



EARLY MUSIC FESTIVAL

OCTOBER 27-28-29, 2023



FIRST PRESBYTERIAN CHURCH
10025 105 ST, EDMONTON
ALSO ONLINE VIA OUR PRIVATE LIVESTREAM

Message

FROM THE ARTISTIC DIRECTOR



Dear Music Lovers,

Welcome to the 2023 Early Music Alberta Festival – a vibrant celebration of the timeless beauty of early music.

In the exquisite tapestry of history, early music serves as a vital thread, weaving together the emotions, stories, and aspirations of past eras. It connects us to the essence of humanity and stirs our souls, reminding us of the enduring power of musical expression.

This year, we embark on a journey back in time, guided by the works of **Claudio Monteverdi** and **Antonio Vivaldi**, two luminaries of the Renaissance and Baroque periods. Their compositions transport us to the heart of Venice, where Monteverdi's dramatic storytelling and Vivaldi's brilliant concertos come to life.

But the Early Music Alberta Festival is not just about the great masters. It is about the vibrant community that has formed around this shared passion for early music. It's a testament to the boundless talents of our musicians and the dedication of our community. It's a testament to the shared joy of creating music together.

Our community renaissance reading session and dance class offer a chance

for music lovers of all backgrounds to actively participate and engage. In addition, our community concert, featuring local ensembles, demonstrates the enthusiasm for early music within our community.

Throughout this festival, we have curated a series of events that promise to touch your heart, and inspire your soul. Our spectacular concerts of music by Monteverdi and Vivaldi, our community sessions, the community concert featuring local ensembles, and the grand finale of Italian diminutions are all experiences not to be missed.

I thank our remarkable musicians from all across Canada and from within our own community, the dedicated Early Music Alberta board of directors, our amazing volunteers, and you – our audience. Your presence and enthusiasm are the lifeblood of this festival. Together, we continue to breathe life into these age-old compositions, making them relevant and resonant for a modern world.

Thank you for joining us on this extraordinary adventure. Together, let us celebrate the timeless beauty and enduring relevance of early music.

With heartfelt gratitude,

Josephine van Lier

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OCTOBER 27, 2023 - 7:30 P.M.

CLAUDIO MONTEVERDI

COMBATTIMENTO

Program

OCTOBER 27, 2023 - 7:30 P.M.

CLAUDIO MONTEVERDI (1567 - 1643)

Combattimento

Jolaine Kerley, *soprano*

Dawn Bailey, *soprano*

Timothy Schantz, *tenor*

Kerry Bursey, *tenor, theorbo*

Michael Kurschat, *bass*

Noémy Gagnon-Lafrenais, *violin*

Keith Hamm, *violin*

Josephine van Lier, *violone*

Lucas Harris, *lute, theorbo, baroque guitar*

Jonathan Stuchbery, *lute, theorbo, tenor*

Christopher Bagan, *historical keyboards*

Hor ché'l ciel e la terra

Damigella tutta bella

È questa vita un lampo

Chiome d'oro

O come sei gentile

Ardo e scoprire, ahi lasso, io non ardisco

Il combattimento di Tancredi e Clorinda

INTERMISSION

O ciechi, ciechi

Lamento della Ninfa

Tornate, O Cari Baci

Interrotte speranze

Soave libertate

Zefiro Torna

Ballo; Volgendo il ciel per l'immortal sentiero, SV 154

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OCTOBER 28, 2023 - 3:00 P.M.

COMMUNITY CONCERT



Program

OCTOBER 28, 2023 - 3:00 P.M.

COMMUNITY CONCERT

ENSEMBLE EL CONTRARIO

Giovanni Cavaccio (ca. 1556-1626)
Saltarello

Girolamo Diruta (ca. 1546-1624 or 1625)
Ricercare à 4

Floriano Canali (ca. 1550-1612)
La Solda

Hieronimus Parabosco (1520/24?-1557)
Da pacem Domine

Gioseffo Zarlino (1517-1590)
Motet "Ecce iam venit plenitudo"

Baldassare Donato (1530-1603)
Chi la gagliarda

BELLA BAROQUE AND CHOIR

Domenico Zipoli (1688-1726)
Deus in adiutorium (Psalm 109)

Domenico Zipoli
Confitébor tibi Dómine
(Psalm 110)

Anónimo
Iesu dulcissime
(Litany of Christ's Passion)

Pete quod vis by Anónimo

Duet, Motet

Domenico Zipoli

Zuipaquî Ad Mariám

Ritornello and Sacred Aria

(Hymn to Mary in Old Chiquitano)

Anónimo

Quis me a te sponse separábit

(Sacred Aria on texts from Ephesians 5:25)

DIVERTIMENTO CHAMBER ENSEMBLE

Antonio Vivaldi (1678-1741)

Concerto for 2 Violins and Cello in D minor, RV 565 Antonio

Allegro

Largo e spiccato

Allegro

Alessandro Marcello (1673-1747)

Oboe Concerto in D minor, S.Z799

Andante e spiccato

Adagio

Presto

Antonio Vivaldi

Chamber Concerto in D Major, RV 94

Allegro

Largo

Allegro



OCTOBER 28, 2023 - 7:30 P.M.

ANTONIO VIVALDI

L'ESTRO ARMONICO



Program

OCTOBER 28, 2023 - 7:30 P.M.

ANTONIO VIVALDI (1678 - 1741)

L'Estro Armonico Opus 3

dedicated to the Grand Prince Ferdinando of Tuscany

Twelve Concertos for one, two and four violins

Noémy Gagnon-Lafrenais, *solo violin*

Laura Veeze, *solo violin*

Naomi Delafield, *solo violin*

Keith Hamm, *solo violin*

Leanne Dammann Maitland, *viola*

Ronelle Schaufele, *viola*

Josephine van Lier, *cello*

Anne Duranceau, *bass*

Lucas Harris, *theorbo*

Jonathan Stuchbery, *theorbo, baroque guitar*

Christopher Bagan, *historical keyboards*

Concerto No. 1 in D major

for four violins, cello and strings, RV 549

Allegro

Largo e spiccato

Allegro

Concerto No. 2 in G minor

for two violins, cello and strings, RV 578

Adagio e spiccato

Allegro

Larghetto

Allegro

Concerto No. 3 in G major

for solo violin and strings, RV 310

Allegro

Largo

Allegro

+

**Concerto No. 4 in E minor
for four violins, cello and strings, RV 550**

Andante

Allegro assai

Adagio

Allegro

**Concerto No. 6 in A minor
for solo violin and strings, RV 356**

Allegro

Largo

Presto

**Concerto No. 5 in A major
for two violins, cello and strings, RV 519**

Allegro

Largo

Allegro

INTERMISSION

**Concerto No. 7 in F major
for four violins, cello and strings, RV 567**

Andante

Adagio

Allegro – Adagio

Allegro

**Concerto No. 8 in A minor
for two violins and strings RV 522**

Allegro

Larghetto e spiritoso

Allegro

**Concerto No. 9 in D major
for solo violin and strings, RV 230**

Allegro

Larghetto

Allegro

+

**Concerto No. 11 in D minor
for two violins, cello and strings, RV 565**

Allegro – Adagio e spiccato – Allegro

Largo e spiccato (Siciliano)

Allegro

**Concerto No. 12 in E major
for solo violin and strings, RV 265**

Allegro

Largo e spiccato

Allegro

**Concerto No. 10 in B minor
for four violins, cello and strings, RV 580**

Allegro

Largo – Larghetto

Allegro



OCTOBER 29, 2023 - 3:00 P.M.

DIMINUTIONS FROM THE ITALIAN RENAISSANCE

Program

OCTOBER 29, 2023 - 3:00 P.M.

DIMINUTIONS

Noémy Gagnon-Lafrenais, *violin*
Josephine van Lier, *viola da gamba, violone*
Lucas Harris, *theorbo*
Jonathan Stuchbery, *theorbo, lute, tenor*
Kerry Bursey, *tenor, theorbo*
Christopher Bagan, *historical keyboards*

Claudio Merulo, 1584

Mirami, vita mia, mirami un poco

Diminutions by Giovanni Bassano, Venice, 1591

Jacques Arcadelt (1507-1568)

Ancidetemi pur a 4 Passeggiato

Diminutions by Giovanni Girolamo Kapsberger (1580-1651)

from Libro terzo d'intavolatura di chitarone, 1626

Bartolomeo Tromboncin (c. 1470-1535 or later)

Animoso mio desire

Divisions by Andrea Antico da Montona (c. 1480-after 1538)

Palestrina (c.1525-1594)

Pulchra es amica mea

Diminutions by Riccardo Rognoni (c. 1550-1620)

Carlo G. (c. 1600-1620)

Miserere mei

Petit Jacquet

Divisions by Claudio Merulo (1533-1604)

Claudin de Sermisy (c. 1490-1562)

Jouyssance vous donnerez

Diminutions by Vincenzo Bonizzi (ca. 1570-7 - 1630)

INTERMISSION

Marc'Antonio Ingegneri (c. 1535-1592)

Non mi toglia il ben mio

Diminutions by Giovanni Antonio Terzi (1580-1620)

Giulio Caccini (1551-1618)

Amarilli Amarilli, di Julio Romano

Giulio Caccini

Amarilli, di Julio Romano

Diminutions by Peter Philips (1560-1628)

after Cipriano da Rore (1515-1565)

Anchor che col' partire

Diminutions by Giovanni Bassano (c. 1561-1617)

after Cipriano da Rore

Ancor che col Partire

Diminutions by Riccardo Rognoni (c. 1550-1620)

Signor Emilio de' Cavalieri (1550-11 March 1602)

Terpsichore Suite Ballo del Gran Duca - O che nuovo miracolo

(*Intermedii et Concerti* 1591)

Compilation of diminutions by Peter Philips (1560-1628)

**Jan Pieterzoon Sweelinck (1562-1621), and
Giovanni Battista Buonamente (c. 1595-1642)**

Biographies

A close-up portrait of Christopher Bagan, a man with dark hair, blue eyes, and a goatee, wearing a black button-down shirt. The background is dark.

CHRISTOPHER BAGAN

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 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.



DAWN BAILEY

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 17th and 18th centuries, she has appeared with some of Canada's leading early music ensembles, including the Toronto Consort, Ensemble Caprice, Toronto Masque Theatre, Aradia, Les Violons du Roy, the Theatre of Early Music, and le Studio de musique ancienne de Montreal.

Dawn is also a member of FEMME Vocal Quartet, which recently collaborated with Good Women Dance Collective for the production of a film about domestic violence, featuring original music written by Jane Berry. Dawn 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 Early Childhood Educator, an avid gardener, and a mother of three wonderful children.



KERRY BURSEY

KERRY BURSEY

TENOR - PLUCKED STRING INSTRUMENTALIST

Kerry Burse is a Canadian tenor and plucked string instrumentalist from Montréal. An early music specialist and a versatile singer, he is acclaimed for his “clear voice, made of dreamy troubadouresque sweetness” (*Ôlyrix*) and “beneficent tenderness” (*Le Temps*). He is a sought-after lutenist and guitarist notably invested in the practice of self-accompaniment, from lute song repertoire to folk music of northwestern traditions. In 2023, he made his European debut as a soloist at the Festival d’Aix-en-Provence, the Manchester International Festival, and the Bregenzer Festspieler; these will be followed by performances next year at the Southbank Centre, the Holland Festival, and the Ruhrtriennale.

He regularly works as a soloist with early music groups such as *l’Harmonie des saisons*, *Studio de musique ancienne de Montréal*, *Ensemble Caprice*, *les Voix Humaines*, *Theatre of Early Music*, *Les Idées heureuses*, *la Nef*, *les Barocudas*, *Caelis*, and *Clavecin en concert*, as well

as his own group *Ménestrel*, co-founded with soprano Janelle Lucyk. He has been featured on a dozen albums with labels including *ATMA Classique* and *Deutsche Grammophon*. In 2021, he was appointed the new tenor of *Quartom*, the leading classical vocal quartet in Québec.

Kerry is frequently hired as a session musician and creative collaborator because of his broad musical output, from pop to video game music. He composed and performed the soundtrack of an award-winning film, *444*, a psychological thriller that premiered at the 2021 *Fantasia International Film Festival* in Montréal. He also sang Gregorian chants as a monk in the latest instalment of the video game *Assassin’s Creed: Valhalla*.

Kerry holds a master’s degree in classical guitar from the *Conservatoire de musique de Montréal* and has studied voice performance at *McGill University*. He was a winner at the 2011 *Grand Prix de Guitare de Montréal*.



NAOMI DELAFIELD

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 a Masters's in Music on violin from the University of Calgary and has held the concertmaster position in the 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 include 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, the Rosedale Valley String Orchestra. Her concerts with RVSO have 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 CDs with RVSO, one classical, one Celtic, and two orchestral. On the side, Naomi runs a small string shop, Prairie Violins, serving 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 its album Early Italian Cello Concertos with soloist Elinor Frey. This was indeed a joyous moment for a new group only 6 years old!



ANNE DURANCEAU

ANNE DURANCEAU - DOUBLE BASS

After a short career as a ballet dancer in Quebec, Anne turned to music. She holds a bachelor's degree in double bass from Université Laval in Quebec City, did a master's degree in music at the University of Arizona in Tucson, and studied double bass and viola da gamba with world-renowned masters at various international workshops in North America and Europe. In Vancouver, where she lives, she plays with many chamber groups and orchestras, including Lions Gate Sinfonia (as principal bass for over 20 years) and the Absinthe Ensemble string trio. She can also be seen playing bass viol (and sometimes treble viol, violone in G, violone in D, and lirone) with Vancouver Viols, the Historical Performance Ensemble, and various choirs and mixed ensembles, including occasional appearances with Contrasto Armonico and Rosa Barocca.



NOÉMY GAGNON-LAFRENAIS

NOÉMY GAGNON-LAFRENAIS - VIOLIN

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! In 2019, Noémy was 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. These include 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 obligato harpsichord and violin by J.S. Bach. Noémy is a grateful recipient of individual grants from the Canada Council for the Arts and the Conseil des arts et lettres du Québec.



KETH HAMM

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 Banff Centre. Keith has been featured on CBC Radio, Toronto's Classical 96.3, and Minnesota Public Radio and was named one of Canada's hottest 30 classical musicians under 30 by CBC. A dedicated chamber musician, Keith

has shared the stage with Anssi Kartunnen, 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, the Skylight Series in Toronto's Distillery District, Echo Chamber Toronto, and Stereo Live as performer and producer.

Keith is founder and artistic director of the Rosebud Chamber Music Festival in Rosebud, Alberta, and co-founder of the Rosebud String Quartet. Look for their upcoming release of Haydn Op. 77 on Leaf Music.



LUCAS HARRIS

LUCAS HARRIS - THEORBO, LUTE

Lucas Harris is a specialist in historical plucked string instruments and owns nearly twenty instruments ranging from early Renaissance lutes to an 1831 guitar by Gaetano Guadagnini. He discovered the lute during his undergraduate studies at Pomona College, where he graduated summa cum laude. He then studied the lute and 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 has based 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), and the Lute Legends Collective (an association of specialists in ancient plucked-string traditions from diverse cultures). 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. He teaches at the Tafelmusik Summer and Winter Baroque Institutes, Oberlin Conservatory's Baroque Performance Institute, and the Canadian Renaissance Music Summer School, and is a regular guest artist with Early Music Vancouver. Also a choral conductor, Lucas has been the artistic director of the Toronto Chamber Choir since 2014 and has developed 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.



JOLAINE KERLEY

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 Women's Choir and co-conductor of the Archbishop Jordan High School Choirs. 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's singing career has taken her across the globe, and she has been heard frequently as soprano soloist with choruses and orchestras throughout North America. 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, Music by Women Composers with the Alberta Baroque Orchestra, Beethoven's Mass in C Major with the Richard Eaton Singers, Alan Bevan's Nou Goth Sonne Under Wode at Carnegie Hall in New York City, and Bach's Johannes Passion with Calgary's Professional vocal ensemble Luminous Voices. Jolaine is a founding member of Early Music Alberta and she performs regularly in the annual concert series and festivals.



MICHAEL KURSCHAT

MICHAEL KURSCHAT - BASS

Recognized for his versatility across musical genres, his musicality, and the clarity and vibrancy of his singing, baritone Michael Kurschat has performed as soloist for audiences in Edmonton and across Canada. He is in high demand for his interpretations of Handel, JS Bach, and Mozart, among others.

Michael Kurschat was the featured baritone in productions of Handel's Messiah with the Okanagan Festival Singers in both 2012 and 2015. As a featured soloist with the Richard Eaton Singers, Kurschat performed in productions of Ralph Vaughan Williams' Five Mystical Songs (2013), Bach's Mass in B minor (2014), and Beethoven's Mass in C minor (2022). He was also featured soloist in Bach's St. John Passion with Pro Coro Canada (2016), Cantata #62 "Nun Komm, der Heiden Heiland" with the Alberta Baroque Ensemble (2017), Orff's Carmina Burana with the Edmonton Metropolitan Chorus (2018), the role of St. George in John Rutter's The Reluctant Dragon with

Da Camera Singers (2021), and Beethoven's Symphony No. 9 for the University of Alberta's 50th Anniversary celebration for the Department of Music (2015), from which he earned his Master of Music degree in choral conducting and a degree in Education. He also holds a Bachelor of Arts in Music degree from The King's University, Edmonton.

A teacher with the Greater St. Albert Catholic School District by day, Kurschat is also an accomplished, sought-after ensemble singer. He has been a core member of Pro Coro Canada since 2000 and has also sung with i Coristi Chamber Choir, Madrigal Singers, Da Camera Singers, Edmonton Metropolitan Chorus, Axios Men's Ensemble, Edmonton Swiss Men's Choir, and Kapella Kyrie.



JOSEPHINE VAN LIER

JOSEPHINE VAN LIER

CELLO, VIOLA DA GAMBA, VIOLONE

Josephine van Lier is a Dutch cellist and viola da gambist who has made Edmonton, Alberta, Canada her home since 1995.

A versatile musician and educator, Josephine van Lier is equally at ease on historic instruments – such as the 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 in origin.

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 Early Music*, including an

“Editor’s Choice,” five-star rating from *London’s Early Music Today*.

Josephine van Lier is the founder and artistic director of *Early Music Alberta*, which organizes a concert series and an annual early music festival. Josephine 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 masterclasses, holding lectures, and directing workshops on historically informed performance practice.

She received the “Celebration of Women in the Arts Award” from the Edmonton Arts Council.

www.josephinevanlier.com



LEANNE DAMMANN MAITLAND

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, and Obsessions Octet and performs regularly with the Edmonton Symphony Orchestra. Leanne has also had the pleasure of performing locally with Early Music Alberta, New Music Edmonton, Alberta Baroque Ensemble, and other ensembles. Previously, Leanne has played with the National Academy Orchestra, the Orchestra of the Southern Finger Lakes, at Banff Centre, the 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 of all ages privately at her home studio in west Edmonton. She is also an active runner and foodie and loves going on river valley adventures with her husband and two young daughters.

RONELLE SCHAUFLE



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RONELLE SCHAUFELE - VIOLA

Canadian violist Ronelle Schaufele is an active solo, chamber, and orchestral musician who performs frequently throughout Western Canada as well as in Cuba, Brazil, United States, New Zealand, and Europe. As an avid lover of new music, Ms. Schaufele has been delighted to play works composed for her and looks forward to upcoming collaborations. In addition to performing music being created today, Ronelle greatly enjoys performing on period instruments and exploring the rich baroque tradition. She has recently performed with Early Music Alberta and is a founding member of the Baroque ensemble Rosa Barocca. In 2022 Rosa Barocca recorded the Early Italian Cello Concertos, a collaboration with Elinor Frey, which received the 2023 JUNO Award for Classical Album of the Year (Small Ensemble). Other solo performances include concerts at the Arts & Letters Club of Toronto, Euro Festival in Leipzig, Germany, and the Music by the Sea festival. As a chamber musician Ms. Schaufele's performances include the Musaeus String Quartet at the Fort Macleod International Festival, which was recorded for CBC. She performed with Networks Calgary, Ensemble Resonance, Rubbing Stone Ensemble, and

the Millennium Music Foundation Series, and was a founding member of the Sage String Quartet. In addition she is currently assistant principal violist in the Red Deer Symphony Orchestra.

Her education includes a Music Performance Diploma from Mount Royal College with William van der Sloot, a Bachelor of Music with distinction from the University of Calgary with Nicholas Pulos, and an Artist Diploma at The Glenn Gould School, studying with Steven Dann. Ms. Schaufele also completed an Artist in Residence program at Banff Centre. An active instructor, Ronelle is currently on faculty at the Amici String Program. Ronelle also enjoys working with talented young chamber musicians and was recently the Artistic Advisor for the Youth Quartet Program in cooperation with the Banff International String Quartet Competition. In the Fall of 2012 Ms. Schaufele founded the Banff String Academy of Music, which offers gifted young students in the Banff area advanced musical training, and is on faculty at the Amici String Program.

Ronelle loves living in the mountains in Banff, Alberta with her husband Nigel, children Theodore and Frederica, and dog Molly!



TIMOTHY SHANTZ

TIMOTHY SHANTZ - TENOR

Timothy Shantz is a conductor, collaborator, tenor soloist, teacher, and life-long dreamer. He is the founder and artistic director of Calgary's professional choir, Luminous Voices, and the director of Choral Activities at the University of Alberta's Department of Music. As a conductor, Timothy is recognized for the breadth of his work, from early music to contemporary works, including virtuoso unaccompanied choral music and large choral-orchestral masterpieces. In 2021, he was honoured to receive the Richard S. Eaton Award of Distinction from Choir Alberta in recognition of exemplary service to choral music in the province of Alberta. Timothy Shantz has several recordings, including Andrew Balfour's *Ispiciwin* (2023), *Artem Vedel: Twelve Sacred Choral Concerti & Divine Liturgy St. John Chrysostom* (2021) featuring works by one of Ukraine's finest 18th-century composers. *Sea Dreams* (2020), music of Peter-Anthony Togni, was nominated for a 2021 JUNO Award. Previous recordings include Zachary

Wadsworth's *The Far West* (2016), of which Joshua Kosman of the *San Francisco Chronicle* wrote "beautifully sung, as everything here is, by the aptly named Luminous Voices," and Mendelssohn's *Te Deum* (2015) with Luminous Voices, as well as James MacMillan's *Seven Last Words* (2014), *All the Stars Looked Down* (2012) and *Of Stars and Solitude* (2010) with Spiritus Chamber Choir.

Tim holds a Doctor of Music degree in Choral Conducting from Indiana University Jacobs School of Music with a dissertation analyzing the unaccompanied choral work *Sun-Dogs* by composer James MacMillan. He is also a graduate of the University of Alberta's Choral Conducting program (MMus 1999) and earned a degree in piano performance from Wilfrid Laurier University (Hon BMus 1995). He has had the pleasure of studying conducting with John Poole, Jan Harrington, Carmen Téllez, Frieder Bernius, Jon Washburn, Leonard Ratzlaff, Debra Cairns and Noel Edison.

JONATHAN STUCHBERRY



STUCHBERY JONATHAN - THEORBO, GUITAR

Jonathan is a specialist in period instruments of the lute and guitar family and a tenor based in Toronto, ON. He is praised for his “energizing precision” (The Whole Note) and “wistful lute performance” (La Scena Musicale), while showcasing creative and engaging programming.

Versatile as a soloist, chamber musician, and continuo player, Jonathan frequently distinguishes himself in the rich early music scene throughout Canada and abroad. He can be seen performing music on period instruments, solo, and with ensembles such as Tafelmusik (Toronto), Aureas Voces (Halifax), the Pacific Baroque Orchestra (Vancouver), Capella Intima (Hamilton), Theatre of Early Music, and in festivals and series including Music and Beyond, Festival Montréal Baroque, Winnipeg Baroque Festival, and Musique Royale. Alongside soprano Sinéad White, Jonathan forms Duo Oriana, whose 2023 album *How Like a Golden Dream* was released under the Leaf Music label. Duo Oriana has been featured by Early Music America and as artists-in-residence at Toronto’s St. James Cathedral. As a singer, Jonathan is active in Toronto’s choral music scene, working as a tenor lead at St. James Cathedral and singing with the Diapente Renaissance Vocal Quintet.

He is also deeply interested in developing repertoire for historical instruments, which can be heard through his own compositions and in composer collaborations. In

September 2020 he premiered Arie Verheul van de Ven's piece “Mosquito Touch” for solo theorbo, accompanied by animations by visual artist Alex McLeod. The premiere recording of his lute song “Initium Noctis” can be heard on Duo Oriana's debut album *How Like a Golden Dream*. With the Cygnus Trio he has taken part in the commissioning and premiering of several compositions, all of which are recorded on its 2018 album *Amalgam*.

Jonathan’s dedication to music extends to his activity as an educator. He is sought after as a repertoire coach and private teacher, and worked as a tutor at the Canadian Renaissance Music Summer Schools’ inaugural Pacific program in 2023.

In 2020 Jonathan received a Master's in the Performance of Early Music at the Escola Superior de Música de Catalunya in Barcelona, studying in the studio of Xavier Diaz-Latorre. His master’s research on historical stringings on the baroque guitar received the highest marks and is published on RECERCAT, which archives research carried out at institutions in Catalunya. His classical guitar studies began in Penticton, BC, with Selwyn Redivo, and he received a Bachelor of Music with a double major in guitar and lute performance at McGill’s Schulich School of Music, where he was recognized for outstanding achievement in lute. He studied with Jérôme Ducharme and Sylvain Bergeron.



LAURA VEEZE

LAURA VEEZE - VIOLIN

Dutch violinist and violist Laura Veeze has reached audiences on three continents as a soloist, recitalist, and chamber musician. She has held principal second violin positions with the Radio Chamber Philharmonic in the Netherlands and with Symphony Nova Scotia in Canada. In addition to her position with the first violins of the Edmonton Symphony Orchestra, she is concertmaster of the Chamber Orchestra of Edmonton and principal second violin of the Alberta Baroque Ensemble.

As a chamber musician, Ms. Veeze was a member of the piano trio Ensemble Pavone and the Blue Engine String Quartet in Nova Scotia, and is a frequent guest artist at festivals such as Music by the Sea, the Great Lakes International Summer Music Institute, Summer Solstice Music Festival, Scotia Festival, Musique Royale, New Music Edmonton, Early Music Alberta, and the Acadia Summer Strings Festival.

Ms. Veeze especially enjoys playing baroque violin and viola.

She is a founding member of the Garneau String Quartet, MacEwan University's Conservatory's ensemble in-residence, with whom she also runs the Chamber Music Academy at the Conservatory.



Biographies

COMMUNITY EVENTS

JEREMIAH MCDADE

JEREMIAH MCDADE - SESSION LEADER

Jeremiah McDade is an award winning multi-instrumentalist, producer, arranger, and composer. He frequently performs at festivals and theatres throughout North America and Europe with his JUNO Award-winning group The McDades as well as collaborating and recording with a wide variety of artists. Winner of a 2023 Canadian Folk music award and a 2023 JUNO nominee, he can be heard on dozens of recordings and soundtracks and he has been a featured soloist on several occasions with the Edmonton Symphony Orchestra and the Calgary Philharmonic. With one foot planted in the rich tradition of folk music, the other is firmly planted in the contemporary modality of jazz.

“The Dizzy Gillespie of the Irish Tin Whistle.” (Gail Wein, The Washington Post)

“Incredibly talented” (Stephen Reineke, The New York Pops Orchestra)

“Reminiscent of Rollins or Coltrane, and indeed his note choices remind you at times of both Saxists.” (The Art Music Lounge)

“The Tenor Sax rises from the ground to up in the sky and Piano and Drums follow the Saxophone, great dynamics, great solo and my highlight of the album.” (Michael’s Jazz Blog)

CATH JACKEL DANCE INSTRUCTOR

Cath Jackel is a civil servant by day, a Renaissance dancer by night, and a 24-hour bibliophile. In the persona of Catherine of the Rowan Tree, she has taught historic dance for over 30 years. Look for Borealis Renaissance Dance on Facebook.



BOREALIS RENAISSANCE CONSORT

The Borealis Renaissance Consort is a group of friends who love to play early music, especially dance music of the Renaissance. We have been playing together since 2008 at local dance events and medieval feasts of the Society of Creative Anachronism. We performed at the Deep Freeze Festival for the several years, and we have played for the Renaissance Dance workshops offered at the Early Music Festival of Early Music Alberta.. We play recorder and fiddle, complemented by cello, with lap harp for accent. Members are Glenn Eilers, Leslie Main Johnson, Tracey Nyhus, Janet Couch, Karina Thomas, David Woods, and Tom Mead. We have a range of musical backgrounds and other musical interests, and Leslie also dances Renaissance Dance. Karina has also played for the Regency Balls held at the Hotel McDonald. Glenn Eilers, Leslie Main Johnson, Karina Thomas and David Woods will be playing for the Festival dance workshop this year.



BOREALIS RENAISSANCE CONSORT

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 of early music, especially that of the Late Medieval and Renaissance periods. The members play instruments ranging from soprano 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 includes pieces from composers of the Venetian School (ca. 1550-1610).



ENSEMBLE AL CONTRARIO

BELLA BAROQUE ENSEMBLE

Bella Baroque was born in the tradition of Baroque-era chamber music: a group of friends getting together for evenings of music-making. The grand salons of the 18th-century gentry have given way to meeting in each other's homes, but we play historically accurate baroque instruments at low pitch (A415). String players use gut strings and baroque bows. The members of Bella are skilled amateurs with families, professions, and other pursuits, brought together by a shared love of music. As the Latin word *amare* (amateur) suggests, our members play for the love of music.

The founding musicians of Bella Baroque have followed careers that moved them as far

away as South Africa, New York, and England. Our first cellist became a professional orchestra conductor. Amongst the instruments currently in Bella Baroque's circle are a full complement of baroque strings, recorders, traverso, baroque oboe, baroque bassoon, lute, and theorbo.

Playing with us today are Kim Bertsch, who is a registered nurse, Carol Sperling, retired and now travelling the world, Herb Taylor, a soils scientist, Astrid Blodgett, a writer who just launched her second book, Erik Visser, a videographer recording classical music concerts, Doug Hafso, a retired highway and overpass designer, and Charlotte Rekken, teacher and farm wife.



BELLA BAROQUE AND JODIE PENNER

JODIE PENNER CONDUCTOR AND SOPRANO

Jodi Penner has performed extensively in opera, musical theatre, and solo recitals as well as BBC radio dramas and TV. She is an accomplished lyric soprano soloist with many performing credits around the world including in the United States, Canada, Scotland, Russia, Italy, Austria, and Bolivia. She is currently finishing a Doctor of Music degree in Choral Conducting and Voice Performance at the University of Alberta, studying with Timothy Shantz and John Tessier. Her research of the Bolivian Baroque music from the Jesuit missions of the Chiquitos has led to the curation of this program. Ms. Penner teaches choir for YONA-Sistema through the Edmonton Symphony Orchestra in three local priority-area schools and is also an active voice teacher in the National Association of Teachers of Singing. She also is assistant conductor for Richard Eaton Singers and conducts the newly formed Spanish-English bilingual Voces Alegres Choir in Edmonton. In her spare time Jodi loves making sourdough bread, gardening, and spending time with her family!

Choir:

Shannon Brink, soprano
Jacqueline Hernandez, soprano
Camila Patino, soprano
Catherine Daniel, alto
Aliya Ahmad, alto
Wiktorija Jurkiewicz, alto
Jude Nwankwo, tenor
Anthony Kovac, tenor
Carson Sautner, tenor, lute

CATHERINE ANNE DANIEL MEZZO SOPRANO

Career highlights for Ms. Daniel include singing Emelda Griffiths in Grammy award-winner Terence Blanchard's opera *Champion* with l'Opéra de Montréal, debuting *Klytemnestra* in Edmonton Opera's production of *Elektra*, singing *Elisabetta* in Knoxville Opera's production of Donizetti's *Maria Stuarda*, and debuting at Carnegie Hall as a soloist in Haydn's *Mass in Time of War*. Ms. Daniel made her Opera Tampa debut in *Carmen* singing the title role in 2020. Catherine debuted the role *Katie Ellen* in the Pulitzer Prize-winning opera *Omar* at the Spoleto Festival in 2022. She has since reprised the role twice: at the Carolina Performing Arts Center in Chapel Hill and with Boston Lyric Opera in 2023. Catherine sang in two world premieres in 2023: *La Flambeau* by David Bontemps and *Pomegranate* by Kye Marshall. The latter was her Canadian Opera Company debut. Ms. Daniel looks forward to major projects overseas in the upcoming season.

Ms. Daniel studied voice with coloratura soprano Tracy Dahl at the University of Manitoba. She was a member of the *Atelier Lyrique de l'Opéra de Montréal* and later became a member of the *Opera Studio Nederlands* in Amsterdam. Catherine recently completed her Master's in Vocal Performance with Canadian tenor John Tessier.

DIVERTIMENTO CHAMBER ENSEMBLE

Divertimento Chamber Ensemble was founded in 2017. As a group of musicians dedicated to playing music for sheer fun and comradery, we share our love for music by performing at seniors' residences, care facilities, local festivals, and private events. The name of our ensemble, "Divertimento," is Italian for "fun, diversion, amusement" and we do our best to live up to our name at every rehearsal and performance!

Much of today's music has been arranged by Carlene Friesen for the instruments in our ensemble.

Ashley Elgersma (oboe) graduated from The King's University in chemistry and studied oboe with Beth Levia.

Holly Muirhead (flute) is a dental assistant and has been playing the flute since she was 12 years old. Carlene Friesen (violin) is an accomplished violinist, pianist, and multi-instrumentalist. She composes music professionally for dance and dressage. Melanie Smith-Doderai (violin) is an aerial violinist and an Early Childhood Music and Movement specialist. John Parkins (cello) is a professor and the chair of the Faculty of Agricultural, Life and Environmental Sciences at the University of Alberta.

Lori Klingbeil (keyboard) studied music (organ) at the University of Alberta and The King's University and had a career in human resources.



LORI KLINGBEIL - INSTRUCTOR

Lori Klingbeil has a Bachelor of Music in Organ Performance from the U of A. After a short career in church music, she worked professionally as a human resources manager. Currently, she leads chamber music ensembles in Edmonton for intermediate and advanced amateur players, and has been an avid recorder player for many years. She performs regularly at seniors' homes and the Opus@12 noon-hour concert series

LORI KLINGBEIL



Translations



OR CH'L CIEL E LA TERRA

*Now that heaven and earth and the wind are silent,
sleep has stilled the birds and beasts,
night is guiding the course of its starry chariot
and the sea is lying waveless in its bed,
I lie awake, I think, I burn, I weep; and she who is
destroying me is always before me, causing me sweet pain:
I am caught up in a war of anger and grief,
and only the thought of her brings me any peace.*

*Thus from the same bright and sparkling spring
issue the sweetness and the bitterness that both sustain me;
the same hand both heals and wounds me;
and that there be no end to my suffering,
I die and am reborn a thousand times a day,
so far am I from finding salvation.*

DAMIGELLA TUTTA BELLA

*Maiden, all-beautiful, pour, O pour out that sweet wine; make fall the dew distilled from rubies.
I have in my breast an evil poison deeply emplaced by Love; but I would cast it out and leave it immersed in these depths.
Maiden, all-beautiful, with that wine you do*

*not satisfy me; make fall that dew distilled from topaz.
This new flame burning me more, may it burn my heart anew; If my life is not consumed, I will count it (my good fortune)*

È QUESTA VITA UN LAMPO

*This life is a flash of lightning which disappears as it appears in this mortal existence.
For, if I look at the past, it is already dead;
the future not yet born, and the present has disappeared before having really appeared.
Ah, fleeting flash of lightning, you attract me,
yet after the flash comes the thunderbolt.*

CHIOME D'ORO

*Golden tresses, oh so precious,
you bind me in a thousand ways
whether coiled or flowing freely.*

*Small, white matching pearls,
when the roses that conceal you
reveal you, you wound me.*

*Bright stars that shine
with such beauty and charm,
when you laugh you torture me.*

*Precious, seductive
coral lips I love,
when you speak I am blessed.*

*Oh dear bonds in which I take delight!
Oh fair mortality!
Oh welcome wound!*

O COME SEI GENTILE, CARO AUGELLINO

*Oh, how gentle you are,
dear little bird! Oh, how
my being in love resembles your state!
You are a captive, I am a captive; you sing, I sing;
you sing for the one
who has bound you to herself,
and I sing for her.
But there is a difference
concerning my dreary fate:
It is worthwhile being a songster;
you live singing, and I die singing.*

ARDO, E SCOPRIR, AHI LASSO

*I am ablaze, yet dare not reveal, alas,
the flame I carry deep within my heart.
And the more I languish in sorrow,
the more profoundly hidden is my grief.
At times, alone, I invent a thousand ways
to banish my fear with my tongue
and then, made brave, I am not afraid
to call for help for my murderous torment.
But whenever I seek out her presence,
looking for joy and solace for my woes,
I quickly turn pale and
can only gaze at the ground.
I would speak, but dare not, then trembling
I begin, but in the end hold back my feelings.
My tongue wishes to be the messenger of my heart,
but the words are cut short on my lips.*

COMBATTIMENTO DI TANCREDI E CLORINDA

The Combat of Tancredi and Clorinda

Narrator:

*Over the hills the maiden made her way
To find the safety of the town
He thought she was a man of great might
And her defeat would bring him honour.*

Orchestra: theme of the horse

*The knight pursued her with a great noise
She heard him and stopped and said*

Clorinda:

Why in such a hurry? It is better to ride quietly and easily. What are you carrying?

Narrator:

He answered

Tancredi:

War and death

Clorinda:

And war and death

Narrator:

She said

Clorinda:

*Is what you will get from me
If you are looking for a fight*

Narrator:

*With that she stood fast
Tancredi quickly jumped from his horse*

COMBATTIMENTO DI TANCREDI E CLORINDA

And on foot he met the maid

Their courage was hot, and both were in a fury

Both champions drew a sharp blade

Ran towards each other and began to strike

Like two fierce bulls provoked by rage, or love

The fight was wondrous to behold

Though hid in the bosom of the darkest night

The contest was worthy of royal lists and the brightest day

Worthy of a golden trumpet and a laurel crown

Orchestra: symphony

Oh Night! – let me their acts display

And make their deeds to future ages known

And in records of long enduring story

Let me enrol their praise, their fame, their worth, their glory

Orchestra: beginning of the battle

Neither shrunk back nor sought for better ground with fancy footwork

They both stood still, each rooted to the spot

Their blows were neither false nor feigned

The night and their rage would not let them fight with art

Their swords clash together with a dreadful sound

As steady as great trees they stand and neither stir nor start

They move their hands but steadfast their feet remain

Nor blow nor thrust they stroked in vain

Shame bred a desire for sharp revenge

And vengeance taken gave a new cause for shame

So that with more fury than skill they fought

They had enough fuel to feed the flame

At last, the battle was so fierce and even

They could not wield their swords, so fought up close

The clashed and swung their sword hilts

And helmet to helmet and shield to shield they crushed

Three times his strong arms he folds around her waist

Three times he was forced to let the maiden go

For she disdained to be embraced

No lover would have squeezed his mistress so

They took their swords again and each

Put deep wounds in the soft flesh of the strong foe

Until weak, weary, faint, barely alive

They both stepped back and gasped for breath

They look long at each other and stand resting on their swords

With sword points driven in the earth

When daybreak rising with a sudden light

Put out the eyes of blindfold night

Tancredi beheld the streaming blood of his foe

And the gaping wounds and waxed proud at the sight

COMBATTIMENTO DI TANCREDI E CLORINDA

*O vanity of man's unstable mind
Puffed up with every blast of friendly wind
Why do you celebrate? What shall be your gain?
What trophy do you want for this conquest?
Even if you live, your eyes will shed
For every drop of blood a sea of tears
The bleeding warriors remained leaning
The stood in silence, neither spoke a word
At last Tancredi broke the silence and said
(For he wanted to know with whom he fought)*

Tancredi:

*What bad luck we have, what bad fortune
Who in silence and in darkness clash
When the sun's light and our comrades' gaze
Should witness our prowess and our fame
If there is a place for words in war, grant me this
Tell me your name, your country and your estate
That I may know when the fight is over
Whom I have conquered, or who has conquered me*

Narrator:

She replied

Clorinda:

*You ask in vain, I am not telling
You can pray all you like, or try to use your might
But I will tell you this
I am one of those brave heroes
Who destroyed your tower with fire*

Narrator:

Tancredi swelled with disdain at her proud words

Tancredi:

*Everything you have said
Your boasting speech and your sullen silence
Has fuelled the anger in my breast*

Orchestra: battle

Narrator:

*Their anger redoubled they renewed the fray
Though their bodies were feeble the fight was fierce
Their strength and skill were gone
And fury alone kept them fighting
Their swords were bathed all over
In purple blood whenever they hit
And if their hearts were still beating
They only lived because they both disdained to die
But alas, now is the fatal hour
That her sweet life must leave her breast*

COMBATTIMENTO DI TANCREDI E CLORINDA

*He drives his sword deep into her chest
And bathed his sword in lukewarm blood
Between her breasts the cruel weapon cleaves
Her breastplate embossed with swelling gold
Her knees grow weak, the pains of death she
Feels, and like a falling cedar bends and reels
The Prince stretched his hand upon her shield
And laid the wounded damsel on the earth
And as she fell, in a weak and woeful voice
Her last prayers and final words she said
Those prayers taught her a new spirit
One of hope, of charity and faith
And though her life was rebellious to Christ
Yet she died his child and handmaid dear
Clorinda:*

*Friend, you have won, but I forgive you, don't save
This body that all torments can endure
But save my soul and baptise me before I die
Come wash away my sins with pure water*

Narrator:

*His relenting heart nearly broke apart
When he heard the sad words of that sweet creature
So that his rage, his wrath and his anger died
And salt tears of pity ran down his cheeks
A loud murmur was heard from the mountainside
And a little stream tumbled near the place
He ran to it and filled his helmet
And quickly returned to do the work of grace
With trembling hands her faceguard he undid
Which done he saw, and seeing, knew her face
And was speechless*

*O woeful knowledge, oh unhappy sight!
He did not die but gathered his last strength
And held in check the feelings in his heart
Torn with grief, with water he restores eternally
The life he took away with hard iron
And while the sacred words the knight recites
The maiden joyfully prepared for heaven
And as her life decays, her joys increase
She smiled and said*

Clorinda:

Farewell, I die in peace.

O CIECHI, CIECHI

O blind ones, blind! What use is all your great toiling? You all return in the end to the great ancient mother, And even your names can scarcely be recalled. Of your thousand labours scarcely one is worthwhile If indeed they are not all patently in vain! What is the goal of your efforts, I ask myself? What is the value in subjugating so many countries, In making foreign peoples your tributaries When your souls are so bent on their own damnation?

BEL PASTOR DAL CUI BEL GUARDO

Handsome shepherd, whose fair eyes breathe flames in which I burn, do you love me? Yes, dear heart. The way I want you to? Yes, dear heart. Tell me how much. So, so much. But how much, how much? Oh, so, so much! How do you love me? I love you as I love you, my beautiful shepherdess. Your flattery and your reply do not satisfy me. If you love me, o handsome flame of mine, tell me again, but seriously now: how do you love me? I love you as I love you, my beautiful shepherdess. I'd have been happier to hear you say, "I love you as much as I do my eyes." Since they are guilty of my sorrow, I do not want to love my eyes, which are still not weary of gazing upon the beauty that breaks my heart. How do you love me? I love you as I love you, my beautiful shepherdess. Express yourself

After all your perilous and vain enterprises, Your winning land and treasure with the shedding of blood, Does water seem sweeter to you, or bread, Or glass, or wood, thanks to your jewels and your gold? Where are your riches now? Where are the honours, The gemstones, the sceptres and the crowns, The mitres of royal purple hue? Alas for the man who places his trust in mortal things!

some other way if you want me to be consoled: do you love me? Yes, dear heart. As you love life? No, for afflicted and bewildered by hatred and scorn, and not by love, my life is now the refuge of pain on account of two eyes, or rather two stars, that are too cruel and too beautiful. How do you love me? I love you as I love you, my beautiful shepherdess. Stop saying, "I love you as I love you"; just say, "I love you." I love you. "As I do myself." No, for I feel nothing but hatred for myself. Ah, if you love me, tell me clearly. Yes, dear heart. The way I want you to? Yes, dear heart. Tell me how much. So, so much. But how much, how much? Oh, so, so much! How do you love me? I love you as I love you, my beautiful shepherdess.

LAMENTO DELLA NINFA

Part 1:

*The god Phoebus had still to light
The great fires of the dawn
When the nymph left her dwelling.*

*Her face a pale temple in its ruins of grief;
Her cries – a heart, rending.*

*Hither and thither she went,
Stumbling through flowers,
Grieving the love she had lost:*

Part 2:

*Hear me, O Love, she begged the heavens,
– stock still now, rooted to the spot –
What happened to that traitor's vow,
'Togetherness and trust'?*

*I just want him back,
But as he was before.
If you cannot – then kill me;
I cannot bear this agony.*

*No more will I listen to his sighs,
Unless we are separated by a thousand seas
No! No longer will I martyr myself for this.*

*I am destroying myself because of him,
And the worse it is, the more gorged,
The more satisfied he seems.
If I were to flee from him,
Perhaps then he might come begging?*

*That woman's eyebrows
May be arched more perfectly than mine,
But sealed within my breast, O Love,
Lives a faithfulness still fairer.*

*And that woman's mouth will never open
To give such kisses as I can give!
(Hush! Say nothing – you know only too well!)*

Part 3:

*With these cries she cast
Her anguish to the heavens.
And so it is that in the heart of every lover
Burns, side-by-side, love's flame and ice.*

TORNATE, O CARI BACI

*Return, oh dear kisses,
and bring me back to life,
kisses to relieve my starving heart!
With your bitter sweetness
for which I adore to languish,
a sweetness no less
nectar than poison,
you will nourish my famished desires,
kisses that still taste of sweet sighs!*

INTERROTTE SPERANZE, ETERNA FEDE

*Broken hope, eternal faith,
powerful flames and rays in the weak heart;
with just one sigh nourish the fervant ardour
and hide your weakness from others;*

*follow from the wandering, fugitive foot
the tracks that lead towards willful erring;
lose from the widespread seed both fruit and flower
and the expected mercy from the great anguish;*

*from just one look dictate the laws of thought
and with chaste resolution stifle the desire,
and tears shall flow for lustrums;*

*I send you a large bunch
of harsh and dire torments, cruel lady,
that shall be your trophy and my damnation.*

SOAVE LIBERTATE

*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!*

ZEFIRO TORNA

Zephyr returns, and with sweet accents enchants the air and ruffles the waves, and murmuring among the green leaves, makes the flowers dance to his sweet sound. With garlanded hair, Phyllis and Chloris sing love songs, dear and joyful to them, and through the mountains and valleys, high and low, the echoing caves redouble their music.

Dawn rises more glorious in the sky, and the sun pours down the brightest gold, embellishing with purer silver the sky-blue mantle of Thetis. Alone I wander through lonely and deserted woods; of the ardour of two lovely eyes, and of my torment, as my fortune decrees, I by turns weep and sing.

Thank you!

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HOSTING

Thank you for hosting our
musicians
Margot and Elton Allen
David and Beverly Oh
Janet Couch
Jonathan Choy and Isabelle
VonderMuhll
Julie Hereish and Keith Hamm
Dan and Wendy Bagan

+

AND

Erik Visser
for all graphic design, video and
audio, livestreaming setup and
the behind-the-scenes organizing.

www.earlymusicalberta.ca

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



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 cellist in 17th-century attire, including a black hat and a white ruffled collar. The cellist is seated and playing a large wooden cello. An open book of sheet music and a rolled-up scroll are on a table to the left. The background is a dark, textured wall.

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