



# Da Capo

SATURDAY, MAY 6, 2023

**MYRIAM LEBLANC**

SOPRANO

**NOÉMY GAGNON-LAFRENAIS**

BAROQUE VIOLIN

**TERRI HRON**

RECORDER

**JOSEPHINE VAN LIER**

VIOLA DA GAMBA

**CHRISTOPHER BAGAN**

HARPSICHORD

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# Program

**Marieta Morosina Priuli** (fl. 1667)

Corente Quinta  
Corente Decima

**Francesca Caccini** (1587- after 1641)

Se muove a giurar fede  
Ch'amor sia nudo

**Marieta Morosina Priuli**

Corente Prima  
Corente Duodecima

**Vittoria Aleotti** (ca.1575- after 1620)

(believed to be the same as **Raffaella Aleotta** (ca. 1570- after 1646))

Baciami per haver vita  
Io v'amo vita mia  
Hor che la vaga aurora

**Isabella Leonarda** (1620-1704)

Sonata Nona in C, Op.16  
*Presto - Largo - Allegro - Prestissimo*

**Barbara Strozzi** (1619 -1677)

Hor che Apollo è a Teti in seno  
*Serenata for Soprano, two violins, and continuo*

**INTERMISSION**

**Jean-Baptiste Drouard de Bousset** (1662 - 3 October 1725)  
Pourquoi doux rossignol

**Anon**  
J'avois cru

**Michel Lambert** (1610 -1696)  
Vos mépris chaque jour

**Élisabeth-Claude Jacquet de La Guerre** (1665-1729)  
Sonata for violin and continuo #1 in d minor

*Lent*  
*Presto*  
*Adagio*  
*Presto-Adagio*  
*Presto*  
*Aria*  
*Presto*

**Élisabeth-Claude Jacquet de La Guerre** (1665-1729)

Lisle de Délos

**Symphonie**

**Recitative:**

*Agréable séjour*

**Aria:**

*Pour luy les filles de memoire*

**Symphony:**

*Muzette*

**Aria:**

*Terpsicore, au son des muzettes*

**Symphonie - Aria da capo:**

*Regnez, Regnez brillante Flore*

**Recitative:**

*De ces chans fortunez*

**Symphonie: Gracieusement - Aria da capo:**

*Coulez dans un paix profonde*

**Recitative:**

*Nos desirs sont comblez*

**Chaconne - Aria:**

*Les arbres rejouis agitent leur feuillage*

**Symphonie de rossignol - Aria:**

*Ecoutez les sons touchants*

**Prelude: Gracieusement - Aria da capo:**

*Durez toujours tranquiles Jeux*

# Biographies

## MYRIAM LEBLANC - SOPRANO

Myriam Leblanc holds a master's degree in choral conducting from the Université de Sherbrooke and is a graduate of McGill University. She has received critical acclaim and numerous awards including First Prize and the People's Choice Award at the Orchestre Symphonique de Trois-Rivières competition, the title of Jeune Ambassadrice Lyrique (Prix Québec-Bavière), an Audience Choice Award at the Canadian Opera Company's Centre Stage Competition, Third Prize at the Ottawa Choral Society's New Discoveries Contest, a scholarship from the Atelier lyrique de l'Opéra de Montréal, and First Prize in the Mathieu-Duguay Early Music Competition at the Lamèque International Baroque Music Festival.

A versatile artist, Myriam Leblanc is equally at home in Classical, Bel canto and Baroque repertoire. She is recognized for her warm, supple voice and pure timbre. "A voice of rare beauty," according to La Presse critic Caroline Rodgers. She pairs technical mastery with exquisite musical expression.

Her recent projects include the role of Milica in Sokolovic's Svadba and the lead role of Gilda in Verdi's Rigoletto, both with the Opéra de Montréal. She was Micaela in Bizet's Carmen with the Opéra de Québec. She has sung Mendelssohn's Symphony No. 2, Lobgesang with the l'Orchestre Métropolitain, and Bach's Magnificat with Les Violons du Roy.

[myriamleblanc.net](http://myriamleblanc.net)

MYRIAM LEBLANC





# NOÉMY GAGNON-LAFRENAIS - BAROQUE VIOLIN

The Québécoise violinist Noémy Gagnon-Lafrenais has been exploring repertoire through the filter of historically informed practice. Pursuing the quest for a genuine and creative expression of music, she spends much time wondering and wandering about the past! Since 2019, Noémy has been appointed co-concertmaster of Arion Orchestre Baroque. She performs actively in Canada, the United States and Europe. She has led ensembles such as l'Harmonie des Saisons, Les Boréades de Montréal, and the Ottawa Baroque Consort, and performs actively with the Pacific Baroque Ensemble, Tafelmusik, the Trinity Wall Street Baroque Orchestra, and Le Petit Rien. She was a member of the Theresia Youth Orchestra (Italy).

Countless musical encounters with colleagues, mentors, and teachers have helped her shape her musical identity throughout the years. To

mention a few; Elizabeth Blumenstock, Monica Huggett, Axel Strauss, Amandine Beyer, Richard Egarr, William Christie, Robert Levin, Ian Swensen, Steven Dann, Robert Mealy, Cynthia Roberts, and Anne Robert.

Noémy taught violin in the Music Advancement Program at the Juilliard School, at UC Berkeley's Young Musicians Program, Starr King Elementary School (SF), Camp Musical Vivaldi (France), and Camp Musical de l'Estrie. She holds degrees from the Juilliard School, the San Francisco Conservatory, and the Conservatoire de Musique de Montréal.

She has been working with harpsichordist Christophe Gauthier on numerous chamber music projects, including productions of the six sonatas for obbligato harpsichord and violin by J.S. Bach.

Noémy is a grateful recipient of individual grants from the Canadian Arts Council and the Conseil des Arts et Lettres du Québec.

**NOÉMY GAGNON-LAFRENAIS**



# TERRI HRON - RECORDER

Terri Hron is a musician, a performer, and a multimedia artist. Her work explores historical performance practice, field recording, invented ceramic instruments, and videoscores. She often works in close collaboration with others and produces performances, gatherings and events. Terri studied musicology and art history at the University of Alberta, historical and contemporary performance at the Amsterdam Conservatory, and electroacoustic composition at the Université de Montréal. Her research focuses on collaborative practice and scoring in multimedia performance art. She is Executive Director of the Canadian New Music Network, where she has developed programs focusing on pluralism and sustainability.





# JOSEPHINE VAN LIER - VIOLA DA GAMBA

A versatile musician and educator, Josephine van Lier is equally at ease on historic instruments – baroque cello, a 5-string violoncello piccolo, a 7-string bass viola da gamba, a violone, or a tenor or treble gamba – as on their contemporary counterparts, using instruments and bows whose designs, construction, and material span over 400 years, from her 1725 baroque cello, to her 1870 modern cello, from gut strings on her historic instruments, to steel strings on the modern ones. She therefore covers a wide variety of repertoire using the endless possibilities that this range of instruments, string set-ups, and bows allows her.

Josephine has garnered much world-wide critical acclaim for her 4-disc recording of the Bach cello suites in leading publications around the world such as Strad Magazine and Oxford University Press' Early Music as well as an "Editor's Choice" five-star rating from London's Early Music Today.

Founding member and artistic director of Early Music Alberta, Josephine van Lier is a strong advocate for the historically informed performance practice of early music.

A passionate and very active performer, soloist, and

chamber musician, Josephine is always looking for challenging and exciting projects. She performs throughout North America, Asia, and Europe. She is much sought after across North America for performing, adjudicating festivals, teaching master classes, holding lectures, and directing workshops on historically informed performance practice.

Josephine van Lier is the founder and artistic director/conductor of La Folia, Edmonton's baroque string ensemble specializing in the historically informed performance of little known music of the renaissance and baroque eras.

Josephine thoroughly enjoys teaching cello, baroque cello, viola da gamba, cello ensemble, and viola da gamba consort out of her private studio. Her students are enthusiastic and active members of Edmonton's rich music scene.

She is recipient of the "Celebration of Women in the Arts Award" from the Edmonton Arts Council.

[www.josephinevanlier.com](http://www.josephinevanlier.com)

**JOSEPHINE VAN LIER**



# CHRISTOPHER BAGAN - HARPSICHORD

Christopher Bagan is a versatile artist, equally at home on modern and historical keyboard instruments. He is in high demand as a collaborator, chamber musician and basso-continuo specialist. He has performed with many of the leading baroque singers, instrumentalists, and conductors in North America and abroad. Christopher is particularly active in the field of baroque opera, working as the assistant conductor at Opera Atelier and as coach and répétiteur at the Canadian Opera Company. In 2015-16 Christopher was the early keyboard instructor at Case Western Reserve University and the head of harpsichord at the Cleveland Institute of Music. He is currently on Faculty at the University of Toronto, working with the students in the historical performance program. He is also on faculty as a historical keyboard coach in the Canadian Opera Company's elite Ensemble training program.





# Translations



## SE MUOVE A GIURAR FEDE

*Se muove a giurar fede  
al tribunal d'amore,  
e non stemprarsi, e non versar  
dolore  
un amator si crede,  
ei non sa con qual legge  
amore i servi suoi govern'e regge.*

*I suoi regni ei governa  
con lo scoccar d'un arco,  
che s'altri giunge disarmato al  
varco,  
l'empie di pena eternal.  
Sperar ben può diletto  
chiamato ad alloggiar nell'altrui  
petto.*

*Ma s'altrui'l passo serra,  
et ei rimansi'n bando  
allor dolente ardento, e sospirando  
sostiene orribil guerra.  
Né trovar può ferita  
ch'almeno in tanto duol tronchi  
la vita.*

If a lover resolves to swear loyalty  
to the tribunal of love,  
and believes that  
he will not suffer or weep in pain,  
he does not know with what laws  
love governs and controls his  
followers.

Love rules his subjects  
with the strike of his bow,  
so that if others arrive  
defenceless at the gate,  
he fills them with eternal pain.  
One can well hope for delight  
when called to lodge in the heart  
of another.

But if others bar his entry,  
and he remains in exile,  
then, burning in pain and sighing,  
he wages a dreadful war,  
not even able to find a wound  
that might cut short his painful  
life.





## CH'AMOR SIA NUDO

*Ch'amor sia nudo, e pur con l'ali  
al tergo  
stia sotto il cielo e non procuri  
albergo,  
è vanità.  
Ma che per gli occhi egli dicend'al  
petto  
et ivi posi et ivi abbia ricetto,  
è verità.*

*E ch'ei sia cieco, e che non mai  
rimiri  
ove percota, e così l'arco tiri,  
è vanità.  
Ma ch'apra il guardo, e  
senz'alcuna beda  
e' pigli mira, e quindi l'arco tenda,  
è verità.*

*Che fra mortali e che fra cor  
celesti  
leggier sen voli, e non gia mai  
s'arresti,  
è vanità.  
Ma ch'ove posi un giorno sol le  
piume  
eternamente abbia di star  
costume,  
è verità.*

*Et io mel so che s'egli avvien  
ch'io nieghi  
cha uoi er gioghi questo collo  
io pieghi,  
è vanità.  
Ma s'io dirò che'n amorose  
tempre  
et ardo, et arsi, et arderò mai  
sempre,  
è verità.*

If love is naked, and even with  
wings at his back  
still stands beneath the sky  
without shelter,  
that is conceit.  
But if through the eyes he enters  
another's heart,  
and stays there and finds refuge,  
that is truth.

And if he is blind, and never looks  
at what he strikes, and in that  
way he shoots his bow,  
that is conceit.  
But if he opens his eyes, and  
without a blindfold  
takes aim and then draws his  
bow,  
that is truth.

If among mortals, and among  
the celestial throng,  
he flits lightly and never rests,  
that is conceit.  
But if wherever he rests his  
feathers for a single day  
he tends eternally to remain,  
that is truth.

And I know well that if it happens  
that I refuse  
to bend my neck to his cruel yoke,  
that is conceit.  
But if I say that in the fires of love  
I burn, and have burned, and will  
burn forever.



## BACIAI PER HAVER VITA

*Baciami per aver vita  
ch'ov'è bellezza è vita.  
Ed hebbi morte  
ma morte sì gradita  
che più bramata forte  
vivendo non avrei.  
Nè più bramar potrei  
da sì soave bocca in un bel volto.  
Baciando il cor mi fu rapito e tolto.*

I kissed to find life  
for where there is beauty, there  
is life.  
And I found death,  
but a death so welcome  
that a more coveted fate  
I could not have found while living.  
Nor could I wish for more  
from so sweet a mouth in so  
beautiful a face.  
Kissing, my heart was stolen and  
taken away.



## IO V'AMO VITA MIA

*Io v'amo, vita mia,  
vulli sovente dire,  
ed'ardo ahi lasso.*

*Chiuse la voc'entro le labbi'Amore  
e vergogna e timore  
e mi cangiar d'huom vivo in muto  
sasso.*

*Amor, ma se tu vuoi ch'i miei  
martiri*

*io pur taccia e sospiri,  
tu dilli à lei che mi consuma e  
sface  
e le riscalda il sen con la tua face.*

I love you, my life,  
I have often wanted to say,  
and I burn, alas!  
Love closed my voice within my  
lips,  
and shame and fear  
changed me from a living man into  
a dumb stone.

But love, if you wish me to sigh  
and not speak of my suffering,  
tell it to her who consumes and  
destroys me,  
and ignite her heart with your  
glance.





## HOR CHE LA VAGA AURORA

*Maintenant que la belle Aurore  
sur un char de feu  
apparaît partout  
avec le ls de Latone,  
et exhibe sa crinière d'or  
dans les Alpes et et les  
campagnes qui nous entourent,  
avec des tons doux,  
il joue de sa lyre bien tempérée  
a n que les esprits errants et  
attentifs  
entendent l'harmonie  
qui élève nos âmes et les envoie  
au ciel.*

Now that the beautiful Aurora  
on a chariot of re  
appears everywhere  
with the son of Latona,  
and displays her golden hair  
to the Alps and to the countryside  
around us,  
with sweet tones  
he plays his well-tempered lyre  
so that the attentive wandering  
spirits  
hear the harmony  
that raises our souls and sends  
them to heaven.

Isabella Leonarda

Novara



1620

1704

Isabella Leonarda

## STROZZI - HOR CHE APOLLO

*Hor che Apollo è a Teti in seno  
E il mio sol sta in grembo al sonno,  
Hor ch'a lui pensand'io peno,  
Né posar gl'occhi miei ponno,  
A questo albergo per sfogar il duolo  
Vengo piangente, innamorato e solo.*

*Sì, Filli, questo core  
Che per amor si more,  
A te vien supplicante  
De' tuoi bei lumi amante.*

*Mira al pie' tante catene,  
Lucidissima mia stella,  
E se duolti ch'io stia in pene  
Sii men cruda o pur men bella.*

*Se men cruda, pietade  
Havrò del mio servir, saprò che m'ami;  
E se men bella, io frangerò i legami.*

*Vedi al core quante spine  
Tu mi dai, vermiglia rosa,  
E se sdegni mie rovine,  
Sii men fiera o men vezzosa.*

*Ma isfogatevi,  
Spriggionatevi,  
Miei sospir, s'io già comprendo  
Che di me ride Filli anco dormendo.*

*Ride de' miei lamenti  
Certo questa crudele,  
E sprezza i preghi miei, le mie querele.  
Deggio per ciò partir senza conforto:  
Se vivo non mi vuoi, mi vedrai morto.*

*Mentre altrove il pie' s'invia,  
Io ti lascio in dolce oblio;  
Parto, Filli, anima mia,  
Questo sia l'ultimo a Dio.*

Now that Apollo rests on the breast of Thetis  
and my sun is in the arms of sleep,  
now that I'm suffering thinking of her  
and my eyes can find no rest,  
I come to this refuge to relieve my pain,  
in tears, in love, and alone.

Yes, Filli, this heart  
that is dying of love  
comes imploringly to you,  
in love with your beautiful eyes.

See all the chains holding me down,  
my luminous star,  
and if it grieves you to see me suffer,  
be less cruel or at least less beautiful.

If you're less cruel, you'll take pity  
on my servitude, and I'll know that you love me;  
if you were less beautiful, I could break my chains.

Red rose, look at how  
you pierce my heart with many thorns,  
and if you're indifferent to my distress,  
be less ruthless or less enchanting.

But express yourselves,  
unbind yourselves,  
my sighs, for now I understand that  
Filli scorns me even when she's asleep.

In truth that cruel one  
ridicules my lamenting,  
and disdains my pleading, my mourning.  
Thus I must depart without consolation:  
If you don't want me alive, you'll see me dead.

As I go elsewhere  
I leave you in sweet oblivion;  
I'm leaving, Filli, my soul,  
let this be my last farewell.



## POURQUOY DOUX ROSSIGNOL

*Pourquoy, doux rossignol, dans ce  
sombre séjour M'éveillez-vous avant  
l'Aurore ?*

*Venez-vous à mon cœur annoncer le  
retour  
Du charmant objet que j'adore ?*

*Pourquoy, doux rossignol, dans ce  
sombre séjour M'éveillez-vous avant  
l'Aurore ?*

*Mais si Climeine, à mon amour trop  
insensible encore, Abandonne mon  
cœur au feu qui le dévore ; Pourquoy,  
doux rossignol, dans ce sombre séjour  
M'éveillez-vous avant l'Aurore?*

Sweet nightingale, why in this sombre  
abode  
Do you awaken me before dawn?

Have you come to my heart to  
announce the return  
Of the charming object I adore?

Sweet nightingale, why in this sombre  
abode  
Do you awaken me before dawn?

But if Climeine, indifferent to my love  
doth remain, Should give my heart to  
the passion that consumes it; Sweet  
nightingale, why in this sombre abode  
Do you awaken me before dawn?



Jean-Baptiste Drouard de Bousset

## J'AVOIS CRU QU'EN VOUS AYMANT

*J'avois crû qu'en vous ayment,*

*La douceur seroit extrême;  
J'aurois crû qu'en vous ayment,  
Mon sort eût été charmant :  
Mais je me trompois, hélas !  
Dois-je le dire moy-même ;  
Vous sçavez que je vous ayme,  
Pourquoy ne m'aymez-vous pas ?*

*Iris ayme son Berger,  
Que n';en faites-vous de même ?  
Iris ayme son Berger,  
Et ne veut point le changer :  
Tous les jours pour vos appas,  
Je souffre une peine extrême ;  
Vous sçavez que je vous ayme,  
Pourquoy ne m'aymez-vous pas?*

I had believed that by loving you,

The sweetness would be extreme;  
I would have believed that by loving you,  
My fate would have been charming:  
But I was wrong, alas!  
Should I say it myself;  
You know that I love you  
Why don't you love me?

Iris loves her Shepherd,  
Why don't you do the same?  
Iris loves her Shepherd,  
And doesn't want to change him:  
Every day for your charms,  
I suffer extreme pain;  
You know that I love you  
Why don't you love me?



Élisabeth-Claude Jacquet de La Guerre

## VOS MÉPRIS CHAQUE JOUR

### *Vos mépris chaque jour*

*Vos mépris chaque jour me causent  
mille alarmes;*

*Mais je chéris mon sort bien qu'il soit  
rigoureux.*

*Hélas! si dans mes maux je trouve tant  
de charmes,*

*Je mourrais de plaisir si j'étais plus  
heureux.*

### **Your scorn each day**

Your scorn each day causes me a  
thousand alarms,

But I cherish my fate, even though it is  
severe.

Alas, if in my ills I find so many charms,

I would die of pleasure if I were happier.



Michel Lambert



## LISLE DE DÉLOS

*Agréable séjour; qui dans le sein de  
l'onde,  
Par mille objets divers, enchantez les  
regards;  
Azile du repos;  
Le Père des beaux Arts vous préfère au  
reste du monde;  
Il se fait un bonheur  
Sur vos bords écartez;  
Des plaisirs innocents que vous lui  
présentez.*

*Pour lui les filles de mémoire,  
De leurs divins accords,  
Font retentir les airs;  
Le protecteur de leur gloire  
Est l'objet de leurs concerts.*

*Terpsicore, au son des musettes;  
Ranime des bergers les dances et les  
chants;  
Et dans ces paisibles retraites,  
Annonce par ces mots le retour du  
Printemps.*

*Régnez, Régnez, brillante Flore.  
Embellissez ces bords;  
Faites partout éclore  
Vos plus riches trésors.*

*Émaillez votre empire de nouvelles  
couleurs,  
Que l'aimable zéphire  
Se couronne de fleurs.*

*De ces chaînes fortunés la tristesse est  
bannie,  
La raison s'y repose au sein d'un doux  
loisir,  
La Déesse de l'harmonie y sait unir  
toujours la Sagesse au plaisir,  
Sur ce rivage solitaire d'un accord si  
charmant*

Pleasant stay; who in the bosom of the  
wave,  
By a thousand different objects, enchant  
the eyes;  
Azile of rest;  
The Father of Fine Arts prefers you to  
the rest of the world;  
He makes himself happy  
On your edges part;  
Innocent pleasures that you present to  
him.

For him girls of memory,  
Of their divine chords,  
Ring out the air;  
The protector of their glory  
Is the object of their concerts.

Terpsicore, to the sound of bagpipes;  
Animates the dances and songs of the  
shepherds;  
And in these peaceful retreats,  
Announcing with these words the return  
of Spring.

Reign, Reign, brilliant Flora.  
Embellish those edges;  
Hatch everywhere  
Your richest treasures.

Enamel your empire with new colors,  
Than the amiable zephyr  
Crowns himself with flowers.

From these fortunate chains sadness is  
banished,  
Reason rests there in sweet leisure,  
The Goddess of harmony always knows  
how to unite Wisdom to pleasure,  
On this lonely shore of such lovely chord  
Happy days are born,  
Wisdom never has anything too severe,



*Naissent les jours heureux,  
La Sagesse jamais n'a rien de trop sévère,  
Et jamais le plaisir n'a rien de trop  
dangereux.*

*Coulez dans une paix profonde  
Coulez moments délicieux,  
Imitez, Imitez le cours de l'onde  
De qui vient arroser ces lieux.*

*Le long d'un si charmant rivage,  
Elle coule parmi les fleurs.  
C'est une fidèle image  
De nos tranquilles douceurs.*

*Nos désirs sont comblés,  
Sous ce naissant ombrage,  
Je vois des doctes Sœurs l'Arbitre  
Souverain  
Tout s'empresse à lui rendre  
hommage.*

*Les arbres réjouis agitent leur feuillage;  
L'Air est plus pur et plus Serein,  
Les oiseaux a l'envi  
Redoublent leur ramage.*

*Écoutez les sons touchants, de la  
tendre Philomèle,  
L'Écho s'éveille à ses chants et les redit  
après elle.*

*Durez toujours tranquilles Jeux.  
Et donnez vous enfin la Sagesse pour  
guide  
Dans ce séjour heureux;  
C'est elle qui préside.*

*Lorsque vous marchez sur ses pas,  
Quel spectacle est plus agréable,  
Elle vous prête des apps,  
Et vous la rendez plus aimable.*

And there is never anything too  
dangerous about pleasure.

Sink into deep peace  
Flow delicious moments,  
Imitate, imitate the course of the wave  
Who comes to water these places.

Along such a lovely shore,  
She flows among the flowers.  
It's a true picture  
Of our quiet sweetness.

Our desires are fulfilled,  
Under this dawning shadow,  
I see learned Sisters the Sovereign  
Arbitrator  
Everything is quick to pay homage to  
him.

The rejoicing trees wave their foliage;  
The air is purer and more serene,  
Birds at will  
Redouble their warbling.

Listen to the touching sounds of tender  
Philomel,  
The Echo awakens to her songs and  
repeats them after her.

Forever last quiet games.  
And finally give yourself Wisdom as a  
guide  
In this happy stay;  
She's the one presiding.

When you follow in his footsteps,  
What sight is more pleasant,  
She lends you charms,  
And you make her more lovable.

# Thank you!

Early Music Alberta would like to thank the following people:

## **VOLUNTEERS**

**Nelly Wu**  
**Frances Elgaard**  
**Em Friesen**  
**Conrad Sobieraj**  
**Kyle Nielsen**  
**Astrid Blodgett**  
**Esther Aboagye**

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## **HOSTING**

Thank you for hosting our  
musicians  
**Margot and Elton Allen**  
**David and Beverly Oh**  
**Mikolaj Warszynski and Zuzana**  
**Simurdova**  
**Dan and Wendy Bagan**

+

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## **AND**

**Erik Visser**  
for all graphic design, video and  
audio, livestreaming setup and  
the behind the scenes organizing.  
**Nelly Wu**  
operating the livestream cameras  
**Kelvin Karkohampomah**

+

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# EARLY MUSIC FESTIVAL

OCTOBER 27-28-29, 2023



● **OCTOBER 27**

**CLAUDIO MONTEVERDI**

IL COMBATTIMENTO DI TANCREDI E CLORINDA

● **OCTOBER 28**

**VIVALDI**

L'ESTRO ARMONICO

● **OCTOBER 29**

**RENAISSANCE BRASS MUSIC**

16TH AND 17TH CENTURIES

This festival in the historic **First Presbyterian Church** will be centred around 17th & 18th century Italy with **3 feature evening concerts**, a **community concert**, **masterclasses**, a **renaissance reading workshop**, and a **dance class**, with musicians from Edmonton, Alberta, and Canada.

Opening night will be centred around the dramatic piece, **Il combattimento di Tancredi e Clorinda** by **Claudio Monteverdi**, first performed during the carnival season of 1624, when it was semi-staged. The level of detail in Monteverdi's instructions about

how to perform this piece is unprecedented for his time. Several madrigals will also be on the program.

The second feature concert showcases all twelve spectacular concertos of **Vivaldi's L'Estro Armonico**. Organized in four groups of three concertos, each has one concerto for four violins, one for two violins, and a solo violin concerto.

The final concert of the festival will feature Renaissance brass music from the 16th and 17th centuries.



# UN GOÛT ÉTRANGER

SATURDAY, JANUARY 27, 2024



## FRENCH MUSIC FOR TWO VIOLS

Music by **Sainte Colombe, Marais, Forquerais, De Machy, Havelois.**

This program features the most intimate French music from the time of Louis XIV

## JOSEPHINE VAN LIER

VIOLA DA GAMBA

## JULIE HEREISH


VIOLA DA GAMBA





# MUSICK FOR A WHILE

SATURDAY, MARCH 16, 2024

A detailed oil painting portrait of Johann Sebastian Bach, showing him from the chest up. He has long, wavy, light brown hair and a mustache. He is wearing a dark, fur-lined coat over a white, ruffled shirt. His hands are resting on a sheet of paper, which is slightly crumpled. The background is dark and indistinct.

Featuring stunning pieces such as **Komm, süßes Kreuz** by **Bach** as well as one of his gamba sonatas, arias from **Handel's Rinaldo and Ezio**, and fabulous music by **Purcell** and **Geminiani**

**RODERICK BRYCE**

BARITONE

**JOSEPHINE VAN LIER**

VIOLA DA GAMBA, BAROQUE CELLO

**LEANNE REGEHR**

HARPSICHORD



# HOUSE OF BACH SWEET SUITES

SATURDAY, APRIL 27, 2024



**6 CELLISTS**  
**6 ROOMS**  
**6 SUITES**

This is an experience not soon to be forgotten.

**Six cellists each play a cello suite by Bach.**

The audience is divided into six groups and will **move from room to room** after hearing each suite.

The cellists will **repeat "their" suite six times** for a new audience.

By the end of the evening, you will have heard **six cello suites**.

A detailed oil painting of a man in 17th-century attire, including a black hat and a white ruffled collar, playing a cello. He is seated at a table with an open book and a scroll. The background is a dark, textured wall.

**JOSEPHINE VAN LIER**  
**RAPHAEL HOEKMAN**  
**MERAN CURRIE-ROBERTS**  
**JULIE HEREISH**  
**RONDA METZIES**  
**SOINTU AALTO**