

RICHARD EATON SINGERS PRESENT

MENDELSSOHN'S

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FRIDAY MARCH 31, 2023 AT 7.30PM WINSPEAR CENTRE

RICHARD EATON SINGERS LEONARD RATZLAFF, Music Director TIMOTHY SHANTZ, Conductor EDMONTON SYMPHONY ORCHESTRA MIRIAM KHALIL, Soprano LAUREN SEGAL, Mezzo-Soprano GEOFFREY SIRETT, Baritone, Elijah JOHN TESSIER, Tenor

INTRODUCTION:

As God the Lord of Israel liveth (Elijah) **Overture** Help, Lord! (chorus) Lord! bow Thine ear to our prayer! (chorus, soprano, alto) Ye people, rend your hearts (Obadiah) If with all your hearts (Obadiah) Yet doth the Lord see it not (chorus) Elijah! Get thee hence (Angel I) For He shall give His angels charge over thee (chorus) Now Cherith's brook is dried up (Angel I) What have I to do with thee? (Widow, Elijah) **Blessed are the men who fear Him** (chorus) As God the Lord of Sabaoth liveth (Elijah, Ahab, chorus) Baal, we cry to thee; hear and answer us! (chorus) **Call him louder, for he is a god!** (Elijah, chorus) **Call him louder! He heareth not!** (Elijah, chorus) Draw near, all ye people (Elijah) Cast thy burden upon the Lord (solo quartet) O Thou, who makest Thine angels spirits (Elijah, chorus) Is not His word like a fire? (Elijah) Woe unto them who forsake Him! (alto) O man of God, help thy people! (Obadiah, Elijah, chorus, Youth) Thou has overthrown thine enemies! (Elijah, chorus, Youth) Thanks be to God (chorus)

PART II:

Hear ye, Israel (soprano) Be not afraid, saith God the Lord (chorus) The Lord hath exalted thee (Elijah, Queen, chorus) Woe to him, he shall perish (chorus) Man of God, now let my words be precious (Obadiah, Elijah) It is enough; Lord take my life (Elijah) See, now he sleepeth (tenor) Lift thine eyes (chorus) He, watching over Israel, slumbers not (chorus) Arise, Elijah, for thou hast a long journey (Angel I, Elijah)

O rest in the Lord (Angel I)

He that shall endure to the end, shall be saved (chorus) Night falleth round me, Lord! (Elijah, Angel II) Behold! God the Lord passeth by! (chorus) Holy is God the Lord (alto, semi-chorus, chorus) Go, return upon thy way (chorus, Elijah) For the mountains shall depart (Elijah) Then did Elijah the prophet break forth (chorus) Then shall the righteous shine forth (tenor) And then shall your light break forth (chorus)

INTERMISSION (20 MINUTES)

PROGRAM



Founded in 1951 by Richard S. Eaton, Edmonton's symphonic choir, **Richard Eaton Singers (RES)**, has played a leading role in the cultural community of the city for over seven decades. Celebrating their seventieth anniversary last December, RES has always been dedicated to the enjoyment, study and performance of great choral music to an international standard of excellence, and to fostering the appreciation and future of this music.

RES performances have included Edmonton premieres of many choral masterpieces such as Haydn's *Creation*, Mendelssohn's *Elijah*, Schubert's *Mass No 5 in A-Flat*, Vaughan Williams's *The Sea Symphony*, as well as many shorter works for accompanied and unaccompanied choir.

RES has commissioned and produced premiere performances by Canadian composers, including Allan Bevan's *No Mortal Business* and *Last Light Above the World*, as well as works by many others including Stephanie Martin, Imant Raminsh and Mark Sirett. They have also participated in several ESO premieres of Canadian works, including Malcolm Forsyth's *A Ballad of Canada*.

The choir has traveled extensively across Canada, to the Netherlands, Britain, and Germany, and has participated in choir exchanges, including with the Calgary Philharmonic Choir and Vancouver Bach Choir. RES also regularly performs with other Edmonton area choirs, most recently with Kappella Kyrie in a concert this past June as a fundraiser for assistance to Ukrainian families who have relocated to Edmonton in recent months.

Often partnering with the Edmonton Symphony Orchestra RES has created many memorable choral events in our city, including the performance of Mahler's *Symphony of a Thousand* to celebrate the opening of the Francis Winspear Centre for Music. RES & ESO have a long history of close collaboration.

In recent years RES has also joined forces with the Alberta Baroque Ensemble to perform a number of masterpieces from the Baroque and Classical periods.



Music Director *Leonard Ratzlaff* joined the Department of Music at University of Alberta in 1981, and at the same time was appointed the Music Director of Richard Eaton Singers, and now is celebrating his 41st year in that position. In addition to conducting and preparing Richard Eaton Singers in many of the great symphonic/choral masterworks, Ratzlaff has also conducted numerous premieres of RES commissions by Canadian composers, and under his direction choirs have toured both nationally and internationally. A native of Alberta, Ratzlaff took his music training in BC and Manitoba, and his doctoral studies in conducting at the University of Iowa, where his dissertation on the *Te Deum* of Anton Bruckner was awarded the American Choral Director Association's Julius Herford Dissertation Prize.

Recently retired from the University of Alberta, he was instrumental in developing the most established graduate program in choral conducting in Canada. He has directed the UofA Madrigal Singers to successes in several national and international competitions, and producing 5 CD recordings, two of which earned them the National Choral Award. Len makes frequent appearances across Canada as a guest conductor, clinician and bass soloist. A past conductor of the National Youth Choir of Canada, he has undertaken the coordination of a project to provide a sound file database for Choral Canada of the NYC's performances from its inception in 1984 to the present. He has been inducted into the Order of Canada and the Alberta Order of Excellence, and is a Fellow of the Royal Society of Canada.



Timothy Shantz is a conductor, collaborator, tenor soloist, teacher and life-long dreamer. He is the Founder and Artistic Director of Calgary's professional choir, Luminous Voices, and the Director of Choral Activities at the University of Alberta's Department of Music. The Calgary Philharmonic Chorus and Spiritus Chamber Choir flourished during his tenure. As a conductor, he is recognized for the breadth of his work with choirs: both Luminous Voices and Spiritus Chamber Choir awards, including Outstanding Choral Recording, and the Healey Willan Grand Prize for Choirs. In 2021, he was honoured to receive the Richard S. Eaton Award of Distinction from Choir Alberta in recognition of exemplary service to choral music in the province of Alberta.

Timothy holds a Doctor of Music degree in Choral Conducting from Indiana University Jacobs School of Music. His research involved extensive interviews with Sir James MacMillan and an analysis of his unaccompanied choral work *Sun-Dogs*. He is also a graduate of the University of Alberta's Choral Conducting program (M.Mus 1999), and earned a degree in piano performance from Wilfrid Laurier University (Hon. B.Mus 1995). Conducting instructors include John Poole, Jan Harrington, Carmen Tellez, Frieder Bernius, Jon Washburn, Leonard Ratzlaff, Debra Cairns and Noel Edison. Richard Eaton Singers recently announced the appointment of Timothy Shantz as their Artistic Director commencing in September 2023.

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Dear Friends of RES:

This concert, featuring one of the true monuments of the oratorio repertoire, Mendelssohn's Elijah, marks a significant milestone for me as Music Director of the Richard Eaton Singers. Over the 42 years of my tenure with RES, we've been truly blessed with numerous opportunities to perform with the Edmonton Symphony; these occasions have provided us as a chorus with unparalleled opportunities to present many outstanding choral-orchestral works, spanning music from the Baroque and Classical periods through to powerful contemporary repertoire, including newly commissioned works by Canadian composers. As I approach the conclusion of my appointment with this fine chorus, which itself is celebrating more than 70 years as Edmonton's premier symphonic choir, I can only marvel at the truly magnificent experiences we have shared with this outstanding orchestra, both in projects they have sponsored, as well as our own – all in the truly magnificent acoustics of the Winspear, one of the finest halls anywhere. Thanks to you all: conductors, players, administration and staff!

Over the years, we have also had the extremely good fortune to collaborate with dozens of excellent soloists, and their contributions continue to add so much to the inherent drama and beautiful lyricism of these great works, as you will witness in this evening's performance. I should also like to acknowledge and thank our incoming Music Director Timothy Shantz for his generosity: giving his time and energy to the choir's rehearsals and performances in recent months. From all we have experienced from Tim's guidance this year, RES members will agree with me that we will be in excellent hands in coming years!

Finally, amongst the many true benefits I've experienced as Music Director of Richard Eaton Singers over the past more than 4 decades has been the absolute commitment of many hundreds of chorus members, both to the act of expressing themselves and the beauty of choral music with their voices and musicality, as well as in the countless hours of volunteer support that allows symphonic choruses such as RES to flourish. One could name many in this latter category, but I have chosen to identify one longstanding member, alto Margaret Matheson (Peg, as we came to know her), for her many outstanding contributions to RES's life and public profile, both in our periodic RES Upbeat newsletters, and on a broader level, in her elegantly written program notes for many of our productions. For our performance of *Elijah* just over 10 years ago, Peg provided another brilliantly written program note, which turned out to be one of her final submissions before her passing away in August of 2013. It is only right that we celebrate her memory close to 10 years later by including this most informative note for our audience members to enjoy again this evening. Please read on!

Len Ratzlaff

ABOUT THE MUSIC

With the exception of Handel's Messiah, no large choral work has remained more enduringly popular with audiences and participants alike than Mendelssohn's Elijah. The public first heard this masterpiece on August 26, 1846, at the Birmingham Music Festival, with Mendelssohn himself conducting. Despite the immediate and immense popularity of *Elijah*, the composer was soon making extensive revisions, and it is that revised form that has become so familiar to music lovers the world over. It is sad that Mendelssohn, already in fragile health at the time, was to die a few months later at the age of 38. A performance of *Elijah* that he had been scheduled to conduct in Vienna in November 1847 became a sad memorial to him, with the conductor's desk symbolically draped in black.

For Richard Eaton Singers, Elijah has become something of a party-piece, having been programmed for a number of special occasions in the life of the choir. RES first performed *Elijah* in 1977 under its music director Larry Cook in All Saints' Cathedral in celebration of the choir's 25th anniversary. In 1981 it was presented in the Jubilee Auditorium as a prelude to the RES two-season exchange with the Chandos Choir of Solihull, England, and was repeated that summer in Solihull in an international collaboration between the two choirs. Dr Cook conducted both 1981 concerts. In 1992 an enormously successful RES performance of Elijah was given in St. Joseph's Basilica under the direction of RES music director Leonard Ratzlaff, as part of the choir's 40th anniversary celebrations. It comes as no surprise that Mendelssohn's great oratorio was the overwhelmingly popular choice for Richard Eaton Singers' own first concert in the newly-dedicated Francis Winspear Centre for

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Music in February 1998. It is fitting, then, that as a follow-up to the choir's recently-concluded 60th anniversary season this exciting perennial favorite should be performed tonight for the enjoyment of all (November 2012).

The narrative text of *Elijah* is taken from the Old Testament's First and Second Books of Kings, with additions from Psalms and other parts of scripture. The German libretto was compiled by Mendelssohn's old friend Julius Schubring, with an excellent English translation prepared by William Bartholomew. The story concerns the prophet Elijah, one of the monumental figures of Biblical literature. The work could be thought of as a sacred dramatic opera without costumes or sets. Elijah, upright, passionate, zealous and sometimes vengeful, dominates each scene. It is a demanding but satisfying bass role. Each of the other soloists plays more than one part: the soprano is the widow and an angel; the contralto, an angel and the scheming Queen Jezebel; the tenor, the wicked King Ahab and Ahab's steward, Obadiah, a good man who has secretly remained faithful to God. All four soloists are afforded memorable arias. There is a delightful cameo role for a youth in Part I. One of the most gratifying aspects of this oratorio is its use of the choral forces, which sometimes take part in the drama and sometimes remain to one side, advising or reflecting on the action. The whole work abounds in glorious solo and choral melodies, by turn lyrical and dramatic. It is a characteristic aspect of Mendelssohn's genius that the orchestra plays a key role throughout the work.

The story unfolds in a series of vignettes. Part I commences in an unusual way. Four ominous chords precede Elijah's opening words in which he prophesies that the terrible drought then gripping Israel will not cease until the people turn from their idolatrous worship to the one true God. A fugal orchestral interlude builds inexorably to the chorus's powerful opening cry, "Help, Lord!" and the vivid description of the people's suffering. An angel warns Elijah to depart for Cherith's Brook, and the comforting eight-part chorus, "For He shall give His angels", follows. In the next scene Elijah miraculously revives the dead son of a widow, and the choir sings another marvelous chorus, "Blessed are the men who fear Him". The ensuing incident is a mighty confrontation between Elijah and the wicked King Ahab and his priests. Both sides set up offerings on altars, and after the Baalworshippers, in a series of ever more desperate choruses, have been unable to elicit a response from their pagan god, and have endured the taunting of Elijah, the prophet calls on God in a moving aria, "Lord God of Abraham". The people are amazed when flames descend from heaven and consume Elijah's offering. In a final scene Elijah prays for his people's deliverance from the drought, and sends a youth to watch for any change in the weather. Their prayers for rain finally answered, the people rejoice with "Thanks be to God!".

Part II begins with a beautiful soprano aria, "Hear ye, Israel", followed by a scene in which the fickle people have resumed their evil and idolatrous ways, led by the conniving Queen Jezebel. Elijah flees, and in a moving solo, "It is enough", begs God to take away his life because he feels he has failed in his mission. A chorus of angels offers inspiration in an exquisite women's chorus, "Lift thine eyes", the only *a cappella* section in the oratorio. This leads into the justly famous "He, watching over Israel", and the contralto aria, "O rest in the Lord". In the next scene Elijah is summoned to Mount Horeb where he stands before the awesome presence of God. Finally, his work on earth finished, Elijah is dramatically taken away into heaven in a fiery chariot. This remarkable oratorio concludes with the tenor's "Then shall the righteous shine forth", followed by a final triumphant fugal chorus, "Lord our Creator, how excellent is Thy name in all the nations!".

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Soprano *Miriam Khalil* has appeared on numerous opera stages across Canada and Europe, including a stint at the renowned Glyndebourne Festival Opera in the United Kingdom. Her 2022/2023 season includes concert engagements with the Symphony of Northwest Arkansas (Gorecki's *Third Symphony*), the Edmonton Symphony (Beethoven's *Ninth Symphony*), the Newfoundland Symphony (Handel's Messiah), and a role and house debut with Vancouver Opera for Bizet's *The Pearl Fishers*. Notable roles include Mimì in La Bohème (Canadian Opera Company, Minnesota Opera, Opera Hamilton, Against the Grain Theatre (AtG)); Donna Elvira in Don Giovanni (Opera Tampa, AtG, The Banff Centre, Ottawa International Chamber Music Festival); Marzelline in Fidelio (Pacific Opera Victoria), Susanna (Pacific



Opera Victoria, Opera Lyra, AtG), and Cleopatra in *Giulio Cesare* (Glyndebourne Festival Opera, U.K.). Miriam has been twice nominated for a Juno Award for Classical Album of the Year - for her debut album *Ayre: Live*, a song cycle by Argentinian composer Osvaldo Golijov, and for her role as a soloist in Against the Grain's acclaimed *Messiah/Complex*. She is a proud founding member and Associate Artistic Director of the Dora Mavor Moore Award-winning chamber opera company Against the Grain Theatre, and recently joined the Voice Faculty at the University of Alberta, where she is very excited to be working with the next generation of singing artists and creators.

Mezzo-soprano *Lauren Segal*, the only Canadian chosen to participate in the inaugural Salzburg Festival Young Artist Project, has established herself as a vibrant presence in both the opera and concert worlds. Ms. Segal's 2022/2023 season includes a return to Opéra de Montréal as Suzuki in *Madama Butterfly* and *Elijah* with Edmonton's Richard Eaton Singers. 2021/2022 saw her as Third Lady in Canadian Opera Company's (COC) *The Magic Flute*. In 2019/2020 she sang one of the Nymphs in the COC's *Rusalka* and made concert appearances with the Orpheus Choir in Tippett's A Child of *Our Time*, and *Messiah* with Brott Music Festival. In concert, Segal has been heard with the Grant Park Music Festival for Haydn's *Theresienmesse* and Martin's *In terra pax*, the Regina Symphony for Mozart's *Requiem*, the Okanagan Symphony



for Verdi's *Requiem*, the Orchestre symphonique de Montréal for Mendelssohn's *Elijah*, the Toronto Symphony and National Arts Centre Orchestras for Beethoven's *Ninth Symphony*, and the Victoria, Nova Scotia, and Edmonton Symphonies for Handel's *Messiah*. In demand as a concert artist, she has sung *Elijah* with Nézet-Séguin and l'Orchestre Métropolitain, *Messiah* with the Grand Philharmonic Choir, the Vancouver Bach Choir and the Victoria Symphony and Beethoven's Symphony *No. 9* for the Windsor Symphony. At the Westben Festival, she has sung Schumann's *Frauenliebe und Leben*, in recitals for FestiVoix de Trois-Rivières and the Aldeburgh Connection, and in Opera Galas with the National Arts Centre in Ottawa, the Toronto Mendelssohn Choir, l'Opéra de Montréal and Manitoba Opera. **RICHARD EATON SINGERS 2023**



Hailed by the Globe and Mail as "a brilliant performer," "with the kind of magnetism that comes from combining realism with exhaustive extremes," baritone **Geoffrey Sirett** won the 2018 Dora Award for Outstanding Opera Performance singing the leading role of Akaky in *The Overcoat* (Canadian Stage, Tapestry Opera, & Vancouver Opera). Geoffrey's 2022-23 engagements include Orff's *Carmina Burana* with Orchestre Philharmonique et Choeur des Mélomanes at Maison Symphonique de Montréal and Handel's *Brockes Passion* with Jonathan Oldengarm at Metropolitan United (Toronto). Other recent highlights include Brahms' *Requiem* for the Richard Eaton Singers, *Messiah* for the Ottawa Choral Society, *Arabella* with the Canadian Opera Company, *H.M.S. Pinafore* and *The Merry Widow* with Edmonton Opera, Weill's *Seven Deadly Sins* with the Toronto Symphony Orchestra, and

St. John Passion with the Ottawa Choral Society and the Elora Singers. In concert, Geoff has been heard in Elijah (Pax Christi Chorale), Messiah (Newfoundland Symphony, Winnipeg Symphony), Beethoven's Missa Solemnis (Grand Philharmonic Choir), Beethoven's Symphony No. 9 (Orchestre symphonique de Drummondville), Bach's B-Minor Mass (Sweetwater Festival, Ottawa Bach Choir), and Damnation of Faust (Calgary Philharmonic). Recognized for his musicianship, Sirett has premiered several works, including Rolfe's Open Road, Current's Airline Icarus, and both Burry's The Brothers Grimm and The Bells of Baddeck. Co-producer and music director for the indie opera company Bicycle Opera Project, Geoffrey continues his advocacy for contemporary Canadian music, spending his summers performing all-Canadian operas across Ontario, travelling exclusively by bicycle. Geoffrey is the current Artistic Director, General Manager, and Conductor of Cantabile Choirs in Kingston, Ontario.



On the concert stage, tenor **John Tessier** has been heard in performances of Bach's *St. Matthew Passion* with Iván Fischer and the Orchestra of St. Luke's at Carnegie Hall, Rossini's *Stabat Mater* and Schumann's *Scenes from Goethe's Faust* with the Cleveland Orchestra under the direction of Franz Welser-Möst, Mozart's *Requiem* with Hervé Niquet leading the Montreal Symphony Orchestra, Mendelssohn's *Elijah* both with the Winnipeg Symphony Orchestra and the Charlotte Symphony, and *Carmina Burana* with Marin Alsop and the Baltimore Symphony. Other concert appearances feature Beethoven's *Ninth Symphony* with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen, Haydn's *Mass in the Time of War* with Bernard Labadie and the San Francisco Symphony Orchestra, and Berlioz' *Te Deum* under the direction of Charles Dutoit at the Philadelphia Orchestra.

He has sung Handel's *Messiah* with the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, and with Emmanuelle Haïm and Le Concert d'Astrée on tour in Vienna, Paris, Frankfurt, Cologne, and Milan.

John Tessier's vibrant discography includes Mozart's *Requiem* both with Donald Runnicles and the Atlanta Symphony Orchestra and with Bernard Labadie and Les Violons du Roy, John Corigliano's *A Dylan Thomas Trilogy* with Leonard Slatkin and the Nashville Symphony, Stephen Paulus' *To Be Certain of the Dawn* with Osmo Vänskä and the Minnesota Orchestra, Leonard Bernstein's *A Quiet Place* with Kent Nagano and the Montreal Symphony Orchestra, and Haydn's *The Creation* with Jane Glover leading Music of the Baroque.

SOLOISTS

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SOPRANO I

Anne Brereton Anne Campbell **Bev Chappell** Barbara Duncan Carolyn Eggert • Louise Fairley • Tammy Farkes • Carissa Fedoruk **Beverlie Gensler** Kaitlynd Hiller Cathryn Landreth* • Donna McGonigle • **Kimberly Oviatt** Tina Parker Jodi Penner** • Mary Phillips-Rickey Carole Rody-Wu • Shirley Schepp **Elizabeth Starr Catherine Taylor**

SOPRANO II

Julia Boberg Connie Braun • June Chao Barb Duncan • Sabina Fassbender Lori Giesbrecht* Leia Gillespie **Kimberly Haag** Andrea Hamilton Nancy Kim Patricia Korthuis • Maniula Kuruvilla • Christina Magnusson • Lvnn Penrod • Kathryn Roberts Lorene Rvhard Eileen Scholtens Judith Slomp Janet Smith** • Heidi Stenabaugh • Margaret Ward-Jack

ALTO I

Joan Baker **Rita Butts** Monica Dear Pam Gowing-Ellenberger Janet Graham **Trudy Grienauer** Thalia Hartson Kathleen Harvev* • Roswitha Heidorn-Knoefel Jennifer Hinnell Mona Holton** • Lindsay Johnston • Dorothea Korthuis • Mini Kurian Monica Lacroix • Guylaine Lefebvre-Maunder • Carol Marshall Barbara Sadler Wells • Heather Starke • Mackenzie Steer Maryan Threndyle Colleen Vogel •

ALTO II

Patricia Beazer Marcia Bercov Leslev Dolman** • Anita Gainer • Elizabeth Green Barbara Halladay* • **Renee Hardy** Josephine Huedepohl Barbara Kallay Ann Lukev Sheila Macdonald Johann Mann Sandra Newman • Kathy Robinson Kathrvn Steed Mary Stephens Alison Wood

TENOR I

RJ Chambers** Marlow Christensen Bob Gagnon Grant Harrison* Jeremy Keenan Manoj Mathew Myles McIntosh Naomi Rankin Steven Sayers Bernie Semenjuk John Soong Ken Sutley Joe Watt

TENOR II

Len Gierach* Leroy Hiller Alvin Lowrey Charlie Mballa Michael Otto David Selleck William Strydhorst Sten Thomson Mark Vogel Jude Nwankwo** Wayne Wright

BARITONE

Barry Biglow Paul Cachia Cameron Dyck Graham Fast** Dan Hodges Walter Hsu* Troy Janzen Ian Kellog John Maxfield Jim McDonald Paul Melançon Bernie Schaloske David Sommerfeldt Julian Wigg Markus Wilhelm

BASS

Stan Backs Reint Boelman Jochen Eggert Nana Owusu Essel Hans Forbrich Mark Freeman Brian Haliburton Tom Love Josiah Maxfield** Arnold Voth* Mike Wayman

ASSISTANT CONDUCTOR

RJ Chambers

ACCOMPANIST

Leanne Regehr

YOUTH

Ewan Bradford, treble Member, Cantilon Choirs, Heather Johnson, director

* Section Captain ** Section Leader • Semi Chorus

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While there had been orchestras called the Edmonton Symphony dating back to the 1920s, the ESO was formally created as a non-profit society in 1952, and since then, has grown to become one of Canada's major arts organizations. The *Edmonton Symphony Orchestra* (ESO) annually presents a full range of subscription series and special concerts to nearly 100,000 people, plus acclaimed education programs for school children in all grades reach a further 30,000 students each year.

After bidding a fond farewell to Alexander Prior after the 2021/22 Season, American conductor Michael Stern was named Artistic Advisor to the ESO while the search for a new Chief Conductor continues. Cosette Justo Valdés, who joined the ESO for the 2018/19 season as the Assistant Conductor and Community Ambassador, was named Resident Conductor in the 2022/23 season.

For more than 70 years, the Edmonton Symphony Orchestra has taken its place as one of Canada's foremost orchestral ensembles. The current roster includes musicians from Canada and around the world performing a wide-ranging repertoire from great classical masterworks to Hollywood scores to new works. The orchestra is the resident artistic ensemble, the "home team," of the Winspear Centre, among the best acoustic concert halls in North America.

The Edmonton Symphony is proud of its artistic partnerships, and performs regularly with Edmonton Opera, Alberta Ballet, Richard Eaton Singers, and others. The ESO is also part of the Winspear Project, an expansion project which will see the Winspear Centre achieve its goal of being the true centre for music in the lives of people throughout the Edmonton area, and beyond.

VIOLIN I

Eric Buchmann Joanna Ciapka-Sangster Anna Kozak Yeeun Ha Buon Park Murray Vaasjo Jim Cockell Vladimir Rufino Kevin Filewych Christine Yu

VIOLIN II

Dianne New Susan Flook Heather Bergen Danielle Greene Christina Barry Shuchen Jiang Tatiana Warszynski Lauren Dykstra

VIOLA

Ethan Filner Clayton Leung Rhonda Henshaw Sarah Woodman Savannah Seibel

CELLO

Ronda Metszies Derek Gomez David Bordeleau Ian Woodman Kasia Saturna Victor Pipkin

BASS

Janice Quinn Doug Ohashi Evan Stewart Toscha Turner

FLUTE

Elizabeth Koch Elizabeth Faulkner

0B0E

Beth Levia Elisabeth Mellinger

CLARINET

Julianne Scott David Quinn

BASSOON

Edith Stacey Diane Persson

HORN

Allene Hackleman Molly Wreakes Peter Clark Donald Plumb

TRUMPET

Kevin Yue Miles Thomsen

TROMBONE

John McPherson Kathryn Macintosh

BASS TROMBONE

Alden Lowrey

TUBA

Scott Whetham

TIMPANI Barry Nemish

KEYBOARD Jeremy Spurgeon

SO MUSICIANS

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Richard Eaton Singers

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