler Wells
 Rachelle Ventura
 Kathleen Warke
 Karen Zwartjes

Elisabeth Scholtz
 Tamara Swartzentruber
 Adrienne Sitko

Tenor
 Jacob Cooper
 Darryl Dewalt
 Dave Gerlinsky
 Doug Laver
 Tom Macleay
 Gavin Meyers
 Michael Otto
 Daniel Sheinin

Bass
 Kevin Gagnon
 John Giffen
 Kevin Heshedahl
 Atley Jonas
 William Kempster
 Curtis Knecht
 Troy Lamoureux
 László Nemes
 Brennan Szafron

Alto
 Josie Burgess
 Tami Friesen
 Leela Gilday
 Amanda Gogowich
 Wendy Grønnestad
 Joy-Anne Murphy
 Lynne Anne Roberts

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THE RICHARD EATON SINGERS

The Richard Eaton Singers (RES) is a community choir of approximately 160 members. The choir was founded in 1951 by Professor R. S. Eaton in response to a request by some colleagues, former students and music-lovers from the community who wanted to sing under his direction. The chorus always has rehearsed on the University of Alberta campus, and all four music directors have been on the staff of the Music Department of the U of A. Originally called the University Singers, the choir changed its name in 1969 in memory of its founder. Since 1981 the choir has been under the direction of Professor Leonard Ratzlaff.

The RES stages one or two of its own concerts each season. Over the years many of these productions have been Edmonton premieres of choral masterpieces, such as Bach's *St. Matthew Passion* and *Christmas Oratorio*, Mendelssohn's *Elijah*, the Brahms and Duruflé *Requiems* and Elgar's *The Dream of Gerontius*. Other concerts have featured a wide variety of shorter works both *a cappella* and with instrumental accompaniment. The RES regularly sings at local hospitals and seniors' lodges as a community service. The choir has made three overseas concert tours—to Britain in 1970 and 1981, and to Holland in 1988. The RES sponsors Alberta performances by fine choirs from the United States, Canada and Europe. Canada's National Youth Choir and the Saxony Singers from Germany were guests of the Richard Eaton Singers in 1994.

For many years the RES has been a guest of the Edmonton Symphony when it performs works requiring a large chorus, such as Handel's *Messiah*, the Verdi *Requiem* and Beethoven's *Symphony No. 9*. There have been more than 100 such appearances to date. For the choir's final concerts of this season, the Richard Eaton Singers will join the ESO, under conductor Grzegorz Nowak, on May 11 and 12 at the Jubilee Auditorium, for performances of Brahms' *Ein deutsches Requiem*.

Leonard Ratzlaff Conductor

Leonard Ratzlaff has served as music director and conductor of the Richard Eaton Singers since 1981, when he also was appointed to the University of Alberta's Department of Music. Dr. Ratzlaff currently is Professor of Choral Music and Associate Chair of the Department. He has directed the U of A Concert Choir (1981-88) and the Madrigal Singers (1981-present). In May 1995 the Madrigal Singers, conducted by Dr. Ratzlaff, won first prize in the Second International Robert Schumann Choral Competition in Zwickau, Germany. Leonard Ratzlaff is active as a choral clinician, adjudicator, workshop specialist and baritone soloist. He has been guest conductor of Edmonton's Pro Coro Canada, the Alberta Baroque Ensemble and the Edmonton Symphony. Dr. Ratzlaff is the current president (1994-96) of the Association of Canadian Choral Conductors.

THE RICHARD EATON SINGERS

March 1996

Leonard Ratzlaff: Music Director
László Nemes: Choral Assistant
Carol Otto: Accompanist
Catherine Breckenridge: General Manager

SOPRANO 1	Sheila Norris *	Elizabeth Green	David Selleck
Loretta Baker *	Helen Raczuk *	Michelle Green	David Thomas
Barbara Bentzen	Judith Slomp	Frieda Haliburton	Mark Vogel
Mary Chalmers	Kathryn Toews	Barbara Halladay	
Penny Christoffersen-Clark	Joanne Walker	Isabel Hawnt	BARITONE
Nora Drugge	Barbara Sadler Wells	Lynne Hutchison	Owen Bailey
Emily Eldred		Nancy Kim	Carl Betke
Constance Forsyth	ALTO 1	Verna Klimack	Grani Cameron
Ruth Gillis New	Jo-Anne Bacon	Johann Mann	Gordon Carter
Rachel Grantham *	Heidi Betke	Elaine Mantua	Gerald Enns
Olga Hattenhauer	Patricia Brine	Margaret Matheson	Bob Fessenden
Nina Hornjatkevyc *	Norma Bunnell *	Mini Mathew	Walter Goetz
Lisa Lowry	Sandra Dingley	Carol Otto	Clifford Guebert
Manjula Mathew	Carol Dyck	Heather Rodgers	Troy Janzen
Mary Phillips-Rickey	Marianne Elder	Julia Rusinol *	Matthew Johnson
Tammie Quick	Alison Grant *	Elizabeth Salter	Jace Loewen
Vivian Renfree	Ann Grant *	Carrie Saylor	Ernest Marshall
Elizabeth Silver	Leanne Halso-Shepherd	Tamara Schwartz-	Gordon McCrosbie
Erzsebet Szabo	Thalia Hartson	entruber *	Robert Merrett *
Sharon Tarnajewsky	Kathleen Harvey	Dianne Unger	Quentin Mix
Heather Tilroe	Linda Herst	Helga Williams	László Nemes
Susan Walker	Donna Holowaychuk		David Paul
Caroline Walters *	Dolores Kohler	TENOR 1	Bill Peacock
Karen Wilms *	Aine Leighton-Morris	Peter Ferguson	Richard Smith
Mary Wright	Diane Leitch *	Adolf Gretzinger	Richard Thiessen *
	Carol Marshall	Douglas Jahns	Matthew Unger
SOPRANO 2	Darolyn McCrosbie	Bill Lauterbach *	Robin Walker
Doreen Betke	Alice Mix	Douglas Laver	David Williams
Julia Boberg	Nancy Neumann	James Mann	John Young
Catherine Breckenridge *	Elizabeth Pinches	Doug McKibbin	
Barbara Duncan	Karen Pinkoski	Arnold Rumbold	BASS
Julia Focht Robinson	Lynne Anne Roberts	Bernie Semenjuk	Bob Baker *
Kimberley French *	Bonnie Robson	Michael Smith	Leonard Ewert *
Anita Gainer	Sherry Sacher	John Soong	Travis Fry
Lori Giesbrecht	Karen Scott	Gerald Watts	Charles Grant *
Pam Gowing-Ellenberger	Rita Talen		Christian Knaack
Wendy Grønnestad *	Maryann Threndyle	TENOR 2	David Mar
Kerry Hull	Colleen Vogel	John Ashworth	Donald McCauley
Diane Klassen	Susan Wilson *	Art Cooper	Donald Milne
Catherine Kubash	Frieda Woodruff Gramit	Leonard Gierach	Gordon Morash
Cathryn Landreth		Grant Harrison	K. Allen Neufeld
Dagmar Lebnhagen	ALTO 2	Richard Horch	David Otto
Elvira Loewen	Lorna Arndt	Justin McCoy	Paul Paetkau
Marianne Malo	Marcia Bercov	Roy Mosher	Bruce Pinkney
Donna McGonigle	Carol Brown	Michael Otto	Rayfield Rideout
Anne Marie McKibbin	Monica Dear	Clarence Poetker	Arnold Voth

* Indicates members who are not singing these Baroque Plus concerts.

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