

PIFFARO

THE RENAISSANCE BAND

Festa di Natale!

Friday, December 9, 2022 at 7:30PM
Philadelphia Episcopal Cathedral
Philadelphia, PA

Saturday, December 10, 2022 at 7:30PM
Presbyterian Church of Chestnut Hill
Philadelphia, PA

Sunday, December 11, 2022 at 3:00PM
First & Central Presbyterian Church
Wilmington, DE

December 17–27, 2022
Streaming Online

Support for these concerts has been provided by



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Priscilla Herreid, Artistic Director

PIFFARO

Priscilla Herreid – shawm, recorders, dulcian, bagpipes, krumhorn

Grant Herreid – recorders, lute, baroque guitar, percussion

Greg Ingles – sackbut, slide trumpet, straight trumpet, recorders, krumhorn, percussion

Erik Schmalz – sackbut, slide trumpet, straight trumpet, recorders, krumhorn, percussion

GUEST INSTRUMENTALISTS

Sian Ricketts – shawms, recorders, dulcian

Héloïse Degrugillier – recorders, flute, percussion

Mack Ramsey – sackbut, recorders, krumhorn

CONCERT VIDEO PRODUCTION

John Baker, audio engineer

Torello Productions, camera and videography

Program created by Priscilla Herreid

Meet our new Artistic Director, Priscilla Herreid, onstage following today's concert!

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CONCERT PROGRAM

Festa di Natale!

Ecco care sorelle il ver Messia

Deh venite pastori

Giubili tutto il mondo Anonymous

Libro primo delle laudi spirituali compiled by Fra Serafino Razzi, 1563

bagpipe, lute, recorders, flute, shawms, sackbuts, percussion

We're so happy to present this video concert, recorded in the beautiful Philadelphia Episcopal Cathedral the Thursday before our live shows.

Our program begins in the days leading up to Christmas, a time of prayer and reflection. The *lauda*, a type of monophonic or single-line song, began in the Middle Ages, probably influenced by the troubadours. The form was adopted with gusto by the rising religious fervor of Italian guilds and confraternities in the 13th century, and reached its zenith in late 15th century Florence when polyphonic *laude* and their easy-to-understand text were often sung in place of more florid polyphony.

Our opening pieces are from a collection of *laude* compiled by the priest Serafino Razzi. Most of the texts are by anonymous authors, and the sacred poetry often supplanted previously written secular texts. *Ecco care sorelle* and *Deh venite pastori* call the world to witness the babe in the manger, accompanied by the sweet sounds of recorders and a little bagpipe called the *Hümmelchen* (tiny bumblebee!). Shawms and sackbuts then triumphantly rejoice in *Giubili tutto il mondo*.

Mary, Queen of Heaven

Di Regia stirpe Hebrea

Hor non nasce ciascun figlio Giovanni Giovenale Ancina/Don Remigio

Tempio Armonico, 1599

Dimmi dolce Maria Anon, Razzi

Vergine bella che di sol vestita Bartolomeo Tromboncino (c.1470–c.1535)

Ego autem, sicut oliva Tiburtio Massaino (c.1550–c.1608)

recorders, lute, dulcians, sackbuts

Mary, mother of Jesus, is a prominent figure in the Catholic faith (meaning for most everyone celebrating Christmas in Renaissance Italy). Among her many feast days is the Feast of the

Immaculate Conception on December 8th, a holy day of obligation (when one is required to go to mass). We open this set of Marian *laude* with a pair of trios describing her holiness: *Di Regia stirpe Hebraea*, written for that feast day, followed by *Hor non nasce*, from the same source. A more introspective piece follows in *Dimmi dolce Maria*, wondering what Mary must have thought about the angel's revelation that she would bear Christ. This is followed by a frottola (another type of song wedded to poetry, which paved the road for the madrigal) by Tromboncino, one of the masters of the form and a civic wind player. The text, *Vergine bella che di sol vestita* is a canzona by Petrarch.

We end this section on Christmas Eve, with a six-part motet by Tiburtio Massaino. The image of the olive tree (Ego autem, sicut oliva, "But I like an olive tree have borne fruit in the house of the Lord") takes us into the homes of families keeping vigil on that expectant night, as they burn an olive trunk in their fireplace, keeping it aflame until Epiphany.

Ceremonial Music outside the Cathedral

Tant Fort.....Philippe Basiron (c.1449–1491)
Benedictus, Missa Quant jay au cor (*Absque verbis*)Heinrich Isaac (1450–1517)
Dat ic my lijdin aldus helen moet..... Petrus Elinc or Jannes Agricola (fl. late 15th c.)
Noe noe noe..... Antoine Brumel (c.1460–1512)

shawms, slide trumpet, recorders, lute, flute, sackbuts, percussion

No 15th or 16th century European musical ensemble was as highly regarded as the civic wind band. They were contracted to regularly perform in a variety of circumstances, from background music at the suppertime of the wealthy, to important royal ceremonies, and much in between.

Parishioners on their way to the cathedral for Christmas mass may well have been serenaded by a wind band playing just outside. These pieces are from important 15th century sources for instrumentalists, and some may have been intended specifically for performance by the wind band. *Tant Fort* is a rousing three-part piece from the Casanatense manuscript, with intricate rhythmic interplay among the voices. The *Absque verbis* is a four-part fleshing out of the Benedictus from Isaac's *Missa Quant jay au cor*. *Absque verbis* is Latin for "without words." *Dat ic my lijdin*, played here with one flute and lute covering the other two lines, is probably by the Dutch composer Petrus Elinc (or Edelinck), but in the Florentine manuscript that this version comes from, it is ascribed to the singer Jannes Agricola. Finally, Brumel's *Noe noe noe* is an appropriate lead in to Christmas!

Christmas Day

Sancta et immaculata	Giovanni Croce (c.1558–1609)
Ecco'l Messia a2	Anon., text by Lucrezia de Medici (Razzi)
Ecco'l Messia a3	Lucrezia de Medici (Razzi)
Hodie Christus natus est	Rinaldo del Mel (c.1554–c.1598)

recorders, sackbuts, lute

Christmas Day is relatively quiet in Renaissance Italy, spent mostly in church. The compositional style of these works reflect the solemnity of the day. Giovanni Croce was influential in the development of secular styles like the *canzonetta* and the madrigal. His writing is light and easy to sing and play, and his sacred works are conservative and the text easy to understand. *Sancta et immaculata virginitas* extols the Virgin before leading into two more laude announcing Christ's birth. From the same Razzi collection heard earlier, the text of *Ecco'l Messia* was written by Lucrezia de Medici, daughter of Lorenzo de Medici and a significant patron of the arts. We end with a joyful setting of *Hodie Christus natus est* by the Flemish composer Rinaldo del Mel, a student of Palestrina.

Festa di Natale!

Petit Vriens.....	Domenico da Piacenza (c.1390–1476), arr. P. Herreid
Salterello I	Anon., British Library 29987
In Pro.....	Anon, BL 29987

shawms, recorders, lute, percussion

After church, we celebrate! The Italian nobility would have been trained in the art of dancing, and the musicians would play for hours, spelling one another as they got tired. *Petit Vriens* is a fast, rustic dance from the 15th century, in a form called the *piva* (which also means “pipe” or “bagpipe”). The next two dances are from a source of singular importance to instrumentalists and dancers – many of the dances are found only in this source, British Library 29987. Eight of these pieces, including *In Pro*, are a dance form called the *estampie*, which, while also a vocal and poetic form, is most important to instrumentalists as both a French or Italian dance. Both types have sections of verse and refrain with “open” and “closed” endings (like 1st and 2nd endings before a repeat sign, to those familiar with modern musical notation) but while the French version is short and more regular, the verses in the Italian *estampie* are often remarkably long and virtuosic. *In Pro* and the *salterello* #1 are so long that we've cut most of the open endings – otherwise we'd be here all night! The band is once again in full form, with their shawms, recorders, lutes, and plenty of percussion.

Entrance of the Nobles

Pavane La Cornetta

Saltarello Anon., Italian 16th c.
British Museum royal appendix MS. 59–62

Allegrezza d'Amore from Fabritio Caroso, *Nobiltà di Dame*, arr. G. Herreid

La Mantovana Gasparo Zanetti (c.1600-1660) *Il Scolaro*, arr. by G. Herreid

Saltarello detto il Barone Zanetti

krumhorns, flute, recorders, baroque guitar, sackbut, percussion

A few days have gone by since our Christmas party, but Three Kings Day is just around the corner, and the nobility is ready to get back to celebrating. It's time to hunt for the feast! A set of dances from the 16th and 17th centuries accompanies their arrival at the hunting grounds, beginning with a stately *pavane* and *saltarello*. The title *La Cornetta* likely indicates that the pavane could be performed with a cornetto on the top line, but we think krumhorns suit these two dances very well. *Allegrezza d'Amore* comes from Fabritio Caroso's *Nobiltà di Dame*, an important dance manual and source of information for dance steps and music from the 16th century. The tune of *La Mantovana* originated with the madrigal *Fuggi, fuggi, fuggi da questo cielo* ("flee, flee, flee from this sky, harsh and ruthless frost"). The melody became incredibly popular throughout Europe, and was incorporated into repertoire written well after the Renaissance was over (the opening theme of Bedrich Smetana's *The Moldau*, for a famous example). Finally, another rousing Saltarello from the same collection, Gasparo Zanetti's *Il Scolaro*, which he wrote for students of the violin: each dance has a chart indicating which fingering and bow direction to use.

The Hunt

Alla caccia Anon., Bologna Q16

Con brachi assai Giovanni da Cascia (fl.1340–50)

Nel bosco senza foglie da Cascia

Donne noi siamo Giovanni Giacomo de Antiquis (c.1550–c.1615)

Bon cacciator giamai non perse caccia Giovanni Ferretti (c.1540–c.1610)

shawms, slide trumpets, lute, recorders, sackbuts, percussion

Alla caccia! To the hunt! Hunting was often an extravagant event, portrayed in Italian art and music throughout the Medieval and Renaissance eras. The *caccia* (Italian for "hunt") is a type of song that was popularized by composers Giovanni da Cascia and Jacopo da Bologna in the mid-14th century. The hunting in these *cacce* is depicted both musically and textually. The upper parts are in canon, so there is an audible hunt as the parts "chase" each other. The words are very descriptive, often involving onomatopoeia, the names of the hunter's dogs, and the like. *Con brachi assai*, played here on shawms and slide trumpet, describes the hunt in a strong duple time, moving towards the end to triple time. *Nel bosco senza foglie*,

also changes meter, from an almost lilting triple time to duple at the end. As these meter changes occur in both pieces, we learn that the goal is not to catch an animal, but to catch love. This sentiment takes us naturally into the next villanelle, a three-part folk song where the hunters woo the ladies. *Bon cacciator* boasts about these hunters' prowess in a fun six-part setting by Giovanni Ferretti, most known as a composer of these types of multi-voice, folk-inspired songs.

The Wonder of Epiphany

Sonata La Fontana Cesario Gussago (1579–1612)
Reges Tharsis Palestrina
Verbum caro factum est Anon., Razzi
Chi per la strada retta Anon., *Canzonette Spirituale e Morali*, 1658, arr. P. Herreid

recorders, lute, sackbuts, bagpipe, baroque guitar

After all this frivolity, we are transported to the scene of the Nativity, where the Magi finally arrive after following the star to the stable. Cesario Gussago's *Sonata La Fontana* accompanies their regal entrance as they approach the manger. Gussago was a prolific church musician, but also a composer of some of the earliest *sonatas*, a term that became standard later in the 17th century. Following is an Epiphany motet by Palestrina, the great Roman composer most associated with the clear, text-centric polyphony we've heard elsewhere throughout the program. *Reges Tharsis* tells of the kings' gifts brought to the baby Jesus, the flowing polyphony gathering into a unison gesture for "all the kings of the earth worship him."

As we've returned to the devotional and reflective aspect of the season, we come once more to Razzi's collection of *laude*. Recalling the fact that sacred *lauda* texts were often set to music with previously-written secular words, there are actually often multiple sacred texts for each piece of music. The words and music for *Verbum caro factum est* (the essential Christian message from John 1: And the Word was made flesh) have a secondary text, which begins "Behold the Kings of the East were guided by the shining star." Three sackbuts and lute begin this gorgeous piece, joined by recorders the second time around. *Chi per la strada retta* is again a secondary text, directing those who want to find Jesus to follow the Magi in haste.

In Brescia, there is a living Epiphany tradition of *stellanti* (star singers) going from house to house to sing a carol about the wisemen. The music, while much younger than the 15th and 16th century *lauda*, sounds very much like its descendent. As our program ends and we leave this music and imagery behind, you can imagine that it isn't forever locked in the past.

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RENAISSANCE INSTRUMENTS



Shawm

The shawm is a member of a double reed tradition traceable back to ancient Egypt and prominent in many cultures (the Turkish zurna, Chinese so-na, Javanese sruni, Hindu shehnai). The reed of the shawm is manipulated directly by the player's lips, allowing an extended range into a second octave and some dynamic flexibility, although often shawm players cultivated the instrument's loud, bright capabilities for outdoor playing. The shawm was combined with brass instruments to form the principal ensemble of the wind band in the 15th and 16th centuries and was played into the 17th century before giving rise in the 1660's in France to the Baroque oboe.



Dulcian

The dulcian, or bajón, as it was known in Spain, was developed somewhere in the second quarter of the 16th century, an attempt to create a bass reed instrument with a wide range but without the length of a bass shawm. This was accomplished by drilling a bore that doubled back on itself in the same piece of wood, producing an instrument effectively twice as long as the piece of wood that housed it and resulting in a sweeter and softer sound with greater dynamic flexibility. The dulcian provided the bass for brass and reed ensembles throughout its existence. During the 17th century, it became an important solo and continuo instrument and was played into the early 18th century, alongside the jointed bassoon which eventually displaced it.



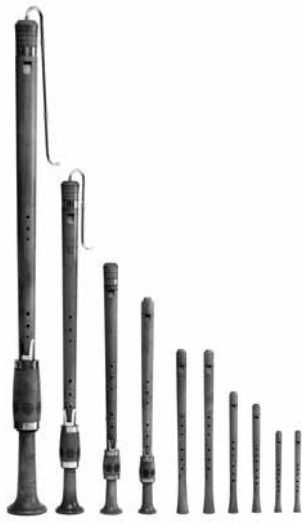
Sackbut

The sackbut is the direct ancestor of the modern trombone and, of all the Renaissance winds, the closest in appearance and sound to its modern descendent. Most likely a development from the earlier slide trumpet, the sackbut played a prominent role in both loud and soft ensembles in the Renaissance due largely to its wide dynamic flexibility and more than two-octave range. The word "sackbutt" probably derives from the Old French "sacqueboute," meaning "push-pull." The Italians called it "trombone," meaning "large trumpet."



Krumhorn

The krumhorn, or "curved horn," had a brief though illustrious existence in the Renaissance, originating in the third quarter of the 15th century. As a testament to its popularity, it was found throughout Europe during the Renaissance before it became all but extinct by the middle of the 17th c. Its distinctive buzzing sound is produced by a double reed underneath a wooden cap into which the player blows. The player cannot manipulate the reed with his lips which limits the instrument's range to an octave and a second and disallows any dynamic flexibility.



Recorders

The recorder, probably dating to as early as the 14th century, is a whistle mouthpiece flute, a family with an ancient lineage found in most cultures throughout the world. By the second half of the 16th century the recorder family consisted of soprano, alto, tenor and bass. These instruments sound, however, an octave higher than the human voice of the same name. During the 16th century larger instruments called “great basses” were constructed allowing the tenor, bass, great bass and contra-bass recorders to perform music at vocal pitch. Renaissance recorders differ from their Baroque descendants in having a wide, cylindrical bore that favors the fundamental tones and limits the range to an octave and a sixth.



Bagpipes

The concept of inserting a reed into an airtight bag above a simple pipe is an old one, used in ancient Sumeria and Greece, and found in almost every culture since then. With a bag and separate blowpipe, the bagpipe can create a continuous sound. The bag acts as a reservoir, squeezed only when the player needs to take a breath. Many of the civic and court wind bands of the 15th and early 16th centuries include listings for a bagpipe or two, but later they became the provenance of peasants, used for dances and festivities. The bagpiper could be a one-person Renaissance band but frequently joined other bagpipers or a soprano shawm player.



Lute

The lute was one of the most aristocratic instruments of Renaissance Europe, and court lutenists were held in great esteem. The lute had its origins in the Arabic Ud, and was probably introduced to Europe by the Moors. It is distinguished by its pear shape and characteristic rounded back, which is made of strips of wood glued together over a mold. The lute is strung in pairs of gut strings called courses, with a single top string known as the chanterelle, or “singing string.”

Buisine

Trumpets in some form can be dated to before 1500 BC, and until the invention of the slide trumpet in the 15th century, relied on only the length of the instrument and the player’s embouchure to change pitch. The medieval buisine, or straight trumpet, was no exception. Through the use of removable/changeable sections of pipe, or “yards,” the length of the trumpet can be varied, thereby changing the fundamental pitch. At each length, the player is able to use only notes of the harmonic series. Because of these limitations in pitch and their ability to be heard over long distances, buisines were used mostly for signaling and for ceremonial fanfares. This instrument reached its form sometime in 11th century Italy and was in use until early in the 15th century, when bends were added to the tubing to make an S-shape.



ABOUT PIFFARO, THE RENAISSANCE BAND

“Widely regarded as North America’s masters of music for Renaissance wind band” (*St Paul Pioneer Press*), *Piffaro, the Renaissance Band* has delighted audiences since its founding in 1980 by Joan Kimball and Bob Wiemken. Under the current direction of Artistic Director Priscilla Herreid, the ensemble recreates the elegant sounds of the official wind bands and the rustic music of the peasantry from the late Medieval and Renaissance periods. Through concert appearances throughout North and South America and Europe, nineteen recordings, and radio and internet broadcasts, its music has reached listeners as far away as Siberia. The ensemble, active in the field of education since its inception, has received two Early Music America awards and the American Recorder Society’s Distinguished Artist Award. Founders Kimball and Wiemken received Early Music America’s Howard Mayer Brown Award for Lifetime Achievement Award in the Field of Early Music in 2021.

PRISCILLA HERREID, ARTISTIC DIRECTOR

Priscilla Herreid is a musician in the ancient and living tradition of woodwind doubling. Her formative years studying recorder at Philadelphia’s Settlement Music School led her to the High School for Creative and Performing Arts. She studied oboe with Louis Rosenblatt at Temple University, where she began playing Renaissance wind instruments in Temple’s Collegium, directed by Bob Wiemken.

After further studies in baroque oboe with Gonzalo Ruiz at The Juilliard School, she became a member of Piffaro in 2007. Now as Artistic Director, Priscilla has the honor of continuing Piffaro’s mission of bringing the renaissance wind band and its repertoire to ever wider audiences. Priscilla is also an avid educator, teaching at the Madison and Amherst Early Music Festivals and coaching existing ensembles in the art of playing renaissance polyphony – a form she believes is inherently satisfying for amateurs and professionals at every level.

Priscilla regularly performs on renaissance winds, early oboes, and recorder with many other prominent early music ensembles. Her appearances include the Handel + Haydn Society, Trinity Baroque Orchestra, Tenet Vocal Artists, the Waverly Consort, The Metropolitan Opera, Portland Baroque, Venice Baroque, the Gabrieli Consort, The City Musick, Philharmonia Baroque, Boston Baroque, the Dark Horse Consort, Ex Umbris, the Boston Early Music Festival Orchestra, American Bach Soloists, The Bishop’s Band, New York Baroque Inc., The Sebastians, Les Delices, Ruckus, and Mr. Jones and the Engines of Destruction. She also accompanies silent films with Hesperus, sings the Latin Mass around New York City, and was part of the onstage band for the Broadway productions of *Twelfth Night* and *Richard III* starring Mark Rylance.

MEMBERS OF PIFFARO

Grant Herreid performs frequently on early reeds, brass, strings and voice with many US early music ensembles. A specialist in early opera, he has played theorbo, lute and Baroque guitar with Chicago Opera Theater, Aspen Music Festival, Portland Opera, New York City Opera, and others. A noted teacher and educator, he is the recipient of Early Music America’s Lurette Goldberg award for excellence in early music outreach and education. On the faculty at Yale University, he leads the Yale Collegium Musicum and the Yale Baroque Opera Project. Grant also directs the New York Continuo Collective, and often sings Gregorian chant for the Tridentine mass. He has created and directed several theatrical early music shows and devotes much of his time to exploring the esoteric unwritten traditions of early music with the ensembles Ex Umbris and Ensemble Viscera.

Greg Ingles attended Interlochen Arts Academy, Oberlin Conservatory and SUNY Stony Brook. Before his career in early music, Greg was the Solo Trombone in the Hofer Symphoniker. He enjoys unearthing rarely heard gems as the music director of the early brass ensemble Dark Horse Consort. Greg is a member of Piffaro and made his Carnegie Hall debut with Quicksilver. He has played with such ensembles as the American Bach Soloists, Philharmonia Baroque, Concerto Palatino, The Handel + Haydn Society of Boston, Portland Baroque and Tafelmusik. He played with the Globe Theater's Shakespeare on Broadway productions of Twelfth Night and Richard III. Greg is currently the Lecturer in Sackbut at Boston University and teaches at the Madison Early Music Festival each summer.

Erik Schmalz, a specialist in trombones and performance from the Renaissance to the Romantic periods, works internationally with many prestigious ensembles. Among others, these include Dark Horse Consort, Tafelmusik, Piffaro, Ciaramella, Green Mountain Project, The Toronto Consort, Trinity Baroque Orchestra, Opera Lafayette, and Handel + Haydn Society. Performing on period trombones, renaissance slide trumpet, and recorder, his versatility also led him to be cast as one of the seven instrumentalists in the Globe Theater's Shakespeare on Broadway productions of Richard III and Twelfth Night. Erik received degrees in trombone performance from Oberlin Conservatory of Music where he studied with Ray Premru, and from the University of Cincinnati College-Conservatory of Music with Tony Chipurn.

ABOUT OUR GUEST ARTISTS

Sian Ricketts enjoys a multi-faceted career as a singer and period woodwinds specialist. She performs medieval, Renaissance and baroque chamber music and orchestral repertoire with ensembles such as Trobár (OH), Apollo's Fire (OH), Dallas Bach Society, Bach Collegium Fort Wayne (IN), Forgotten Clefs (VA), and Labyrinth Baroque (NY). Sian is also a co-founding member and co-managing director of the medieval ensemble Alkemie. Sian recently started the experimental ensemble Freelance Nun, creating music that transcends boundaries of time, genre, and dimension. In addition to her interest in early music, Sian also regularly performs 21st-century repertoire as both an instrumentalist and singer, and has collaborated with composers such as Elliot Cole, Fiona Gillespie, Jonathan Dawe, and Gregory Spears. Sian was a Visiting Medieval Fellow at Fordham University from 2019-2020, and is co-director of Fordham University's Collegium ensemble. Sian holds a D.M.A. in historical performance practice from Case Western Reserve University with concentrations in voice and baroque oboe.

Héloise Degrugillier has worked extensively as both a recorder and traverso performer, and teacher throughout Europe and the United States. She has performed with leading period ensembles, including the Boston Early Music Festival Opera, Handel and Haydn, the Boston Camerata and Tempesta Di Mare. Heloise also enjoys an active teaching career, working with the Amherst Early Music Festival, the Texas Toot, Pinewoods Early Music Week, and others. She teaches recorder at Rhode Island College and Tufts University. She is a founding member of New World Recorder. She is the president and music director of the Boston Recorder Society. She has completed her studies in the Alexander Technique and has a Masters in Music from the Utrecht Conservatory in the Netherlands. She studied recorder with Heiko ter Scheggett, Saskia Coolen, and Pedro Memelsdorff.

Mack Ramsey has been a life-long specialist in performance on early instruments, playing sackbut, recorder, Renaissance flute, and classical era trombones. He is a member of Dark Horse Consort and the Boston Shawm and Sackbut Ensemble. Besides performing in Boston area ensembles, he also travels to other cities, where he has appeared with New York's Green Mountain Project, Tafelmusik Baroque Orchestra, The Toronto Consort, Pacific Musicworks, Mercury Houston, Apollo's Fire, the Sebastians, and Trinity Baroque Orchestra. Overseas, he has performed and recorded with the Taverner Consort, directed by Andrew Parrott and with the Gabrieli Consort, directed by Paul McCreech.



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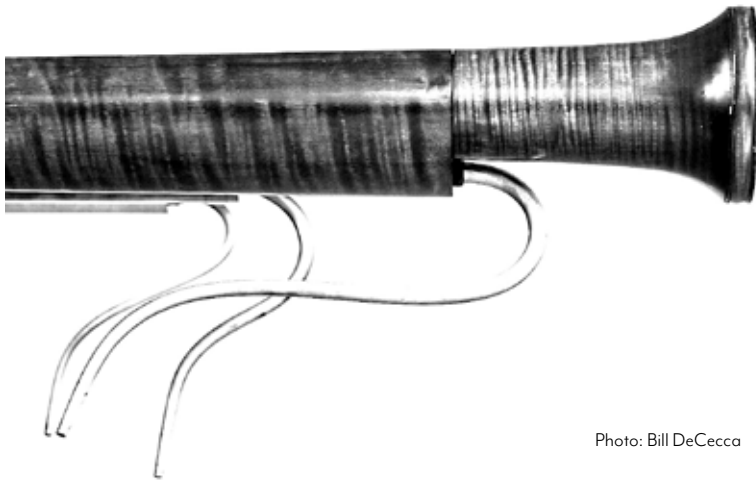


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