

FOUNDERS' FINALE
PIFFARO
THE RENAISSANCE BAND

LET THE HOLIDAYS RESOUND!
A CHRISTMAS, HANUKKAH, AND SOLSTICE CELEBRATION

Friday, December 10, 2021 at 7:30PM
Philadelphia Episcopal Cathedral
Philadelphia, PA

Saturday, December 11, 2021 at 7:30PM
Presbyterian Church of Chestnut Hill
Philadelphia, PA

Sunday, December 12, 2021 at 3:00PM
Christ Church Christiana Hundred
Wilmington, DE

December 18-28, 2021
Online

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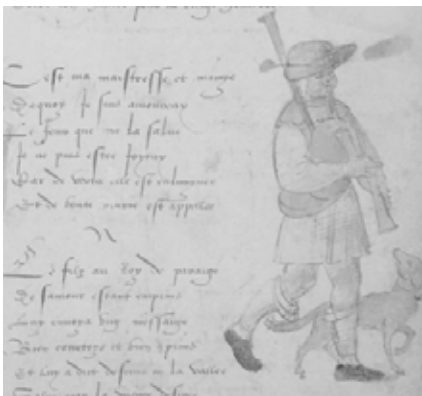
Let the Holidays Resound!

In choosing the repertoire for our final holiday program, we wanted to honor the variety of traditions, not only around Christmas, but also Hanukkah and the more secular celebrations of the winter solstice and the new year. In doing so, we have returned to some of our favorite repertoire from past seasons, choosing from our considerable collection of composed works and our own Piffaro arrangements of noel tunes, chorale melodies and ballads.

It is fascinating to compare the origins of compositional styles for seasonal music throughout Europe during the 15th and 16th centuries. For the countries that we have chosen for this program – Germany, France, Spain and England – we explore four distinct sources for both texts and melodies that are closely related to the cultures and religious traditions of each nationality: German chorale tunes, French noels, Spanish villancicos, and English ballads. The Sephardic songs representing Hanukkah are in a category all of their own, emanating not from a single musical culture, but from the various countries through which the Jews wandered after their expulsion from Spain in 1492.

In all five of the musical traditions chosen for this program, we bring together Piffaro's extensive collection of instruments, combining them at times in unusual combinations and underscoring the words of the songs proffered by the singers. In what other program would singers be accompanied by bagpipes, or bagpipes accompanied by straight trumpets! Of course for any music offered during this holiday season, it is the text that conveys the spirit and the meaning, but we hope that the sounds of our many instruments provide another way of communicating the joy and the hope that we all need so badly in these times.

Joan and Bob



French noel text



German chorale melody



Spanish villancico



Sephardic song



English ballad

I. Chorale Settings from Renaissance Germany

It is no surprise that German repertoire tops the list of the most frequently performed in Piffaro’s holiday programs, as so many of the familiar tunes that we associate with this time of year find their origin in the chorale melodies of 15th and 16th century Germany. Martin Luther was responsible for many of the texts for these chorales, which he wrote and set to pre-existing melodies (although some of the melodies are also attributed to him). Throughout the 16th century and into the 17th, German composers created numerous settings of the chorale tunes, from simple homophonic arrangements to complex polyphonic compositions. Michael Praetorius’ contributions fill 12 volumes printed between 1605 and 1620, clearly making him the most prolific in this genre.

We begin the program with settings of the celebratory *Resonet in laudibus* (“Let the praise resound”), whose melody and text go back at least as far as the 14th century, first appearing in manuscript form in 1360. Praetorius’ six-part setting caps this group after which we perform settings of Luther’s *Vom Himmel Hoch*, both text and melody written for his family’s Christmas Eve devotions. Again, we turn to Praetorius for all but one of the arrangements. The three chorale tunes in the following medley arranged by Piffaro are scored for small bagpipe, recorders, krumphorns and guitar, with the addition of voices in *In dulci jubilo*, another melody and text dating back to the 14th century. An interesting feature in this text as in many of the early chorales is the mix of Latin and the vernacular – one phrase in Latin, answered by a second in German.

The final group of pieces in this German section features three settings of the Advent hymn *Nun komm der Heiden Heiland*, also written by Luther on a pre-existing melody, and the early 17th century composer Johann Stadlmayr’s setting of the text *O magnum mysterium*, a responsorial chant from the Matins of Christmas. What program of German Christmas music would be complete without a setting of *Es ist ein Ros’ entsprungen*? The author of the text is unknown and it first appears in a 15th century manuscript, while the first publication of the hymn was in 1599, just six years before Praetorius wrote his four-part version, probably the most well-known of all the settings.

Resonet in laudibus

shawms, sackbuts, dulcian

- Melody**..... Anonymous, *Aosta MS*, 14th c.
Setting à 2 Anonymous, *S. Gall MS*, 15th c.
Setting à 3..... Anonymous, *Trent MS*, 15th c.
Joseph, lieber Joseph mein/Resonet in laudibus.....Anonymous, *Mainz Cantional*, 1605
Setting à 6 Michael Praetorius, 1571 - 1621

Vom Himmel hoch

voices, recorders, lute

- Melody**..... *Wittenberg Hymnal*, 1535, text by Martin Luther

Vom Himmel hoch da komm ich her, Ich bring euch gute neue Mär, der guten Mär bring ich so viel, davon ich sing’n und sagen will.	From highest heaven I come, I bring you new and glad tidings these tidings true to you I bring, and gladly of them I say and sing
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- Setting à 2**Caspar Othmyar, 1515-1553

Euch ist ein Kindlein heut’ gebor’n, von einer Jungfrau asuerkor’n; ein Kindelein so zart und fein, das soll eu’r Freud’ und Wonne sein.	Today a child is given to you, born of a chosen virgin mild; that little child, so sweet and fine, who will be your happiness and joy.
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- Ad aequales à 4**..... Praetorius

Setting à 3..... Praetorius

Es ist der Herr Christ, unser Gott, Der will euch führn aus aller Not, Er will eur Heiland selber sein Von alle Sünden machen rein.	It is Christ the Lord, our God, Who will lead you out of all trouble, Who will be your saviour himself, From every sin make you free.
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Chorale à 4..... Praetorius

So merket nun das Zeichen recht, die Krippen, Windelein so schlecht: da findet ihr das Kind gelegt, das alle Welt erhält und trägt. Das laßt uns alle fröhlich sein und mit den Hirten geh'n hinein, zu seh'n, was Gott uns hat beschert, mit seinem lieben Sohn verehrt.	Now mark this sign with care, the crib and swaddling clothes so bare, there shall you find this infant laid Who upholds and carries this world. Then let us all be happy and with the shepherds go inside to see what God for us has wrought, in sending us his beloved son.
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A Medley of Melodies

Dies est laetitiae/ Psallite, unigeniteArr. Piffaro
bagpipe, recorders, krumborns, guitar

In dulci jubilo.....Arr. Piffaro, after Praetorius
Voices, bagpipe, krumborns, recorder, guitar

In dulci jubilo, nun singet und seid froh, unsers Herzens Wonne leit in praesepio und leuchtet als die Sonne Matris in gremio, Alpha es et O, Alpha es et O. Ubi sunt gaudia nirgend mehr denn da? da die Engel singen nova cantica, und die Schellen klingen in regis curia. Eia, wären wir da! Eia, wären wir da!	With sweet jubilation, now sing and be glad, our hearts' joy lies in a manger and shines like the sun in the lap of the mother. You are the Alpha and Omega. Where are joys anywhere but there? There, where the angels sing new songs, and the bells are ringing in the king's court. Oh, that we were there.
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Advent, Mystery & Meditation

Nun komm der Heiden Heiland
sackbuts, dulcians, voice

À 3..... Praetorius

Ad aequales à 4.....Praetorius

Chorale setting.....Johann Eccard, 1553 – 1611

Nun komm der Heiden Heiland, der Jungfrauen Kind erkannt, des sich wundert alle Welt, Gott solch Geburt ihm bestellt. Nicht vom Manns Blut noch von Fleisch, allein von dem heiligen Geist ist Gotts Wort worden ein Mensch und blüht ein Frucht Weibes Fleisch.	Now come, Saviour of the gentiles, recognised as the child of the Virgin, so that all the world is amazed God ordained such a birth for him. Not from man's flesh and blood but only from the Holy Spirit has God's Word became man and flourishes as the fruit of a woman's body.
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O magnum mysteriumJohann Stadlmayr, 1575 - 1648
voice, lute, recorders

O magnum mysterium, et admirabile sacramentum ut animalia viderent Dominum natum, iacentem in praesepio. Beata Virgo, cuius viscera meruerunt portare Dominum Christum	O great mystery and wonderful sacrament, that animals should see the new-born lying in a manger. Blessed is the Virgin, whose womb was worthy to bear Christ the Lord.
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<p>Es ist ein Ros entsprungen aus einer Wurzel zart. Als uns die Alten sungen, Von Jesse kam die Art. Und hat ein Blümlein bracht, mitten im kalten Winter wohl zu der halben Nacht.</p> <p>Das Röslein das ich meine, Davon Jesaiah sagt, hat uns gebracht alleine Marie, die reine Magd. Aus Gottes ewgem Rat, hat sie ein Kind geboren, wohl zu der halben Nacht.</p> <p>Das Blümelein so kleine, das duftet uns so süß, mit seinem hellen Scheine, vertreibst die Finsternis: Wahr Mensch und wahrer Gott. hifft uns aus allem Leiden, rettet von Sünd und Tod.</p>	<p>A rose grew out of a tender root, As the ancients sang, from Jesse's line descended. And brought forth a blossom in the middle of the cold winter And at the midnight hour.</p> <p>This little rose that I'm thinking of, of which Isaiah spoke, Was given to us alone by the pure maiden Mary, Obedient to God's will, she bore a child and at the midnight hour.</p> <p>This little flower so small, that smells so sweet; With its bright rays dispels the darkness: True man and truer God, help us in our time of need, Rescue us from sin and death.</p>
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II. French Motets and Noels

The French musical traditions for this time of year centered on the noel, which as both poem and song seemed to spring from whole cloth at the end of the 15th century with the appearance of numerous volumes of these texts celebrating the Christmas season. Originally the word noel meant “news”, as in a cry to get attention, or to express joy. In the 13th century the word became associated with the birth of Christ, and a century or so later signified a poem or a song celebrating that event, as well as the cry of exultation at the news of the birth. The noel is a parody genre, meaning that the text is based on a pre-existent verse, utilizing the rhyme and meter structure, and even some of the lines of the original poem. Of the literally hundreds of volumes of noels, both manuscripts and prints, only a handful include music. Yet we know that many of the poems were sung as well as recited because they frequently designated a melody to which the text can be set.

We include three of these noels in our French section, fashioning our own arrangements for voices and instruments from their monophonic tunes. The text in *Nouvelle, Nouvelle* circles round and round the phrase “the vines are beautiful and splendid is the wheat”, underscoring the importance of rustic and pastoral images that are found in so many of these songs, as well as the repetitive quality of their melodies. Fittingly, we accompany this one with bagpipes and recorders. The tune of *Or vous tremoussez* is based on the 3-part *Et d'ou venez vous, Madame Lucette*, a chanson by Pierre Moulu, in which you will hear the melody of the noel tune. Here the shepherds talk about the humble gifts they will bring the Christ child. The third noel, *Une jeune pucelle*, narrates the story of the annunciation to Mary by the angel Gabriel. In contrast to these noel arrangements, we perform two polyphonic works, the Latin-texted motet *Cum natus esset Jesus*, performed instrumentally, and *Sus, debout, gentil pasteurs*, a religious text in the vernacular.

Une jeune fillette was a popular song throughout the Renaissance and Baroque periods, with multiple variants of texts in Italian, German, Dutch as well French, many on the basic theme of a young woman wronged, or forced to become a nun, as well as numerous sacred themes as well. The noel *Une jeune pucelle* was one of those many variants. We segue from this tune into the *Bransle Officiel* from a 16th century dance manual, borrowed in later centuries for the popular carol *Ding Dong, Merrily on High*.

Cum natus esset Jesus.....Jean de Castro, 1540 – 1611
shams, sackbuts, dulcian

Nouvelle, nouvelle.....Nicolas Martin, pub. 1556
voices, guitar, bagpipes, recorders

<p>Nouvelle, nouvelle, au noel nouveau, Les vignes sont belles et tous les bléz beaux.</p> <p>Pastoureaux en veilles avec leurs troupeaux Les vignes sont belles et tous les bléz beaux. Ont veu estincelles, reluysants flambeaux, Nouvelle...</p> <p>Ont veu estincelles, reluysants flambeaux, Les vignes sont belles et tous les bléz beaux. Ouyrent nouvelles et propos moraulx, Nouvelle...</p> <p>Ouyrent nouvelles et propos moraulx, Les vignes sont belles et tous les bléz beaux. Gloires éternelles a Dieu aux cielx haulx. Nouvelle...</p> <p>Gloires éternelles a Dieu aux cielx haulx, Les vignes sont belles et tous les bléz beaux. Et paix san querelles aux bons et loyaux. Nouvelle...</p>	<p>What news at new Christmas! The vines are beautiful and splendid is the wheat.</p> <p>Shepherds watching over their flocks, the vines are beautiful and splendid is the wheat. Saw stars, shining torches heard the news and edifying words. What news...</p> <p>Saw stars, shining torches the vines are beautiful and splendid is the wheat. heard the news and edifying words. What news...</p> <p>Heard the news and edifying words. the vines are beautiful and splendid is the wheat. Eternal glory to God in highest heaven. What news...</p> <p>Eternal glory to God in highest heaven, the vines are beautiful and splendid is the wheat. And peace without strife to all good and loyal men. What news...</p>
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Sus, debout, gentilz pasteurs.....Guillaume Costeley, 1530 – 1606
voices, sackbuts

<p>Sus, debout, gentilz Pasteurs: l'Ange du grand Dieu vous sonne. Il vient noncer en voz coeurs du ciel la nouvelle bonne. La Paix en terre il nous donne. Sus, sus, que Dieu soit loué! Et que bien haut l'on resonne le tressaint nom de Noé.</p> <p>Au moyen d'une Pucelle, que l'amour de Dieu encinct, Sainctement parfaicte et belle. Rompt le noeud de la querelle que Sathan avoit noué.</p> <p>Sus donc, Pasteurs, de bon zelle, Chanton hautement Noé. O Noé, Noé, votre bonté nous devons bien recongnoistre. Quand la mort avez domté, voulant mortel apparoistre. Du ciel nous avez doué. Joyeux le Pasteur doit estre qui void le jour de Noé. Noé, Noé!</p>	<p>Arise, gentle shepherds: the Angel of the Lord is calling you. He will announce in your hearts the good news from heaven. He will give us peace on earth. Arise, arise to honor the Lord! and to shout on high the treasured name of Noel.</p> <p>Through a young virgin, who has been protected by the love of God Who is perfect and beautiful. Untie the knot that Satan has tied.</p> <p>Arise, then, shepherds, with great zeal, And sing Noel to the highest. O Noel, Noel, we have recognized your goodness. When death has triumphed, wishing mortals to appear, We will be saved, and given heaven. Happy the shepherd shall be who will see the day of Noel. Noel, Noel!</p>
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Et d'ou venez vous, Madame Lucette.....Pierre Moulu, c.1480 – c.1550
recorders, lute

Or vous tremoussez..... Anonymous 16th c. noel text, arr. Piffaro
Voices, lute, recorders, string drum

<p>Or vous tremoussez, pasteurs de Judée, Chantez parmy le preau: nolet nau.</p> <p>Pasquer et Foucault et Macé Prunelle Ilz ont fait ung sault jusque la venele Ou est nay le Messiau. Nolet nau.</p> <p>Ung joly muset inoyseau embroche, Et puy quant j'ay fait de ma grant garoche</p>	<p>Stir yourselves now, shepherds of Judaea Sing in the fields the new noel.</p> <p>Donald and Jester and Puddinhead have jumped up to run to the place where the Messiah is born.</p> <p>The child is as sweet as a bird on the branch, So with the milk from my nanny-goat garoche</p>
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<p>Yn fremaige a l'enfanteau. Nolet nau.</p> <p>Heurtault luy donny yn quignon de beure Tienurine bailla yn bouchon de feure; Floquet bailla son tourteau. Nolet nau.</p> <p>Si fut a Poitiers, vray Dé de nature Ou en noz quarters Luczon ou Bressure, Il eust eu in bel hostau. Nolet nau.</p> <p>Sa mere faisoit amoureuse chiere Et nous regardoit de bonne maniere; Besez son enfan royau. Nolet nau.</p> <p>Prions hardiement et de bon couraige La mere, l'enfant qu'en leur heritage Nous puissions avoir estau. Nolet nau.</p>	<p>I made him a cheese.</p> <p>Heurtaout gave him a mound of butter, Tienvrine gave him a bale of straw, Floquet gave him his cheesecake.</p> <p>Had he been in Poitiers, true God of the world, Or in our towns of Luçon or Bressuire, He would have been lodged in a fine hostel.</p> <p>His mother so dear and lovable looking upon us so sweetly Kisses the royal infant.</p> <p>Let us pray most earnestly and with good heart To the mother and the child, So that as our inheritance, we have for years to come the new noel.</p>
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Une jeune pucelle.....Jean Baptiste Besard, pub. 1603
voices, lute, recorder, dulcian

<p>Une jeune pucelle de noble cuer, Priant en sa chambrette son créateur. L'Ange du ciel descendit sur la terre Lui conta le myster de notre Salvateur.</p> <p>La pucelle ebahie de cette voix, Elle se prit a dire pour cette fois, Comment pourra s'accomplir telle affaire Car jamais n'eus affaire de nul homme qui soit.</p> <p>“Ne te soucie, Marie, aucunement, Celui qui seigneurie au firmament. Son saint Esprit te fera apparoitre Don't tu pourra connoitre Tot cet enfancement.</p> <p>Sans douleur ni sans peine et sans tourmont, Neuf mois seras enceinte de cet enfant, Et quand viendra a le poser sur terre Jesus faut qu'on l'appelle Rois sur tout triomphant.</p> <p>Lor fut tant consolé de ses beaux dits, Qu'elle s'estimoit etre en Paradis, Se soumettant du tout a lui complaire: Disant “voici l'ancelle du Sauveur Jesus Christ:</p> <p>Mon ame magnifie Dieu mon sauveur Mon esprit glorifie son createur: Car il a eu égard a son ancelle Que terre universelle lui soit gloire et honneur.</p>	<p>A young virgin of noble heart was praying in her chamber to her creator; When the angel of heaven descended to earth and told her the mystery of our saviour.</p> <p>The virgin marveled at that voice, saying to herself all the time, How could such a thing happen, for with no man had she ever been involved.</p> <p>“Do not be troubled at all, Mary. He that rules the heavens will cause his holy spirit to come to you, through which you will presently experience childbirth.</p> <p>Without pain, difficulty, and without anguish, you will be pregnant nine months with the child. And when he comes upon earth, you shall call his name Jesus, he shall be King, triumphant over all.”</p> <p>Then she was so much comforted by his good words that she thought herself to be in Paradise; She was fully content to submit herself to God's will, saying: “Behold the handmaiden of Jesus Christ the Saviour:</p>
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Une jeune fillette.....Anonymous, 16th c.
bagpipes

Bransle officiel.....Thoinot Arbeau, *Orchesographie*, pub. 1589, arr. Piffaro
bagpipes, guitar, sackbuts, dulcian, recorder

INTERMISSION

III. Spanish Villancicos

The predominant form of Spanish Christmas music is the villancico, a type of popular song in the vernacular that was derived from medieval dances. The texts were primarily secular in the late medieval

and early Renaissance periods, but religious subject matters were increasingly employed in the second half of the 16th century, associated with important feast days in the Catholic Church. Themes were often rustic and playful, similar in that regard to the French noels. The opening *Pastores, si non quereis* is performed instrumentally, but its text, as well the typical Spanish rhythms, point out the element of dance:

“Shepherds, will you include us in your round dance?
Oh, what steps we will do!
And you will hear a thousand songs of praise.”

Que bonito niño chiquito is a lullaby from the *Cancionero de Colombina*, a manuscript from somewhere between 1460 and 1480. Its calm and peaceful rhythmic gestures and text set it apart from the other three in the Spanish section of our concert. While *Soberana Maria* has the same lyrical quality as *Que bonito*, it shares the Spanish predilection for complex cross rhythms and hemiolas. In *Angeles del zielo* the music clearly reflects those angels “making a thousand fiestas in the sky,” leaping and dancing and flying. These two songs are both from an early 17th century print, the *Romances y letras a tres voces*.

Pastores, si non quereis.....Francisco Guerrero, 1528 – 1599
shawms, sackbuts, dulcian

Soberana Maria..... Anonymous, 16th c.
voice, sackbuts

Soberana Maria, con vuestro canto arullad a mi nino no llore tanto Nocturnas estrellas que en dulce descanso reposays los cuerpos del largo cansancio Como a Dios eterno le dexays llorando.	Sovereign Maria, with your song Lull my child so he doesn't cry so much The night stars that in sweet stillness relieve the bodies of their long tiredness Like eternal God you leave him crying.
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Que bonito niño chiquito.....Anonymous, 16th c., arr. Piffaro
voice, lute, recorders

Que bonito niño chiquito. Pariendo la Virgen, dos buenas mugeres Servian al parto y fazianle plaçeres al niño. Que bonito...	How pretty is the little boy! The Virgin giving birth, two good midwives Helped with the birth and gave comfort to the little boy. How pretty...
Desde lo ovo parido la Virgen con prudencia, Luego lo adoraron, dádole rreverencia al niño. Que bonito...	Soon after the wise Virgin gave birth to him, They all came to adore him and to revere the little boy. How pretty...
E los pañizuelo que no son de sirgo, En un pesebrejo enbúelvelo la virgo al niño. Que bonito...	And with swaddling clothes not made of silk, In the manger, the Virgin wraps the little boy How pretty...
La Virgen Maria como era moçuela, Ciñólo cueradamente con una faxuela al niño. Que bonito...	The Virgin Mary, still a young girl, With a small sash carefully fitted the little boy. How pretty...
Angeles del çielo muy dulce cantavan “Gloria in excelsis Deo”, asy lo acallavan al niño. Que bonito...	Angels in heaven sang very sweetly: “Gloria to God in heaven!” Thus they quieted the little boy. How pretty...

Angeles del zielo.....Anonymous, 16th c.
tambourine, recorders, guitar, voices, sackbut, dulcian

Angeles del zielo mill fiestas hazen, Buelan, saltan y baylan, rompiendo el ayre.	Angels are making a thousand fiestas in the sky. They leap, they dance, they fly, they tear through the air.
Tremolan banderas, tocan instrumentos, Cantan seraphines, rompen al silencio.	They wave banners, they play instruments. Seraphs are singing, they break the silence,
Celebran las pazes que el amore ha hecho Entre Dios y el hombre por alto misterio.	They are celebrating the peace which love has made Between God and man, through a great mystery.
Deste regozijo, mill fiestas hazen...	And in celebration, they make a thousand fiestas...

IV. Sephardic Songs for Hanukkah

While most of the repertoire in our program is rooted in a particular place and time, this section of Sephardic songs represents an aural tradition carried by the Sephardic Jews after their expulsion from Spain in 1492, when they spread through Europe, North Africa and Turkey. The music they brought with them was frequently adapted to the various cultures in which they lived, and so in the melodic turns of these songs you can hear typical features of what we often think of as Turkish or middle eastern. As these songs are from a strictly monophonic and unwritten tradition, they lend themselves readily to a variety of arrangements, combining instruments as well as voices in some unusual ways.

Los siete reflects a somber story from one of the Books of the Maccabees from which comes the narrative of Hanukkah. The seven sons of Hannah were all asked to bow down to King Antiochus and renounce their religion, but all refused and were brutally tortured and murdered by the king. This song and similar dirges were sung to commemorate the destruction of the Temple in Jerusalem. The story of Hanukkah is the Jews victory over Antiochus' forces, the recapture of Jerusalem, and the rededication of the Temple. *Psalm 30* is a song for that rededication, an appropriate moment for the clarion calls of Piffaro's straight trumpets. The Hanukkah celebration begins with *Hazeremos* and the preparation of food for the feasting, and continues with further elaboration on that preparation and the feasting itself in *Quita'tas, Mete'l tas*.

Los siete.....Anonymous

voices, lute

Los siete hijos tiene Hanna, Hanna la buena judia, Los mando a llorar el rey Todos siete en un dia. Ven aqui, hijo de Hanna, Hanna le buena judia, Te daré mi corona, Y sentaré en mi silla. Yo no quiero su corona, Ni mi sento en su dilla; No mi quiedro mi ley santa, Ni entro en la falsia.	Hannah has seven sons, Hannah the good Jewess. The king sent for them, All seven in one day. Come here, son of Hannah, Hannah the good Jewess; I will give you my crown, and you will sit on my throne. I don't want your crown, nor will I sit on your throne. I will not forsake my Holy Law, nor believe in idolatry.
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Psalm 30.....Anonymous, arr. Piffaro

straight trumpets, bagpipes, percussion

Hazeremos.....Anonymous, arr. Piffaro

recorder, lute, voices, percussion

Hazeremos una merenda! Kualo hora? Vo lo diray! <i>Yar aman, enrumé aman.</i> La una quita l'azeite De un tenequé hastadiez, <i>Yar aman, enrumé aman.</i> La otra quita l'harino De un sacco hastadiez, <i>Yar aman, enrumé aman.</i> Para 'zer los burmuelos En los dias de Hanuca, <i>Yar aman, enrumé aman.</i>	Let's make a party! What time? I'll tell you. <i>Yar aman, enrumé aman.</i> One takes the oil from a jar, ten measures, <i>Yar aman, enrumé aman.</i> The other takes the flour from a sack, ten measures, <i>Yar aman, enrumé aman.</i> To make the little cakes In the time of Hannukah, <i>Yar aman, enrumé aman.</i>
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Quita'tas, Mete'l tas.....Anonymous, arr. Piffaro

lute, voices, recorders, bagpipe, percussion

Quita'tas, mete'l tas, Las muchachas meten bas En el mez de Hanucá Suriaremos l'asefá Quita la gallina de la cuxina, Dale'l caldo a la vezina, Que la sea melexina En el mez de Hanucá Suriaremos l'asefá. La una quita l'azeite De un tenequé hasta diez, La otra quita l'harina De un saco hasta diez, Para hazer los burmuelos En los días de Hanucá Suriaremos l'asefá. Quita'l tas...	Bring out the tray, set down the food. The girls set the table, in the month of Chanukkah let's feast again. Bring the chicken from the kitchen, give soup to the old neighbor so that the month of Chanukkah will be sweet for her. Let's feast again. One takes the oil from a jar, ten measures; the other takes flour from a sack, ten measures, to make the little cakes in the days of Chanukkah. Let's feast again. Bring out the tray...
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V. Yuletide in Renaissance England

Lastly, we find ourselves in England in the early 17th century for yuletide celebrations which, from accounts by contemporary writers, were more focused on the secular than on the religious nature of the holiday at that time. According to a 1631 account by a John Taylor, the festival of Christmas Day began with church attendance. Following that, “some went to cards, some sung Carrols, many mery songs, some to waste the long night would tell Winter-tales Then came maids with Wassell, jolly Wassell, cakes, white loafe and cheese, mince pies & other meat.”

We have chosen a few pieces that reflect those secular practices. The *Pavane* comes from the so-called *Fitzwilliam Wind Manuscript* written out specifically for wind players, mostly likely the Royal Wind Band at the court of James I. Its grand opening and energetic third section set the scene for the pieces that follow. The next two songs are polar opposites: *Now Winter Nights* for solo voice an introverted poem on the joys of warm and quiet winter nights, *The Shropshire Wakes* for the full band a rowdy ballad extolling the joys of food, drink, dance and good cheer. We leave you with our variations on the popular Greensleeves tune, and best wishes for a Happy New Year!

Pavane.....A[ugustin] B[assano], (3rd line, Peter Holman), *Fitzwilliam Wind Band MS.*

shanms, sackbuts, dulcian

Now winter nights.....Thomas Campion, *Third Booke of Ayres*, (inner lines, G. Herreid)

voice, lute

Now winter nights enlarge the number of their houres, And clouds their stormes discharge upon the ayrie towers. Let now the chimneys blaze, and cups o'erflow with wine: Let well tuned words amaze with harmony divine. Now yellow waxen lights shall wait on hunny love, While youthful revels, masks and courtly sighs sleep's leaden spells remove. This time doth well dispence with lovers long discourse: Much speech hath some defence, though beauty no remorse. All do not all things well; some measures comely tread; Some knotted riddles tell, some poems read. The summer hath his joys, and winter his delights, Though Love and all his pleasures are but toyes, they shorten tedious nights.

The Shropshire Wakes, or Hey to Christmass..... Anonymous 17th c. ballad,
to the tune of Dargason, arr. G. Herreid

voices, cittern, recorders, sackbuts, dulcian

Come Robin, Ralph, and little Harry, and merry Thomas at our green,
Where we shall meet with Briget and Sary, the finest maids that ere were seen.
For Gammer Nichols has gotten a custard, my neighbor Wood a roasted pig,
And widow Franklin hath beer and mustard, and at the thatched house there is good swig.
Refrain: Then hey for Christmas once a year, where we have cakes and ale and beer,
And to our Christmas feast there comes young men and maids to shake their bums.
There's a fiddler for to play ev'ry dance when the young lads and lasses meet,
With which the men and maids will prance, with the fiddler before them down the street.
The morice dancers will be ready meat and drink enough to lade ye,
And in a fools dress will be little Neddy to entertain our Christmas Lady.
And when that they shall all appear, that are to be at our brave wakes,
To eat up the meat and drink up the beer, and to play at cards for ale and cakes.

Greensleeves and pudding pie, with variations.....Anonymous, arr. Piffaro
recorders, dulcian, sackbut

The Old Yeare now away has fled.....Anonymous, 17th c., arr. Piffaro
voices, lute, sackbuts, dulcian, recorders

The old yeare now away has fled, the new yeare it is entered:
Then let us now our sins downe tread, and joyfully all appeare!
Let's merry be this holy day, and let us now both sport and play,
Hang sorrow, cast care away! God send you a happy new yeare.
And now with new yeare's gifts each friend unto each other they do send;
God grant we may our lives amend, and that the truth may appeare!
Now like the snake, cast off your skin, of evil thoughts and wicked sin,
And to amend this new yeare begin: God send us a merry new yeare!
And now let all the company in friendly manner all agree,
For we are here welcome, all may see, unto this jolly good cheere;
I thank my master and my dame, the which are founders of the same;
To eate and drinke now is no shame; God send us a merry new yeare!
Come, lads and lasses, every one, Priscilla, Erik, Greg, Grant, Bob, and Joan,
Let's cut the meate up into the bone, for welcome you need not feare!
Good fortune to my master send, and to my dame which is our friend;
Lorde blesse us all and so we end; and God send us a happy new yeare!



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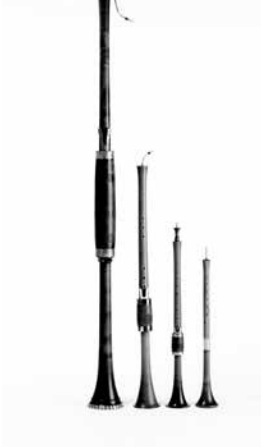
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RENAISSANCE INSTRUMENTS



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 1660s 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."



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. Under the direction of Artistic Directors Joan Kimball and Bob Wiemken, 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. Kimball and Wiemken received Early Music America’s Howard Mayer Brown Award for Lifetime Achievement Award in the Field of Early Music in 2021.

MEMBERS OF PIFFARO

Priscilla Herreid plays recorder, period oboes, and a multitude of renaissance wind instruments with some of the finest ensembles in the US and abroad. She performs regularly with Tempesta di Mare, Hesperus, Boston Baroque, The Handel + Haydn Society, Trinity Baroque Orchestra, New York Baroque Inc., and The Sebastians, and has also appeared with Portland Baroque, Philharmonia Baroque, Ex Umbris, The Waverly Consort, Tenet, The Gabrieli Consort, the Boston Early Music Festival Orchestra, American Bach Soloists, and The City Musick. Priscilla was part of the onstage band for the Globe Theater’s Shakespeare on Broadway productions of Twelfth Night and Richard III, starring Mark Rylance. Her playing has been called “downright amazing” by the Philadelphia Inquirer, and the New York Times has praised her “soaring recorder, gorgeously played...” She is a graduate of Temple University and The Juilliard School.

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 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.

Joan Kimball, artistic co-director and founding member of Piffaro, has concertized with the ensemble throughout the U.S., Europe, and South America and has performed with many of the leading early music artists and ensembles in this country. She gave herself full time to early music performance in 1980 after a number of years as an educator and still treasures her work teaching recorder and early winds to students of all ages. In addition, she collaborates with instrument maker Joel Robinson of Portland OR on the construction of Medieval and Renaissance bagpipes and makes double reeds for shawms, dulcians, and capped winds.

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.

Bob Wiemken began his musical life as a French hornist but started a love affair with early double-reed instruments in the early 80s, playing, studying, and making reeds for shawms, dulcians, bassoon, krumhorns and more. As artistic co-director of Piffaro, he has performed worldwide, recorded extensively, and built over 100 programs of Renaissance and early Baroque music. He is a well-appreciated teacher and lecturer in college and university settings, having directed the Early Music Ensembles at Temple University for 20 years. He teaches at workshops throughout the country and is director and teacher for the Indiana Early Double Reed Workshop.

ABOUT OUR GUEST ARTISTS

Clara Rottsohlk, soprano, has been lauded by *The New York Times* for her “clear, appealing voice and expressive conviction” and by *The Philadelphia Inquirer* for the “opulent tone [with which] every phrase has such a communicative emotional presence.” In a repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, the Middle East, Japan and South America. She specializes in historically informed performance practice, singing with ensembles including American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacific MusicWorks, St. Thomas Church 5th Avenue, Virginia Symphony, Atlanta Baroque, Santa Fe Pro Musica, Baltimore Chamber Orchestra, Colorado Bach Ensemble, Trinity Wall Street Choir, Seraphic Fire, New Mexico Symphonic Chorus, ARTEK, and the Masterwork Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, Andrew Megill, John Scott, David Effron, and Daniel Hyde.

Her recordings are *Myths and Allegories*, French Baroque cantatas with Les Délices and “supple and stylish... and unflaggingly attractive” (*Gramophone Magazine*) Scarlatti Cantatas with Tempesta di Mare on the Chandos-Chaconne label. Due out soon are a recording of new compositions by Rachel Matthews, including three songs set to Elizabeth Bishop’s poetry, as well as Monteverdi Madrigals with ARTEK.

Jason McStoots, tenor, has been described by reviewers as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*), with an “alluring tenor voice” (*ArtsFuse*). McStoots is a respected interpreter of medieval, renaissance and baroque music whose recent solo appearances include Le Jeu in *Les plaisirs de Versailles* by Charpentier; Apollo in *Orfeo*, Eumete and Giove in *Il ritorno d’Ulisse in patria*, and the *Vespers of 1610*, by Monteverdi; Pedrillo in *The Abduction from the Seraglio* by Mozart; tenor soloist in the *Christmas Oratorio* and evangelist in the *St. Mark Passion* by Bach, Purcell’s *Dido and Aeneas*, and Handel’s *Messiah*. He has performed with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tragicomedia, and Tanglewood Music Center. He was proud to appear on BEMF’s Grammy-winning 2015 Charpentier recording; other recording credits include Lully’s *Pysché*, Handel’s *Acis and Galatea*, Blow’s *Venus and Adonis*, and Charpentier’s *Acteon* with BEMF (CPO), Fischer’s *Vespers* (Toccatà Classics), and *Awakenings with Coro Allegro* (Navona). He is a core member of Blue Heron and can be heard on all the ensemble’s recordings.

Fiona Last - Originally trained as a linguist, oboist Fiona Last aims to explore as many musical languages as possible. From playing Renaissance polyphony on the shawm to performing Stravinsky with John Adams, Fiona is always seeking out new instruments to play and new musical idioms through which to express herself. Her interest in early instruments stems from the belief that we all seek to mine the most potential possible from the music that we play, and that understanding a musical style through the instrument for which it was written and vice-versa can bring a special kind of life to music-making.

This coming season brings a tour to Germany with Tempesta di Mare, concerts for Boston Early Music Festival and Music Before 1800, and performances with Early Music New York, Washington National Cathedral, Staunton Music Festival, Choral Arts Philadelphia, and the Lancaster Symphony. Fiona has also performed with The Gabrieli Consort, The Handel + Haydn Society, Opera Philadelphia, The City Musick, Tesseract, Musica Angelica, the Carmel Bach Festival, The Orchestra Now, and at Les Jardins du William Christie in Thiré, France. In 2018 she was a fellow with The Orchestra of the Age of Enlightenment.

Fiona has MM degrees in Historical Performance from The Juilliard School and Oboe Performance from Yale School of Music. She received her BM from Temple University in Philadelphia, and also has a BA in Arabic & Ethnomusicology from The School of Oriental and African Studies in London, during which time she spent a year in Syria studying at the University of Damascus. She was born and raised in England.

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