



EARLY MUSIC FESTIVAL

NOVEMBER 1, 2, 3 - 2024

FIRST PRESBYTERIAN CHURCH, 10025-105 STREET, EDMONTON



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THANK YOU

MESSAGE

FROM THE ARTISTIC DIRECTOR



Welcome to our annual festival! I'm so excited to share this year's program, which combines extraordinary music, exceptional talent, and three days of unforgettable performances. This year's festival once again shines with the collaboration of our fantastic local musicians, who are truly the heart and soul of what we do. Joining them this year are our special guests: esteemed soprano Myriam Leblanc from Montreal, the brilliant Kathryn Montoya on oboe and recorders, Lucas Harris on lute, and Christopher Bagan on

harpsichord. It has been such a joy to spend the past week in rehearsals with these wonderful musicians, whose artistry, dedication, warmth, and wonderful sense of humour make every moment come alive. The energy they bring to each piece promises to make every concert a highlight.

Our cherished festival traditions return this year, from the Renaissance reading session to our lively dance workshop, along with our beloved community concert. New this year, we're thrilled to offer a Renaissance singing workshop—a fun,

no-pressure morning of music that we hope will become a new festival favourite for years to come.

As you enjoy these concerts, please consider picking up a festival pass, concert season tickets, or making a donation to support our work and help keep these musical traditions alive in our community. I look forward to sharing this beautiful musical journey with you!

Warmly,

Josephine van Lier
Artistic Director

NOVEMBER 1, 2024 - 7:30 PM



SINGING SIRENS OF THE SEICENTO



PROGRAM

NOVEMBER 1, 2024 - 7:30 P.M.

SINGING SIRENS OF THE SEICENTO

Myriam Leblanc, *soprano*
Jolaine Kerley, *soprano*
Dawn Bailey, *soprano*
Josephine van Lier, *viola da gamba*
Lucas Harris, *lutes*
Christopher Bagan, *harpsichord*

Luigi Rossi (ca. 1597-1653)
Piango, prego e sospiro

Claudio Monteverdi (1567-1643)
Soave libertate

Alessandro Piccinini (1566-1638)
Toccata III

Barbara Strozzi (1619-1677)
Le tre grazie a Venere

Giacomo Carissimi (1605-1674)
A piè d'un verde alloro

Giovanni Battista Vitali (1632-1692)
Capriccio sotto otto figure
Passagallii
Bergamasca

Strozzi
Dal pianto de gli amanti scherniti s'imparo a far la carta

Rossi
Fan Battaglia

+++++ INTERMISSION +++++

Rossi
Passacaille del seigneur Luigi

Rossi
Noi siam tre donzelle



SATURDAY, NOVEMBER 2, 2024 - 9:30 AM

COMMUNITY RENAISSANCE READING SESSION

A fun, no-pressure morning of playing through music from the Renaissance for community musicians.

Session leader: **Bill Damur**

FREE





SATURDAY, NOVEMBER 2, 2024 - 9:30 AM

COMMUNITY RENAISSANCE SINGING WORKSHOP

FREE

A drop-in singing session. A fun, no-pressure morning of singing music from the Renaissance for community singers. Including tips and tricks to help any level of singer improve their sight singing.

Session leader: **Ian Bannerman**





SATURDAY, NOVEMBER 2, 2024 - NOON

COMMUNITY RENAISSANCE DANCE SESSION

Anyone can join for a dance class of Renaissance dances
Session Leader **Cath Jackel** and the **Borealis Consort**.

FREE





*Sostienici!
Ogni centesimo aiuta!*

translation:

Support us!
Every penny helps!



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NOVEMBER 3, 2024 - 3:00 PM

COMMUNITY CONCERT



PROGRAM

NOVEMBER 2, 2024 - 3:00 P.M.

COMMUNITY CONCERT

Andrea Corder, *soprano*
Renee Perez, *archlute*
Stephanie Wong, *harpsichord*

Barbara Strozzi (1619-1677)
L'Amante segreto
Che si può fare
Lagrima mie

Ensemble al Contrario

Henry Purcell (1659-1695)
Hornpipe from Abdelazer Suite

Alfonso Ferrabosco II (1575-1628)
Fantasia 5

Johann Herbaut (fl. 1520)
Von hertzen dein

Jan Pieterzoon Sweelink (1562-1621)
Mein junges Leben

Michael Praetorius (1571-1621)
Galliarde from Terpsichore

Ludwig Senfl (ca. 1486-1542/3)
Wohl kumbt der Mai

+++++ INTERMISSION +++++

Baroque'n'Hearts

Stefano Bernardi (1585-1636)
Canzona Opus 12 no. 3
Canzona Opus 12 no. 2

Giovanni Bononcini (1670-1747)
Suite II

Gavotta, Sarabanda, Allemanda, Corrente

Suite III

Gavotta, Sarabanda, Aria

Suite VII

Preludio, Giga

Divertimento

Jean-Philippe Rameau (1683-1764)

Entree de Polymnie

from: Les Boreades, Act 4, Scene 4

George Frideric Handel (1685-1759)

Concerto Grosso in Bb Major, Op. 3, No. 1 (HWV 312)

Allegro - Largo - Allegro

NOVEMBER 2, 2024 - 7:30 PM

HANDEL'S VIRTUOSI



PROGRAM

NOVEMBER 2, 2024 - 7:30 P.M.

HANDEL'S VIRTUOSI

Myriam Leblanc, *soprano*
Roderick Bryce, *baritone*
Kathryn Montoya, *oboe, recorder*
Naomi Delafield, *violin*
Keith Hamm, *violin*
Leanne Maitland, *viola*
Josephine van Lier, *cello*
Pablo Montes, *bassoon*
Lucas Harris, *lutes*
Christopher Bagan, *harpsichord*

George Frideric Handel (1685-1759)

Vo' far guerra, from Rinaldo HWV 7

How Willing my Paternal Love, from Samson HWV 57

Credete al mio dolore from Alcina, HWV 34

I rage, I melt, I burn / O ruddier than the cherry
from Acis and Galatea, HWV 49

Quella fiamma, from Arminio, HWV 36

+++++ INTERMISSION +++++

Cantata "Apollo e Dafne", HWV 122

Recitativo (Apollo): **La terra è liberata 2.2**

Aria (Apollo): **Pende il ben 2.2**

Recitativo (Apollo): **Ch'il superbetto**

Aria (Apollo): **Spezza l'arco**

Aria (Dafne): **Felicissima quest'alma**

Recitativo (Apollo/Dafne): **Che voce!**

Aria (Dafne): **Ardi, adori**

Recitativo (Apollo/Dafne): **Che crudel!**

Duetto (Apollo/Dafne): **Una guerra ho dentro**

Recitativo (Apollo): **Placeti al fin**

Aria (Apollo): **Come rosa in su la spina**

Recitativo (Dafne): **Ah ch'un Dio non dovrebbe**

Aria (Dafne): **Come in ciel**

Recitativo (Apollo/Dafne): **Odi la mia ragion**

Duetto (Apollo/Dafne): **Deh lascia adolcire**

Recitativo (Apollo/Dafne): **Sempre t'adorerò**

Aria (Apollo): **Mie piante correte**

Recitativo (Apollo): **Che vidi, che mirai?**

Aria (Apollo): **Cara pianta**



NOVEMBER 3, 2024 - 3:00 PM

AN AFTERNOON WITH BACH



PROGRAM

NOVEMBER 3, 2024 - 3:00 P.M.

AN AFTERNOON WITH BACH

Myriam Leblanc, *soprano*
Kathryn Montoya, *oboe, recorder*
Keith Hamm, *violin*
Alison Zdunich, *violin*
Leanne Maitland, *viola*
Josephine van Lier, *cello, viola da gamba*
Lucas Harris, *lutes*
Christopher Bagan, *harpsichord*

Johann Sebastian Bach (1685-1750)

Quia respexit

from Magnificat in D Major, BWV 243

Sonata for viola da gamba and harpsichord in D major, BWV 1028

Adagio

Allegro

Andante

Allegro

Seufzer, Tränen, Kummer, Not

from Cantata No. 21 "Ich hatte viel Bekümmernis", BWV 21

Trio sonata in c minor, BWV 529

Allegro

Largo

Allegro

+++++ INTERMISSION +++++

Harpsichord Concerto in E major, BWV 1053

[no tempo marking]

Siciliano

Allegro

Blute nur

from Mattheus Passion BWV 244

Sonata for violin and harpsichord in G major, BWV 1019

Allegro

Largo

Allegro

Adagio

Allegro

Et exultavit

from Magnificat in D Major, BWV 243



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BIOGRAPHIES

MAIN EVENTS



CHRISTOPHER BAGAN

HARPSICHORD

An in-demand collaborator, Christopher Bagan is celebrated for his versatility and virtuosity as a chamber musician, basso continuo specialist, and conductor. The 2024/2025 season sees Christopher perform alongside the Toronto Symphony Orchestra, the Toronto Chamber Choir, the Peterborough Singers, the Amadeus Choir, and with the Toronto Bach Festival. He looks forward to conducting Opera Atelier's upcoming production of Handel's *Acis and Galatea*, leading the Tafelmusik Baroque Orchestra.

Recent performance engagements as a harpsichordist and continuo player include Bach's *B Minor Mass* with the Toronto Mendelssohn Choir, a series of Bach cantatas with the Toronto Bach Festival, as well as concerts with the Elora Festival, Symphony Nova Scotia, Tafelmusik Baroque Orchestra, Toronto Summer Music Festival, Early Music Alberta, the Hamilton Philharmonic Orchestra, the Niagara Symphony Orchestra, and the Manitoba Chamber Orchestra. Since 2021, he has served as the Assistant Music Director for Opera Atelier, making his mainstage conducting debut with the company in 2022 on Purcell's *Dido and Aeneas*.

Christopher has performed with many of the world's leading baroque singers, instrumentalists, and conductors in performances across the globe, including tours to Chicago's Harris Theatre and the Royal Opera of Versailles. Recent highlights of these performances are appearances with I Furioli, Apollo's Fire, Les Délices, Catacoustic Consort, Les Violons du Roy, the Pacific Baroque Orchestra, and the Toronto Consort. He can be heard on the JUNO-nominated Handel's *Orlando* with the Pacific Baroque Orchestra and Alexander Weimann (ATMA), *La Vallée des pleurs* with the Theatre of Early Music (Analekta), and works by Bruckner, Debussy, and Busoni with Gruppo Montebello (Etcetera).



DAWN BAILEY

SOPRANO

Soprano Dawn Bailey is a versatile artist, recognized for her engaging performances in a wide variety of vocal styles. Dawn is equally at ease as a soloist and as an ensemble member, moving fluidly from choral music to chamber music, opera, oratorio, and art song. Especially sought after for her imaginative interpretations of music from the seventeenth and eighteenth centuries, she has appeared with some of Canada's leading early music ensembles, including the Toronto Consort, Ensemble Caprice, The Toronto Masque Theatre, Aradia, Les Violons du Roy, the Theatre of Early Music, and le Studio de musique ancienne de Montreal.

Dawn is a member of FEMME vocal quartet, which recently collaborated with the Good Women Dance company for the production of a film about domestic violence, featuring original music written by Jane Berry. She has performed regularly over the past several years with Early Music Alberta, Calgary's Early Music Voices, the Alberta Baroque Ensemble, the Edmonton Symphony, Pro Coro Canada, and the Schola Cantorum at Saint Joseph's Basilica.

Dawn holds a Bachelor of Music degree in Vocal Performance from the University of Toronto and a Master of Music in Early Music Performance from McGill University. She has performed and recorded extensively with early music ensembles in Canada and Europe, including appearing as a soloist on Ensemble Caprice's Juno-award winning album "Vivaldi and his Angels." Dawn is also a Waldorf teacher, an avid gardener, and a mother of three wonderful children.



RODERICK BRYCE

BASS

Hailing from Edinburgh, Roderick was in great demand there as a baritone, teacher, vocal coach and choral director. As a singer he broadcast often on BBC Radio 4 and regularly sang with Cappella Nova, including on their third disc of music by James Macmillan (Linn Records). He has recorded Bach's *Matthäus-Passion* (Linn Records) and sung across Scotland, Northern Ireland and France with the Dunedin Consort. He has appeared with Masaaki Suzuki's Bach Collegium Japan at the Edinburgh International Festival. Roderick was director of the Scottish Chamber Choir, founder and director of Sospiro Baroque, and chorus master for the Erskine Stewart's Melville Choir. Living now in Edmonton, Roderick is Director of Music at St Joseph's Cathedral-Basilica and Artistic Director and CEO of A Joyful Noise Choir Association. He appears frequently as a soloist in and around Alberta, especially with Early Music Alberta and has sung with the professional choirs Pro Coro Canada (Edmonton), Voicescapes (Calgary), and Luminous Voices (Calgary), appearing as soloist on the latter's recording of Mendelssohn's *Te Deum*.



NAOMI DELAFIELD

VIOLIN

Born and raised in Australia, Naomi began lessons at age 3 with the Suzuki method and has been performing and teaching the violin for over 30 years. Naomi holds the Masters in Violin from the University of Calgary and has held the Concertmaster position of Red Deer Symphony Orchestra since 2006.

From 1994 to 2001, Naomi had the opportunity to travel the world as Concertmaster and soloist with the New England Symphonic Ensemble, Solo highlights including the Sydney Opera House, St. Martin in the Fields, Carnegie Hall, Cape Town City Hall and the Winspear.

After moving to Canada with her husband, Naomi founded a community string orchestra in 2002: 'Rosedale Valley String Orchestra'. Her concerts with RVSO have now raised \$120,000 for humanitarian projects around the world.

Naomi is often called upon to adjudicate at festivals and teach at workshops and clinics. She has produced four CD's, one classical, one Celtic and two Orchestral with RVSO. On the side, Naomi runs a small string shop 'Prairie Violins', servicing the needs of string students in Central Alberta. In the summer and fall, her husband David and three children are developing their small farm - 'Aspen Acres', growing several varieties of garlic and haskap berries.

Naomi is passionate about playing baroque violin and enjoys collaborating with several organisations, including Rosa Barocca and Early Music Alberta, as interest in period instruments continues to blossom in Alberta. In March 2023, Rosa Barocca was awarded a JUNO for their album 'Early Italian Cello Concertos' with soloist Elinor Frey. This was indeed a joyous moment for a new group only 6 years old!



KEITH HAMM

VIOLIN

Keith Hamm is a native of Rosebud, Alberta. He received his training at the Glenn Gould School of Music under the instruction of Steven Dann, and at the Mount Royal Conservatory with Nicholas Pulos. Other influences include Pinchas Zukerman, Mark Fewer, Richard Lester, the London Haydn Quartet, and especially formative summers at the Chamber Music Program at Le Domaine Forget. While still a student, Keith was named Principal Violist of the Canadian Opera Company Orchestra and performed there for eight seasons. In the fall of 2019, Keith took up that same position with the Edmonton Symphony Orchestra.

Keith is an alumnus of the International Musicians Seminar at Prussia Cove; the Sarasota Music Festival and programs at the Banff Centre. He has been featured on CBC Radio, Toronto's Classical 96.3, Minnesota Public Radio and was named one of Canada's Hottest 30 Classical Musicians Under 30 by CBC. His recording catalogue includes releases from the Leaf Music, Stone Records and Centaur record Labels.

A dedicated chamber musician, Keith has shared the stage with Anssi Karttunen, Ernst Kovacic, Richard Lester, David Geringas and members of the Smithsonian Chamber Players. Keith has been invited to perform at the Ravinia Festival as guest violist with the Royal Conservatory's Grammy-nominated ARC Ensemble, Toronto Summer Music Festival, Ottawa Chamberfest, Stratford Summer Music, Sweetwater Music Festival, Edmonton Recital Society and Music By The Sea in Bamfield, BC. Keith has been a guest with the Juno Award-winning Amici Ensemble and frequently performs with Continuum Contemporary Music, Skylight Series in Toronto's Distillery District, Echo Chamber Toronto, and Stereo Live as performer and producer. Keith is a member of the Garneau String Quartet, Ensemble in Residence at MacEwan University.

Keith is Founder and Artistic Director of the Rosebud Chamber Music Festival in Rosebud, Alberta and co-founder of the Rosebud String Quartet.



LUCAS HARRIS

LUTE

Lucas Harris leads a busy freelancer's life as a lutenist, conductor, continuo player, teacher, lecturer, coach, researcher, and audio/video editor. His collection of nearly twenty plucked-string instruments includes various Renaissance & Baroque lutes/guitars as well as a theorbo, cittern, bandora, an 1831 Guadagnini guitar, and a 7-string electric guitar with a Floyd-Rose tremolo bar.

He discovered the lute during his undergraduate studies at Pomona College, where he graduated *summa cum laude*. He then studied early music at the *Civica scuola di musica di Milano* and at the *Hochschule für Künste Bremen* before beginning his freelancing career in New York City. For the past two decades he bases his activities in Toronto, where he serves as the regular lutenist for Tafelmusik Baroque Orchestra. He is a founding member of the Toronto Continuo Collective, the Vesuvius Ensemble (dedicated to Southern Italian folk music), as well as the Lute Legends Collective. Lucas plays with many ensembles in Canada and the USA and has

worked in recent years with the Helicon Foundation, the Smithsonian Chamber Players, The Newberry Consort, Les Délices, and Jordi Savall / Le Concert des Nations, and Early Music Vancouver. He teaches at the Tafelmusik Summer and Winter Baroque Institutes, Oberlin Conservatory's Baroque Performance Institute, and the Canadian Renaissance Music Summer School. Also a choral conductor, Lucas has been the Artistic Director of the Toronto Chamber Choir since 2014 and has developed and conducted nearly thirty themed concert programs for the TCC. He has also been a guest director for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les voix baroques, Atalante, and the Toronto Consort. Lucas's longstanding interest in women composers has resulted in many projects including the reconstruction of 12 solo-voice motets by Chiara Margarita Cozzolani (the edition is now available for free download at the Web Library for Seventeenth-Century Music).

www.lucasharris.ca



JOLAINE KERLEY

SOPRANO

Edmonton based soprano and conductor, Jolaine Kerley is active as a soloist, voice instructor, choral conductor, adjudicator, and clinician. She is currently Associate Professor of Music at Concordia University of Edmonton as well as artistic director of Ariose Choir. Jolaine holds a BMus and an MMus from the University of Alberta, as well as an MMus from the Early Music Institute at Indiana University's Jacobs school of Music.

Jolaine has been heard frequently as soprano soloist with choruses and orchestras throughout North America including the Edmonton Symphony Orchestra, the Alberta Baroque Orchestra, Richard Eaton Singers, Luminous Voices, and Pro Coro Canada. Jolaine performs regularly with Early Music Alberta. Recent solo engagements include *The Music of Vaughan Williams* with the Richard Eaton Singers and the Edmonton Symphony Orchestra, *Geistliche Konzerte* with Early Music Alberta, *Arietta* with Early Music Alberta, Alan Bevan's *Nou Goth Sonne Under Wode* at Carnegie Hall in New York City, Bach's *Johannes Passion* with Calgary's Professional vocal ensemble Luminous Voices, and an immersive Game of Thrones production with HBO and Giant Spoon Productions in Austin, Texas. Jolaine performs solo recitals throughout the Edmonton area and is frequently heard performing events with HASA, the Health Arts Society of Alberta. Upcoming solo engagements include BWV 36 with the Alberta Baroque Orchestra and Faure's Requiem and Goodall's Eternal Light with da Camera Singers. Jolaine is excited to be performing in the Early Music Alberta Festival again this year in *Singing Sirens of the Seicento*.



MYRIAM LEBLANC

SOPRANO

The soprano Myriam Leblanc is the recipient of several prizes: first prize and Audience Choice Award at the Trois-Rivières Symphony Orchestra Competition, winner of an Audience Choice Award in the Center Stage competition of the Canadian Opera Company, winner of the excellence grant awarded annually by the Atelier lyrique de l'Opéra de Montréal and the first prize at the Mathieu Duguay Early Music Competition at the Lamèque International Baroque Music Festival in 2017. Myriam Leblanc is a versatile artist who works as much in the classical world as in the bel canto, as in the baroque. She is recognized for her timbre of great purity, for her supple and warm voice and her great mastery in both technical and musical expressiveness.

“It’s like a brandy distillate, absolutely transparent ... Her name is Myriam Leblanc and in my opinion she has been one of the most beautiful voices, perhaps the most beautiful, to come out of the Quebec breeding ground in the past 10 years ...”

Christophe Huss, Samedi et rien d’autre, December 2020

She specializes in oratorios and concerts: *Requiem* by Dompierre (OPCM), *La Messe des morts* by Gossec (Arion), the *Requiem* by Mozart (Les Violons du Roy), the *Messiah* by Handel (Tafelmusik), the Bach’s *Christmas Oratorio* (Les Violons du Roy), Bach’s *St. John Passion* (Tafelmusik), Vivaldi’s *Dixit Dominus* (I Musici), Bach’s

Magnificat (Les Violons du Roy), *Symphony No. 2 “Lobgesang”* by Mendelssohn (Metropolitan Orchestra), several Bach cantatas including *Ich habe genug* and several other works. At the opera, she shone among others in productions of the Opéra de Montréal (*Rigoletto*, *Svadba*, *Aida*), the OSTR, the OPCM and the Opéra de Québec (*Carmen*), the Orchester Métropolitain (*Parsifal*) and L’Ensemble Caprice (*Dido et Aeneas*).

Formerly a member of the Atelier lyrique of Montreal Opera, Myriam Leblanc has been a guest soloist of prestigious: Montreal Symphonic Orchestra, Les Violons du Roy, Tafelmusik, Trois-Rivières Symphonic Orchestra, Québec Symphonic Orchestra, Saskatoon Symphonic Orchestra and Metropolitan Orchestra. She has sung under the baton of renowned conductors such as Bernard Labadie, Hervé Niquet, Rafael Payare, Jacques Lacombe, Yannick Nézet-Séguin, Jonathan Cohen, Jean-Marie Zeitouni, Kent Nagano, Ivars Taurins, to name a few.

She also has several recordings to her credit including *Amour fou* (Ensemble Mirabilia, ATMA 2024), *Israel in Egypt* (Concert Spirituel, Alpha Classics, 2023), *Écho et Narcisse* (Concert Spirituel, Château de Versailles, 2022), *Le Grazie delle Donne* (Ensemble La Cigale, Analekta 2021) as well as *Luce e ombra*/Vivaldi (Ensemble Mirabilia, Analekta, 2021).



JOSEPHINE VAN LIER

CELLO & VIOLA DA GAMBA

Josephine van Lier is a Dutch cellist and viola da gambist based in Edmonton, Alberta, Canada, since 1995. Known for her dedication to historically informed performance, she bridges the classical and early music worlds with a versatile repertoire and collection of historic instruments, including baroque cello, violone, and various sizes of gambas.

Her acclaimed 4-disc recording of the Bach cello suites has earned international praise.

Josephine van Lier is a driving force in the world of early music. As founder and artistic director of Early Music Alberta, Josephine promotes early music through concert series and a festival in Edmonton. She is highly sought after as a performer, adjudicator, and educator worldwide.

Through her unwavering dedication to early music and her extraordinary talent, Josephine continues to inspire and enrich the world of classical and baroque music.

Learn more at
www.josephinevanlier.com



ANNE DURANCEAU

LEANNE MAITLAND

VIOLA

Originally from Edmonton, violist Leanne Maitland is an active chamber musician, orchestral player, soloist, teacher, and adjudicator in the Edmonton area. She is a member of the Chamber Orchestra of Edmonton, Valkyrie String Quartet, Obsessions Octet, and performs regularly with the Edmonton Symphony Orchestra and Early Music Alberta. Leanne has also had the pleasure of performing locally with New Music Edmonton, Alberta Baroque Ensemble, the Health Arts Society of Alberta, SkirtsAFire Festival, and Kaleido Arts Festival.

Previously, Leanne has played with the National Academy Orchestra, Orchestra of the Southern Finger Lakes, at the Banff Centre, Domaine Forget Chamber Music program, and the Montreal International String Quartet Academy. She studied at the University of Alberta (Dr. Aaron Au), Eastman School of Music, University of Rochester (Prof. George Taylor), and Schulich School of Music, McGill University (André Roy). Leanne enjoys teaching students privately at her home studio in west Edmonton. Leanne is also an active runner, foodie, and loves going on adventures in the river valley with her husband and two young daughters.



PABLO MONTES

BASSOON

Born and raised in Venezuela, Pablo began his musical career at the age of 5 as part of the El Sistema program. He began bassoon lessons with Andres Riera in his hometown, Acarigua. El Sistema has been the foundation of his musical experience, providing him with the opportunity to meet world renowned conductors like Claudio Abbado and Sir Simon Rattle. As part of the El Sistema program, he took lessons from Berliner Philharmonik bassoonist Hening Trog; later, he participated on different master classes with world class bassoon players like Klaus Thunemann, Sergio Azzolini, Gustavo Nuñez, and Laurent Lefèvre.

In 2010 he moved to Lacombe, AB to complete his bachelor's in music performance at the Canadian University College. He continued his studies at the University of Alberta with a master's degree with a full assistantship scholarship. He graduated from his Masters in 2016. Pablo continued his early music education at the Schola Cantorum Basiliensis in Basel, Switzerland between 2022 and 2023, under the tutelage of Carles Cristobal and Donna Agrell. In the past years, he has performed with the Edmonton Symphony Orchestra, soloed with the Red Deer Symphony Orchestra, completed training with the Tafelmusik Baroque Orchestra in Toronto. Currently Pablo works as freelance modern bassoonist in the Edmonton area, acts as principal bassoonist of the Juno-winning orchestra Rosa Barocca in Calgary, and is the principal bassoonist of 4D Barock in Graz, Austria. He also performs with a range of early music ensembles in Switzerland, Germany, and North America.



KATHRYN MONTOYA

OBOE

Kathryn appears with a variety of orchestral and chamber music ensembles, including the Boston Early Music Festival Orchestra, Tafelmusik, and Apollo's Fire. She received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU she received the prestigious Performer's Certificate and was awarded a Fulbright Scholarship to study in Germany.

Kathryn teaches historical oboes at Oberlin Conservatory and has been on the faculty of Longy's International Baroque Institute, the Baroque Performance Institute at Oberlin, SFEMS workshops, and has given masterclasses in the US and China.

She enjoys a varied musical career performing for the Grammy award-winning recording of Charpentier's *La Couronne de Fleurs* with BEMF and the Tony award-winning production of *Twelfth Night* on Broadway with Shakespeare's Globe of London.

Kathryn can regularly be found in Hereford, England converting an 18th century barn into a home with her husband, James.



ALISON ZDUNICH

VIOLIN

Alison received her Bachelor and Master of Music degrees in violin performance, as well as her Performer Diploma from Indiana University where she studied with Mauricio Fuks and Kevork Mardirossian. There she also studied violin pedagogy with the renowned Mimi Zweig. In recent years she has developed a passion for early music after attending Tafelmusik's Baroque Summer Institute.

Alison has played with numerous orchestras throughout North America including the Edmonton and Regina Symphony Orchestras. She is currently a member of the Red Deer Symphony, the Chamber Orchestra of Edmonton, the Alberta Baroque Ensemble, and the Juno award winning ensemble, Rosa Barocca.

Alison has been broadcast on A Prairie Home Companion with Garrison Keillor, and on CBC Radio. She has performed on stage with Diana Krall, Rod Stewart, and The Eagles.

Besides “classical” violin playing, Alison is an adept Irish fiddler and was a frequent guest violinist with the Tulsa Rock Quartet. She especially loves playing chamber music, and is now a violinist with the Valkyrie String Quartet.

BIOGRAPHIES

COMMUNITY EVENTS



BILL DAMUR

SESSION LEADER



Edmontonian Bill Damur is one of the longest standing proponents of Early Music. He is the first in Alberta to receive a Masters Degree in Flute Performance from the University of Alberta and during his studies, he supplied authentic music as background and incidental music for the U of A's Drama Dept. for various theatre productions.

A core member of Chanticleer, Edmonton's Mediaeval and

Renaissance group, he has performed at various functions that have required an Early Music presence, including Edmonton's festival scene, church recitals and other functions.

He is known in the jazz scene, rock scene, and avant-garde fields, and will direct the Community Early Music Reading Session for the 2024 EMA Festival.

IAN BANNERMAN

SESSION LEADER



Ian Bannerman is a conductor, soloist, teacher, and ensemble member with a distinct interest in vocal music. Ian has performed as an ensemble member and soloist with the Vancouver Chamber Choir, Pro Coro Canada, *musica intima*, Early Music Vancouver, Victoria Symphony, Okanogan Symphony Orchestra, Voicescapes, Luminous Voices,

and Early Music Alberta. Ian conducts A Joyful Noise Monday Choir and teaches privately and as a sessional instructor of voice at Concordia University of Edmonton. Ian holds a B. Mus. from The University of British Columbia, an M. Mus. from The University of Alberta, and is currently working towards a B. Ed. at the university of Alberta.

CATH JACKEL

DANCE INSTRUCTOR



Cath Jackel loves English, French, Burgundian, and Italian Renaissance dances. She has taught dance for over 30 years as a member of the Society for Creative Anachronism, a world-wide historic recreation hobby group. Look on FB for Borealis Renaissance Dance to find information about upcoming classes and events.

BOREALIS RENAISSANCE CONSORT



The Borealis Renaissance Consort is a group of friends who love to play dance music of the Renaissance. All classes of society from Kings and Queens to country folk danced in the Renaissance. Some dances were very stately and formal, and others rollicking mixers danced at country weddings. Members include Glenn Eilers, recorder, Leslie Main Johnson recorders and lap harp, Janet Couch, recorders, Karina Thomas cello, David Woods, violin, Thomas Mead guitar and lute, and Tracey Jongerius-Nyhus, recorder and harp. Tracey and Janet are unable to join us at the Festival this year. We have played for dance workshops, and concerts of dance music, as well as providing music at Medieval feasts of the Society for Creative Anachronism (SCA).

ENSEMBLE AL CONTRARIO



Ensemble al Contrario consists of Astrid Blodgett, Janet Couch, Margriet Haagsma, and Herb Taylor. They have been playing together since 2012 with a focus on an – in their opinion – undervalued instrument: the recorder. Their professional lives as writer, astronomer, archaeologist, and pedologist could not be more diverse, but... as enthusiastic amateur musicians they share a deep love for early music, especially that of the Late Medieval and Renaissance periods. The members play instruments ranging from sopranino to contrabass recorder (and sometimes crumhorns). Over the past ten years they have performed regularly at various venues in and around Edmonton. Their contribution to the community concert this year consists of playing pieces by Austrian, British, Dutch, German, and Italian Renaissance composers.

BAROQUE 'N' HEARTS



The founders of Baroque 'n' Hearts performed their first evening of music for a St. Valentine's dinner in 1998. From the outset the group has focused on historically informed exploration and performance of the smaller chamber works of the baroque era. They also have great fun at their rehearsals. Today's performers are Astrid Blodgett and Herb Taylor (recorders), Charlotte Rekken (harpsichord and organ), and Erik Visser (cello).

DIVERTIMENTO

CHAMBER ENSEMBLE



Divertimento Chamber Ensemble - We are a mixed instrumental chamber ensemble of dedicated amateur musicians. We are focused primarily on baroque music that is fun to play, enjoyable to listen to, and which offers solo opportunities to different players in the group. The ensemble is unconducted in true chamber music style, and gives players an opportunity to contribute musical ideas, suggest repertoire, and take the lead. Divertimento has been playing together for 10 years and performs regularly at seniors residences in Edmonton.

CORDER PÉREZ WONG TRIO

Soprano **Andrea Corder** is a Manitoba native who has spent all of her adult life in Prince Edward Island. She received a Bachelor of Music from the University of Prince Edward Island and a Masters in Music from the University of Regina. Currently she studies at the University of Alberta, where she is working to complete a Doctorate of Music. She has performed many recitals both on campus and off, and has competed in competitions such



as the Kiwanis National Music Festival in 2018 and 2019. Her major operatic roles include Susanna from Mozart's *le Nozzi di Figaro* and Eurydice from Offenbach's *Orphee aux enfers*. Andrea dedicates her graduate studies to women composers and has a particular interest in early music, having performed works by Francesca Caccini, Barbara Strozzi, and Elisabeth Jacquet de la Guerre among others.

Reneé Pérez is a classical guitarist, graduating from the University of Alberta in guitar performance. He is an active solo and chamber musician and teacher. His musical interests include early music, as a performer on theorbo, archlute and baroque guitar. Reneé has toured



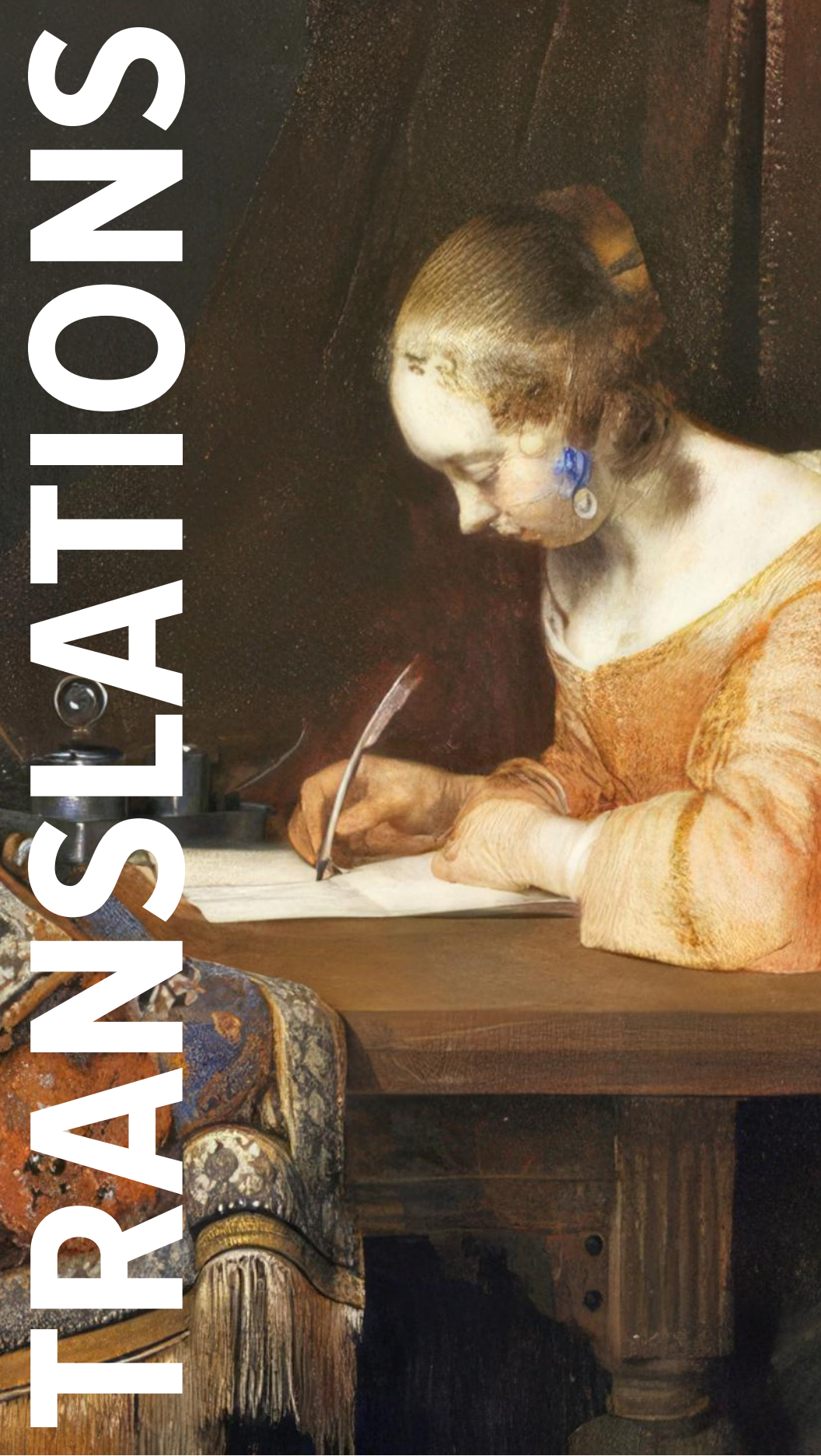
Houston and northern Portugal as a soloist and chamber musician, and has played the Fasch D minor concerto with several string quartets and Venezuelan orchestras belonging to “El Sistema”. He was featured as an emerging solo artist by the Calgary Classical Guitar Society

Stephanie Wong is an active chamber and orchestral musician and soloist, specializing on oboe, and also frequently performs on English horn, baroque oboe, harpsichord and other historical winds. She graduated from Concordia University of Edmonton in modern oboe performance, but also extensively studied the baroque oboe while there. Stephanie has performed as a



soloist in Brazil and in Europe. She has recently worked on an arranging project with the Edmonton Metropolitan Chorus and regularly freelances as a keyboard accompanist. Stephanie is Principal Oboe in the Concordia Symphony Orchestra, co-founder of the early music ensemble Nueva Convivencia and is Vice-President of Opus@12 Chamber Concert Society.

TRANSLATIONS



SINGING SIRENS OF THE SEICENTO

Piango, prego e sospiro

Piango, prego, e sospiro
E nulla al fi n mi giova:
Sfortunato amator pietà non trova.
E quanto più rimiro
Che son vani i miei prieghi,
E che pietà tu neghi,
Via più sento nel core aspro tormento.
Ahi, che i sospiri miei son sparsi al vento!

Soave libertate

Soave libertate,
già per sì lunga etate
mia cara compagnia,
chi da me ti disvia?
O Dea desiata
e da me tanto amata,
ove ne vai veloce?
Lasso, che ad alta voce
in van ti chiamo e piango:
tu fuggi, ed io rimango
stretto in belle catene
d'altre amorse pene
e d'altro bel desio;
addio, per sempre addio!

Le tre grazie a Venere

Bella madre d'Amore,
Anco non ti ramembra
Che nuda havesti di bellezze il grido
In sul Troiano lido
Dal giudice Pastore?
Onde se nuda piaci
In sin a gl'occhi de' bifolchi Idei,
Vanarella che sei,
Perché vuoi tu con tanti adobbi e tanti
Ricoprirti a gl'amanti?
O vesti le tue Gratie e i nudi Amori,
O getta ancor tu fuori
Gl'arnesi, i mantie i veli:
Di quelle care membra
Nulla, nulla si celi.
Tu ridi e non rispondi?
Ah, tu le copri, sì, tu le nascondi,
Che sai ch'invaglia più, che più s'apprezza
La negata bellezza.

I weep, I plead, and I sigh

*I weep, I plead, and I sigh
And in the end, nothing can placate me:
An unfortunate lover finds no mercy.
And when I see again
That my pleas are in vain,
And that you deny me mercy,
I feel even more bitter torment in my heart.
Alas, my sighs are scattered to the wind!*

Sweet liberty

*Sweet liberty,
for so long
my dear companion,
who has parted you from me?
O much desired goddess,
and by me so beloved,
whither do you go swiftly?
Alas, I raise my voice
and in vain call out to you and weep:
you flee and I remain
held fast in the lovely chains
of another fond desire,
of other amorous pains.
And so farewell, farewell forever!*

Beautiful mother of love

*Beautiful mother of love,
have you forgotten that you were nude
when you carried away the prize for beauty
on the Trojan shore,
in the shepherd's judgement?**
*So if nude you pleased
the eyes of the herdsmen of Mount Ida,
vain that you are,
why do you conceal yourself from lovers
with so many ornaments?
Either clothe your graces** and the naked
cupids,
or you too cast away
the attires, robes and veils:
Let nothing be hidden
of those dear limbs.
You laugh and don't answer?
Ah, you cover them, you conceal them,
for you know that more enticing,
more valued is beauty that is withheld.*

A piè d'un verde alloro

A piè d'un verde alloro assisi un dì
Eraclito e Democrito su' i fiori
vidder per l'aria andar schiere d'amori
e tra' lor favellarono così:

(Heraclitus) È pur da piangere

(Democritus) è pur da ridere,

sentir ogn'hor gl'amanti stridere.

Ch'un duro cor non si può frangere,

(Heraclitus) oh miseria,

(Democritus) oh follia,

se l'impietà di ria Beltà piegar non lice

(Heraclitus) mori infelice,

(Democritus) fuggi infelice,

che d'un penoso amor il lungo tedio

altro rimedio al fin non hà nò, nò,

(Heraclitus) che morir,

(Democritus) che fuggir,

come si può.

(Heraclitus) E come puote un moribondo

Amante alla fuga fidar l'inferme piante!

Come scampar dà una Beltà severa!

Se dovunque egli fugga Amora impera.

È pur da piangere, etc.

(Heraclitus) S'al pregar un cor s'indura,
prega,

(Democritus) s'al tacer un cor s'indura, taci,

che s'havrà dà cangiar già mai ventura

(Heraclitus) tuo desir, al pregar.

(Democritus) tuo ferità, al tacer.

Non conviene trà catene à chi certo è di morte

(Heraclitus) non tentar la sorte

(Democritus) gettar i prieghi

(Heraclitus) e co'i sospir mercate

(Democritus) e'in dono havute

son le gioie d'Amor sempre più grate.

(Democritus) Mà che mentre il rigor d'alta

Bellezza suol nudrirsi di lagrime e che vale

alimentar co'l pianto il proprio male!

(Heraclitus) Han le lagrime ancor qualche
dolcezza poiche piangendo un core spesso
annega nel pianto il suo dolore!

È pur da piangere, etc.

(Heraclitus) Quanti muoiono perche dentro a'i

lor petti i pianti stagnano,

(Democritus) Quanti perche si lagnano mai

non trovan mercè!

(Heraclitus) deh scopri, rivela ,

At the foot of a green laurel

*At the foot of a green laurel sat one day
Heraclitus and Democritus upon the flowers
watching flocks of lovers stroll through the air
and spoke to each other thus:*

(Heraclitus) It makes one weep,

(Democritus) it makes one laugh,

to hear constantly the cries of lovers.

That a hardened heart cannot break,

(Heraclitus) oh wretchedness,

(Democritus) oh folly,

*if the coldness of cruel beauty allows no
yielding,*

(Heraclitus) die unhappy ones,

(Democritus) flee unhappy ones,

*since from the long tedium of a tortured love
there is no other cure than*

(Heraclitus) to die,

(Democritus) to flee,

as one can.

*(Heraclitus) And how can a dying lover trust
his weak feet to flight!*

How to escape from cruel beauty!

since wherever he flees, Love rules.

It makes one weep, etc.

*(Heraclitus) If to plead a heart is resolved,
plead,*

*(Democritus) if to keep silent a heart is
resolved, be silent, so that fortune once might
change*

(Heraclitus) your desire, by pleading.

(Democritus) your wounds, by keeping silent.

*It is not fitting that, in bonds, one certain of
death*

(Heraclitus) should tempt fate,

(Democritus) should cast forth pleas,

(Heraclitus) and bought with sighs

(Democritus) and as a freely-given gift

*the pleasures of Love are even more
delightful.*

*(Democritus) But during the rigors of high
Beauty one is accustomed to live on tears;
and what is the point of nourishing one's own
suffering with tears!*

*(Heraclitus) Tears have yet their sweetness;
since while weeping a heart often cancels its
own grief!*

It makes one weep, etc.

(Democritus) deh cela, ricopri,
amante il duolo atroce poich'in Amor per
prova
(Democritus) qualche giova una volta un'altra
nuoce.
(Heraclitus) qualche nuoce una volta un'altra
giova.

*(Heraclitus) How many die, because within
their breasts the tears stagnate!
(Democritus) How many, because they suffer,
never find mercy!
(Heraclitus) Ah, reveal, uncover,
(Democritus) ah, hide, conceal,
lovers your horrid sorrow, since in Love by
experience
(Democritus) that which succeeds once
another time harms.
(Heraclitus) that which harms once another
time succeeds.*

Dal pianto de gli amanti scherniti s'imparo

Mordeva un bianco lino Acis dolente,
E come è l'uso de' scherniti amanti,
Alla sua bella schernitrice avanti
Di mal trattar gode a tela innocente.
Ma quel ch'irato lacerava il dente
Non mai restavan d'ammollire i pianti,
Che trito homai da tanti morsi e tanti,
Liquido il rese al fin l'occhio gemente.
Tela non sembra più, ma foglie sparte:
Onde tu prima c'insegnasti Amore,
Col fiero esempio a fabbricar le carte.

Se nacque già dal femminil rigore
D'una donna crudel sì nobil arte,
Che produrrà la cortesia d'un core?

*Suffering Acis chewed on a white linen cloth,
and as is the way of disdained lovers,
in place of the beautiful disdainers he
comforted
himself by mistreating an innocent piece of
cloth.
But the cloth torn in anger by his teeth
never assuaged the tears,
and once it became shredded by so much
gnawing, the weeping eyes liquified what
was left.
It no longer resembled cloth, but scattered
straw:
thus you, before teaching love,
by your harsh example showed how to make
paper.
If such a noble art was born
of the feminine harshness of a cruel woman,
what might the kindness of a heart produce?*

Fan battaglia

Fan battaglia i miei pensieri
Ed al cor dan fiero assalto.
Un mi dice: "Invan tu sperì,
Perchè Fili ha il sen di smalto".
Un poi con baldanza il colpo ribatte
E il cor mi combatte,
Gridando: "Speranza!"
"Sì, vincerà!" "Sì, perderà!" "Fuggi timor!"
"Fuggi, su!" "Taci, speranza!"
"Tu non più, taci!" "Tu ferma!"
"Sì, vincerà!"
"Pensieri non più!"
Così al core, empi guerrieri,
Fan battaglia, fan guerra i miei pensieri.

Waging war

*My thoughts are waging war
and they cruelly assault my heart.
One says: "You hope in vain,
for Phyllis has a heart as hard as marble."
Another boldly lands a blow,
and my heart strikes back,
crying: "Hope!"
"We shall win!" "We shall lose!" "Away,
fear!" "Come now, away!" "Be silent, hope!"
"You can no more: be silent!" "Stop it!"
"We shall win!"
"No more thinking!"
So my thoughts like ferocious warriors assail,
make war upon my heart.*

Noi siam tre donzellette semplicette

Trio

Noi siam tre donzellette semplicette
Oh, oh, senza fallo
Noi siam tre donzellette semplicette
Che torniam da festa e ballo.

Prima

Ma dove in tanta fretta
Moviam, compagne, i passi?
Il nostro albergo dove fu fabbricato
Lvi n'aspetta.

Seconda

Andiam dunque più lente.

Terza

Anzi possiamo qui per ristoro alquanto.

Prima

Ma tu scopri intanto
Di quell bruno pastor quai fur gli accenti
Che t'accrebber le rose in su le guance.

Terza

Or sentirete pur le belle ciance:
Questi con gran lamenti dissemi
Che perduta era sua vita
Perch'io gli avevo il coi 'alma rapita.
Io, che ciò non fei mai
Quando tacciar m'intesi di ladra,
Immaginatevi compagne,
Se di vergogna e sdegno arsi e gelai.

Prima

Oh, sei concia sorella,
Se di do prendi cura.
A me pur tanti
Di quegl'uomin loquaci,
Importuni e mendaci,
Porgon tal fole,
Ond'è che loro io canti:
Chi dice di me che il cor gli ho rubato
Mi cerchi ogni lato, ritrovi dov'è.
Oh, quanto è in errore
Chi crede che amore
Sia si traforello.
S'ei fura agli amanti
Sol fur all cervello.

We are three little innocent maids

Trio

We are three little innocent maids
Ah! without stain.
We are **three** little innocent maids
Returning from feasting and dancing.

First

But where are we going,
With such haste, sisters?
Our home which awaits us
Will stay where it is.

Second

Let us go **then** more slowly.

Third

Better still, let us stop here awhile and take
our rest.

First

Yes but meanwhile you must tell us
Of that dark haired shepherd whose words
Brought those blushes rushing to your cheeks.

Third

Oh you can hear all about his empty babbling;
With great lamentations he told me
His life had come to an end
Because I had stolen his heart and soul.
I, who had done no such thing,
On hearing myself accused a thief,
You may well imagine sisters,
How I burned and froze with shame.

First

Oh you are in a fine state sister,
If you take any notice of that.
Many of those ranting
And importunate men
Have said the same things to me too,
Whereupon I declared that
Whoever said that of me,
That I stole his heart,
Well then, let them search me
And find it.
How wrong is he who says
Love is a thief.
If he does steal from lovers
It is their brains he steals!

Noi siam tre donzellemplicitte CONT'D

Terza

È vero, e di ciò in prova udite

Un altro che mi giura
Ch'aveo negli occhi il Sole.
Or pensate se'l credo:
Ch'il Sol fa lume
E al buio io non ci vedo.

Seconda

Pur non errò già quello

Che di Corinna le mentite chiome
Oro nomò il più bello
Che lampeggiasse mai del Gange in riva.
Costei di chiome naturali è priva
E quelle onde s'adorna,
Mentre ch'a prezzo d'or mercate sono
Son chiome invero e preziose e d'oro.

Terza

In guisa tal non men fuor di ragione
Favello quell che a Lilla
Cantò questa canzone:
Lilla tra i vaghi fior
Ond'è il tuo volto ameno
Cercando il miel d'amor, trovò il veleno.

E così d'Euridice infelice
Pur io provo la sorte,
Che, tradito dai fior, son dato a morte.

Seconda

Costui con tua pace
Non si può dir mendace.

Terza

Non già.

Seconda

Deh il dubbio spiega.

Prima

Lilla del volto i miniati fiori
Con l'acqua sol del solimato inriga;
Onde fu così il ver di lei cantata
Come è certo veleno il solimato.

Third

That's true! And more to the point, listen to this:

*There is a man who swears that my eyes
Are like the sun itself!
Now imagine if I believe that,
Because the sun gives light
And in the dark I can't see!*

Second

*Yet he wasn't far wrong when he said of
Corina*

*That the gold in her false tresses
Was more to be prized than any
that glittered on the river Ganges.
There is nothing natural in her hair at all:
Those waves with which she adorns herself
Are brought at a high price in the marketplace
And are indeed precious and made of gold.*

Third

*There was a man, no less out of his mind,
Who speaking in like manner
Sang this song to Lilla:
Lilla, among these fair flowers
Wherein lies your lovely face
I, searching for love's honey found only
poison,
And like unhappy Euridice,
Betrayed by flowers
I too found my fate and went to my death.*

Second

*But he, you will concede
Cannot be called a liar.*

Third

Not yet.

Second

The doubt must be revealed.

First

*Lilla's face like the jewelled flowers
Is washed only in the waters of the Solimato,
So that this is well said of her
As for sure the waters of the Solimato are
poison.*

Noi siam tre donzellette semplicette CONT'D

Seconda

Ma quell che agli occhi tuoi
Rimproverò cantando:
Occhi crudi e che sarà,
Qual ria stella ohimè vi fe'
Nidi sol di crudeltà?
Ahi, che a fronte a rigor vostri
Non son già di Lilla i mostri.
Di pietà del tutto ignudi
Crudo Averno non è, voi,
Vol pur siete crudi.
Fu per ei Verdadier.

Prima

Si, Verdadiero.

Seconda

E qual scempio si fiero,
Qual mai barbara strage,
Qual eccesso inumano
Fecero gli occhi tuoi
Si ch'io consenta
Che chiamandoli crudi
Il vero ei disse.

Prima

E che son forse cotti
Ond'ei mentisse.

Terza

Ma, se fuor d'ogni scherzo,
Anche vogliam convincer di menzogna
I folli amanti,
Perché non rammentiamo
Quando, vantando i cor bugiardi incendi,
Diconsì di lor stessi
Mongibelli animate, Etne spiranti,
E fuor non Mandan pure una favilla.
Gridano ognor che ci disfanno in pianto
E non si vide mai
Nei loro asciutti rai
Pur una stilla.

Prima

Così cantaro a punto
Al lieto suon di boscarecce amene
Quelle ninfe del colle.
Proviam se tal canzone a noi sovviene.

Second

*But what then of that man who reproaching
Your own eyes sang:
Cruel eyes, what will become of me,
What cruel star, alas, has fashioned you
A nest only of pain.
Ah! compared to your unkindness
Lilla's very monsters
are not entirely without mercy.
The Averno is not cruel,
It is you who are cruel, it is you.
It was Verdadier.*

First

Yes, Verdadiero.

Second

*What terrible havoc,
What savage slaughter,
What human excess
Did your eyes commit
For me to concede that he spoke the truth
When he said
Your eyes were cruel.*

First

*Are they cooked perhaps,
That he lies?*

Third

*But joking apart, if we want to convince
These mad lovers of their lies,
Why don't we remind them that
When they ignite themselves with their
pretended flames
Like animated madmen,
Erupting Etnas,
They never send forth the vestige of a spark;
All day long they lament that they are
drowning in tears
Yet never a tear
In their dry eyes is to be seen.*

First

*Thus sang
The Nymphs
To the sweet music of pastoral dances.
Let us see whether that song will come back
to us.*

Noi siam tre donzellemplicette CONT'D

Trio

Perché piangete, amanti?
Voi l'intendete poco:
S'è ver che ardete in foco
Serbate a vostro pro l'acque de' pianti.
Ma dove son le lagrimeche dite?
Non si vedono già.
Dunque, se così va,
Seguite pure a piangere, seguite,
Che al vostro foco orribile
Non può dar refrigerio acqua invisibile.

Prima

In verità, compagne,
Che mal non ci rammenta
Ciò che udimmo cantar. Dunque proviamo
Se la nostra memoria ritiene
Quel sì leggiadro gioco
Che le ninfe del fonte,

Una fingendo Amor, l'altra il suo coro,
Rappresentar sì bene.

Seconda

Quale? Quel gioco forse che fean
Sovra di quella sfera angusta base,
Nella cui superficie unite in giro
Eran lunghe piramidi, dipinte
Tutte a vari colori
E con diversi numeri distinti.

Prima

Sì, quello a cui nel mezzo era uno strale
Librato sì che, ad ogni lieve impulse,
Rotava intorno e con incerta fine,
Sovra alcun di quei numeni posando,
Con la punta pareva
Perché quel certo numero additasse,
Che di sua man Fortuna
Lvi il fermasse.

Terza

Quella che Amor fingeva
Credo così dicea:
Contro di me non più querele, amanti,
Che oggi vedrete in questa breve sfera

Trio

*Why weep, ye lovers?
You can have little understanding
For were you truly to burn in fire
You would put to good use
The water of tears.
But where are these tears you speak of:
One does not see any yet,
But were this so
Let your tears fall, let them fall
For in your horrible fire invisible water cannot
bring refreshment.*

First

*In very truth, sisters,
We have not forgotten
Quite all that song we heard
Let us see then if our memories can recall
That loveliest of games which
The nymphs of the fountain performed so
well,
One playing the part of Love,
The other his chorus.*

Second

*Which one? That game perhaps
Which was played upon that august globe
On whose surface
Tall pyramids were joined together
And painted in various colours
And with diverse distinct numbers.*

First

*Yes, that one upon which an arrow was
balanced
So that at each thrust it rotated
And with uncertain outcome
Came to rest with its pointing finger
Upon one of the numbers so that it seemed
As if Fortune's hand
Had stopped it there.*

Third

*The one who played the part of Love
I think, said this
Lovers, do not quarrel with me any more
For today you will come to see upon this*

Noi siam tre donzellette semplicette CONT'D

Che di gioie e martir, di risi e pianti
Nel mio regno la sorte è dispensiera.

Prima

Poscia il coro giungea.

Trio

Amanti, a giocare;
Il gioco è pur vero,
It gioco è pur bello.
E ch'altro è l'amare
Ch'un sempre girare
Col piè, col cervello?
La mente incostante,
L'instabil pensiero
D'un'antma amante
Ch'altr'è che un girello?

Seconda

Notaste quei
Che tante volte e tante
Si provarono al gioco
E sempre mai
Poche gioie incontraro
E molti guai?

Terza

Quanti di lor giuraro
Di non mai più giocarvi
Ed indi a poco
Ritornarono al gioco.

Prima

Ma quel pastor
Di sì deforme aspetto,
Tutto noia e difetto,
Come fu al gioco
Ognor più fortunate!

Seconda

Sono scherzo del Fato.

Prima

Ma non fu scherzo poi
Quel che l'altro pastore,
A cui sempre toccar
Doglie infinite,
Contò contro di noi.

globe

*How joys and sorrows, laughter and tears
Are dispensed by fortune in my kingdom.*

First

After which the chorus added.

Trio

*Come lovers, play!
The game is really true,
The game is really good,
For what is love
Other than a perpetual motion
Of foot and brain?
The inconstant mind
The unstable thoughts
Of a lover's soul,
What are they but a merry-go-round?*

Second

*Did you not notice those
Who time and time again
Have attempted the game
Yet found always
But few joys
And many misfortunes?*

Third

*How many of them have sworn
Never to play again
And then little by little
Have returned to the game.*

First

*But what about that shepherd
With so ugly a countenance,
All distorted and ill tempered:
How his luck multiplied
With every hour he played!*

Second

This is one of Fortune's jokes.

First

*But it wasn't a joke
When that other shepherd
Only received endless pain and
Started shouting at us.*

Noi siam tre donzellette semplicette CONT'D

Seconda

E come disse?

Terza

Io non l'intesi.

Prima

Udite.

Se nel regno d'Amor
Fortuna impera,
Amanti, buona sera.
Chi più serve a lei
Con fede per mercede
Sol attenda ogni dispreggio.
Ella è donna,
E le donne amino il pegglo.

Seconda

A fé che s'io l'udiva
Gli avrei ben tosto
In tal guisa risposto:
Sapete, uomini infidi,
Perché al pegglo s'appigliano le donne?
Perché essendo voi pessimi
Convieni che, in sì trista faccenda,
Chi vuol scegliere it meglio,
Il pegglo prenda.

Prima

Ma rimirate l'ombre,
Come scorgendo fuggitivo il giorno,
Corrono ad inviter l'oscura Dea
Nel già voto Oriente a far ritorno.

Terza

Dunque a che steam
Più qui dimorando?
Deh torniamo all'albergo,
Torniam, sì ritorniam,
Sì ma cantando.

Trio

Pene, pene, ahi, chi vuol pene,
Mercanzia da scioperato,
Noi le diamo a buon mercato
E 'l buon peso si mantiene.
Pene, pene...

Second

What did he say?

Third

I didn't hear him.

First

Listen.

*If Fortune rules
Over Love's kingdom,
Then farewell lovers!
Whosoever serves her
In good faith
Will receive nothing but scorn for mercy
She is woman,
And women love the worst.*

Second

*Oh yes? Had I heard him
I should have answered him
In like manner.
Do you know, faithless men,
Why women choose to hurt?
Because being so hateful yourselves
It is better for us to be so,
For in this sad matter
To choose the best is to have the worst.*

First

*But see! See how the shadows,
aware of the departing day,
Run to greet the Goddess of the Night
And invite her to return to the Eastern sky.*

Third

*The why are we staying
Here any longer?
Let us return to our homes,
Yes, let us
Return singing.*

Trio

*Sorrows, sorrows, ah! who wants sorrows?
We have wares for everyone
And we sell at good prices
And don't give short change.
Sorrows, sorrows...*

Noi siamo tre donzellette semplicette CONT'D

Un sguardo curioso,
Un tantin di simpatia,
Un stimar gran bizzarria,
Anche un gusto dispettoso,
Un ritrar sicura speme
Da un favour ch'è fatto a caso
Resti ognun ben persuaso
Ch'egli è il prezzo che ci viene.
Pene, pene...

Per un prezzo di tal sorte
Noi darem mille dolori,
Inquietudine e pallori
E per giunta anche la morte.
Darem pur strali e catene
Gravi eppur duri e pesanti,
E aprirem ne' petti amanti

D'acque e foco immense vene.
Pene, pene...
Ai sospiri, al dolore

Ai sospiri, al dolore,
Ai tormenti, al pensare
Torna, o mio core,
Su, torna ad amare.
Chi visse in lacci avvolto
Non può lunga stagion irne disciolto.
Dunque, mio core, a che resister più?
Viva, viva la servitù!

Alla gioia, al diletto,
Al contento, al gioire
Torna, o mio petto,
Su, torna al servire.
Che d'Amor le carezze
Amarezze non son, ma son dolcezze.
Dunque, mio core, à che resister più?
Viva, viva la servitù!

*A curious glance,
A pinch of charm,
A capricious admiration,
Even a taste for teasing,
Certain hope of a favour
Given by chance,
Let everyone be assured
We charge the proper price.
Sorrows, sorrows...*

*For an agreed price
We will give a thousand pains,
Anxieties, pallors
And for good measure death itself.
We also give arrows, and chains
Which are heavy as well as harsh,
We open lovers' breasts and fill them with
water
And their veins with great fires.
Sorrows, sorrows...
Go back to the sighs, to the pain*

*Go back to the sighs, to the pain,
To the torment, to the suffering,
Oh my heart, go, go,
Go back to love.
He who lives entangled in ties,
Is never free for long.
So, my heart, why resist any more?
Hurrah, hurrah for slavery!*

*Go back to happiness, to rejoicing,
To joy, to pleasure
Oh my heart, go,
Go back to serving;
For the caresses of love
Are not bitterness, but sweetness.
So, my heart, why resist any more?
Hurrah, hurrah for slavery!*

HANDEL'S VIRTUOSI

Vo' far guerra (from Rinaldo, HWV 7a)

Vo' far guerra, e vincer voglio,
Collo sdegno chi m'offende
Vendicar i torti miei.
Per abbatter quel orgoglio, Ch'il gran foco i
sen m'accende,
Saran meco gli stessi dei.

Aria (Armida)

*Gods and men will justly aid me to revenge a
wrong so great;
Till the wretch that has betrayed me shall
repent the guilt too late.*

How willing my paternal love (from Samson, HWV 57)

Aria (Manoah)

How willing my paternal love the weight to
share of filial care,
And part of sorrow's burden prove!
Though wand'ring in the shades of night,
Whilst I have eyes he wants no light.

Credete al mio dolore (from Alcina, HWV 34)

Credete al mio dolore,
luci tiranne e care!
languo per voi d'amore,
bramo da voi pietà!
Se pianger mi vedete,
se mio tesor vi chiamo,
e dite, che non v'amo,
è troppo crudeltà.

Aria (Morgana)

*Believe my pain, O eyes, tyrannical and dear!
I pine for you out of love, I long for your pity!
If you see me cry, if I call you my treasure,
and you say that I don't love you, that is too
cruel.*

I rage, I melt, I burn... O ruddier than the cherry (from Acis & Galatea, HWV 49)

Recitative & Aria (Polyphemus)

I rage, I rage, I melt, I burn! The feeble god
has stabbed me to the heart. Thou trusty pine,
prop of my god-like steps, I lay thee by! Bring
me a hundred reeds of decent growth, to
make a pipe for my capacious mouth; in soft
enchanting accents let me breathe sweet
Galatea's beauty, and my love.

O ruddier than the cherry, O sweeter than the
berry,
O nymph more bright than moonshine night,
like kidlings blithe and merry!
Ripe as the melting cluster, no lily has such
lustre;
Yet hard to tame as raging flame, and fierce
as storms that bluster!

Quella fiamma (from Arminio, HWV 36)

Quella fiamma, che il petto m'accende
S'alimenta col sangue dei cor. Tanto puro
quel foco risplende, Quanto è l'esca che nutre
l'ardor.

Aria (Sigismondo)

*That flame that warms my breast is kindled by
the blood of my heart.*

*So pure that fire glows, so much the kindling
feeds the ardour.*



George Frideric Handel (1685-1759)

Cantata "Apollo e Dafne", HWV 122

Text by Nicola Giuvo (c. 1680-1758); Translation by Pamela Dellal

Recitativo (Apollo)

La terra è liberata, la Grecia è vendicata,
Apollo ha vinto! Dopo tanti terrori e tante
stragi che desolano E spopolano i regni giace
Piton Per la mia mano estinto. Apollo ha
trionfato, Apollo ha vinto!

Aria (Apollo)

Pende il ben dell' universo Da quest' arco
salutar. Di mie lodi il suol rimbombe Ed
appresti l'ecatombe Al mio braccio tutelar.

Recitativo (Apollo)

Ch' il superbetto Amore Delle saette mie ceda
a la forza; Ch' omai più non si vanti De la
punta fatal d' aurato strale; Un sol Piton più
vale Che mille accesi e saettati amanti.

Aria (Apollo)

Spezza l' arco e getta l' armi Dio dell' ozio e
del piacer. Come mai puoi tu piagarmi, Nume
ignudo e cieco arcier?

Aria (Dafne)

Felicissima quest' alma Ch' ama sol la libertà.
Non v' è pace, non v' è calma Per chi sciolto il
cor non ha.

Recitativo

Apollo Che voce! che beltà! Questo suon,
questa vista il cor trapassa; Ninfa!
Dafne Che veggo? ah! lassa: E chi sarà costui,
che mi sorprese?
Apollo Io son un Dio ch' il tuo bel volto accese.
Dafne Non conosco altri Dei fra queste selve,
Che la sola
Diana; Non t' accostar divinità profana.
Apollo Di Cintia io son fratel: S' ami la suora
abbi, o bella, Pietà di chi t' adora.

Recitative (Apollo)

The earth is liberated, Greece is avenged,
Apollo has conquered!
After so many terrors and so much suffering
That ravaged and emptied the kingdoms,
Python lies dead by my hand.
Apollo has triumphed, Apollo has conquered!

Aria (Apollo)

The well-being of the universe hangs upon the
virtue of this bow.
The ground resounds with my praises
And even the catacombs are taught to value
my strength of arms.

Recitative (Apollo)

Even that proud Cupid must yield to the power
of my arrows;
From now on he cannot boast of wounding me
with his golden dart;
A single Python is worth more than a thousand
burning and pierced lovers.

Aria (Apollo)

Shatter the bow and toss away your weapons,
God of laziness and pleasure!
How will you ever wound me, naked deity
and blind archer?

Aria (Dafne)

That soul is the happiest which loves its
liberty alone.
There is no peace or calm for those who do
not have an unattached heart.

Recitative

Apollo: What a voice! What beauty! This
sound, this vision has struck my heart;
Nymph!
Dafne: What do I see? Alas: And who is this,
who comes on me unawares?
Apollo: I am a God, whom your lovely face
has set on fire.
Dafne: I know no other gods in these woods
save only Diana;
Do not dare to profane her divinity!
Apollo: I am the brother of Cynthia:
If you love my sister, o fair one, then have
pity on him who adores you.

Cantata "Apollo e Dafne", HWV 122 (CONT'D)

Aria (Dafne)

Ardi adori e preghi in vano Solo a Cintia io son fedel. Alle fiamme del germano Cintia vuol ch'io sia crudel.

Recitativo:

Apollo Che crudel!
Dafne Ch'importuno!
Apollo Cerco il fin de' miei mali.
Dafne Ed' io lo scampo.
Apollo lo mi struggo d'amor.
Dafne lo d'ira avvampo.

A due (Apollo & Dafne)

Una guerra ho dentro il seno Che soffrir più non si può. Ardo, gelo, temo e peno S'all'ardor non metti freno Pace aver mai non potrò.

Recitativo (Apollo)

Placati al fin, o cara; La beltà che m'infiamma sempre non fiorirà, Ciò che natura di più vago formò, Passa e non dura.

Aria (Apollo)

Come rosa in su la spina Presto viene e presto va. Tal con fuga repentina Passa il fior della beltà.

Recitativo (Dafne)

Ah! ch'un Dio non dovrebbe Altro amore seguir ch'oggetti eterni Perirà, finirà caduca polve Che grata a te mi rende, Ma non già la virtù che mi difende.

Aria (Dafne)

Come in ciel benigna stella Di Nettun placa il furor, Tal in alma onesta e bella La ragion frena l'amor.

Recitativo

Apollo Ode la mia ragion.
Dafne Sorda son io.

Aria (Dafne)

*You burn, worship, and plead in vain; I am loyal to Cynthia alone.
To her brother's passion Cynthia desires that I be cruel.*

Recitative

*Apollo: What cruelty!
Dafne: What insistence!
Apollo: I seek the end of my woes.
Dafne: And I the avoidance of them.
Apollo: I am dying of love!
Dafne: I am afire with rage.*

Duet

*I have a battle in my breast which I can no longer withstand.
I burn, I freeze, I fear, and I suffer,
If you do not put restraints on this passion I will have peace no more.*

Recitative (Apollo)

*Be calm at last, my dear; the beauty that inflames me will not bloom forever,
Since the most lovely forms of nature pass away and do not last.*

Aria (Apollo)

*As the rose upon the thorn arrives quickly and quickly goes;
Thus with hasty flight the flower of beauty fades.*

Recitative (Dafne)

*Ah! If only a god did not pursue other love than of eternal things;
The fragile dust that makes me pleasing will die, will be destroyed,
But not my virtue that defends me.*

Aria (Dafne)

*As a kindly star in heaven placates the wrath of Neptune,
So in the honest and beautiful soul reason restrains love.*

Recitative

*Apollo: Listen to my reasonings.
Dafne: I am deaf to them.*

Cantata "Apollo e Dafne", HWV 122 (CONT'D)

Apollo Orsa, tigre tu sei.
Dafne Tu non sei Dio.
Apollo Cedi all' amor, o proverai la forza.
Dafne Nel sangue mio questa tua fiamma
amorza.

A due (Apollo & Dafne)

[Apollo] Deh lascia addolcire Quell' aspro
rigor.
[Dafne] Più tosto morire Che perder l'onor.
[Apollo] Deh! cessino l'ire, O dolce mio cor!

Recitativo

Apollo Sempre t'adorerò.
Dafne Sempre t'aborirò.
Apollo Tu non mi fuggirai.
Dafne Sì che ti fuggirò.
Apollo Ti seguirò; correrò, volerò su passi
tuoi. Più veloce del sole esser non puoi.

Aria (Apollo)

Mie piante correte, Mie braccia stringete,
L'ingrata beltà. La tocco, la cingo, La prendo,
la stringo, Ma, qual novità! Che vidi, che
mirai, Cieli! destino, che sarai mai!

Recitativo (Apollo)

Dafne, dove sei tu? Che non ti trovo? Qual
miracolo nuovo ti rapisce, Ti cangia e ti
nasconde? Che non t'offenda mai del verno il
gelo Ne' il folgore dal cielo Tocchi le sacre e
gloriose fronde.

Aria (Apollo)

Cara pianta, co' miei pianti Il tuo verde
irrigerò, De' tuoi rami trionfanti Sommi eroi
coronerò. Se non **posso** avverti in seno Dafne
almeno Sovra il crin ti porterò.

Apollo: You are a bear, a tigress!

Dafne: You are no god.

*Apollo: Yield to my love, or you will feel my
strength!*

*Dafne: In my blood your flame will be
extinguished.*

Duet

Apollo: Ah, let this bitter cruelty be softened.

*Daphne: I would sooner die than lose my
honor.*

*Apollo: Ah! May your wrath cease, O delight
of my heart!*

Recitativo

Apollo: I will adore you forever.

Dafne I will abhor you forever.

Apollo: You will not escape me.

Dafne: Yes, yes, I will flee you.

*Apollo: I will follow you! I will run, I will fly in
your tracks.*

More rapid than the sun you cannot be.

Aria (Apollo)

*My feet pursue, My arms embrace the
ungrateful beauty.*

*I touch her, I seize her, I grasp her, I enfold
her;*

*But, what surprise! What do I see, what do I
behold?*

Heavens! Fate, whatever can it be?

Recitativo (Apollo)

Daphne, where are you? I cannot find you;

*What new miracle steals you from me,
changes you and hides you?*

You will not be harmed by winter's ice,

*Nor will lightning from heaven touch your
sacred and glorious leaves.*

Aria (Apollo)

*Dear plant, with my tears I will water your
greenness,*

*With your triumphant branches I will crown
supreme heroes.*

If I cannot have you upon my heart,

At least, Daphne, I will wear you above my brow.

AN AFTERNOON WITH BACH

Quia respexit

Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.

*For he has regarded the lowliness of his
maidservant; for behold, from henceforth all
generations will call me blessed.*

Seufzer, Tränen, Kummer, Not

Seufzer, Tränen, Kummer, Not,
Ängstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.

*Sighs, tears, grief, distress,
Anxious yearning, fear and death
Gnaw at my constricted heart;
I feel misery, pain.*

Blute nur

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

*Bleed out, you loving heart!
Alas! A child that you raised,
that nursed at your breast,
threatens to murder its caretaker,
since it has become a serpent.*

Et exultavit

Et exultavit spiritus meus in Deo salutari meo.

And my spirit has rejoiced in God my savior.



Johann Sebastian Bach (1685-1750)

THANK YOU

We sincerely thank our dedicated volunteers, whose tireless efforts and unwavering support make this festival possible.

Annette Ayre
Astrid Blodgett
Beverly Oh
Bryony Barker
Charlotte Taylor
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Robert Iveson

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We are deeply grateful to our generous hosts for welcoming our out-of-town musicians, as your support is vital to the success of this festival.

David and Beverly Oh
Margot and Elton Allen
Isabelle VonderMuhl and Jonathan Choy
Dan and Wendy Bagan

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2024-2025 SEASON



SATURDAY, FEBRUARY 1, 2025 - 7:30 PM

IL BARCHEGGIO

A CELEBRATION OF MUSIC FOR TRUMPET, SOPRANO AND STRINGS

HANNAH PAGENKOPFF

SOPRANO (CALGARY)

FREDERIC PAYANT

BAROQUE TRUMPET

ALYSON ZDUNICH

BAROQUE VIOLIN

GABRIELE THIELMAN

BAROQUE VIOLIN

JOSEPHINE VAN LIER

BAROQUE CELLO

LEANNE REGEHR

HARPSICHORD



2024-2025 SEASON



SUNDAY, MARCH 16, 2025 - 7:30PM

UNDER THE TUSCAN SUN

ROSSINI AND BOCCHERINI

LAURA VEEZE

VIOLIN

KEITH HAMM

VIOLIN

JOSEPHINE VAN LIER

CELLO

JAMES MALLET

DOUBLE BASS



2024-2025 SEASON



FRIDAY, MAY 9, 2025 - 7:30PM

WITH PEACE AND JOY

MUSIC FOR SOPRANO, BASS, AND VIOLA DA GAMBA CONSORT

JOLAINE KERLEY

SOPRANO

RODERICK BRYCE

BASS

JOSEPHINE VAN LIER

VIOLA DA GAMBA

FELIX DEAK

VIOLA DA GAMBA

SARAH POON

VIOLA DA GAMBA

