EARLY MUSIC FESTIVAL

NOVEMBER 6-7-8, 2026

FIRST PRESBYTERIAN CHURCH, 10025-105 STREET, EDMONTON



INDEX

MESSAGE FROM THE ARTISTIC DIRECTOR 03

PROGRAM

MAIN SERIES

MUSIC FROM HEAVEN *(NOV 6, 7:30PM)* 04

TRANSCENDING THE ALPS *(NOV 7, 7:30PM)*..... 05

THE NIGHTINGALE AND THE ANGEL *(NOV 8, 3:00PM)*..... 06

COMMUNITY EVENTS

RENAISSANCE READING WORKSHOP *(NOV 7, 9:30AM)*..... 07

RENAISSANCE SINGING WORKSHOP *(NOV 7, 9:30AM)*..... 08

RENAISSANCE DANCE WORKSHOP *(NOV 7, 12:00 PM)*..... 09

CONCERT *(NOV 7, 3:00PM)* 11

BIOGRAPHIES

MAIN EVENTS 13

COMMUNITY EVENTS 31

TRANSLATIONS

MUSIC FROM HEAVEN 39

TRANSCENDING THE ALPS

THE NIGHTINGALE ANHE ANGEL

THANK YOU 43

2027 SEASON PROGRAM 44

MESSAGE
FROM THE ARTISTIC DIRECTOR

Welcome to the 2026 Early Music Alberta Festival!

I am so happy that we are able to bring you another festival! It is always exciting to see everything come together after months of planning, and even more exciting to welcome the wonderful musicians who will be joining us. Some are dear friends and colleagues who have been part of Early Music Alberta for many years, while others are coming to Edmonton for the first time. I love bringing people together, and it is always such a joy to see the music come to life when everyone is finally in the same room!

This year I am especially happy to welcome Matthias Maute and Ensemble Caprice to Edmonton. In fact, it has been a long time coming! We had hoped to work together for the past two festivals, but funding challenges got in the way both times. Last year we ended up presenting a smaller festival instead. Well, as we say in Dutch, driemaal is scheepsrecht, or third time's the charm! And here we are, finally making it happen! I feel very privileged to have these wonderful musicians joining us, and it is a real pleasure to have them here with us.

I am very excited about the three programs we have put together this year. On Friday we celebrate the music of Chiara Margarita Cozzolani, on Saturday we explore the musical connections between Italy and northern Europe, and on Sunday we finish with a smaller chamber music concert featuring recorders, cello, viola da gamba and harpsichord. Three very different programs, and I hope you will enjoy them all!

One of the things I love about early music is that there is still so much to discover. There are composers whose music we hardly ever hear, pieces that deserve to be performed more often, and always something new to explore. I think that is one of the reasons I never tire of it!

Another part of the festival that is very dear to me is our community day on Saturday. Alongside the concerts, we are offering reading sessions for singers and instrumentalists, a dance workshop at noon, and a community concert. I love creating opportunities for people to experience early music not only from the audience, but by participating themselves. The reading sessions and dance workshop are free, and I hope many of you will join us!

And then there is you, our audience. Some of you have been with us almost from the beginning, while others may be discovering Early Music Alberta for the first time. I love seeing familiar faces at our concerts, meeting new people, and hearing your reactions afterwards. We will have receptions after the concerts, and I hope you will stay for a while, enjoy some refreshments, and chat with us and the other musicians. It is wonderful to share this music with people who enjoy it as much as we do.

There are so many people who help make this festival happen, and I wish I could thank every one of them personally. Our wonderful musicians, our volunteers, our board, and everyone who supports Early Music Alberta in so many different ways. I am incredibly grateful to all of you.

Thank you for being here, and I hope you enjoy the music as much as we will enjoy playing it for you!

Josephine van Lier, Artistic Director
Early Music Alberta



FRIDAY, NOVEMBER 6, 2026 - 7:30 PM
PRE CONCERT TALK - 7:00 PM

MUSIC FROM HEAVEN



Sopranos
Janelle Lucyk
Jolaine Kerley
Dawn Bailey
Jessica Wagner

Altos
Aoife Bonaventura
Sara Staples
Veronika Muggeridge
Ghislaine Deschambault

Matthias Maute
recorder, conductor

Tanya LaPerrière
baroque violin

Karin Cuellar
baroque violin

Matthew Jennejohn
cornetto

Léonard Pineault Deault
sackbut

David Jacques
guitar

Josephine van Lier
G-violone
bass viola da gamba

Christopher Bagan
harpsichord, organ

Chiara Margarita Cozzolani *(1602–c. 1677)*
Deus in adiutorium à otto

Matthias Maute *(b. 1963)*
Chaconne I: Man muss sich überschwenken

Giovanni Paolo Cima *(c. 1570–1630)*
Sonata à 2

Matthias Maute
Chaconne II: Die Unruhe kommt von Dir

Dario Castello *(c. 1590–c. 1658)*
Sonata Prima à Sopran Solo

Chiara Margarita Cozzolani
O quam bonus es

Matthias Maute
Chaconne III: Der geheime Tod

Marco Uccellini *(1603–1680)*
Aria sopra la Bergamasca

Matthias Maute
Chaconne IV: Ohne warum

Chiara Margarita Cozzolani
Dixit Dominus à otto

INTERMISSION

Chiara Margarita Cozzolani
Beatus vir à otto in forma di Dialogo

Matthias Maute
Chaconne V: Immer dasselbige

Philipp Friedrich Böddecker *(1607–1683)*
Sonata sopra la Monica

Matthias Maute
Chaconne VI: Du selbst musst Sonne sein

Giovanni Battista Riccio *(fl. early 17th century)*
Canzon La Rubina à 3

Andrea Falconieri *(c. 1585–1656)*
La Follia

Matthias Maute
Chaconne VII: Der ewige Tod

Chiara Margarita Cozzolani
Magnificat primo à otto

SATURDAY, NOVEMBER 7, 2026 - 7:30 PM
PRE CONCERT TALK - 7:00 PM

TRANSCENDING THE ALPS

EXPERIMENTAL MUSIC OF THE EARLY BAROQUE

Janelle Lucyk
soprano

Matthias Maute
recorder, conductor

Tanya LaPerrière
baroque violin

Karin Cuellar
baroque violin

Matthew Jennejohn
cornetto

Pineault Pineault Deault
sackbut

David Jacques
baroque guitar

Josephine van Lier
baroque cello

Christopher Bagan
harpsichord

Matthias Weckmann *(1616–1674)*
Sonata à 4, No. 1

Johann Rosenmüller *(c. 1619–1684)*
Æterne Deus, clementissime Pater, RWV E 2

Biagio Marini *(1594–1663)*
Sonata in Eco con tre Violini

Sigismondo d'India *(c. 1582–1629)*
Piangono al pianger mio

Matthias Weckmann *(1616–1674)*
Sonata à 4, No. 2

Giovanni Antonio Pandolfi Mealli *(c. 1630–c. 1670)*
Sonata "La Bernabea," Op. 4, No. 1 *(1660)*

Anonymous *(Milan, 1677)*
Passacalli della vita

INTERMISSION

Biagio Marini *(1594–1663)*
Canzon prima per quattro violini o cornetti

Johann Rosenmüller *(c. 1619–1684)*
Das ist meine Freude, RWV E 27

Matthias Weckmann *(1616–1674)*
Sonata à 4, No. 3

Domenico Gabrielli *(1659–1690)*
Ricercar No. 7 in D minor
For solo violoncello

Francesco Corbetta *(c. 1615–1681)*
Caprice de chaconne

Carlo Calvi *(17th century)*
Canario

Anonymus *(Martin y Coll, 18th century)*
Chacona

Matthias Weckmann *(1616–1674)*
Sonata à 4, No. 4

Claudio Monteverdi (1567–1643)
Si dolce è'l tormento, SV 332

Anonymous *(Milan, 1677)*
Ciaccona di Paradiso e dell'Inferno



SUNDAY, NOVEMBER 8, 2026 - 3:00 PM
PRE CONCERT TALK - 2:30 PM

THE NIGHTINGALE AND THE ANGEL

EXPERIMENTAL MUSIC OF THE EARLY BAROQUE



Georg Philipp Telemann *(1681–1767)*
Sonata in C major, TWV 41

From Essercizii musici *(1739–1740)*
Adagio – Allegro – Adagio – Allegro
Larghetto
Vivace

Johann Sebastian Bach *(1685–1750)*
Cello Suite No. 2 in D minor, BWV 1008
Prélude – Allemande – Courante – Sarabande – Menuet I & II – Gigue

Jacob van Eyck *(c. 1590–1657)*
Engels Nachtegaeltje
From Der Fluyten Lust-hof

Arcangelo Corelli *(1653–1713)*
Sonata in F major, Op. 5, No. 4
Adagio – Allegro – Vivace – Adagio – Allegro

INTERMISSION

Georg Philipp Telemann *(1681–1767)*
Trio Sonata in D minor, TWV 42
Andante – Vivace – Adagio – Allegro

Attributed to
Tomaso Antonio Vitali *(1663–1745)*
Ciaccona in A minor

HARPSICHORD SOLO *TBA*
Christopher Bagan, harpsichord

Nicolas Chédeville *(1705–1782)*
Sonata No. 4 in G major
from Il pastor fido, Op. 13

Formerly attributed to
Antonio Vivaldi
Largo – Allegro ma non presto – Pastorale – Allegro

Matthias Maute
recorder

Josephine van Lier
baroque cello
viola da gamba

Christopher Bagan
harpsichord



SATURDAY, NOVEMBER 7, 2026 - 9:30 AM (FREE)

COMMUNITY RENAISSANCE SINGING WORKSHOP

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: JOLAINE KERLEY



SATURDAY, NOVEMBER 7, 2026 - 9:30 AM (FREE)

COMMUNITY RENAISSANCE READING SESSION

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

SESSION LEADER: MIRIAM FERGUSON

SATURDAY, NOVEMBER 7, 2026 - NOON (FREE)

COMMUNITY RENAISSANCE DANCE WORKSHOP

Participants will learn a series of historical dances from instructor Cath Jackel, then finish by dancing them to live music performed by the Borealis Renaissance Consort. This session is designed for beginners, and prior experience is not necessary. You can register singly – no partner required.

SESSION LEADER: CATH JACKEL
LIVE MUSIC: BOREALIS CONSORT



SATURDAY, NOVEMBER 7, 2026 - 3:00 PM

COMMUNITY CONCERT

ENSEMBLE AL CONTRARIO
Astrid Blodgett
Margriet Haagsma
Herb Taylor
recorders

CLASSICAL DUET
Svitlana Remiankova
violin
Renee Perez
guitar

BAROQUE 'N' HEARTS
Astrid Blodgett
Herb Taylor
recorders
Erik Visser
baroque cello
Charlotte Rekken
harpsichord

CLASSICAL DUET

Giuseppe Torelli
Violin Concerto in A major, P.A.2.3.5
Arranged for Violin and Guitar by Robert Brojer
Allegro - Largo - Allegro

Antonio Vivaldi
Flute Sonata in F major RV52
Arranged for Violin and Guitar by Ricardo Gratzer
Andante - Allemande - Aria di Giga

INTERMISSION

BAROQUE 'N' HEARTS

Georg Philipp Telemann *(1681-1767)*
Trio Sonata in a minor
Largo - Allegro - Adagio - Allegro

Johann Christian Schickhardt *(ca. 1682-1762)*
Trio Sonata in e minor
Allemanda - Bourée - Adagio - Giga - Menuet

Arcangelo Corelli *(1653-1713)*
Trio Sonata in F major, Op. 2. No. 7
Preludio - Allemande - Corrente - Giga

William Williams *(?-1701)*
Trio Sonata in C major
Allegro - Vivace - Grave - Allegro




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BIOGRAPHIES



MAIN EVENTS



ENSEMBLE CAPRICE

Known for its extensive national and international touring, 20+ albums and 100+ videos, two times JUNO Award winning Ensemble Caprice was founded by acclaimed conductor, composer and recorder soloist Matthias Maute and has become known for its innovative and adventuresome approach to baroque, classical and contemporary musical repertoire.

In addition to its series of concerts in Montreal, the group tours extensively, in Canada, the USA, Central and South America, Europe, Asia and Africa, including multiple tours to China. During the past two years, Ensemble Caprice has given over 100 concerts on 4 continents.

The New York Times published a lengthy article hailing the musicians' innovative and refreshing approach, praising them as "imaginative, even powerful; and the playing is top-flight".

The ensemble has been invited to perform in prestigious festivals, including the Lufthansa Festival in London, festivals in Bruges (Belgium) and Utrecht (Netherlands), the Felicia Blumental International Festival in Tel Aviv, and, in Germany, the Musikfestspiele Potsdam Sanssouci, the Regensburg early music festival, the Festival Händel-Festspiele in Halle and the Stockstadt Festival.

The Ensemble's recording activity is every bit as impressive, comprising over twenty CD's on the ATMA and Analekta label. These recordings have gleaned many honours and much critical acclaim, including two JUNO Awards and five PRIX OPUS awards. In addition, Caprice was nominated for the Prix Echo Klassik in Germany and received a glowing recommendation from the prestigious magazine Gramophone.

Caprice has also gained an international reputation for its videos on the Mécénat Musica noncerto classical music channel, distributed worldwide in 170+ countries.

In 2020, at the beginning of the pandemic, Ensemble Caprice co-founded the project Mini-Concerts Santé, providing 17,000 free door-to-door outdoor concerts to 133,000 children, adolescents, elderly, adults, and families suffering from isolation, loneliness and psychological distress, on 2000+ streets in 200+ cities, boroughs and regions across Montreal, Quebec and Canada.

JOSEPHINE VAN LIER

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

MATTHIAS MAUTE

CONDUCTOR, COMPOSER, FLAUTIST



Two times JUNO Award winner
OPUS Award Artistic Director of the year

The conductor, composer, recorder and flute soloist Matthias Maute, winner of two JUNO awards and recipient of the Prix OPUS Artistic Director of the Year, has acquired an international reputation. He is the artistic director of Ensemble ArtChoral, Ensemble Caprice and the Bach Society of Minnesota.

Impressed by his artistic approach, the New York Times described the orchestra he conducts in Montreal, Ensemble Caprice, as "an ensemble that encourages the listener to re-listen to the world."

Maute's recording of Bach's Brandenburg Concertos juxtaposed with Maute's own arrangements of the Preludes from Op. 87 was praised by Alex Ross of The New Yorker as standing out "for its floaty, characterful approach" and "fresh, vibrant colors".

Matthias Maute's compositions are published by Breitkopf & Härtel, Amadeus, Moeck and Carus. Maute's 1st Violin Concerto was performed by soloist Mark Fewer with the St. John's Symphony and with I Musici de Montréal. Forty-nine movements of Matthias Maute's compositions are presented in 49 videos on noncerto.com.

Matthias Maute has made around twenty recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels. He is regularly invited to perform at major international festivals. He is also co-artistic director of the Montreal Baroque Festival.

Matthias Maute created the Mini-Concerts Santé during the pandemic in 2020, offering 17,000 Mini-Concerts Santé to 130,000 people in Quebec and Ontario by offering 6,000+ hiring of professional singers and musicians during difficult times.

Matthias is both the artistic director of the ART CHORAL project, staging the history of choral singing from the 16th century to the present day on 19 albums, 19 concert videos and 150 video clips (ATMA Classique) as well as ART CHORAL Coast-to-Coast-to-Coast that includes partnerships with singers and choirs across the country.

Matthias initiated the ClassiqueInclusif project, which creates a platform for inclusion and diversity in classical music.



CHRISTOPHER BAGAN

HARPSICHORD / ORGAN

An in-demand collaborator, Christopher Bagan is celebrated for his versatility and virtuosity as a chamber musician, basso continuo specialist, and conductor. Christopher has performed with many of the world's leading baroque singers, instrumentalists, and conductors across the globe, including tours to Chicago's Harris Theater and the Royal Opera of Versailles. Recent performance highlights include appearances with Apollo's Fire, Les Violons du Roy, Pacific Baroque Orchestra, the Elora Festival, and Symphony Nova Scotia. Since 2021, he has served as Assistant Music Director for Opera Atelier, making his mainstage conducting debut with the company in 2022 with the closing performance of Purcell's Dido and Aeneas. Subsequent conducting highlights with the company include leading Tafelmusik Baroque Orchestra for Handel's Acis and Galatea, directing Dido and Aeneas for Opera Atelier's Ottawa Chamberfest debut, and most recently leading their production of Charpentier's La Descente d'Orphée aux Enfers.



DAWN BAILEY

SOPRANO

Soprano Dawn Bailey is a versatile artist, equally at ease as a soloist and ensemble singer, with a repertoire spanning choral music, chamber music, opera, oratorio, and art song. Particularly recognized for her imaginative interpretations of music from the seventeenth and eighteenth centuries, she has performed with many of Canada's leading early music ensembles, including the Toronto Consort, Ensemble Caprice, Les Violons du Roy, Aradia, and the Theatre of Early Music. Here in Alberta, Dawn is a member of FEMME vocal ensemble and performs regularly with Early Music Alberta, Early Music Voices in Calgary, the Alberta Baroque Ensemble, and the Edmonton Symphony Orchestra. Dawn holds a Bachelor of Music in Vocal Performance from the University of Toronto and a Master of Music in Early Music Performance from McGill University. In addition to her singing career, she is a Waldorf kindergarten teacher and a mother of three (almost four!).

AOIFE BONAVENTURA

ALTO



Aoife Bonaventura (née Donnelly) is a versatile classical mezzo-soprano active in choral, early music, and operatic repertoire. She holds a music degree from the University of Toronto and the Royal Academy of Music in London, UK, alongside an engineering degree from the University of Calgary. Throughout her musical training, she studied under the guidance of Diane Forlano, Jean MacPhail, and Winston Noren.

Aoife has had many opportunities with exceptional conductors, singing as a chorister in Opera Atelier productions of Purcell's Dido and Aeneas and Actéon, and performing with the Toronto Symphony's select ensemble in Bach's Magnificat under the direction of Ivars Taurins. She also attended three summers with the Festival Ensemble in Germany under the direction of Helmuth Rilling.

Her recent performances include singing the title role in Handel's Ariodante (The Ariodante Project), and appearing as a soloist with Luminous Voices (Mozart's Requiem). As a dedicated ensemble artist, she is a founding member of Luminous Voices, performs regularly with Early Music Voices, the Calgary Bach Choir and the Calgary Philharmonic Orchestra.



KARIN A. CUELLAR RENDON

BAROQUE VIOLIN

Karin A. Cuellar Rendon is a Bolivian historical violinist and scholar currently residing in Montreal, Canada. Cuellar performs regularly with Montreal-based period ensembles such as Ensemble Caprice, Arion, Les Boreades, and L'Harmonie des Saison. Cuellar currently serves as president of the board of Early Music America and is the artistic director of ClassiqueInclusif, an initiative of Ensemble Caprice that won the 2024 Prix OPUS Montréal Inclusion et diversité. Cuellar earned a Master of Arts degree in Historical Performance from Case Western Reserve University under the guidance of Julie Andrijeski and Ross Duffin and obtained an Advanced Diploma on baroque violin from the Royal Academy of Music in London, where she studied with Maggie Faultless, Rachel Podger, and Matthew Truscott as a beneficiary of the San Marino and Vincent Meyer scholarships. Cuellar is currently a PhD candidate in Musicology at McGill University supported by the Fond de Recherche du Québec with a research focus on performance practices in South America in the first half of the nineteenth century, using as a case study the music of Peruvian composer Pedro Ximenez Abrill Tirado (1784-1856).



LÉONARD PINEAULT DEAULT

SACKBUT

Leonard is a Canadian trombonist whose interests span orchestral performance, solo repertoire, and historically informed performance. Selected as a soloist with the Orchestre Métropolitain in 2016 and the Conservatory's String Ensemble in 2017, he won the Conservatory's concerto competition in 2019 and recorded the Tomasi Trombone Concerto with the Conservatory's Symphony Orchestra at Maison symphonique.

Leonard has performed with numerous ensembles as a freelancer including the Orchestre symphonique de Montréal, the National Arts Centre Orchestra, the Orchestre symphonique de Québec, and the National Youth Orchestra of Canada. His early music work includes performances with Caprice Ensemble during its 2023 international tour and Enchanted Flute in September 2026.

A prizewinner in several competitions, Leonard received an honourable mention at the 2018–19 ITA Robert Marsteller Competition, second prize at the 2020 OSM Competition, and seventh place at the Ian Bousfield International Trombone Competition. He has studied with renowned trombonists including Ian Bousfield, Alain Trudel, and Jesper Busk Sørensen. Leonard currently serves as acting principal trombone of the Ottawa Symphony and principal trombone of the Orchestre Philharmonique du Québec.

GHISLAINE DESCHAMBAULT

ALTO



A versatile singer with a warm and sensual voice, Ghislaine Deschambault is recognized for her musicality, enchanting stage presence and daring explorations of new performance modes. The mezzo-soprano can be frequently heard in recital and concert in repertoire ranging from medieval to contemporary music.

She was acclaimed for her performance of La Porte by José Evangelista, a monodrama for voice and percussionist, presented by Chants Libres in Montreal. With Ensemble ALKEMIA, she has presented numerous programs that include forgotten musical gems, new works as well as classics, spanning more than thousand years of repertoire : En revenant... folklores revisités, Amor y Guerra, Carpe Diem, Il Cortegiano, Cirque Musical and Mystères. She was the featured vocalist in Perspectives d'Hildegarde, an innovative concert in which 8 composers and 4 musicians revisited the mystic's life and history through eight musical miniatures.

Most recently, Ghislaine sang Berio's Folk songs and Circle songs with Ensemble Paramirabo, and was part of Clowns, Ana Sokolovic's daring new works presented by Opéra de Montreal. In previous seasons, she has sung Unsuk Chin's Cantatrix Sopranica with Soundstreams in Toronto, presented a recital of 21st century music at the Chapelle historique du Bon Pasteur in Montreal and sang Extended Apocalypsis (Philippe Leroux) with the McGill Contemporary Ensemble. She has sung the title role in l'Enfant des Glaces (Zack Settel) with Chants Libres, Poppea in L'Incoronazione di Poppea (Monteverdi) and Girl in the world premiere of the opera Alternate Visions (John Oliver). Her numerous collaborations include ensembles such as the Montreal Symphony Orchestra choir, the Orchestre Métropolitain, Ensemble Art Choral, Meslanges, La Nef, Les Idées heureuses, the Studio de musique ancienne de Montréal (SMAM), Chants Libres, I Musici, the SMCQ (Société de musique contemporaine du Québec) and the dance company Fila 13. Ghislaine holds graduate degrees from the McGill Schulich School of Music and the University of Montreal.



DAVID JACQUES

BAROQUE GUITAR

Born in Saint-Georges de Beauce (Québec), David Jacques holds a Doctor's degree in early music performance from the Université de Montréal. He began his classical guitar studies at the Cégep de Sainte-Foy and continued at the Université Laval and the Conservatoire de musique de Québec. He has recorded more than 50 CDs on the XXI-21, ATMA, d'Oz and Analekta labels. His 16 Histoires de guitars vol.3 (ATMA), Pièces de guitarre de Mr Rémy Médard (Productions XX-21), Tango Boreal and Pampa Blues won the Conseil Québécois de la Musique's Prix Opus Disc of the Year award,. David has also published several arrangements for guitar for Les Productions d'OZ. Active in Canada as well as abroad, he has given more than 4000 concerts in 40 countries on five continents. David Jacques is currently professor of early music, lute and classical guitar at the Université Laval. He also completed a bachelor in Business Management (B.A.A.), a bachelor in music teaching (B.A.) and a bachelor in law at Laval University (LL.B.).



MATTHEW JENNEJOHN

CORNETTO

Matthew Jennejohn enjoys an active international career as a soloist, chamber musician, and orchestral performer specializing in the cornetto, Baroque oboe, and recorder. He has performed and recorded with many of North America's leading early music ensembles, including Tafelmusik, Arion Baroque Orchestra, Les Boréades, La Nef, Les Voix Humaines, Pacific Baroque Orchestra, the Toronto Consort, and the Boston Early Music Festival Orchestra.

A co-founder of the Montreal-based cornetto and sackbut ensemble La Rose des Vents, Jennejohn studied early music at the Royal Conservatory of The Hague, McGill University, and the University of British Columbia.

His performances are regularly featured on CBC Radio and Radio-Canada, and his extensive discography includes recordings for ATMA Classique, Analekta, Naxos, CPO, and other labels.

In addition to his performing career, Jennejohn teaches cornetto and Baroque oboe at McGill University in Montreal. He is also an accomplished instrument maker, crafting historical cornettos played by professional musicians around the world, combining his expertise in performance with traditional instrument-making craftsmanship.

JOLAINE KERLEY

SOPRANO



Edmonton-based soprano, 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 graduate degrees from the University of Alberta and 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 EdmoProfessionalnton Symphony Orchestra, the Alberta Baroque Orchestra, Richard Eaton Singers, Luminous Voices, and Pro Coro Canada. Recent solo engagements include Bach's Magnificat and Vivaldi's Gloria with Chorus Inspira, Vox Humana, Vox Humilis with Early Music Alberta, Bach's Johannes Passion with Calgary's professional vocal ensemble Luminous Voices, Bach's BWV 36 with the Alberta Baroque Orchestra and Faure's Requiem and Goodall's Eternal Light with da Camera Singers. Jolaine performed as soprano soloist in Allan Bevan's Nou Goth Sonne Under Wode at Carnegie Hall. Jolaine performs solo recitals throughout the Edmonton area and is frequently heard singing at events with Concerts in Care, Health Arts Society of Alberta. Upcoming solo engagements include BWV 140: Wachet Auf with the Alberta Baroque Ensemble and Haydn's Missa Cellensis with A Joyful Noise Choirs. Jolaine recently performed a solo recital entitled "Canadian Art Song: A Living Tradition" featuring music written by living Canadian composers.

Jolaine performs frequently with Early Music Alberta and is excited to be involved in this year's Early Music Festival.



TANYA LAPERRIÈRE

BAROQUE VIOLIN

Recognized for the elegance and passion of her interpretations, Tanya LaPerrière is a graduated violin master of the Royal Conservatory of Brussels under the direction of Mira Glodeanu, as well as McGill University under the guidance of Chantal Rémillard. She performs as a solo violinist on Canadian and international stages with some of the country's most renowned ensembles, including Ensemble Caprice, Constantinople, the Studio de musique ancienne de Montréal, Les Idées heureuses, and Clavecin en concert. Her concerts take her across Canada, Europe, Asia and the United States, both on the violin and the viola d'amore, a 14-string rare instrument she holds especially dear.

Madame LaPerrière's discography includes more than twenty recordings, many of which have received Opus Awards and Juno Awards. In addition to her solo career, she is a founding member, solo violinist, and co-artistic director of Pallade Musica.The latest album by Pallade Musica, Schieferlein's Trio Sonatas (nominated for an Opus Award), is the result of her Master's research in Brussels. Between concerts you can find her on her canoe in the most beautiful lacs in Quebec!



JANELLE LUCYK

SOPRANO

Janelle Lucyk is a leader among an emerging generation of Canadian artists specializing in old music and historically informed performance, taking ideas from conception to the stage. Janelle was Mécénat Musica's Vocal Discovery of the Year. Janelle has given concerts in all of Canada's thirteen provinces and territories. Janelle is the artistic director of Ménestrel, a Canadian early music ensemble, mixing ancient repertoire with research into Canada's oral folk traditions. Janelle is Artistic and Administrative Director of Musique Royale (est. 1985), a music presenter based in Lunenburg, Nova Scotia which enriches historic spaces through the sharing of world class early music and more. Janelle is director of the ArtChoral series at La Grande Salle of Le 9e, the spectacular Art Deco concert hall in Montreal.

Janelle graduated in 2014 with distinction from the Conservatoire Royal de Bruxelles in Belgium and completed her Masters in Management at Durham University in the UK, where she was awarded the Best Soloist by Music Durham, and Best Female Soloist by her peers. While in Europe, she formed Voces Desuper, an ensemble performing regularly in the magnificent Cathédrale de Saints-Michel-et-Gudule, and especially at the Te Deum ceremony for the King and Queen of Belgium.

VERONIKA MUGGERIDGE

ALTO



Veronika Muggeridge has been praised for her "lovely presence" (Berkshire Fine Arts, "impressively quick and precise coloratura" (Ludwig van Toronto), her "succinct and agile vocal style," and for striking "comic gold" in performance (Opera Canada). As a baroque specialist, Veronika's recent solo appearances include Bach's Mass in B Minor and Christmas Oratorio with the Toronto Choral Society, Bach cantatas with the Trinity Bach Project, Zelenka's Missa Omnium Sanctorum, Mozart's Mass in C Major, Jommelli's Requiem, and Durante's sacred works with St. Michael's Schola Cantorum, and Polluce in Cavalli's Elena with the Toronto Consort.

An avid recitalist, Veronika sang in Marilyn Horne's 2018 The Song Continues series at Carnegie Hall, was a 2021 Art of Song Fellow with the Toronto Summer Music Festival, and has appeared in concert in Beethoven's Symphony No. 9, Bruckner's Te Deum and de Falla's El Amor Brujo with the Scarborough Philarmonic, and Mahler's Rückert-Lieder and Mozart's Exsultate, jubilate with the Hart House Orchestra. Winner of the 2019 Hart House Concerto Competition and the 2014 National Gold Medal in voice performance at the Royal Conservatory of Music, Veronika holds a MMus (2018) in historical voice performance and enjoys contributing text translations to the Vocal Music Instrumentation Index, a groundbreaking digital resource for early vocal music. www.veronikamuggeridge.com

SARA STAPLES

ALTO



Sara Staples, mezzo soprano, is an active performer across North America and has been hailed as singing with "remarkable warmth of tone" and "considerable interpretative power." Sara has performed as a concert soloist with The Edmonton Symphony Orchestra (Handel's Messiah, Schubert's Mass in A Flat), Richard Eaton Singers (Raminsh Magnificat, Durufle Requiem, Mozart's Requiem), Luminous Voices (Bach B Minor Mass, Mozart's Requiem), Spiritus Chamber Choir (Resphighi Laud to the Nativity, Handel's Alexander's Feast, Raminsh Magnificat), Calgary Bach Society (Like As The Hart (Handel & Bach), Vocal Alchemy (Durufle´ Requiem), Symphony of the Vines (Mozart's Requiem) and has been the Mezzo Soprano soloist in Handel's Messiah for several organizations across North America including The Okanagan Festival Singers, Firebird Symphony and Chorus, Early Music Voices, Bow Valley Chorus, South Dakota Chorale and Horizon Music Group. Also an active recitalist and guest artist, Sara has performed with String Theory Music Collective, Mountain View Connection Concert Series (Libertines, Rascals and Bohemians, The Phantom Ship), Voicescapes, The Wild West New Music Ensemble (Schafer's Requiems for the Party Girl, Schafer's Beauty and the Beast), The Paso Robles Paderewski Festival and The Sundays Live Concert Series at the Los Angeles County Museum of Art. On the opera stage, Sara has performed the roles of Annie Davidson (Annie Davidson), Hansel (Hansel & Gretel), Mercédès (Carmen), La Suora Zelatrice (Suor Angelica), Nancy (Albert Herring), Hermia (A Midsummer Night's Dream) and Hora (L'Egisto). Sara is also passionate about arts education and is a private voice teacher and clinician in Calgary. www.sarastaples.com

JESSICA WAGNER

SOPRANO



Jessica Wagner holds a Master's Degree in Performance from the University of Victoria, having studied under Benjamin Butterfield. As a singer, Jessica has a diverse repertoire and performance interest, and has studied at baroque academies and contemporary music labs here in Canada,

The United States and in Europe. Jessica has performed as a soloist for choirs, orchestras and ensembles. Jessica is especially passionate about working with composers on new music and has performed many Canadian and world premieres. She has been awarded multiple grants from Canada Council to pursue such work. Jessica regularly sings with ensembles here in Edmonton including Pro Coro Canada, the St. Joseph's Basilica Schola Cantorum, and is a section leader for A Joyful Noise Choir.

In addition to performing, Jessica is an instructor at Concordia University of Edmonton. She also has a busy private voice studio and works as a choral and voice clinician and adjudicator.

BIOGRAPHIES



COMMUNITY EVENTS

MIRIAM FERGUSON

SESSION LEADER



Miriam Ferguson began studying the viola at the age of eleven when she joined the Edmonton Public Schools Strings Program.

In 1997, she graduated from the University of Alberta with a Bachelor of Music Degree in performance on the viola. She decided four years later to return to the University of Alberta and graduated in 2003 with a Bachelor of Education Degree. Her viola teachers have included Miyo Inouye, Norman Nelson, Jonathan Craig, Tom Johnson, and Rivka Golani.

Miriam Ferguson has been the principal violist of the Edmonton Youth Orchestra, the University of Alberta's Academy Strings and the University Symphony Orchestra. She occasionally plays in the viola section of the Edmonton Symphony Orchestra.

Miriam is currently busy as a private violin and viola instructor, freelance musician and, more recently, conductor. She conducts the Music Enrichment Program's Beginner Student Orchestra and Beginner Adult Ensemble and often subs in to lead the Wye String Ensemble.

Miriam Ferguson also performs with the Strathcona String Quartet, the Ursus String Quartet, and the Cifra Hungarian Folk Music Ensemble. The Cifra Ensemble has performed with the Edmonton Symphony and has been broadcast on CBC Radio One. Miriam has twice visited Hungary and Romania with the Cifra Ensemble to study and perform authentic village folk music.



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.



JOLAINE KERLEY

SESSION LEADER

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 graduate degrees from the University of Alberta and 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. Recent solo engagements include The Music of Vaughan Williams with the Richard Eaton Singers and the Edmonton Symphony Orchestra, Singing Sirens of the Seicento 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, Bach's BWV 36 with the Alberta Baroque Orchestra and Faure's Requiem and Goodall's Eternal Light with da Camera Singers. Jolaine performs solo recitals throughout the Edmonton area and is frequently heard performing events with Concerts in Care, Health Arts Society of Alberta. Jolaine performs frequently with Early Music Alberta and she is excited to be involved in tonight's concert, Vox Humana, Vox Humilis.



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 (baroque cello).



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 worshops, and concerts of dance music, as well as providing music at Medieval feasts of the Society for Creative Anachronism (SCA).



CLASSICAL DUET

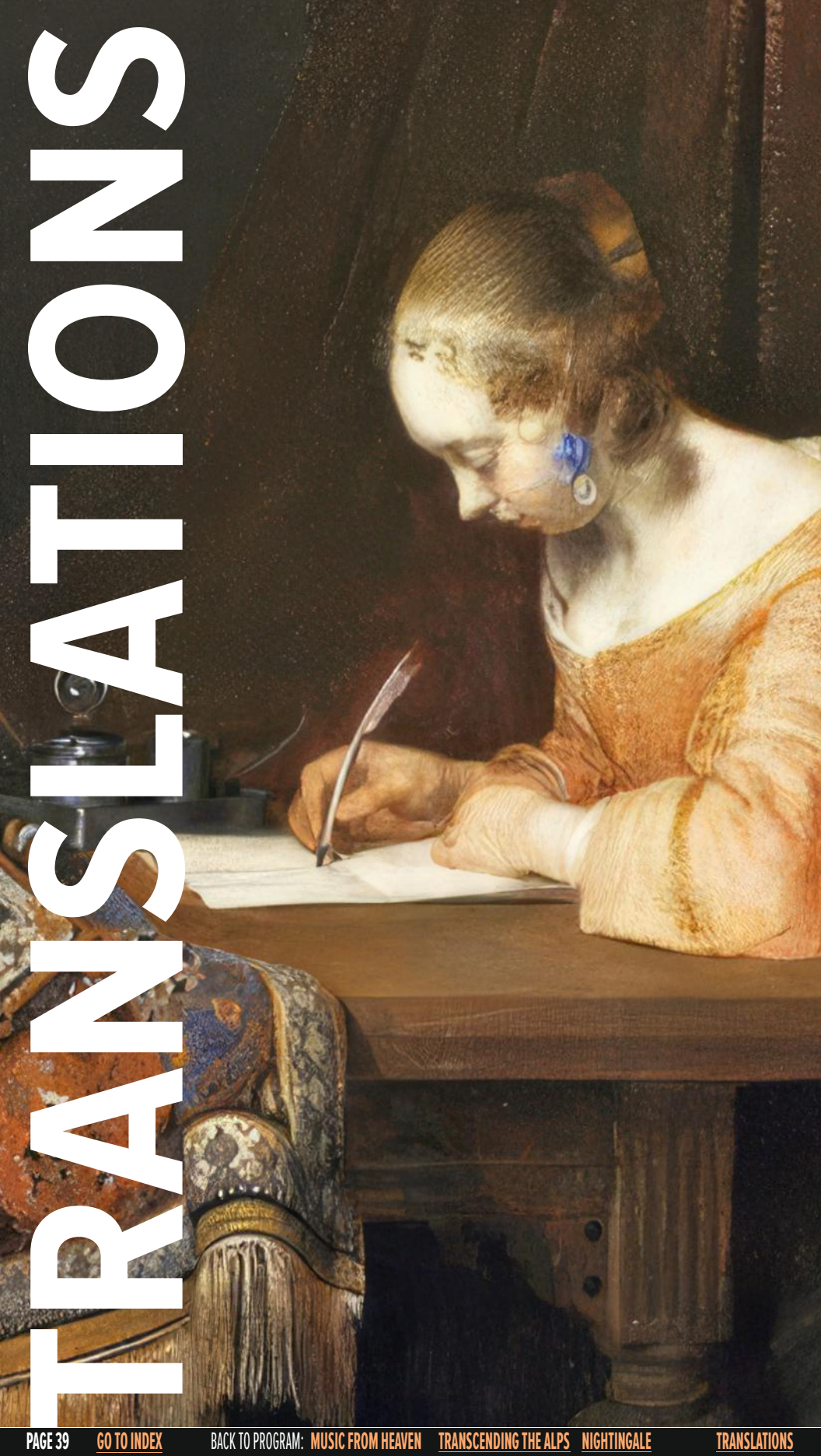
The Alberta, Canada-based "Classical Duet" is a duo formed by the experienced violinist Svitlana Remiankova and classical guitarist Renee Perez, originally from Ukraine and Venezuela, respectively. They are intrigued by and specialize in music from the baroque and classical period, specifically by the Italian compositions of Giuseppe Torelli (1658-1709), Joseph Kuffner (1776-1856), and Nicolo Paganini (1782-1840). Their studies and training allow them to transport the listeners through a rich tapestry of emotions, while maintaining beauty and elegance. Their musical proposal is a captivating program that blends timeless charm and passionate intensity. Both Svitlana and Renee maintain a busy schedule as solo and chamber musicians, playing for chamber music societies and festivals, delivering a message of elegance and virtuosity.



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).

TRANSLATIONS



MUSIC FROM HEAVEN

O Quam Bonus Es

O how good you are, o how pleasant, o how joyful, my Jesus;
O how benevolent you are, o how sweet, o how lush, o Mary,
To the one who seeks and sighs for you, who possesses and tastes you.
O happy me, o blessed me.
Now I graze from your wound, I do not know where to turn next.
Now I drink from your breast, I do not know where to turn next.
In your wound is life, in your wound is quiet, in your wound is nectar, in your wound is rejoicing, in the wound is Jesus.
In your breast is salvation, in your breast is peace, in your breast is honey, in your breast is joy, in the breast is the Virgin.
Your blood cleanses me, your blood heals me, your blood makes me drunk.
Your milk purifies me, your milk warms me, your milk makes me happy.
O wounds, o blood, golden wounds.
O breasts, o milk, sweet breasts.
O lovable blood, sweeter than nectar, happier than manna.
Desirable milk, sweeter than honey, more refined than the honeycomb.
I love you, I esteem you, I desire you, I want you, I thirst for you, I seek you, I drink you, I taste you.
May I feed on your blood, may I live in your wound.
May I be refreshed by your milk, may I die in your breast.
O drink, o food, o laughter, o joy.
O happy life, blessed death.

Deus in adiutorium a otto

Deus, in adiutorium meum intende.
Domine, ad adiuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

O God, come to my assistance.
O Lord, make haste to help me.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Dixit Dominus a otto

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae, in splendoribus sanctorum: ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.
Dominus a dextris tuis, confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.
De torrente in via bibet: propterea exaltabit caput.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord said to my Lord: Sit at my right hand until I make your enemies a footstool for your feet.
The Lord will send forth the sceptre of your power from Zion: rule in the midst of your enemies.
Yours is dominion on the day of your power, amid holy splendour: from the womb before the morning star I begot you.
The Lord has sworn and will not change his mind: You are a priest forever according to the order of Melchizedek.
The Lord at your right hand will shatter kings on the day of his wrath.
He will judge among the nations, heap up ruins, and crush heads across the wide earth.
He will drink from the brook beside the way; therefore he will lift up his head.
Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Beatus vir a otto in forma di dialogo

Beatus vir qui timet Dominum: in mandatis ejus volet nimis.
Potens in terra erit semen ejus: generatio rectorum benedicetur.
Gloria et divitiae in domo ejus: et justitia ejus manet in saeculum saeculi.
Exortum est in tenebris lumen rectis: misericors, et miserator, et justus.
Jucundus homo qui miseretur et commodat, disponet sermones suos in judicio:
quia in aeternum non commovebitur.
In memoria aeterna erit justus: ab auditione mala non timebit.
Paratum cor ejus sperare in Domino, confirmatum est cor ejus: non commovebitur donec despiciat inimicos suos.
Dispersit, dedit pauperibus: justitia ejus manet in saeculum saeculi; cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peribit.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Blessed is the one who fears the Lord, who greatly delights in his commandments.
His descendants will be mighty upon the earth; the generation of the upright will be blessed.
Glory and riches are in his house, and his righteousness endures forever.
A light rises in the darkness for the upright: gracious, compassionate and just.
It is well with the one who is generous and lends, who conducts his affairs with justice;
for he will never be shaken.
The righteous will be remembered forever; he will not fear bad news.
His heart is steadfast, trusting in the Lord; his heart is secure and will not be shaken until he looks in triumph upon his enemies.
He has distributed freely and given to the poor; his righteousness endures forever; his strength will be exalted in glory.
The wicked will see and be angry; they will gnash their teeth and waste away; the desires of the wicked will perish.
Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Magnificat [primo] a otto

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis: et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae.
Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

My soul magnifies the Lord.
And my spirit rejoices in God my Saviour.
For he has looked upon the lowliness of his servant; behold, from now on all generations will call me blessed.
For the Mighty One has done great things for me, and holy is his name.
And his mercy is upon those who fear him from generation to generation.
He has shown strength with his arm; he has scattered the proud in the thoughts of their hearts.
He has brought down the mighty from their thrones and lifted up the lowly.
He has filled the hungry with good things, and sent the rich away empty.
He has helped his servant Israel, remembering his mercy.
As he spoke to our ancestors, to Abraham and his descendants forever.
Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

V. Man muss sich überschwenken

Mensch, wo du deinen Geist schwingst über Ort und Zeit,
So kannst du jeden Blick sein in der Ewigkeit.

Human being, when you lift your spirit beyond place and time,
You can dwell at every moment in eternity.

II. Die Unruhe kommt von Dir

Nichts ist, was dich bewegt, du selber bist das Rad,
Das aus sich selbsten läuft und keine Ruhe hat.

Nothing is what sets you in motion; you yourself are the wheel
That turns of its own accord and never finds rest.

III. Der geheime Tod

Tod ist ein selig Ding: je kräftiger er ist,
Je herrlicher das Leben, das daraus erkiest.

Death is a blessed thing: the stronger it is,
The more glorious the life that springs from it.

IV. Ohne warum

Die Ros' ist ohn warum, sie blühet, weil sie blühet;
Sie acht't nicht ihrer selbst, fragt nicht, ob man sie siehet.

The rose is without a why; it blooms because it blooms.
It pays no heed to itself and asks not whether anyone sees it.

I. Immer dasselbige

Ich ward das, was ich war, und bin, was ich gewesen,
Und werd es ewig sein, wenn Leib und Seel genesen.

I became what I was, and am what I have been,
And shall remain so eternally when body and soul are healed.

VI. Du selbst musst Sonne sein

Ich selbst muss Sonne sein, ich muss mit meinen Strahlen
Das farbenlose Meer der ganzen Gottheit malen.

I myself must be the sun; with my rays I must paint
The colourless sea of the whole Godhead.

VII. Der ewige Tod

Der Tod, aus welchem nicht ein neues Leben blühet,
Der ist's, den meine Seel aus allen Toden fliehet.

The death from which no new life blossoms
Is the death my soul flees above all others.

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
Frances Elgaard
Greg Yaremko
Janet Couch
Julian Martin
Katherine Gylytiuk
Kirk Daniels
Kyle Nielsen
Marlena Wyman
Melissa Jones
Nelly Wu
Robert Iveson
Destiny Tully
Diane

Thank you:
We wholeheartedly thank **Erik Visser** for his extraordinary dedication and unwavering commitment; his tireless efforts and passion are a driving force behind the success of Early Music Alberta's festival.

Our heartfelt thanks to **Margriet Haagsma** for her extraordinary dedication to writing our grant applications. Her hard work, patience, and persistence behind the scenes have been instrumental in making this festival possible. Grant writing is a tremendous undertaking, and we are incredibly fortunate to have someone who gives so generously of her time and expertise.

We extend our heartfelt gratitude to our generous donors, whose invaluable support makes this festival and all our programming possible.

Robert and Margaret Iveson
Julian Martin
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SUNDAY, JANUARY 31, 2027 - 3:00 PM

CHARPENTIER

MÉDITATIONS POUR LE CARÊME

An intimate French Baroque program centered on Marc-Antoine Charpentier's expressive Lenten meditations for three male voices, viol, and organ.
The evening closes with his joyful Easter prose, Victimae paschali laudes.



IAN BANNERMAN, TENOR
TIM SCHANTZ, TENOR
RODERICK BRYCE, TENOR
JOSEPHINE VAN LIER, VIOLA DA GAMBA
CHRISTOPHER BAGAN, ORGAN

SATURDAY, MARCH 6, 2027 - 7:30 PM

THE AMSTERDAM PUBLISHING HOUSE

MUSIC OF THE DUTCH & NORTH GERMAN BAROQUE

A trio program exploring the chamber music printed and circulated through 17th-century Amsterdam, the sheet music capital of Europe at the time. Features chamber works by Dutch and North German masters including Carolus Hacquart, Johannes Schenck, and Dietrich Buxtehude.

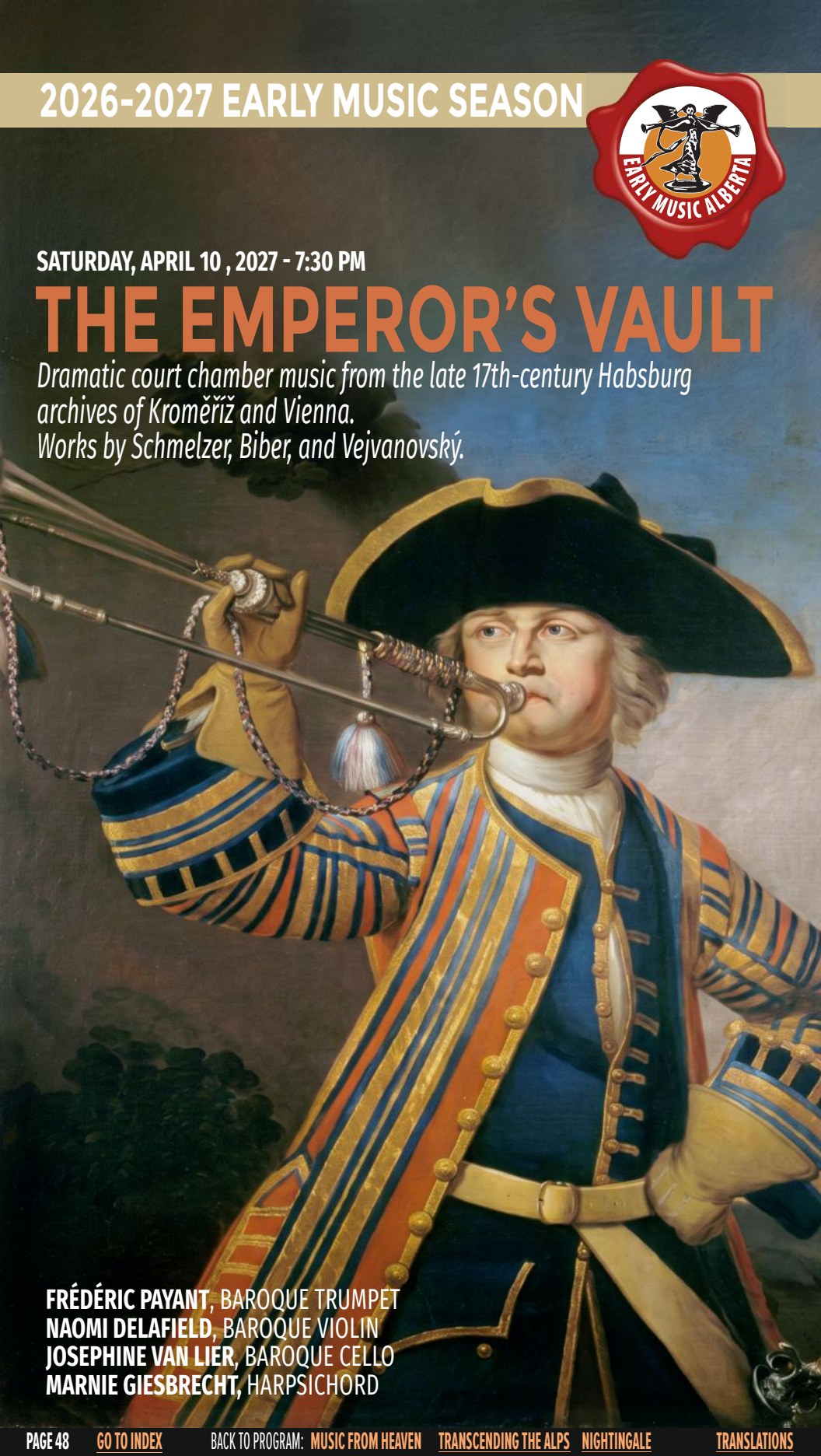


KEITH HAMM, BAROQUE VIOLIN
JOSEPHINE VAN LIER, BAROQUE CELLO
TBA, HARPSICHORD

SATURDAY, APRIL 10 , 2027 - 7:30 PM

THE EMPEROR'S VAULT

Dramatic court chamber music from the late 17th-century Habsburg archives of Kroměříž and Vienna.
Works by Schmelzer, Biber, and Vejvanovský.



FRÉDÉRIC PAYANT, BAROQUE TRUMPET
NAOMI DELAFIELD, BAROQUE VIOLIN
JOSEPHINE VAN LIER, BAROQUE CELLO
MARNIE GIESBRECHT, HARPSICHORD

SATURDAY, MAY 15, 2027 - 7:30 PM

ROMANTIC

CELLO AND FORTEPIANO MUSIC BY WOMEN COMPOSERS

A duo concert featuring 19th-century chamber works composed by Emilie Mayer, Fanny Hensel, and Clara Schumann



JOSEPHINE VAN LIER, CELLO
LEANNE REGEHR, FORTEPIANO