

# MUSICK FOR A WHILE

SATURDAY, MARCH 16, 2024

First Presbyterian Church, 10025 105 Street, Edmonton



## PROGRAM

**RODERICK BRYCE**

BARITONE

**JOSEPHINE VAN LIER**

VIOLA DA GAMBA, BAROQUE CELLO

**LEANNE REGEHR**

HARPSICHORD



# Program

**Roderick Bryce**, baritone  
**Josephine van Lier**, viola da gamba, baroque cello  
**Leanne Regehr**, harpsichord

**John Dowland** (1563 - 1626)  
Come again, sweet love doth now invite  
I saw my Lady weep

Can she excuse my wrongs (*See Manuscript on the last two pages of this program*)

**Johann Sebastian Bach** (1685-1750)  
Sonata for viola da gamba and harpsichord in G Major, BWV 1027  
*Adagio*  
*Allegro ma non Tanto*  
*Andante*  
*Allegro Moderato*

**Johann Sebastian Bach**  
Komm, süßes Kreuz  
*From Matthäus-Passion, BWV 244*

**INTERMISSION**

**Henry Purcell** (1695 - 1659)

**Music for a While**

'Twas within a Furlong of Edinborough Town  
Man is for the Woman made

**Francesco Geminiani** (1687 -1762)

Sonata for cello and continuo opus 5#2 in d minor

*Andante*

*Presto*

*Adagio*

*Allegro*

**George Frideric Handel** (1685 - 1759)

**Vieni, o cara**

*From Rinaldo, HWV 7a*

**Se un bell' Ardire**

*From Ezio, HWV 29*

**Wolfgang Amadeus Mozart** (1756 - 1791)

**Deh Vieni Alla**

*From Don Giovanni, K527*

# Biographies

## **RODERICK BRYCE, BARITONE**

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. He is also on the faculty of Newman Theological College and senior fellow of the college's Benedict XVI Institute.



**RODERICK BRYCE**

## JOSEPHINE VAN LIER BAROQUE CELLO & VIOLA DA GAMBA

Josephine van Lier is a Dutch cellist and viola da gambist who has called Edmonton, Alberta, Canada her home since 1995. Born with an insatiable passion for music and a profound dedication to historically informed performance practice, Josephine has built a remarkable career that encompasses both the “traditional” classical and early worlds of music.

A versatile musician and educator, Josephine’s repertoire is as diverse as her instrument collection. She is equally comfortable performing on historic instruments like the baroque cello, a 5-string violoncello piccolo, a 7-string bass viola da gamba, a violone, or a tenor or treble gamba, as she is on their modern counterparts. Her collection spans over 400 years of instrument design, construction, and materials. This extraordinary range of instruments and bows allows her to explore a vast array of musical

repertoire, pushing the boundaries of music performance.

Josephine’s profound musicality and dedication to historical accuracy have earned her international acclaim. One notable achievement is her 4-disc recording of the Bach cello suites, which has received accolades in leading publications worldwide. Reviews in *Strad Magazine*, *Oxford Early Music*, and a prestigious “Editor’s Choice” five-star rating from London’s “Early Music Today” serve as a testament to her exceptional artistry and commitment to the authenticity of the music.

Beyond her performance career, Josephine van Lier is also a driving force in the world of early music. She is the founder and artistic director of Early Music Alberta, an organization dedicated to promoting and fostering historically informed performance practices. This institution has been

instrumental in organizing concert series and an annual early music festival in Edmonton, showcasing the beauty and significance of early music.

As a passionate and active performer, Josephine continuously seeks out challenging and exciting projects. Her artistic journey has taken her across North America, Asia, and Europe, where she captivates audiences with her enchanting interpretations of both familiar and lesser-known musical masterpieces. Her excellence extends beyond the stage, as she is much sought after for performing, adjudicating festivals, teaching masterclasses, holding lectures, and directing workshops on historically informed performance practice.

Josephine's contributions to the world of music and her tireless advocacy for early music have been recognized with the "Celebration of Women in the Arts Award" from the Edmonton Arts Council. This accolade underscores her significant impact on the local cultural landscape and her dedication to the arts.

For more information about Josephine van Lier and her musical journey, you can visit her official website at [www.josephinevanlier.com](http://www.josephinevanlier.com). Through her unwavering dedication to early music and her extraordinary talent, Josephine continues to inspire and enrich the world of classical and baroque music.



**JOSEPHINE VAN LIER**





**LEANNE REGEHR**

## LEANNE REGEHR, HARPSICHORD

Leanne Regehr is a versatile and sensitive pianist who is widely recognized for her intuitive ability to collaborate with other musicians across an extensive range of repertoire. She is the featured soloist in a live recording of Victor Davies' Mennonite Piano Concerto with the Winnipeg Symphony Orchestra, and is currently based in Edmonton where she serves on the faculties of the University of Alberta and The King's University.

Leanne's reputation in opera has grown through engagements as a répétiteur with Shreveport Opera, Mercury Opera, and Edmonton Opera. Her dedication to the development of young singers has been shown through her work as a faculty member with Opera NUOVA, as a Coaching Fellow at the Aspen Music Festival and most recently with the Ukrainian Art Song Project's Summer Institute in Toronto. She

is a keyboardist with the Edmonton Symphony Orchestra, and has performed with the Chamber Orchestra of Edmonton, Pro Coro Canada, Da Camera Singers, Luminous Voices, the Okanagan Symphony Orchestra, and the Academy Concert Series in Toronto.

Leanne completed her Doctor of Music in Piano Performance at Northwestern University and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg and the Aspen Music Festival. She has enjoyed playing the masterworks of the choral repertoire during her twenty seasons as accompanist with the Richard Eaton Singers, and freelances as a soloist, vocal coach, recital partner, and adjudicator.

# Thank you!

**Early Music Alberta would like to thank the following people:**

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[www.earlymusicalberta.ca](http://www.earlymusicalberta.ca)

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# HOUSE OF BACH - SWEET SUITES

6 CELLISTS - 6 ROOMS - 6 SUITES  
SATURDAY, APRIL 27, 2024 - 7:30 P.M.  
HISTORIC PENDENNIS BUILDING  
9660 JASPER AVE, EDMONTON (EASY PARKING)



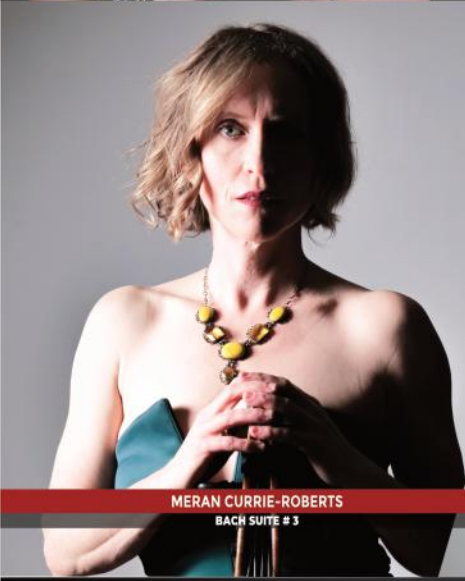
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LIMITED SEATING



JOSEPHINE VAN LIER  
BACH SUITE # 5



JULIE HEREISH  
BACH SUITE # 6



MERAN CURRIE-ROBERTS  
BACH SUITE # 3



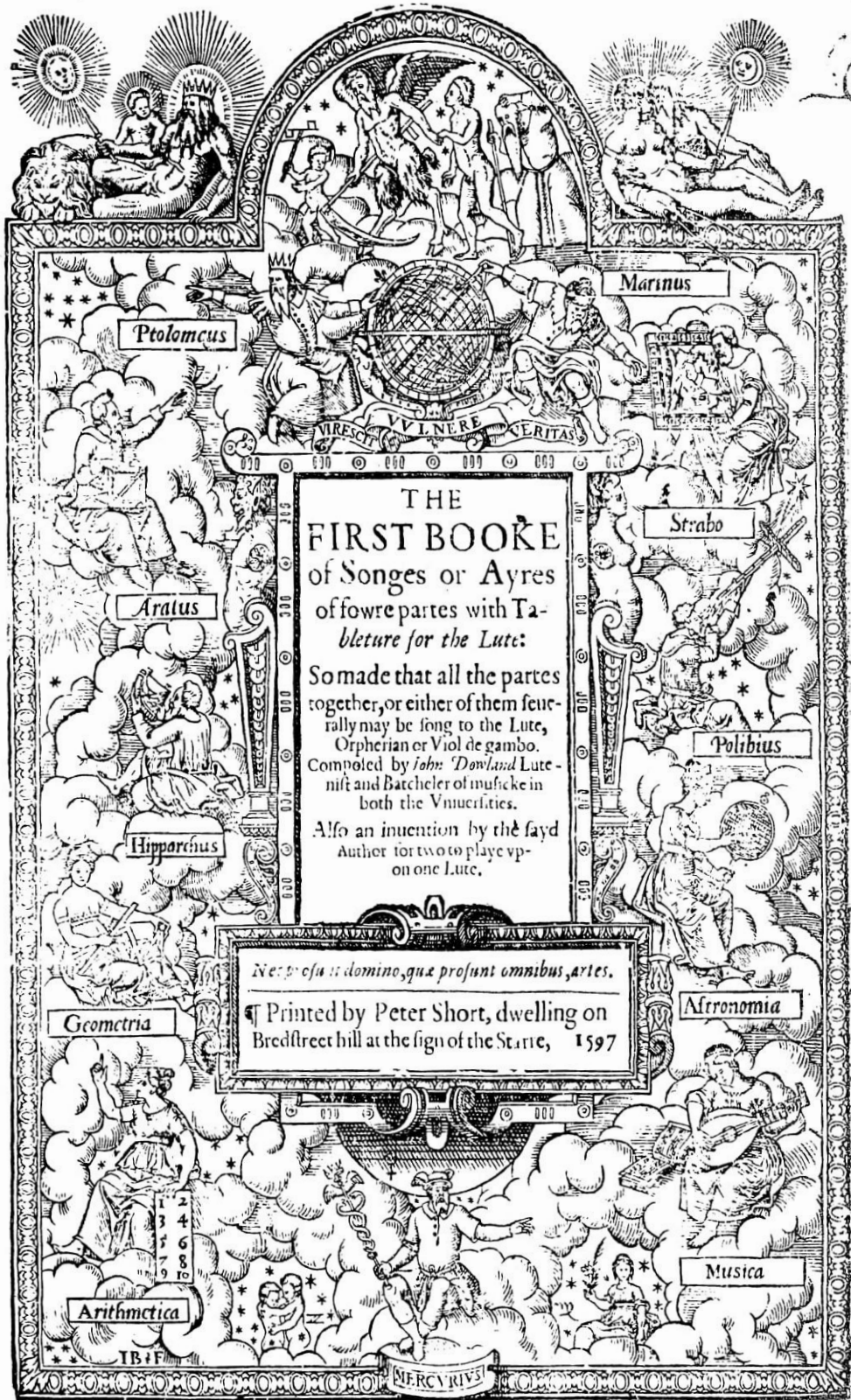
RAFAEL HOEKMAN  
BACH SUITE # 4



RONDA METSZIES  
BACH SUITE # 2



SOINTU AALTO  
BACH SUITE # 1



THE  
FIRST BOOKE  
of Songs or Ayres  
of fowre partes with Ta-  
bleture for the Lute:

Somade that all the partes  
together, or either of them seuer-  
ally may be song to the Lute,  
Orpherian or Viol de gambo.  
Compoled by *Iohn Dowland* Lute-  
nist and Batcheler of musicke in  
both the Vniuersities.  
Also an inuention by the sayd  
Author for two to playe vp-  
on one Lute.

*De: p: esu: et domino, quae profunt omnibus, artes.*

Printed by Peter Short, dwelling on  
Bredstreet hill at the sign of the Starre, 1597

Ptolomcus

Marinus

Aratus

Strabo

Hipparchus

Polibius

Geometria

Astronomia

Arithmetica

Musica

IB + F

MERCVRVS

To the courteous Reader.



OW hard an enterprife it is in this skilfull and curious age to commit our priuate labours to the publike view, mine owne disabilitie, and others hard successe doe too well assure me: and were it not for that loue I beare to the true louers of musicke, I had concealde these my first fruits, which how they will thriue with your taste I know not, howfocuer the greater part of them might haue been ripe inough by their age. The Courtly iudgement I hope will not be seure against them, being it selfe a party, and those sweet springs of humanity (I meane our two famous Vniuersities) wil entertain them for his sake, whome they haue already grac't, and as it were enfranchisd in the ingenuous profession of Musicke, which from my childhoode I haue euer aymed at, sundry times leauing my natiue countrey, the better to attain so excellent a science. About sixteene yeeres past, I trauelled the chiefeft parts of France, a nation furnisht with great variety of Musicke: But lately, being of a more confirmed iudgement, I bent my course toward the famous prouinces of Germany, where I founde both excellent masters, and most honorable Patrons of Musicke: Namely, those two miracles of this age for vertue and magnificence, *Henry Julio* Duke of *Brunswick*, and learned *Maritius Lantzgrau* of *Hessen*, of whose princely vertues and fauors towards me I can neuer speake sufficientlie. Neither can I forget the kindnes of *Alexandro Horologio*, a right learned master of Musicke, seruant to the royal Prince the *Lantzgrau* of *Hessen*, and *Gregorio Howet* Lutenist to the magnificent Duke of *Brunswick*, both whome I name as well for their loue to me, as also for their excellency in their faculties. Thus hauing spent some moneths in *Germany*, to my great admiration of that worthy country, I past ouer the *Alpes* into *Italy*, where I founde the Cities furnisht with all good Artes but especiallie Musicke. What fauour and estimation I had in *Venice*, *Padua*, *Genoa*, *Ferrara*, *Florence*, & diuers other places I willingly suppress, least I should any way seeme partiall in mine owne indeuours. Yet can I not dissemble the great content I found in the proferd amity of the most famous *Luca Mareuzio*, whose sundry letters I receiued from *Rome*, and one of them, because it is but short, I haue thought good to set downe, not thinking it any disgrace to be proud of the iudgement of so excellent a man.

*Molto Magnifico Signior mio offeruandissimo.*

PER una lettera del Signior *Alberigo Malucchi* ho inteso quanto con cortese affetto si mostri desideroso di essermi congionto a' amicitia, doue infinitamente la ringratio di questo suo buon animo, offerendomegli all'incontro se in alcuna cosa la posso seruire, poi che gli meriti delle sue infinite uirtù, & qualità meritano che ogni uno & me l'ammirino & offeruino, & per fine di questo le bacio le mani. Di *Roma* a' 13. di *Luglio*. 1595.

D. V. S. Affettionatissimo seruitore,  
*Luca Mareuzio*.

Not

Not to stand to long vpon my trauels, I will onely name that worthy maister *Giouanni Crochio* Vicemaister of the chappel of *S. Marks* in *Venice*, with whome I had familiar conference. And thus what experience I could gather abroad, I am now ready to practise at home, if I may but find encouragement in my first assaies. There haue bin diuers Lute lessons of mine lately printed without my knowledge, false and vnperfect, but I purpose shortly my selfe to set forth the choicest of all my Lessons in print, and also an introduction for fingering, with other books of Songs, whereof this is the first: and as this findes fauour with you, so shal I be affected to labor in the rest.  
*Farewell.*

*John Dowland.*

*Tho. Campiani Epigramma de  
 instituto Authoris.*

*Famam, posteritas quam dedit Orpheo,  
 Dolandi melius Musica dat sibi,  
 Fugaces reprimens archetypis sonos;  
 Quas es delicias prebuit auribus,  
 Ipsis conspicuas luminibus facis.*

A Table of all the Songs contained  
 in this Booke.

<b>V</b> Nquiet thoughts.	I
Who euer thinks or hopes of loue for lous.	II.
My thoughts are wingd with hopes.	III.
If my complaints could passions moue.	IIII.
Can she excuse my wrongs with vertues cloake.	V.
Now, O now I needs must part.	VI.
Deare if you change ile neuer chuse againe.	VII
Burst forth my teares.	VIII:
Go Crisfall teares.	IX.
Thinkst thou then by thy faining.	X.
Come away, come sweet loue.	XI.
Rest a while you cruell cares.	XII.
Sleepe wayward thoughts.	XIII.
All ye whom loue or fortune hath betraide.	XIIII.
Wilt thou vnkind thus reauie me of my hart.	XV.
VVould my conceit that first enforst my woe.	XVI.
Come againe; sweet loue doth now enuite.	XVII.
His goulden locks time hath to siluer turnd.	XVIII.
Awake sweet loue thou art returnd.	XIX.
Come heauy sleepe.	XX.
Awaie with these selfe louing lads.	XXI.

A Galliard for two to plaie vpon one Lute at the end of the booke.

Sample of the manuscript (original score) of  
**John Dowland - Can she excuse my wrongs**

V.

CANTVS.



3

An thee ex- cuse my wrongs with vertues cloake : Shall I call her  
 are those cleere fiere which van-nish in to smoake: mult I praise the

Γ B Γ B Γ Γ Γ Γ B. B B B. B B

a c d a c d e f e c e c a d a c

a a a a a a a a a a a a a a

c c c c c c c c c c c c c c

good when she proues vnkind,  
 leaues where no fruit I find.

No no where shadowes do for bo- dies stand, thou maist  
 Cold loue is like to words written on sand, or to

Γ B Γ Γ Γ B. B B Γ B B B. B B

d c a a a a a a a a a a a a a a

a b t a a a a a a a a a a a a a a

c c c c c c c c c c c c c c

be a buse if thy fight be dime,  
 bubbles which on the wa- ter swim.

Wilt thou be thus a- bused still, seeing that

B. B B Γ B B B Γ B B B B. B B

a c a a a a a a a a a a a a a a

a a a a a a a a a a a a a a

c c c c c c c c c c c c c c

she will right thee neuer if thou canst not ore come her will, thy loue will be thus fruiles

B Γ B B. B B B. B B B. B B B Γ

c a d c a a c d f c f d c a a a a a

c c c c c c c c c c c c c c

Was I so base that I might not aspire  
 Vnto those high ioyes which she houlds frō me,  
 As they are high so high is my desire,  
 If she this deny what can granted be.

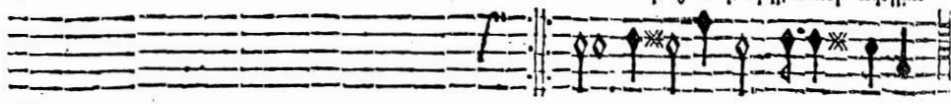
If she will yeeld to that which reason is,  
 It is reasons will that loue should be iust,

Deare make me happie still by granting this,  
 Or cut of delays if that dye I must.

Better a thousand times to dye  
 Then for to liue still tormented,  
 Deare but remember it was I  
 Who for thy sake did dye contented.



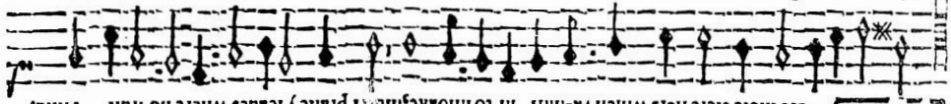
will thy loue will be thus fruitles euer.



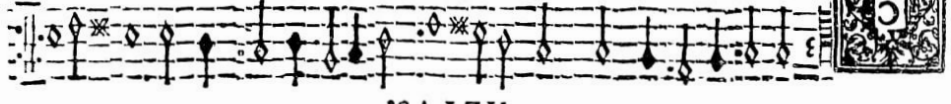
be dim, Wilt thou be thus abused still, seeing that she will right thee neuer if thou canst not come her



Cold loue is like to words writ like to words writ on sande or to bubbles which on water wa-



An the excuse my wrongs with vertues cloake shall I call her good when the proues vnkind, are those cleer fiers which va-nish in to smoake, must I praise the leaues where no fruit I find.



ALTS.

BASSVS.

Decorated initial 'C' with a figure. Text: An the excuse my wrongs with are those cleer fiers cleer fiers which vanish

Text: vertues cloake shall I call her good when the proues into smoake must I praise the leaues where no fruit

Text: vnkind, no no where shadows do for bodies I find, Cold loue is like to words written on

Text: stand thou maist be abused if thy fight bee dimme, sand, or to bubbles which on the water swimme.

Text: Wilt thou be thus abused still, seeing that the will

Text: right thee neuer if thou canst not come her

Text: will thy loue will be thus fruitles euer.

TENOR.

Decorated initial 'C' with a figure. Text: An thee excuse my wrongs, with vertues cloake, shall I call her good when she proues vnkind, are those cleer fiers which va-nish in to smoake, must I praise the leaues where no fruit I find.

Text: No no no where shadows do for bodies for bodies stand thou maist be abused if thy fight thy fight

Cold loue loue is like to words writ on sand or to bubbles which on the water wa-

Text: be dim, Wilt thou be thus abused still, seeing that she will right thee neuer if thou canst not come her

ter swim.

Text: come her will thy loue, will be thus fruitles eter,