

PIFFARO
THE RENAISSANCE BAND

TENET
VOCAL ARTISTS



Triumph

Special support for these concerts has been provided by

PAUL M. ANGELL
FAMILY FOUNDATION

Friday, October 11, 2024 at 7:30PM
Philadelphia Episcopal Cathedral, Philadelphia, PA

Saturday, October 12, 2024 at 7:30PM
Presbyterian Church of Chestnut Hill, Philadelphia, PA

Sunday, October 13, 2024 at 3:00PM
Christ Church Christiana Hundred, Wilmington, DE

Streaming Online: November 1–14, 2024

PIFFARO

THE RENAISSANCE BAND

Priscilla Herreid, *Artistic Director*

PIFFARO

Stephanie Corwin – *dulcian, shawm*
Héloïse Degrugillier – *recorder, flute, percussion*
Grant Herreid – *lute, recorder, percussion, voice*
Priscilla Herreid – *recorder, shawm, dulcian, voice*
Greg Ingles – *sackbut, recorder, slide trumpet, straight trumpet, hurdy gurdy*
Sian Ricketts – *recorder, shawm, douçaine, voice*
Erik Schmalz – *sackbut, recorder, slide trumpet, straight trumpet*
Daniel Swenberg – *lute, theorbo, guitar*

TENET Vocal Artists

Poet – James Reese, *tenor*
Love/Cupid – Madeline Healey, *soprano*
Chastity/Laura – Clara Rottsoik, *soprano*
Death – Elisa Sutherland, *mezzo-soprano*
Fame – Jacob Perry, *tenor*
Time – Andrew Padgett, *baritone*
The Angel – Jolle Greenleaf, *soprano*

Program created by Grant Herreid

Production

Audio: Charles Mueller, Tiny Panther Recording
Video: FourTen Media

This concert will be rebroadcast by our media sponsor



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CONCERT PROGRAM NOTES

Triomphi

A POET'S VISION OF LOVE AND TRUTH

Petrarch's Triumphs Expressed in Music of the Italian Renaissance

Francesco Petrarca (Petrarch; July 20, 1304 – July 19, 1374), considered the founder of humanism, was the most influential poet of the Italian Renaissance. Autobiographical, and composed and revised over thirty years, his *Triomphi* (or *Trionfi*: “Triumphs”) is a series of long poems composed in interlocking *terza rima*, the poetic form of Dante’s *Divina Commedia*. Over the course of the *Triomphi*, the Poet – in a dream – witnesses a succession of triumphal entries, each featuring an allegorical force more powerful than the first.

In the first *trionfo*, Love (Cupid) enters on a grand chariot, surrounded by the famous lovers of antiquity, all suffering from the vicissitudes of love. Stricken with Cupid’s arrow at the sight of the lady Laura, the Poet becomes Love’s vassal and joins the complaining throng. But in the second *trionfo*, Laura adopts the guise of Chastity. The Poet complains to Love, who challenges Chastity to battle. Chastity prevails, taking Love captive. The third *trionfo* heralds the entry of Death, to whom Chastity in turn succumbs (Petrarch’s Laura died of the plague). But in the fourth *trionfo*, Fame triumphs over Death, since through his poetry the Poet can keep Laura’s memory and fame alive. The long march of years destroys all earthly things, however, and in the fifth *trionfo* even Fame must admit defeat at the hands of Time. Not knowing where to turn for comfort, the despairing Poet beholds Time brought to a standstill in the sixth and final *trionfo*, the

(continued)

Triumph of Eternity. The Poet ultimately turns to the Everlasting in the hope of greeting Laura in the afterlife. The succession of triumphs is brought full circle in the scriptural adage ‘God is Love.’

The idea of the succession of *trionfi* or triumphs was a very popular theme in Italian art and literature of the 15th and 16th centuries, and may even have influenced the development of tarot and playing cards (*trionfo* = ‘trump’). The projections accompanying our performance draw on some of the representations of the *Triumph* in painting and tapestry. The underlying ‘rock-paper-scissors’ concept of Petrarch’s work is also found in many parts of the world in the traditional tale of the Stone Cutter: A poor workman is forced to stop cutting stone by the heat of the sun; the sun’s heat is blocked by a raincloud; the cloud is emptied of its rain by the mountain’s rocky mass; and the mountain’s stone is brought low by the stone cutter’s humble adze.

The music I chose to express Petrarch’s poignant tale comprises settings of portions of the poem as well as many other related texts. The music runs the gamut of styles of the 1500s: light-hearted *frottole* of the first decades of the 16th century (‘Nui siam tucti amartelati,’ ‘Amor che vuoi,’ ‘Alla guerra,’ ‘L’huom terren caduco e frale’); songs sung outdoors during Carnival season (‘Canzona delle Nimphe Fiesolane,’ ‘Canzona del Triompho della Pudicitia,’ ‘Carro della Morte’); polyphonic madrigals (‘Nel tempo che rinnova i miei sospiri,’ ‘Mia benigna fortuna,’ ‘Passan vostri triomphi,’ ‘lo non sapea,’ ‘Pon fren al gran dolor’); solo lute songs, including the beginnings of monody at the dawn of the 17th century (‘Dura legge d’Amor,’ ‘Amor con ogni impero,’ ‘Il Tempo fugge’). Some texts are performed to generic musical settings, called *arie per cantar* (or “airs for singing”), popular vehicles for singing poetry in the 16th century; and one remarkable *frottola* is performed with a substitute text from the *Triumpho della Morte* (or the Triumph of Death: ‘lo son colei che si importuna e fera’).

CONCERT PROGRAM

Triumphs

PLEASE HOLD YOUR APPLAUSE UNTIL THE END OF EACH HALF. THANK YOU!

Prelude

La Gamba in Basso e Soprano Vincenzo Ruffo (1508-1587)
recorders *Capricci in Musica a Tre Voci* (Milan, 1564)

The Triumph of Love

Nel tempo che rinnova i miei sospiri Giaches de Wert (1535-1596)
voices, sackbuts, dulcian, recorders, lutes *Il Secondo Libro di Madrigali* (Venice, 1561)

Nel tempo che rinnova i miei sospiri
Per la dolce memoria di quel giorno
Che fu principio a sì lunghi martiri,
Già il sole al Toro l'uno e l'altro corno
Scaldava, e la fanciulla di Titone
Correa gelata al suo usato soggiorno.
Amor gli sdegn' e'l pianto e la stagione
Ricondotto m'avean' al chiuso loco
Ov' ogni fascio il cor lasso riponne,
Lvi fra l'erbe, già del pianger fioco,
Vinto dal sonno, vidi una gran luce,
E dentro, assai dolor con breve gioco,
Vidi un vittorios' e sommo duce,
Pur com' un di color ch'en Campidoglio
Trionfal carro a gran gloria conduce.
l' che gioir di tal vista non soglio
Per lo secol noioso in ch'io mi trovo,
Voto d'ogni valor, pien d'ogni orgoglio,
L'abito altier' inusitat' e novo
Mirai, alzando gl'occhi gravi e stanchi,
Ch'altro diletto che'mparer non provo,
Quattro destrier viè più che neve bianchi,
Sovr' un carro di fuoc' un garzon crudo
Con arco in man' e con saett' a' fianchi;
Contra le qual' non val elmo ne scudo,
Sopra gl'omeri avea sol due grand' ali
Di color mille, tutto l'altro ignudo:
D'intorn' innumerabili mortali,
Parte pres' in battaglia e part' uccisi,
Parte feriti di pungenti strali.

—Francesco Petrarch, *Triumpho d'Amore*

In the season that renews my sighing,
in the sweet memory of that day
that marked the beginning of such long suffering,
the sun was already warming one and the other horn
of Taurus, and Tithonus' young bride
sped in the coolness to her wonted station;
love, scorn, weeping and springtime
again had brought me to that enclosed vale
where from my heart its heavy burdens fall,
there, amid the grasses, already faint from weeping,
o'ercome with sleep, I saw a spacious light
wherein were ample grief and little joy.
I saw a conquering and supreme leader,
such as once on the Capitol
triumphal chariots used to bear to glorious honour.
Never had I enjoyed a sight like this,
thanks to the sorry age in which I live,
bereft of valor, and o'erfilled with pride,
this scene, so wondrous and so beautiful
I beheld, lifting my heavy, weary eyes,
for such delight I had never seen:
four steeds I saw, whiter than snow,
and on a fiery car a cruel youth
with bow in hand and arrows at his side,
against which helm or shield was useless;
on his shoulders he had two great wings
of a thousand hues; his body was all bare.
Round about were mortals beyond count:
some of them taken in battle, and some were slain,
and some were wounded by his pungent arrows.

Nui siam tucti amartelati **Anonymous**

Chorus of Lovers, sackbuts, dulcian, lutes

Ottaviano Petrucci, *Frottole Libro Nono* (Venice, 1509)

Nui siam tutti amartelati
Ed habiam pena nel core:
Ciò procede sol d'Amore
Che ne tien incatenati.

We are all hammered upon,
and we have pain in our hearts;
this all comes from Love
who holds us in chains.

Chiunque vede el nostro stato
Per pietà se doglia alquanto,
E l'exempio habiam piglato
De nostro aspro e longo pianto,
Ché di e notte in ogni canto
Col martel siam tormentati.
Nui siam . . .

Whoever looks upon our condition
feels a little sorrow in pity,
and we have set the example
by our long and harsh laments,
for night and day on every side
with suffering we are tormented.
We are . . .

Non fu ma i né sarà mai
Stratio più crudel di questo;
Tù, mio cor, lo senti e'l sai
Ciò che sia el martel infesto:
Ciascun sapi manifesto
Ch'abiam pegio che damnati.
Nui siam . . .

There never was nor will there be
torment more cruel than this;
you, my heart, feel and know
what this infesting suffering is;
everyone can clearly see
that we have it worse than the damned:
We are . . .

—Anonymous, (c. 1500)

Amor insegna non aver timore **Anon.**

Cupid, recorders, lutes

The Bottegari Lute Book (Florence, c.1574)
and Petrucci *Frottole Libro Quarto* (Venice, 1505)

Amor insegna non aver timore
In qual si voglia impresa: ché un ardito
Sempre ne la sua a corte è vincitore.
Amor se qualche volta ha un cor ferito
E lo risani cum quel proprio strale,
Oh quanto è nel suo regno favorito!
Amore quel gran Cyclope gigante
Fece per Galathea thea tanto amoroso,
Che piú di lui forse non arse amante.
Amor Paride fece sí animoso,
Che ardito fu a rapire Helena bella,
Ché ciascun core amor fa generoso.
Amor Venere figlio fece che ella
Per Adone arse, e per lui tanto accese,
Che Amor infonde anchor dal ciel sua stella.

Love teaches one not to be timid
in whatever pursuit; for one who burns
in his court is always victorious.
Love, when once he's wounded a heart
with his arrow, and claimed it,
oh then is he favored among his court!
Love made the giant Cyclops
so in love with Galatea
that perhaps no lover has ever burned hotter.
Love made Paris so out of his mind
that burning with love he ravished fair Helen,
for each heart love makes generous.
Love, Venus' own son, made her
burn for Adonis, and so hotly for him,
that from heaven Love still infuses her star.

—Matteo Maria Boiardo (1434–1495), *Tarocchi*

Coment peult avoir joye Josquin des Prez (c.1450-1521)
Chastity/Laura, Poet, flute, sackbut, lute Petrucci, *Canti B* (Venice, 1502)

Coment peult avoir joye
Qui fortune contrent?
L'oiseau qui pert sa proye
De neus ne le souvient;
Au boys sur la verdure
N'a point tout son désir;
De chanter il n'a cure
Qui vit en desplaisir.

—Anonymous

How can anyone be happy
who contends against Fortune?
The bird who loses its prey
forgets new ones.
In green and shady woods
he has none of his desire;
he cares not to sing
who lives in unhappiness.

Dura legge d'Amor Anon.
Chorus of Lovers, shawm, sackbuts, dulcian, lutes *Bottegari Lute Book*, arr. a4 Grant Herreid

Dura legge d'Amor! ma benché obliqua,
 Servar conviensi, però che l'aggiunge
 Di cielo in terra universal antiqua.
Or so come da sè'l cor si disgiunge
 E come sa far pace, guerra e tregua,
 E coprir suo dolor, quand' altri il punge;
So come Amor sopra la mente rugge
 E com' ogni ragion quindi discaccia;
 E so in quante maniere il cor si strugge.
In somma so com' è, inconstante e vaga,
 Timida ardita vita dagl'amanti
 Ch'un poco dolce molto amaro appaga.

—Petrarch, *Triumpho d'Amore*

Hard is the law of Love! but though unjust
 one must obey it, for that law prevails
 in heaven and earth, universal and ancient.
Now I know how the heart is torn from itself,
 and how it knows how to make peace, war and truce,
 and how to conceal its hurt, when another smights it,
I know how Love roars throughout the mind
 and how he casts out all reasoning thought;
 and I know how many ways the heart struggles with itself.
Thus I know how uncertain, confused,
 fearful and burning is the life of lovers,
 for a little sweetness is repaid with much bitterness.



The Triumph of Love

The Triumph of Chastity

Canzona delle Nimphe Fiesolane..... Anon
Chorus of Chaste Nymphs, flute, recorder Serafino Razzi, *Libro primo delle laudi spirituali* (Venice, 1563)
(music “L’agnellino sant’è humile,” adapted G. Herreid)

Canzona delle Nimphe Fiesolane

Song of the Lasses of Fiesole

Pudicitia ha più valore
Che Cupido pien d'errore.

Chastity has more worth
than Cupid, full of error.

Non sie mai dona che dica
Son damor sutangannata,
Chi non vuol esser sua amica,
Non ne puo esser forzata,
et selle contaminata
Non si vuol dar udienza,
Ma con rigida presenza
Die licenza al dictatore.
Pudicitia . . .

There never was a lady who will say:
“I am so bewitched by love,”
if she does not want to be your lover
she cannot be forced to be so,
and if you try
she won’t listen,
but with determination
she will heed this saying:
Chastity . . .

Su pe monti fiesolani
Sian nutrite alla foresta
Per le selve monti et piani
Pur servando vita honesta,
Non prezando la molesta
De lascivi et falsi isguardi,
Ma conostri strali et dardi
Superian chi cercha amore.
Pudicitia . . .

In the hills of Fiesole
we are fed on the forest,
the woods, hills and plains,
serving an honest life,
not prizing the troubles
of lascivious and false gazes,
but with our arrows and darts
we will defeat those who seek love.
Chastity . . .

—Anonymous Carnival Song

Amoroso.....Guglielmo Ebreo (c.1420-c.1485)
flute, hurdy gurdy, lutes, percussion *De practica seu arte tripudii vulgare opusculum*, 1463

Amor che vuoi Bartolomeo Tromboncino (1470-1535)
Poet, Cupid, recorders, douçaines, lute Andrea Antico, *Canzoni Novi* (Rome, 1510)
si placet alto line by G. Herreid

Amor. Che vuoi? Ragion. Da chi la vuoi?
Da te. Tu non l’harai. Per che la neghi?
C’haver quel ch’io non ho da me non poi.
Dammi consiglio ov’io rivolti i prieghi.
Consiglio di fanciul sera legiero.
Ah signor mio per me pietà ti pieghi.

“Love!” “What do you want?” “Reason!” “From whom?”
“From you.” “You won’t get it.” “Why do you deny me?”
“You can’t get from me what I don’t have.”
“Give me counsel, I pray you!”
“Advice from a boy will be unrefined.”
“Oh my lord, pity me, I beg you!”

Amor. Che vuoi? Pietà. Son impio et fero.
Tua son. E’l so che più. Leva mia pena.
Mai non san’io ma bene occido et fero.
Vedi la piaga ch’a morte mi mena.
Veder non posso anchor che veder voglia.
Io te’l dirò troppo aspra e mia catena.

“Love!” “What do you want?” “Pity!” “I am pitiless and cruel.”
“I am yours.” “I know it better than you.” “Relieve my pain!”
“I never heal, but rather wound and kill.”
“See the wound that leads me to my death.”
“I can’t see, though I want to.”
“I’ll tell you: my chains are too severe.”

—Anonymous

Canzona del Triompho della Pudicitiatext: Anonymous Carnival Song (Florence, c.1500)

tutti voices, shawms, sackbuts, dulcian, music: Anonymous "Canto di Cacciatori," (Florence, c.1500)

recorder, guitar, percussion

(adapted G. Herreid)

De merze crudele Amore
Di chi e tuo servidore.

Ah, show mercy, cruel Love,
to one who is your servant!

De riguarda e nostri pecti
Come stanno tucti quanti,
No sian tucti tuo soggetti,
Tuo fedeli servi constanti.
Tucti sian fedeli amanti
Che amian per gentileza,
Ma nessuna non apreza
Di costoro il tuo valore.

Ah, look upon us all and
the state of our hearts;
we are all your subjects,
your faithful, constant servants;
we are all faithful lovers
who love nobly,
but not one of the ladies
esteem your worthiness.

De merze . . .

Ah, show mercy . . .

Non haranno tuo saette
Tal valor che tu offenda
Queste pudiche angiolecte,
Non pensar chaltri sarrenda
A un orbo ch'a la benda
Che gli tien velati gli occhi,
Ma costor son tucti sciocchi
Chi ti crede engrande errore.

Your arrows have not
enough power to injure
these chaste angels;
don't think that any will surrender
to a blind one, who with a blindfold
has his eyes covered;
but they are all foolish
who in great error believe in you.

De merze . . .

Ah, show mercy . . .

—Anonymous

Amor con ogni impero Anonymous

Chastity/Laura, dulcians, trumpets, percussion

Bottegari Lute Book, arr. a4 G. Herreid

Amor con ogn'impero, e sua possanza
S'è mosso con furor per assaltarmi
A suon di tromba, e di tamburi ed armi.

Love with his entire empire and his power
is moving with fury to assault me,
to the sound of the trumpet, drums and weapons.

Già scor' il campo con grand'ordinanza
Contra di me gridando'all'arm'all'armi:
A suon di tromba, e di tamburi ed armi.

Already he overruns the field with great ordinance,
against me crying out, "To arms, to arms!"
to the sound of the trumpet, drums and weapons.

—Anonymous



Laura

Alla guerra..... Bartolomeo Tromboncino

voices, shawms, trumpets, guitar, percussion

Petrucchi, Frottole Libro Primo (Venice, 1504)

Alla guerra, alla guerra
Ch'amor no vol più pace
Ma sempre più tenace
Alla guerra, alla guerra.

To war, to war!
for Love wants peace no more,
and always more tenaciously,
to war, to war:

Questa guerra è mortale
Per uno ardente strale,
Cagion d'ogni mio male,
Per far me sempre guerra:
Alla guerra . . .

This war is made fatal
by a burning arrow,
the reason for all my woes
that always makes war on me:
To war . . .

Hora son vinto in tutto
Preso arso e destrutto
Questo è d'amore il frutto
Che sempre me fa guerra.
Alla guerra . . .

Now I am totally vanquished,
taken, burned and destroyed;
this is the fruit of loving,
that always makes war on me:
To war . . .

—Anonymous

Mi rend' a te (Amor con ogni impero, verse 4)..... Anonymous

Cupid, lutes

*The Bottegari Lute Book
arranged a4 by G. Herreid*

Mi rend' a te madam, ripon giù l'armi;
Eccoti'l cor ferito, a che legarmi?
Vedi ch'io moro, omai che puoi tu farmi?

I surrender to you, lady, I lay down my weapons;
behold my wounded heart, need you bind me?
You see that I am dying, what more can you do to me?

—Anonymous



The Triumph of Chastity

The Triumph of Death

Carro della Morte..... Anonymous Carnival Song
Chorus of the Dead, recorder, sackbut Razzi, *Libro Primo delle Laudi Spirituali*

Dolor, pianto, e penitenza,
Ci tormenta tuttavia;
Questa morta compagnia,
Va gridando penitenza.

Fummo già come voi sete,
Voi sarete come noi;
Morti siam come vedete,
Così morti vedrem voi,
E di là non giova poi,
Dopo'l mal, far penitenza.
Dolor, pianto . . .

Ciechi, stolti, & insensati,
Ogni cosa il tempo fura:
Pompe, gloria, honori e stati
Passan tutti e nulla dura;
E nel fin la sepoltura
Ci fa far la penitenza.
Dolor, pianto . . .

—Anonymous

Sorrow, tears and penance
torment us still,
this company of the dead
cries out: "Penitence!"

We once were like you are,
you will be like us;
we are dead, as you see:
we will see you dead,
and, over there, after the evil begins
it will be too late to be penitent.
Sorrow, tears . . .

Blind, foolish, unhearing:
all things have their season;
pomp, glory, honor and station
all fade, and nothing lasts;
in the end, the tomb
will bring us to penitence.
Sorrow, tears . . .

Io son colei..... Anonymous
Death, sackbuts, dulcian Franciscus Bossinensis, *Tenori e contrabassi... Libro Secundo* (Venice, 1511)
(music "Se mai per meraviglia" arr. a4 by G. Herreid)

Io son colei che sì importuna e fera
Chiamata son da voi, e sorda e cieca
Gente a cui si fa notte inanzi sera;
Io ho condotto al fin la gente greca
E la troiana, a l'ultimo i Romani,
Con la mia spada la qual punge e seca,
E popoli altri barbareschi e strani;
E giugnendo quand'altri non m'aspetta,
Ho interrotti mille penser vani.
Or a voi, quando il viver più diletta,
Drizzo il mio corso, o tu, donna, che vai
E di tua vita il termine non sai,
Nel vostro dolce qualche amaro metta.

—Petrarch, *Triumpho della Morte*

I am she who is called relentless and fierce
by you, deaf and blind people,
upon whom night falls before evening;
I brought the Grecians to their fate,
and the Trojans, and last of all the Romans,
with this my sword that cuts and plunges deep,
And other peoples, barbarous and strange;
and coming when there is least heed of me,
I put an end to infinite vain thoughts.
And now to you, when life delights you most,
I take my course, o lady, who goes on
knowing not when thy life shall reach its end;
into your sweetness I bring bitterness.

Arie per cantar (dialogue) Anonymous
Chastity/Laura, Death, recorders, lutes *Petrucci Frottole Libro Sexto*
and *Libro Tertia* (Venice 1505 and 1504)

LAURA/CASTITÀ
In costor non hai tu ragione alcuna,
Ed in me poca; solo in questa spoglia,
A me fia grazia che di qui mi scioglia.

MORTE
l' son disposta a farti un tal onore
Qual altrui far non soglio, e che tu passi
Senza paura e senz'alcun dolore.

LAURA/CASTITÀ
Come piace al Signor che 'n cielo stassi
Et indi regge e temprà l'universo,
Farei di me quel che degli altri fassi.

—Petrarch, *Triumpho della Morte*

LAURA/CHASTITY
Thou hast no power over those with me,
and little over me, save for my body:
but I shall grateful be for my release.

DEATH
I am disposed to do you an honor
in a way unwonted, and let you pass from life
free from all fear and from all suffering.

LAURA/CHASTITY
As it may please the Lord who is in heaven
and rules and moderates the universe,
do with me as you do with all mankind.

Dies irae Anonymous
recorders, lutes *MS Panciatichi 27, c.1500*

Mia benigna fortuna Cipriano de Rore (1516–1565)
Poet, recorders, dulcian, voices *Il secondo libro de madrigali a quattro voci* (Venice, 1557)

Mia benigna fortuna e'l viver lieto,
I chiari giorni e le tranquille notti
E i soavi sospir e'l dolce stille
Che solea resonare in versi e'n rime,
Volti subitamente in doglia e'n pianto,
Odiar vita mi fanno, e bramar morte.

Crudele, acerba inesorabil morte
Cagion mi dai di mai non esser lieto
Ma di menar tutta mia vita in pianto
E i giorni oscuri e le dogliose notti;
I miei gravi sospir non vanno in rime
E il mio duro martir vince ogni stile.

—Petrarch, *Canzoniere*

My kindly fate, and a life made happy,
the clear days, and the tranquil nights,
the gentle sighs, and the sweet style
that alone sounded in my verse and rhyme,
suddenly changed to grief and weeping,
making me hate my life, and long for death.

Cruel, bitter, unrelenting Death,
you give me leave never to be happy,
but to pass my whole life in tears,
in dark days and sorrowful nights.
My heavy sighs will not rhyme,
and my harsh torment defeats every style.



The Triumph of Death



The Triumph of Fame



The Triumph of Time



The Triumph of Eternity

The Triumph of Fame

Sinfonia a5 Cristoforo Malvezzi (1547-1599)
shawms, sackbut, straight trumpet, dulcian *Intermedii et concerti* (Venice, 1591)

L'huom terren caduco e frale Johannes Scrivano (fl.early 16th c.)
Fame, recorder, lutes Andrea Antico, *Canzoni Novi*

L'huom terren caduco e frale
Quando vol seguir mie scorte
In dispregio della morte
El fo eterno e immortale.

Earthly man, weak and frail,
when you want to follow in my train,
in spite of Death
I make you eternal and immortal.

Fama al mondo io son chiamata,
Sempre ho meco honore e gloria,
Da virtu son celebrata
Per mie scorte ho la victoria.
L'huom terren . . .

Fame I am called by the world,
I always have with me Honor and Glory,
I am celebrated by Virtue,
and Victory is my escort.
Earthly man . . .

Quel ch'io parlo mai s'extingue
In più lochi in un momento;
Fo parlar in mille lingue,
Son veloci più che'l vento.
L'huom terren . . .

That which I say will never fade
in any place or any time;
I speak in myriad tongues,
I am faster than the wind.
Earthly man . . .

—Anonymous

Sinfonia a5 reprise Cristoforo Malvezzi
shawms, sackbut, straight trumpet, dulcian

Io non sapea a5 Orlando di Lasso (c.1532-1594)
voices *Madrigali novamente composti a cinque voci* (Nuremberg, 1585)

Io non sapea di tal vista levarme,
Quand' io udi: pon mente a l'altro lato;
Che s'acquista ben pregio altro che d'arme.
Volsimi da man manca, e vidi Plato,
Ch'in quella schiera andò più presso al segno
Al qual agguinge a chi dal ciel' è dato.

I knew not how to take my eyes from such a sight,
when I heard a voice: "Turn your attention to the other side:
for great reward is found in pursuits other than arms."
I turned to the left; and I saw Plato,
who of them all came closest to the goal
where to by Heaven's grace man may attain.

—Petrarch, *Triumpho della Fama*



Francesco Pesellino, *The Triumphs of Fame, Time and Eternity*

The Triumph of Time

Il Tempo fugge Emilio de' Cavalieri (c.1550-1602)

Time, theorbo, lute

Rappresentatione di Anima, et di Corpo (Rome, 1600)

Il tempo, il tempo fugge,
La vita si distrugge:
E già mi par sentire
L'ultima tromba e dire,
Uscite da la fossa
Ceneri sparse, et ossa
Sorgete anime ancora,
Prendite i corpi hor'hora:
Venite à dir' il vero
Se fu miglior pensiero
Servire al mondo vano,
O al Rè del Ciel soprano.

Sì che ciascun'intenda,
Apra gli occhi e comprenda,
Che questa vita è un vento,
Che vola in un momento,
Hoggi vien fore,
Doman si more,
Hoggi n'appare,
Doman dispare:
Faccia dunque ognun prova,
Mentr' il tempo li giova,
Lasciar quant'è nel mondo,
Quantunqu' in se giocondo:
Et opri con la man, opri co'l core,
Perche del ben oprar frutto èl'honore.

—Agostino Manni (1548–1618)

Time, Time flies,
life comes to its end;
and already I seem to hear
the last trumpet, and I say:
“Come out of the grave,
scattered ashes and bones;
rise again, souls,
take again now your bodies;
come and tell the truth,
whether you think it better
to serve the empty world
or the king of heaven above,”

so that all may understand,
open their eyes, and comprehend
that this life is as a wind
which flies by in a moment.
Today it comes,
tomorrow it passes;
today it appears to us,
tomorrow it disappears.
Make, therefore, every attempt
while time is available
to leave what is in the world,
however pleasant it is in itself,
and work with hand and with heart,
for honor is the fruit of good work.

Passan vostri trionphi Orlando di Lasso

*tutti voices, sackbuts, recorders,
dulcian, theorbo*

Leroy & Ballard, Continuation du Mellange (Paris, 1584)

Passan vostri trionphi e vostre pompe,
Passan le signorie, passano i regni;
Ogni cosa mortal tempo interrompe;
E ritolta a men buon, non da à più degni:
E non pur quel di fuor il tempo solve,
Ma le vostre eloquentie ei vostri ingegni.
Cosi fuggendo, il mondo seco volve;
Ne mai si posa ne s'arest' o torna,
Fin che v'ha ricondotti in poca polve.

—Petrarch, *Triumpho del Tempo*

Your grandeur passes, and your pageantry,
your lordships pass, your kingdoms pass;
Time interrupts all mortal things,
and treats all men, worthy or no, alike;
and Time dissolves not only visible things,
but your eloquence, and the feats of your mind.
And fleeing thus, the world turns with him;
he never rests, nor stays, nor turns again,
until he has reduced you to naught but a little dust.

The Triumph of Eternity

Dolce Dio Anonymous
voices Fra Serafino Razzi, *Libro Primo delle Laudi Spirituali*

Dolce Dio sommo conforto,
Fatt' è huom per amor mio,
Salva si, danna nò,
Non ti danna il vero Dio.

Et promette eterno bene,
Ch'ogni mal manda in oblio
Da'l mal no, il ben si,
Dal ben che empia human desio.

—Fra Felice da Castelfranco (d. 1571)

Sweet God, the supreme comfort,
is made man for love of me;
salvation, yes; damnation, no,
the true God will not forsake you.

And he promises everlasting goodness,
for he sends every evil into forgetfulness;
He gives no evil, no; goodness, yes,
God gives the goodness that sinful humanity desires.

Sinfonia a6 Malvezzi
recorders, sackbuts, dulcians, lute, theorbo

Pon fren' al gran dolor Orlando di Lasso
The Angel, sackbuts, dulcians, lutes Il primo et secondo libro di madrigali a cinque voci (Venice, 1559)

Pon' freno al gran dolor che ti trasporta,
ché per soverchie voglie
si perde 'l cielo, ove 'l tuo core aspira,
dove è viva colei ch'altrui par morta,
et di sue belle spoglie
seco sorride, et sol di te sospira;
et sua fama, che spira
in molte parti anchor per la tua lingua,
prega che non extingua,
anzi la voce al suo nome rischiarì,
se gli occhi suoi ti fur dolci né cari.

—Petrarch, *Canzoniere*

Rein in the great grief that transports you,
lest by your over-riding desire
you lose heaven, to which your heart aspires,
where she is alive, who to others seems dead,
and smiles to herself at her
own lovely remains, and only sighs for you:
and her fame, that breathes
still in many places, through your words,
she prays may not be extinguished;
rather, that your voice may illuminate her name,
if her eyes were ever dear and sweet to you.'

Chiostri altissimi e stellati Emilio de' Cavalieri
tutti voices, shawms, sackbuts, dulcian, recorder, guitar, percussion Rappresentatione di Anima et di Corpo

Chiostri altissimi, e stellati,
Dove albergano i beati:
Luna, e sol, stelle lucenti
Fate in ciel dolci concenti;
Tutto il mondo pieno sia
D'allegrezza e d'armonia.

D'arpe, lire, organi e trombi
L'aria e terra e mar rimbombe:
L'aure vaghe'l suon giocondo
Portin via per tutto il mondo,
E toccando il suono il core
Senta giubili d'amore.

—Agostino Manni (1548–1618)

Highest, starry cloisters
where the blessed reside,
the moon, the sun and shining stars
in heaven sound in sweet concert;
let all the earth be filled
with happiness and harmony.

With harps, lyres, organs and trumpets
the air, the earth, the seas resound;
the sweet breezes carry the happy sound
over the whole earth,
and touching our hearts
we feel the joy of love.

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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 "sacqueboutee," meaning "push-pull." The Italians called it "trombone," meaning "large trumpet."



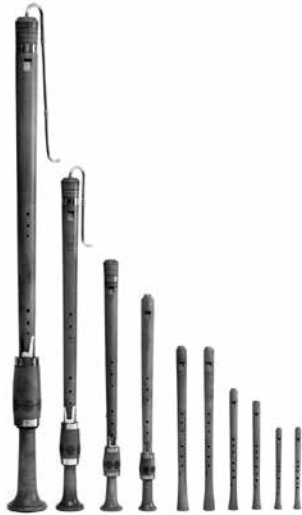
Slide Trumpet

The slide trumpet probably developed out of the natural trumpet around the turn of the 15th century. Its movable mouthpipe slide allowed the player to obtain four acoustical positions, producing a diatonic range not possible on a natural trumpet. The player had to move the whole bell section of the instrument over the length of the mouthpipe slide – more than two feet – in order to change the pitch by only one half-step. To make these large motions quickly, smoothly, and in tune required formidable technique from the player. The slide trumpet was played most often in combination with shawms.



Straight Trumpet

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.



Recorder

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.



Flute

The Renaissance flute and the recorder were both called "flutes" in the Renaissance, the former often referred to as the "transverse flute" to distinguish it from the recorder. The Renaissance flute was often paired with other soft instruments, voices, or in consort with other flutes. Its very narrow bore and small finger holes make it a delicate and difficult instrument to master. Flutes came in descant, tenor, and bass sizes, and pictorial evidence seems to show the tenor being the most commonly played. The flute has a range of over two octaves, a much wider range than that of the recorder.



Douçaine

The modern-day story of the douçaine can appropriately be described as a musicological miracle. The douçaine was known to have existed hundreds of years ago, tantalizingly referred to as the "still shawm" (or quiet shawm) in contemporary sources, but there were no surviving examples – until 1982, when Henry VIII's flagship the Mary Rose was dredged up from the English Channel. Among many other important Tudor artifacts was a bass douçaine, pretty beaten up but neatly tucked into its case. The "quiet shawm" description is due to the douçaine's cylindrical bore, as opposed to the conically-bored shawm, outwardly displaying its characteristic flared bell.

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.”

Guitar



The Renaissance guitar is much smaller than the modern, classical guitar, and generally had four courses of strings tuned much like a ukelele. With the addition of a fifth course around the year 1600, the guitar flourished throughout Western Europe in the 17th and 18th centuries. It was associated with Spain, where it was enormously popular amongst all classes. The guitar was often used to accompany dances, and was prominent in the Spanish theater. By the late 17th century, the guitar had replaced the lute as the instrument of choice among the aristocracy.

Theorbo



By the end of the 16th century, the invention of opera and the desire for a more bass-heavy lute brought about the creation of the theorbo (or *chittarone* – “big guitar”). In the 17th and into the 18th centuries, the theorbo played a vital role as an accompanying instrument. It was one of the standard *basso continuo* instruments used in opera productions, along with organ, harpsichord, and harp. One half of the theorbo functions much like a big lute, played with frets, and the other half consists of strings strung over a very long neck, continuing the scale downwards.

Hurdy-Gurdy



Aside from the organ, the hurdy-gurdy is the earliest of all mechanical instruments, both in the method of sound production and in the way the melody is produced. One hand turns a crank which revolves a wheel that vibrates the strings, and the other hand presses keys that push up against one of the strings, producing the notes of the melody. The untouched strings provide a drone. The hurdy-gurdy was generally associated, except for a brief elevation of status in the 18th century, with the lower classes. Illustrations often depicted blind hurdy-gurdy beggars, and it was thought most suitable as an accompaniment to dancing and the singing of ballads.

Percussion



Piffaro employs a variety of Renaissance percussion instruments. Various sizes of tabors are characterized by their cylindrical wooden shells, two heads that can be tuned with ropes, and a gut snare. The pipe and tabor is actually two instruments played simultaneously by one player – the Renaissance version of a one-man band. The pipe has a whistle mouthpiece much like a recorder, but only three finger holes. The player overblows to get past the first few pitches. The other hand is free to then hit a drum, or sometimes, a box with tuned strings stretched across it, called a string drum. The tambourine has a double row of jingles, meant to be played in the traditional hand-drumming style found in the Middle East in the 16th century and today.

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 in the Field of Early Music in 2021.

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, Tempesta di Mare, Choral Arts Philadelphia, Night Music, 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.

Stephanie Corwin enjoys performing and teaching music of the past four centuries on modern and historical bassoons. Her vocation has taken her throughout the US and abroad, simultaneously satisfying her love for travel and her desire for connecting with people on and off the stage. Highlights include solo appearances at Lincoln Center and Carnegie Hall and concerts with many of North America’s prominent early-music ensembles, including Tafelmusik, Piffaro, the American Classical Orchestra, and the Handel and Haydn Society. Stephanie is the inaugural winner of the Meg Quigley Vivaldi Competition and has received prizes at the Fischhoff, Coleman, and Yellow Springs chamber music competitions. After graduating from Davidson College, Stephanie earned her MM from Yale and DMA from Stony Brook, studying with Frank Morelli at both institutions. Intrigued by performance practice, she completed a Performer Diploma in historical bassoons at Indiana University with Michael McCraw. Stephanie has served on faculty at the University of Virginia, the Chamber Music Conference, Amherst Early Music Festival, and the Tafelmusik Baroque Summer Institute.

Héloïse 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 Handel + Haydn Society, the Boston Camerata, Boston Early Music Festival, Aston Magna and Tempesta di Mare. Heloise also enjoys an active teaching career. She teaches at Tufts University and Rhode Island College. 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.

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 Laurette 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 high school at the Interlochen Arts Academy and went on to graduate from the 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 last season. He has played with such ensembles as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel + Haydn Society of Boston, Philharmonia Baroque and Tafelmusik. He played with the Globe Theater in their Tony nominated Broadway debut of Twelfth Night and Richard III. Greg is currently the Lecturer in Sackbut at Boston University.

Sian Ricketts enjoys a multi-faceted career as a period woodwinds specialist, singer, and medieval pedagogue. She is a core member of Piffaro and Alkemie, and she also performs and records medieval, Renaissance and baroque chamber music and orchestral repertoire with ensembles including Makaris, Trobár (OH), Apollo's Fire (OH), Theotokos (NY), and Science Ficta. As a co-managing director and performer with Alkemie, she has appeared on series including the Berkeley Early Music Festival, Arizona Early Music, the Five Boroughs Music Festival, Music Before 1800, and the San Francisco Early Music Series. With Alkemie she co-produced and performed on the soundtrack for the BAFTA award-winning videogame Pentiment by Obsidian Entertainment (pub. Xbox), as well as A Fine Companion (a dream-pop/shoegaze/psychedelic rock rendering of troubadour texts) and Love to My Liking (a historically-informed realization of trouvère melodies and lyrics). Sian also co-leads the experimental ensemble Freelance Nun, creating music that transcends boundaries of time, genre, and dimension. Freelance Nun is currently exploring early American ballad traditions as well as creating acoustic + electric arrangements of the music and texts of Hildegard von Bingen and Herrad von Hohenburg. Sian holds a D.M.A. in historical performance practice from Case Western Reserve University with concentrations in voice and baroque oboe, and has served as faculty at Fordham University and the Amherst Early Music Festival. When not making music, Sian can be found reading science fiction and fantasy novels, baking, or tie-dying.

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.

Daniel Swenberg plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic, small, medium, and large. Chief among these is the theorbo-- the long lute that you are either wondering about or overhearing your neighbor discuss. He plays with myriad groups, mostly in the EZ-Pass territories, California, and Toronto. He is on faculty at Juilliard's Historical Performance program. His programming integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of the time, from Weiss to Vice.

ABOUT TENET

Artistic Director, Soprano **Jolle Greenleaf** is one of today's foremost figures in the field of early music. She has been hailed by *The New York Times* as a "golden soprano" and "a major force in the New York early music-scene." Ms. Greenleaf was named the artistic director of TENET Vocal Artists in 2009, where she sings and directs the ensemble in repertoire spanning the Middle Ages to the present day. Her flair for imaginative programming has been lauded as "adventurous and expressive," and "smart, varied and not entirely early" (*The New York Times*). She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Ms. Greenleaf has performed as a soloist in venues throughout the U.S., Scandinavia, Europe, and Central America for exceptional presenters including Vancouver Early Music Festival, Denmark's Vendsyssel Festival, Cambridge Early Music Festival, Costa Rica International Music Festival, Puerto Rico's Festival Casals, Utrecht Festival, at Panama's National Theater, and San Cristobal, the Cathedral in Havana, Cuba.

Madeline Apple Healey is known for her "gorgeous singing" (Washington Post) and "fetching combination of vocal radiance and dramatic awareness" (Cleveland Plain Dealer). Specializing primarily in early and contemporary repertoire, Madeline is passionate about polyphony and loves working on music that challenges the construct of beautiful sound. She is a member of the Choir of Trinity Wall Street and performs internationally as a soloist and chamber musician.

Recent engagements include appearances at Festival Oude Muziek Utrecht, Carnegie Hall, the Barbican, Aldeburgh Festival/Snape Proms, the Kennedy Center, LA Opera, premieres at National Sawdust, Lincoln Center's White Light Festival, Spoleto Festival USA, Ad Astra Festival, and PROTOTYPE Festival, as well as collaborations with Amor Artis, the Academy of Sacred Drama, Bang on a Can All-Stars, ChamberQUEER, Clarion Choir, Makaris, New Chamber Ballet, The New Consort, Pegasus Early Music, Res Facta, TENET Vocal Artists and Variant 6.

Madeline holds degrees in performance from Westminster Choir College and Baldwin Wallace University. Beyond music, Madeline is an outdoorswoman and environmental advocate and would love to talk to you about mountains, rocks, and recycling. A native of Cleveland, OH, she now resides in New York, where, whether in the city or the Adirondacks, she can often be found cooking, gaming, plotting her next climb, eating French fries, and spending time with her husband Teddy and their dog Bodhi.

Praised for his "powerful baritone and impressive vocal range" (Boston Music Intelligencer) and as a "musicianly, smooth vocalist, capable in divisions" (Opera News Online), baritone **Andrew Padgett** is an accomplished interpreter of both baroque and medieval vocal music. He has collaborated with early music luminaries including Masaaki Suzuki, Nicholas McGegan, and Paul O'Dette, and has appeared as a soloist with Bach Collegium San Diego, Apollo's Fire, and Emmanuel Music, among many other leading ensembles. He is featured as a soloist on two recently-released commercial recordings with Concordian Dawn and the Saint Thomas Choir of Men and Boys. Andrew holds a B.S. in physics and an M.M. in voice from U.C. Santa Barbara, and an M.M. in early music, oratorio, and chamber ensemble from Yale University's Institute of Sacred Music.

Jacob Perry, tenor, is lauded for his stylish interpretations of early music. As a soloist, he lends his graceful sense of phrasing and luminous tone to engagements with Apollo's Fire, Bach Collegium San Diego, Jacksonville Symphony, Philharmonia Baroque, Portland Baroque Orchestra, Tempesta di Mare, Washington Bach Consort, and the Washington National Cathedral. Jacob joined the Carmel Bach Festival in 2022 as the tenor participant in the Virginia Adams Best Masterclass.

Deeply immersed in vocal chamber music, Jacob enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as the Art of Early Keyboard (ARTEK), Cathedra, Ensemble Altera, The Leonids, New Consort, Res Facta, and TENET Vocal Artists. He has explored the vocal works by contemporary composers through engagements with Third Practice, hexaCollective, and Great Noise Ensemble. As Co-Artistic Director of Bridge, a genre-defying vocal collective based in Washington, he draws on his instincts for theatricality and story-telling, as the group explores the connections between early masterpieces and ground-breaking new works.

Career highlights include his recent solo debut with the New York Philharmonic singing Handel's "Israel in Egypt", headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, and "English Orpheus"—a tour de force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods he performed with Tempesta di Mare.

A “shining tenor” (New York Classical Review), **James Reese** is a frequently sought tenor soloist with leading orchestras and ensembles throughout North America. James is a leading interpreter of Baroque music, and maintains close relationships with Philharmonia Baroque Orchestra, the American Bach Soloists, The Sebastians, Portland Baroque Orchestra, the Washington Bach Consort and the Boston Early Music Festival. In the 2024-25 season, he will make his debut with Early Music Vancouver, the Victoria Symphony (CA), and Opera Lafayette. An active recitalist, James presents song recitals with his friend and collaborator, pianist Daniel Overly. Together they debuted at the Philadelphia Chamber Music Society in 2022. He won a GRAMMY Award in 2023 as a soloist on The Crossing’s release *Born. Praise* for James’ singing have called his performances “captivating” (The Broad Street Review) and “splendid” (San Francisco Chronicle.) A graduate of Northwestern and Yale Universities, he is currently based in Philadelphia.

A brilliant and accomplished concert artist, “resplendent” soprano **Clara Rottsoik** has appeared as a soloist with orchestras including American Bach Soloists, Santa Fe Pro Musica, Pacific MusicWorks, the American Classical Orchestra, St. Thomas 5th Avenue, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, Trinity Wall Street, and Seattle Baroque Orchestra, under the direction of conductors including Stephen Stubbs, David Danzmayr, Paul Goodwin, Jeffrey Thomas, John Scott, Daniel Hyde, Joshua Rifkin, Bruno Weil, Julian Wachner, David Effron, John Sinclair, Chia-Hsuan Lin, Timothy Nelson, and Andrew Megill. With “sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery” (Cleveland Classical), she performs chamber and recital repertoire with Les Délices, ARTEK, Les Canards Chantants, Folger Consort, Piffaro, Byron Schenkman and Friends, Colorado Bach Ensemble, and as a soloist at festivals including Carmel Bach, Berkeley Early Music, Montréal Bach, Spoleto USA, Indianapolis Early Music, Philadelphia Bach, Whidbey Island Music, and Boston Early Music Fringe. Her solo recordings can be found on Chandos, MSR Classics, and independent labels. Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr colleges.

Known for her “soul-infused expressiveness and unselfconscious joie de vivre” (New York Music Daily), **Elisa Sutherland** is a mezzo-soprano dedicated to detailed, stylistic performances of early and new music. Highlights from this upcoming season include a performance of Jacquet de la Guerre’s *Judith* with TENET Vocal Artists, a European tour with Ekmeles, and three collaborations with Alkemie medieval ensemble. Elisa was a core member of Ekmeles, a sextet dedicated to exploring microtonal tuning and extended vocal techniques. She has appeared in art song recitals with the Brooklyn Art Song Society (BASS) and Philadelphia’s Lyricfest. Elisa is also one of the co-founders of the Philadelphia-based vocal sextet, Variant 6. In addition to chamber music, Elisa frequently appears with the top vocal ensembles in the United States including The Crossing, TENET Vocal Artists, Roomful of Teeth, Lorelei, and Seraphic Fire.

ABOUT CAMILLA TASSI

Camilla Tassi is a projection/video designer, producer, and musician from Florence, Italy. Design credits include *Falling Out of Time* (Carnegie Hall), *King Arthur* (Lincoln Center, Juilliard415), *L’Orfeo* (Apollo’s Fire Tour), *Path of Miracles* (Conspirare, TX), *Stinney: An American Execution* (PROTOTYPE, NYC), *Cendrillon* (Peabody Opera), *Fires in the Mirror* (Baltimore Center Stage & Long Wharf Theater), *Magic Flute* (Berlin Opera Academy), *Alcina* (Yale Opera), *The Listeners* (Princeton Glee), and *Side by Side* (Rep Theater St. Louis). For video, she has directed and edited for the Washington Chorus, Les Délices Early Music, Princeton Festival, and Chicago Ear Taxi Festival. She has sung with groups including the Yale Schola Cantorum and Apollo’s Singers. Tassi holds degrees in computer science, music, and projection design. 2022 recipient of the Burry Fredrik design award and 2023 Robert L. Tobin Director-Designer opera prize. MFA in Design at the David Geffen School of Drama at Yale, under Wendall Harrington.

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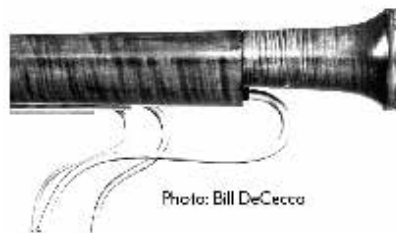


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