



TOOLS OF THE TRADE

EXPLORE
THE RENAISSANCE MUSICIANS'
ARSENAL

Friday, October 10, 2025 at 7:30PM
Church of the Holy Trinity, Rittenhouse Square, Philadelphia, PA

Saturday, October 11, 2025 at 7:30PM
Presbyterian Church of Chestnut Hill, Philadelphia, PA

Sunday, October 12, 2025 at 3:00PM
Christ Church Christiana Hundred, Wilmington, DE

Streaming Online: October 24 - November 6

PIFFARO

THE RENAISSANCE BAND

Priscilla Herreid, Artistic Director

PIFFARO

Héloïse Degrugillier – *recorder, flute, krumhorn, bagpipes, pipe and tabor, percussion*

Grant Herreid – *lute, recorder, shawm, krumhorn, theorbo, Renaissance guitar, pipe and tabor, percussion*

Priscilla Herreid – *shawm, recorder, bagpipe, douçaine, dulcian, Deutsche schalmei, krumhorn, pipe and tabor*

Greg Ingles – *straight trumpet, slide trumpet, sackbut, recorder, hurdy gurdy, krumhorn, percussion*

Sian Ricketts – *shawm, recorder, douçaine, dulcian, bagpipes, Deutsche schalmei*

Erik Schmalz – *straight trumpet, sackbut, krumhorn, shawm, recorder, percussion*

QUEST

Stephanie Corwin – *dulcian, shawm, recorder, krumhorn*

Program created by Priscilla Herreid

PRODUCTION

Audio recorded by John C. Baker, John C. Baker Recordings LLC

Audio edited and mastered by Sam Ward, Affetto Records

Video edited by Sharon Torello, Torello Productions

Camera, Sharon Torello

Camera, Dave Tavani

Camera, Sarah Giampietro

Photography and Lightin, Bill DiCecca

This concert will be rebroadcast by our media sponsor



STAY IN TOUCH



www.piffaro.org



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CONCERT PROGRAM

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Please refrain from any recording of this performance, including audio and video.

We invite you onstage to see the instruments up close after the concert concludes.

THE ALTA CAPPELLA

Fanfare in D 'Se la face ay pale' Greg Ingles
Se la face ay pale Guillaume Dufay (1397-1474)
Alons ferons barbe Loyset Compère (c.1445-1518)
Intrada Johann Ghro (1575-1627)

**STRAIGHT TRUMPETS, SHAWMS, SLIDE TRUMPET,
SACKBUT, PERCUSSION**

THE BASSA CAPPELLA

La Quinte Estampie Real..... Anonymous, *Chansonnier du Roi*, 13th c.
Io son un pellegrin..... Giovanni da Florentia (fl. 1340-1350)
Tant que vivray Claudin de Sermisy (c.1490-1562)

LUTE, FLUTE, HURDY GURDY, PERCUSSION, DOUÇAINES



Czechoslovakian artwork:
King David and musicians from Olomouc Bible, folio 276R

MORE REEDS

Mille regretz..... Josquin des Prez (c.1450-1521)
Mille regretz..... Jean de Castro (c.1540-c.1600)
Si par souffrir Jean Courtois (fl.1530-45)
Pavane 'Si par souffrir'/Ronde 'Pour quoy' Tylman Susato,
Danserye, 1551, arr. Piffaro
Bransle de Village Jean-Baptiste Besard (c.1567-c.1625), for two lutes
Novus Partus (1617), arr. a3 by Grant Herreid

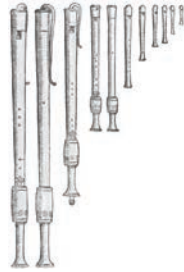
SHAWM, SACKBUTS, DULCIANS, KRUMHORNS, BAGPIPES, RECORDERS, PIPE AND TABOR, HURDY GURDY, PERCUSSION

INTERMISSION

THE RECORDER CONSORT

Canzona a4..... Claudio Merulo (1533-1604)
Canzona Franzesa Cromatica.....Giovanni Maria Trabaci (c.1575-1647)
Canzon a6Johann Hermann Schein (1586-1630)

RECORDERS



A NEW ERA

Ave, dulcissime Maria..... Carlo Gesualdo (1560-1613)
Sonata DuodecimaDario Castello (c.1602-1631)
Sonate concertate in stil moderno... libro secondo, 1629
Verleih uns Frieden Heinrich Schütz (1585-1672)

DULCIANS, SACKBUTS, RECORDERS, THEORBO, DEUTSCHE SCHALMEIS



A TROVE OF INSTRUMENTS

Suite from OrchesographyThoinot Arbeau (Jehan Tabourot) (1520-1595),
arr. G Herreid

Pavane 'Belle qui tiens ma vie'

Tordion

Bransle de Charlotte

Bransle des Lavandieres

Bransle des Pois

Morisques

Bransle de la Haye

Bransle double

Bransle des Hermites

Bransle des Chevaux

**KRUMHORNS, PERCUSSION, FLUTE, LUTE, SACKBUTS,
DULCIAN, PIPE AND TABOR, RECORDERS, BAGPIPES,
RENAISSANCE GUITAR, SHAWM**



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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.



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.



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.



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



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.



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.."



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.



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.



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.



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.



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.



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.



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.



DEUTSCHE SCHALMEI

Our standard shawms are the ones modeled after 15th and 16th century originals, but these *Deutsche Schalmeien*, as they're called, are instruments developed later in the 16th century and played well into the 17th. Our two sopranos are pitched in C, a modification (away from the D-pitched soprano Renaissance shawm) moving toward the more standard 17th century consorts of instruments from which the modern oboe derives.



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.



RENAISSANCE 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.

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, ARTISTIC DIRECTOR

Priscilla Herreid is a musician in the ancient and living tradition of woodwind doubling. Her formative years studying recorder at Philadelphia's Settlement Music School led her to the High School for Creative and Performing Arts. She studied oboe with Louis Rosenblatt at Temple University, where she began playing renaissance wind instruments in Temple's Early Music Ensemble, directed by Bob Wiemken. Further studies in baroque oboe with Gonzalo Ruiz took her to The Juilliard School where she received her MM in Historical Performance.

Priscilla became a member of Piffaro in 2007. Artistic Director since 2022-2023, 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, Tenet Vocal Artists, Trinity Baroque Orchestra, The Waverly Consort, The Metropolitan Opera, Tempesta di Mare, The Gabrieli Consort, The City Musick, The Dark Horse Consort, Philharmonia Baroque, The Boston Early Music Festival Orchestra, Boston Baroque, American Bach Soloists, Choral Arts Philadelphia, Night Music, Arion Baroque, Portland Baroque, Venice Baroque, Ex Umbris, The Bishop's Band, New York Baroque Inc., The Sebastians, Les Delices, Ruckus, and Mr. Jones & 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. Priscilla's playing has been called "downright amazing" by *The Philadelphia Inquirer*, and *The New York Times* has praised her "soaring recorder, gorgeously played..."

MEMBERS OF PIFFARO

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.

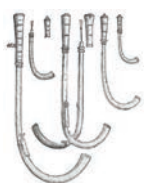
Greg Ingles attended high school at the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory and SUNY Stony Brook. Before his career in early music, Greg was the Solo Trombone in the Hofer Symphoniker. He enjoys unearthing rarely heard gems as the music director of the early 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.

GUEST

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.



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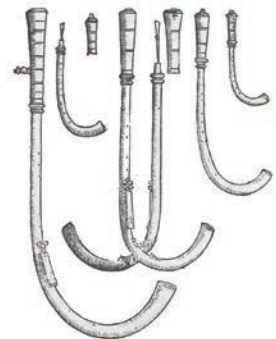
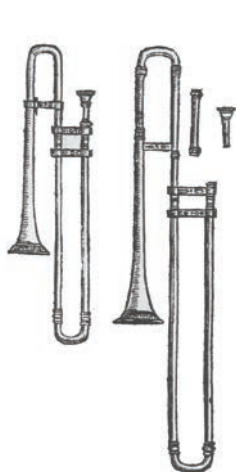
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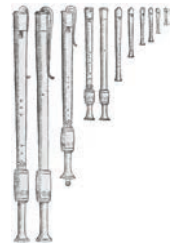
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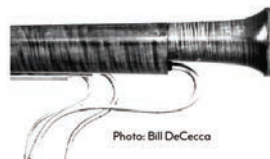
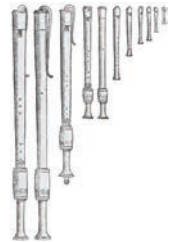


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