

2025-2026 EARLY MUSIC SEASON



SATURDAY, FEBRUARY 7, 2026 - 7:30PM

IT TAKES TWO... TO GAMBA

Double the gambas, double the good times — music that never gets old.

JOSEPHINE VAN LIER, VIOLA DA GAMBA
JULIE HEREISH, VIOLA DA GAMBA

First Presbyterian Church, 10025-105 Street, Edmonton
For tickets and more information visit
www.earlymusicalberta.ca

PROGRAM

SATURDAY, FEBRUARY 7, 2026 - 7:30PM

IT TAKES TWO ... TO GAMBA

Josephine van Lier, *viola da gamba*

Julie Hereish, *viola da gamba*

Orlando Gibbons (1583–1625)

Fantasia a 2 for two bass viols

No. 2 – Cambridge, King's College, Rowe MSS 112–113 (c. 1620)

No. 6 – Cambridge, King's College, Rowe MSS 112–113 (c. 1620)

John Jenkins (1592–1678)

Air and Divisions a 2 for two bass viols

No. 1

No. 4

Michael East (c. 1580–1648)

Duets for two bass viols (*from The Second Set of Bookes, c. 1638*)

Hold Right – Fancie No. 4

Follow Me Close – Fancie No. 6

Matthew Locke (c. 1621–1677)

Duo for Two Bass Viols No. 1 in D minor

Fantazie

Fantazie

Courant

Duo for Two Bass Viols No. 2 in D major

Fantazie

Fantazie

Saraband

Christopher Simpson (c. 1602–1669)

Division on a Ground in D minor

for bass viol and continuo

(from The Division-Viol, 1659)

Divisions in G for two bass viols

(from The Division-Viol, 1659)

Intermission

Johannes Schenck (1660–1712)
Sonata No. 3 from *Le Nympe di Rheno* (1688)
Adagio
Allegro
Aria
Corrente

Gottfried Finger (c. 1655–1730)
Sonata No. 7 “Grandoena” in D minor
(from the Codex of Sünching Castle)

Johannes Schenck
Sonata No. 12 from *Le Nympe di Rheno* (1688)
Adagio
Allegro
Aria
Giga



Orlando Gibbons



Johannes Schenck



Matthew Locke



Christopher Simpson



John Jenkins

NOTES

Music for two bass viols is exposed in a way that's hard to miss. With only two lines, there's no continuo underneath and nowhere to hide harmonically. Everything depends on timing, balance, and on how well the players listen to one another. It's demanding music, but it can also feel unusually direct. Much of it was originally played in private spaces, and that sense of closeness is still very much part of the sound.

The first half of the program focuses on English music from the late sixteenth and seventeenth centuries. In the two-part fantasias by **Orlando Gibbons**, the writing is calm and finely proportioned. Even with just two bass viols, the harmony feels complete. Expression comes from the way the lines lean into one another, from suspensions that are allowed to take their time, and from an overall sense of patience.

Composers of the next generation, such as **John Jenkins** and **Michael East**, take this language and open it up a little. Jenkins's airs and divisions often begin very simply and then become more animated as the music unfolds, turning variation into something that feels conversational. East's two-part fantasies are often shorter and more pointed. With titles like *Hold Right* and *Follow Me Close*, they almost tell you how the players need to relate to one another: close, alert, and responsive.

A lot of this music circulated in handwritten copies and was meant to be played by people who knew one another well. It belongs to a culture of music-making where pleasure, curiosity, and the act of playing together mattered as much as public display.

The duos by **Matthew Locke** sound different again. His music is more sharply contrasted and more obviously shaped by dance. There's a stronger sense of drama, with quicker shifts of mood and texture. While still part of the English viol tradition, it points toward a more outward, expressive style.

At the centre of the first half is music by **Christopher Simpson**, a key figure for anyone who plays the viola da gamba. Simpson was not only a composer, but also a

teacher, and his book *The Division-Viol* (published in 1659) tells us a great deal about how musicians of his time thought about variation.

What's striking about Simpson is how little interested he is in showing off. Divisions, for him, are about clarity and good judgment. He insists that the repeating bass line, the ground, should always be made clear first. Once the listener really knows that ground, the variations make sense. Divisions should grow naturally out of the harmony, and no matter how elaborate they become, they should never lose touch with it.

You can hear this clearly in the *Division on a Ground in D minor*, which unfolds step by step. The music starts simply and becomes more elaborate over time, always anchored by the repeating bass. In the *Divisions in G* for two bass viols, the same ideas are explored between two players. Here the divisions feel shared. Ideas pass back and forth, sometimes closely imitated, sometimes answered more freely. A lot depends on timing, balance, and trust.

After the intermission, the program moves into a later seventeenth-century sound world. **Johannes Schenck** was one of the leading viola da gamba virtuosos in the Dutch Republic and part of an increasingly international musical culture. His sonatas reflect a blending of styles, drawing on French elegance, Italian energy, and a strong sense of expressive gesture. The bass viol is no longer only part of a texture, but clearly a solo voice.

The sonata by **Gottfried Finger** comes from the same cosmopolitan world. Finger worked across Germany and England, and his music is bold and full of contrast. Rhythmic drive, sudden changes of character, and moments of virtuosity sit alongside passages that demand careful ensemble playing and close listening.

Taken together, the works on tonight's program trace a repertoire shaped as much by cooperation and awareness as by notes on the page. From the inward focus of English consort music to the more outward expression of the late seventeenth-century sonata, they explore what can happen when two players share sound, time, and responsibility.

Josephine van Lier

JOSEPHINE VAN LIER

VIOLA DA GAMBA



JOSEPHINE VAN LIER

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

JULIE HEREISH

VIOLA DA GAMBA



JULIE HEREISH

VIOLA DA GAMBA

Born in Montreal, Julie Hereish joined the Edmonton Symphony Orchestra as Assistant Principal Cello in 2019.

Previously, she held the same position in the Québec Symphony Orchestra.

Julie is a member and co-founder of the High Level Trio and the Garneau String Quartet, both based in Edmonton. The GSQ directs the Chamber Music Academy program for young music students at the Winspear Centre. Two years ago, the High Level Trio released the first world recording of John Estacio's Navigations for String Trio, a commission from the group.

Julie has performed extensively with the chamber orchestra Violons du Roy in Québec City and throughout Europe and North America. Together with actor Pierre Mayer, she created Charlot et Mlle Cello, a theatrical concert experience for children based on Charlie Chaplin's famous character. This project was presented with the Edmonton Symphony Orchestra, the Québec Symphony Orchestra and the Geneva Chamber Orchestra in Switzerland.

Julie's main pandemic project was the birth of her two daughters, and learning how to play the viola da gamba! Being in isolation with husband and violist Keith Hamm also led to the start of The New Cohort. The duet went on tour in the Maritimes with Debut Atlantic in the Fall of 2022.

2025-2026 CONCERT SEASON

- **UPCOMING CONCERTS**
- **FRIDAY, MARCH 13, 2026 – 7:30PM**
CLASSICAL CONVERSATIONS: THE FORTEPIANO UNVEILED
- **FRIDAY, MAY 8, 2026 – 7:30 PM**
PAGANINI AND FRIENDS



THANK YOU

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Thank you, **Erik Visser**, for creating all of our beautiful promotional material, inventing and setting up our marvelous stage, providing professional stage lighting, as well as doing our high quality professional Livestream audio and video (including a creating a re-edited post concert 4K video!), and doing all of our photography. In addition, Erik is our essential behind-the-scenes guy!

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2025-2026 EARLY MUSIC SEASON



FRIDAY, MARCH 13, 2026 - 7:30PM

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THE FORTEPIANO UNVEILED

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JOACHIM SEGGER, FORTEPIANO
MARNIE GIESBRECHT, FORTEPIANO

MUSIC BY
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First Presbyterian Church, 10025-105 Street, Edmonton
For tickets and more information visit
www.earlymusicalberta.ca

2026 PAGANINI FESTIVAL



FRIDAY, MAY 8, 2026 - 7:30PM:

EARLY MUSIC ALBERTA PRESENTS

PAGANINI & BOCCHERINI

WITH

LUCAS HARRIS - GUITAR

LAURA VEEZE - BAROQUE VIOLIN

GABRIELE THIELMANN-FRIEND - BAROQUE VIOLIN

KEITH HAMM - BAROQUE VIOLA

JOSEPHINE VAN LIER - BAROQUE CELLO

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FEATURING:

Tracy Dahl | Soprano

Phillip Addis | Baritone

John Tessier | Tenor

Lizzy Hoyt | Mezzo-soprano

Christopher Bagan | Conductor

Blue Crown Baroque Ensemble

Voice Students from the
U of A Department of Music

Saturday, February 28

7:30 p.m. | Convocation Hall



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PRESENTS

2025/26
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*Music!
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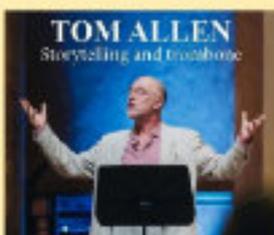
IN THE SNOW



Maria Fuller
Piano



Laura Vesce
Violin



TOM ALLEN
Storytelling and Trombone



Dawn Bailey
Soprano



Lori Gemmell
Harp

Alberta - BC Tour 2026

Feb 17 Rosebud, AB - Akokinitskway Gallery

Feb 18 Calgary, AB - St. Stephen's Church

Feb 19 Cranbrook, BC - Key City Theatre

Feb 20 Creston, BC - Kootenay River Theatre

Feb 21 Nelson, BC - Capitol Theatre

Feb 22 Revelstoke, BC - Revelstoke Performing Arts

Feb 23 Kelowna, BC - Kelowna Community Concert Assn.

Feb 24 Vernon, BC - Vernon & District Performing Arts

Feb 26 Golden, BC - Kicking Horse Culture

Feb 27 Canmore, AB - ArtsPlace

Feb 28 High River, AB - High River Gift of Music

Mar 1 Edmonton, AB - Holy Trinity Church

Details and tickets: www.tomtomallen.com