



PIFFARO  
THE RENAISSANCE BAND

and TENET  
and VOCAL  
ARTISTS

# Ein Kind Geborn

Friday, December 5, 2025 at 7:30 PM  
Church of the Holy Trinity, Rittenhouse Square, Philadelphia, PA

Saturday, December 6, 2025 at 7:30 PM  
Church of St. Martin in the Fields, Chestnut Hill, PA

Sunday, December 7, 2025 at 3:00 PM  
Westminster Presbyterian, Wilmington, DE

Streaming Online: December 18 - January 15



CONCERT PROGRAM

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

# Ein Kind Geborn

## A Child is Born

Uns ist ein Kindlein heut geborn ... Michael Praetorius (1571-1621)  
no. 47, instrumental..... *Musae Sioniae VI*, arr. Priscilla Herreid  
no. 48, instrumental..... *Musae Sioniae VI*  
no. 49..... *Musae Sioniae VI*

bagpipes, cittern, krumphorns, organ, voices,  
lute, recorders, sackbuts

## From Silence to Singing

Der Zacharias ganz verstummt ..... Joachim a Burck (1546-1610)  
Wie lieblich und wie schöne ..... a Burck  
Übers gebirg Maria ..... Eccard  
Es ist ein Ros entsprungen ..... Praetorius, *Musae Sioniae VI*

voices, dulcians, sackbuts, theorbo, lute, shawms,  
bagpipe, recorders, organ

## The Angels Rejoice

Gelobet seist du, Jesu Christ

hymn ..... Martin Luther/Johann Walter (Wittenberg, 1524)  
3-part ..... Melchior Schärer (1563-1624)  
4-part ..... Johann Walter (1496-1570)  
2-part ..... Praetorius, *Musae Sioniae IX*  
Sacred concerto ..... Johann Hermann Schein (1586-1630)  
5-part ..... Eccard

organ, voices, recorders, sackbuts, theorbo, dulcians

# Thankful Shepherds

Bransle de Village ..... Praetorius, *Terpsichore*, arr. Grant Herreid

Dancksagen wir alle ..... Praetorius, *Musae Sioniae V and IV*

bagpipe, flute, lute, hurdy gurdy, recorders, voices,  
theorbo, organ, Deutsche schalmeis, sackbuts, dulcian

## I n t e r m i s s i o n





# The Sun Rises

Hört zu und seid getrost nu..... Leonhard Schröter (c.1532/c.1601)  
Vom Himmel hoch da komm ich her

4-part ..... Jobst vom Brandt (1517-1570)

2-part ..... Praetorius, *Musae Sioniae IX*

3-part ..... Praetorius, *Musae Sioniae V*

8-part ..... Praetorius, *Polyhymnia caduceatrix...*

hymn..... *Musae Sioniae V*

*please sing with us!*

From heav'n a-bove to Earth I come To bring good news to ev - ry - one! Glad  
ti - dings of great joy I bring To all the world, and glad - ly sing.

voices, recorders, sackbuts, lute, shawm, dulcians,  
theorbo, organ

## Resounding Praises

Gelobet sey der da kompt.....Michael Altenburg (1584-1640)

*A solis ortus cardine,*

*Choralis in Cantu* (SSWV 150).....Samuel Scheidt (1587-1654)

*Resonet in laudibus*.....Eccard

recorders, theorbo, organ, voices, shawms,  
sackbuts, dulcian

## Sweet Jubilation

In dulci jubilo

2-part .....Praetorius, *Musae Sioniae IX*

8-part .....Praetorius, *Musae Sioniae II*

Mit süßem Jubelschall .....Fridolin Sickers' *Orgeltabulatur*, 16<sup>th</sup> c.

Quem pastores laudavere .....Praetorius, *Musae Sioniae V*,  
nos. 88 and 89

voices, dulcians, theorbo, organ, recorders,  
sackbuts, cittern

# Ein Kind Geborn

Puer natus in Bethlehem ..... chant

Puer natus in Bethlehem ..... Praetorius, *Musae Sioniae V*

4-part, "Puer natus in Bethlehem"

5-part, instrumental

2-part, instrumental

3-part, "Hier leit es in dem Krippelein"

4-part, "Cognovit Bos et Asinus"

5-part, "Reges de Saba veniunt"

6-part, instrumental

6-part, "Da mit er ihm uns machet gleich"

Ein Kind ist uns geboren.....Melchior Franck (c.1580-1639)

voices, recorders, lute, sackbuts, dulcians, shawms,  
organ, Deutsche schalmei, theorbo, cittern



## Piffaro

Stephanie Corwin · dulcían, recorder, krumhorn

Héloïse Degrugillier · recorder, flute, bagpipes

Jeffrey Grossman · organ

Grant Herreid · lute, recorder, shawm, krumhorn, cittern,  
pipe and string drum, voice

Priscilla Herreid · shawm, recorder, dulcían, bagpipes,  
Deutsche schalmei

Greg Ingles · sackbut, recorder, hurdy gurdy, krumhorn

Sian Ricketts · shawm, recorder, dulcían, bagpipes,  
Deutsche schalmei

Erik Schmalz · sackbut, krumhorn, recorder

Charles Weaver · theorbo, lute, voice

## Tenet Vocal Artists

Jolle Greenleaf, soprano

Clara Rottsoik, soprano

Clara Osowski, mezzo-soprano

Andrew Fuchs, tenor

Andrew Padgett, bass-baritone

Program created by Priscilla Herreid

# Texts and Translations:

## Uns ist ein Kindlein heut geboren

Uns ist ein Kindlein heut geboren  
von einer Jungfraun auserkorn,  
ein wahrer Mensch und wahrer Gott,  
dass er uns helf aus aller Not,  
sein Nam ist Wunderbar und Rat,  
durch ihn haben wir funden Gnad.

A little child is born to us today  
of a chosen virgin.  
True man and true God,  
that he may help us in our distress.  
His name is Wonderful and Counselor,  
through him we have found grace.

Was hätt uns Gott mehr können tun  
denn daß er uns schenkt seinen Sohn,  
der von uns weggenommen hat,  
all unser Sünd und Missetat,  
erlöst uns von der Sünd und Pein,  
darein wir sollten ewig sein.

What more could God have done for us  
than to give us his Son,  
who took from us  
all our sin and misdeed,  
redeeming us from sin and pain,  
in which we should have ever been.

Freu dich du werte Christenheit,  
und dank es Gott in Ewigkeit.  
Haß aber alle Sünd und List,  
davon du teur erlöset bist.  
Sei fortan gottfürchtig und rein,  
zu Ehrn dem neu g'bornen Kindelein.

Rejoice, you worthy Christendom,  
and give thanks to God forever.  
Hate all sin and deceit,  
from which you have been dearly redeemed.  
Be henceforth God-fearing and pure,  
in honor of the newborn little child.

## Der Zacharias ganz verstumbt

Der Zacharias ganz verstumbt,  
biss dass von seinem Weibe kompt  
ein Sohn durch Gottes güte,  
von welchem die weissag geschehn,  
dass er solt für dem Herrn hergehn,  
dess freut sich sein gemüte.  
Der Geist die sprach im wieder bringt,  
mit freuden fängt er an und singt:  
Gelobet sey der Herre,  
gantz Israel Gott Ehre,  
er hat besucht, er hat erlöst,  
sein Volk gläubets und sey getröst.

Zacharias was struck silent,  
until from his wife came  
a son, through God's goodness,  
from whom the prophecy came true,  
that he would go before the Lord,  
and this filled his heart with joy.  
The Spirit brought him back to speaking,  
with joy he began to sing:  
Blessed be the Lord,  
all Israel give glory to God.  
He has visited, he has redeemed his people,  
let them believe and be comforted.

## Wie lieblich und wie schöne

Wie lieblich und wie schöne  
sind der boten füße  
die auf den bergen gehen  
und herab uns grüßen  
mit fried und großer güte  
und sagen, dass Gott König sey  
der Zyon behüte.

How lovely and how beautiful  
are the messengers' feet  
that walk upon the mountains  
and look down to greet us  
with peace and great goodness,  
proclaiming that God is the King  
who protects Zion.

Hört, wie die Wachter rufen  
frey mit lauter stimme,  
dass viel guts sey zu hoffen,  
thun sie freudig rufen.  
Öffentlich wird mans schawen,  
dass Gott viel volcks bekeren wird  
zu seim dienst und glauben.

Hear how the watchmen call  
freely with loud voice -  
much good is to be hoped for,  
they joyfully call.  
All will see clearly  
that God will call many people  
to his service and faith.

## Es ist ein Ros entsprungen

Es ist ein Ros entsprungen  
aus einer Wurzel zart,  
wie uns die Alten sungen,  
von Jesse kam die Art.  
Und hat ein Blümlein bracht,  
mitten im kalten Winter  
wol zu der halben Nacht.

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.

Das Röslein das ich meine,  
davon Jesaia sagt,  
hat uns gebracht alleine,  
Marie, die reine Magd.  
Aus Gottes ewgem Rat,  
hat sie ein Kind geboren,  
wol zu der halben Nacht.

This little rose I mean,  
of which Isaiah spoke,  
was given to us alone  
by the pure maiden Mary.  
By God's eternal counsel,  
she bore a child,  
and at the midnight hour.

Das Blümelein so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibst die Finsternis.  
Wahrer Mensch und wahrer Gott,  
hilft uns aus allem Leide,  
rettet von Sünd und Tod.

This little flower so small,  
that smells so sweet,  
with its bright rays  
dispels the darkness.  
True man and true God,  
help us in our time of need,  
rescue us from sin and death.

## Gelobet seist du, Jesu Christ

Gelobet seist du, Jesu Christ,  
daß du Mensch geboren bist  
von einer Jungfrau das ist wahr,  
des freuet sich der Engel Schar.  
Kyrieleis.

Des ewgen Vaters einig Kind,  
jetzt Man in der Krippen find,  
in unser armes Fleisch und Blut,  
verkleidet sich das ewig Gut.  
Kyrie eleyson.

Praise be to you, Jesus Christ,  
that you were born a human being,  
of a virgin, that is true,  
in this the host of angels rejoices.  
Lord have mercy.

The eternal father's only child,  
now found in the manger.  
In our poor flesh and blood,  
the eternal good is disguised.  
Lord have mercy.

## Dancksagen wir allen

Dancksagen wir alle Gott  
unserm Herren Christo,  
der uns mit seinem Wort  
hat erleuchtet und uns erlöst  
hat mit seinem Blute  
von des Teuffels gewalt.

Den sollen wir alle  
mit seinen Engelein loben  
mit Schalle, singen  
"Preiß sey Gott in der Höhe."

Let us all give thanks  
to the Lord God,  
who has enlightened us  
with his Word, and redeemed us  
with his blood  
from the devil's power.

We should all praise Him  
with his angels,  
singing loudly,  
"Praise be to God in the highest."

## Hört zu und seid getrost nu

Hört zu und seid getrost nu:

Hoch vom himmel komm ich her.  
Ich bring euch frewd und gute mehr  
die allem volck solln widerfarn  
denn euch ist heut der heylandt geborn.

Welcher genannt wirdt Jesus Christ  
in der stadt David geboren ist  
von Maria der Jungfraw schon  
des aller höchsten Gottes Sohn.

Das soll euch ein zeichen sein  
ihr werdt finden das kindlein klein  
gewicklet in die windeln zwar  
und liegen in der krippen dar.

Listen, and be of good cheer:

From Heaven above I come,  
I bring you joy and glad news  
that should befall all people,  
for to you this day is born the Savior.

He who is called Jesus Christ  
was born in the city of David  
to Mary the Virgin,  
the Son of the Most High God.

Let this be a sign to you -  
You will find the little child  
wrapped in swaddling clothes  
and lying in the manger.

## Vom Himmel hoch

Vom Himmel hoch da komm ich her,  
Ich bring euch gute neue Mär,  
der guten Mär bring ich so viel,  
davon ich singen und sagen will.

From heaven above I come,  
I bring you new and glad tidings,  
these tidings true to you I bring,  
and gladly of them I say and sing.

Euch ist ein Kindlein heut' geboren,  
von einer Jungfrau auserkorn  
ein Kindelein so zart und fein,  
das soll euer Freud und Wonne sein.

Today a child is given to you,  
born of a chosen virgin,  
that little child, so sweet and fine,  
that shall be your happiness and joy.

## Resonet in laudibus

Resonet in laudibus  
cum iucundis plausibus  
Sion cum fidelibus,  
apparuit, quem genuit Maria.  
*Sunt impleta quae praedixit Gabriel.*  
*Etia, Etia, Virgo Deum genuit*  
*quod divina voluit clementia.*  
*Hodie apparuit in Israel,*  
*Ex Maria Virgine est natus Rex.*

Let Zion ring out in praises  
with the joyful acclaim  
of the faithful.  
He whom Mary bore has appeared.  
*All that Gabriel foretold has come true.*  
*Joy, O Joy! The virgin has given birth to God*  
*Just as divine clemency willed it.*  
*Today He has appeared in Israel.*  
*Of Mary a king is born.*

Translation: Stewart Spencer

## In dulci jubilo

In dulci jubilo, nun singet und seid froh,  
unsers Herzens Wonne leit *in praesepe*  
und leuchtet als die Sonne *matris in gremio*,  
*Alpha es et O, Alpha es et O.*

In sweet rejoicing, now sing and be glad,  
our hearts' joy lies in a manger  
and shines like the Sun in the mother's lap.  
You are the Alpha and Omega.

## Quem pastores laudavere

Quem pastores laudavere,  
Quibus Angeli dixere,  
Ab sit vobis jam timere,  
Natus est Rex gloriae,

Nunc Angelorum gloria,  
Homínibus, resplenduit in mundo,  
Novi partus gaudia,  
Virgo Mater produxit,  
Et Sol verus in tenebris il fuxit.

Christus natus hodie ex virgine  
sine virili semine est natus Rex.

Zu dem die Weisen kamen geritten,  
Gold, Weihrauch, Myrrhen brachten sie mitte.  
Sie fieln nieder auf ihr Knie,  
Gelobet seistu Herr all hier.

Ein Sohn die Göttlich Majestät  
euch geben hat, und einen Mensch lan werden,  
Ein Jungfrau ihm geboren hat  
in Davids Stadt, da ihr ihn finden werdet,  
Liegend in eim Krippelein  
nackend, bloß und Elende,  
das er euer Elend von euch soll wenden.

Gottes Sohn ist Mensch geboren,  
hat versöhnt des Vaters Zorn.

Frewt euch heute mit Maria  
in der himmlischen Hierarchia,  
Da die Engel singen alle  
in dem Himmel hoch mit Schall.

Darnach sungen die Englein,  
Gott gebürt allein in der Höh Preiß und Ehre,  
Groß Frewde wird auff Erden sein,  
deß sollen sich die Menschen frewen sehre,  
Und ein Wolgefallen han,  
das der Heiland ist kommen,  
hat euch zu gut euer Fleisch an sich genommen.

Gottes Sohn ist Mensch geboren,  
hat versöhnt deß Vaters Zorn.

The one whom the shepherds praised,  
to whom the angels said,  
Let there be no fear from you now,  
the King of glory has been born.

Now the glory of angels  
shines for man throughout the world,  
the joys of a new birth.  
The Virgin Mother has brought forth,  
and the true Sun fled into darkness.

Christ is born today, of a virgin,  
without seed of man, is born the King

To whom the kings rode,  
bringing gold, frankincense, and myrrh.  
They fell to their knees:  
Praised be You, Lord, here.

“His Son, whom divine majesty  
has given you, has become man.  
A virgin bore Him  
in David’s city, where you will find Him  
lying in a manger,  
naked, bare, and wretched,  
that He may take all your misery away from you.”

The son of God is born for man,  
And reconciled the Father’s wrath.

Rejoice today with Mary  
in the heavenly hierarchy,  
as the angels all sing  
high in heaven with sound.

Then the little angels sang:  
“Give praise and honor to God alone in heaven.  
Great peace will be on earth,  
all people should rejoice greatly  
and find pleasure in this:  
The Savior has come,  
has taken the flesh to Himself for your good.”

The son of God is born for man,  
And reconciled the Father’s wrath.

## Puer natus in Bethlehem

Puer natus in Bethlehem, alleluia.  
Unde gaudet Jerusalem, alleluia.  
In cordis júbilo  
Christum natum adoremus,  
Cum novo cantico.

Hier leit es in dem Krippelein,  
ohn Ende ist die Herrschaft sein, alleluia.

Cognovit Bos et Asinus,  
quod puer erat Dominus, alleluia.

Reges de Saba veniunt,  
Aurum, Thus, Myrrham offerunt, alleluia.

Da mit er ihm uns machet gleich,  
und sieder brecht zu Gottes reich, alleluia.

A Child is born in Bethlehem, Alleluia.  
Exult for joy, Jerusalem! Alleluia.  
With joyful hearts  
Let us adore the newborn Christ  
With a new song.

He lies here in the manger  
who reigns eternally, Alleluia.

The ox and the donkey  
recognize that the child is the Lord, Alleluia.

The kings come from Sheba,  
they bring gold, incense and myrrh, Alleluia.

That He may make us equal to Him,  
And break forth into the kingdom of God, Alleluia.

## Ein Kind ist uns geboren

Ein Kind ist uns geboren,  
Ein Sohn ist uns gegeben,  
Welches Herrschaft ist auff seiner Schulter  
und Er heist Wunderbar, Rath, Krafft, Held,  
Ewígvatter, Friedefürst,  
auff das seine Herrschaft groß werde  
und des Friedens kein Ende,  
auff dem Stuhl David,  
und seines Königreichs,  
das er's zurichte und stärke  
mit Gericht und Gerechtigkeit  
von nun an bis in Ewigkeit.  
Solches wird tun der Eifer des Herren Zebaoth.

For unto us a child is born,  
Unto us a son is given  
And the government will be upon his shoulders  
And he is called wonderful, counselor, mighty God,  
Everlasting Father, prince of peace  
Of the greatness of his government and peace  
There will be no end.  
He will reign on David's throne  
And over his kingdom,  
Establishing and upholding it  
With justice and righteousness  
From that time on and forever.  
The zeal of the Lord Almighty will accomplish this.

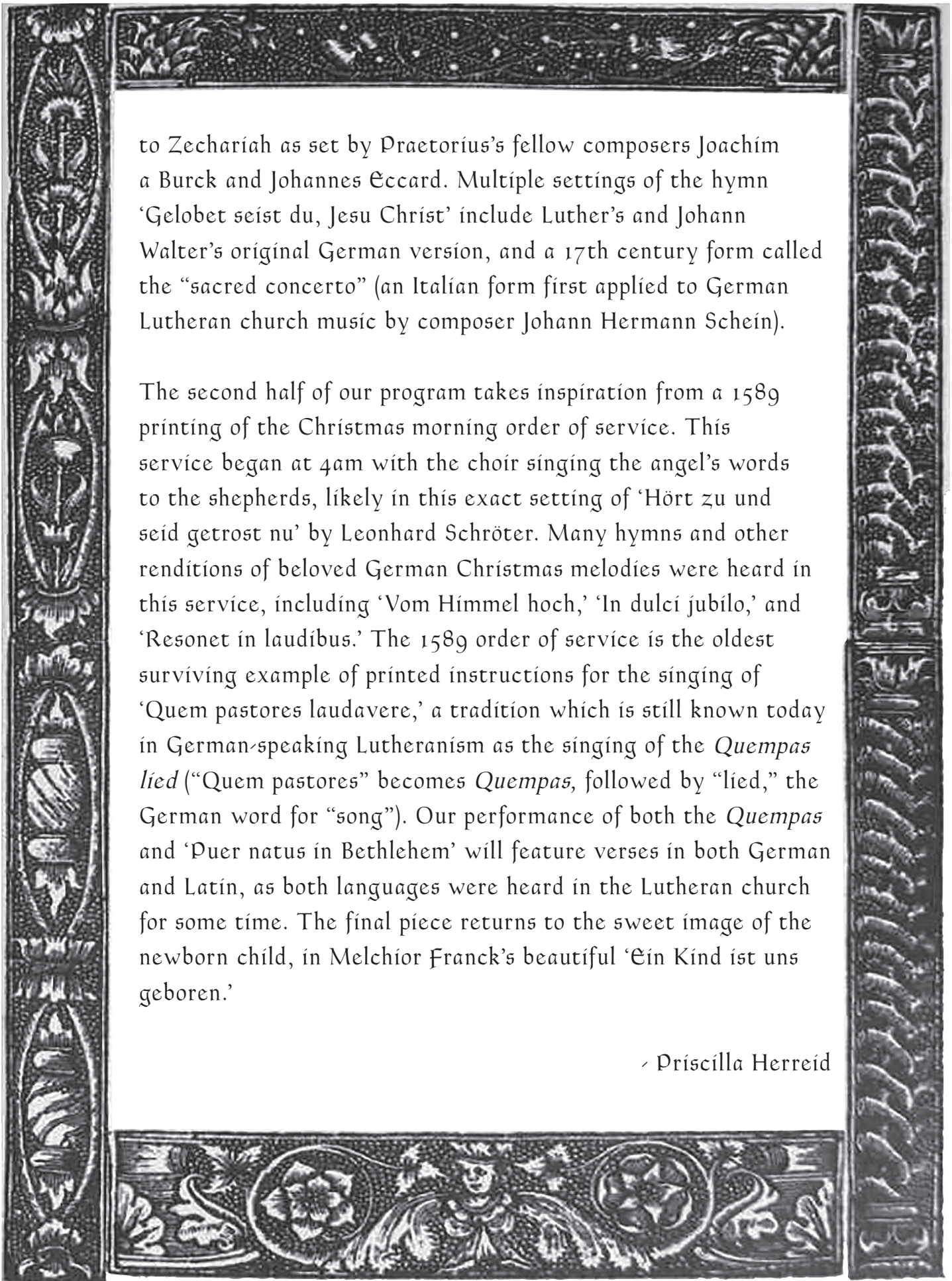
Isaiah 9:6-7



# Ein Kind Geborn Program Notes

Ein Kind Geborn - a child is born. This sweet and tender image sparked triumphant Christmas joy in the minds and hearts of the composers on this program, and their music sparks joy today for many people around the world, regardless of faith. Tonight's program roots itself in the work of Michael Praetorius, and branches out to his predecessors and colleagues in the early generations of the Lutheran church. All of their works are infused with those feelings of tenderness and triumph, and it is perhaps that combination that makes this music so beloved, centuries after it was written.

Praetorius had in him a happy combination of great musical talent, organizational skill, and an ability to proliferate. (He was also employed for many years by a supportive duke, which made much of his output possible.) His most monumental works are his stunning pieces for up to 21 voices, but his *Musae Sioniae*, a publication of nine diverse volumes, is what we mostly draw from tonight. Within the *Musae Sioniae* are beautiful hymns, dazzling multi-part pieces, ornate duets and trios, and an embrace of both the ancient Latin tradition and the new Lutheran commitment to the language of the people: German. Praetorius's music is put in the larger context of its time, starting with the story of the angel Gabriel's visit



to Zechariah as set by Praetorius's fellow composers Joachim a Burck and Johannes Eccard. Multiple settings of the hymn 'Gelobet seist du, Jesu Christ' include Luther's and Johann Walter's original German version, and a 17th century form called the "sacred concerto" (an Italian form first applied to German Lutheran church music by composer Johann Hermann Schein).

The second half of our program takes inspiration from a 1589 printing of the Christmas morning order of service. This service began at 4am with the choir singing the angel's words to the shepherds, likely in this exact setting of 'Hört zu und seid getrost nu' by Leonhard Schröter. Many hymns and other renditions of beloved German Christmas melodies were heard in this service, including 'Vom Himmel hoch,' 'In dulci jubilo,' and 'Resonet in laudibus.' The 1589 order of service is the oldest surviving example of printed instructions for the singing of 'Quem pastores laudavere,' a tradition which is still known today in German-speaking Lutheranism as the singing of the *Quempas lied* ("Quem pastores" becomes *Quempas*, followed by "lied," the German word for "song"). Our performance of both the *Quempas* and 'Puer natus in Bethlehem' will feature verses in both German and Latin, as both languages were heard in the Lutheran church for some time. The final piece returns to the sweet image of the newborn child, in Melchior Franck's beautiful 'Ein Kind ist uns geboren.'

~ Priscilla Herreid

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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 15<sup>th</sup> and 16<sup>th</sup> centuries and was played into the 17<sup>th</sup> century before giving rise in the 1660's in France to the Baroque oboe.



## 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."



## DULCIAN

The dulcian, or bajón, as it was known in Spain, was developed somewhere in the second quarter of the 16<sup>th</sup> 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 17<sup>th</sup> century, it became an important solo and continuo instrument and was played into the early 18<sup>th</sup> century, alongside the jointed bassoon which eventually displaced it.



## DEUTSCHE SCHALMEI

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



## RECORDER

The recorder, probably dating to as early as the 14<sup>th</sup> 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 16<sup>th</sup> 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 16<sup>th</sup> 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.

## 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 18<sup>th</sup> 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.



## ORGAN

The “chest” or “continuo” organ is a small, portable cousin of the grander pipe organ. It is mainly used to accompany singers or other instruments, as a basso continuo instrument, or simply as a less expensive, portable alternative to a large, stationary organ. Like any organ, it consists of three primary components: a device which creates wind (usually a bellows), a chest of pipes, and a keyboard which directs the wind to those pipes. This organ has a single manual and a range of four octaves.



## KRUMHORN

The krumhorn, or “curved horn,” had a brief though illustrious existence in the Renaissance, originating in the third quarter of the 15<sup>th</sup> 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 17<sup>th</sup> 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 15<sup>th</sup> and early 16<sup>th</sup> 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.



## THEORBO

By the end of the 16<sup>th</sup> 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 17<sup>th</sup> and into the 18<sup>th</sup> 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.



## CITTERN

The cittern is strung with wire instead of the gut strings of the lute. It is played with a plectrum, and this combination of wire and pick give it a harpsichord- or banjo-like quality. Through the early 17<sup>th</sup> century, the cittern was a solo instrument and a member of the English mixed consort; it was also an instrument well-suited for amateur music-making (it was commonly found hanging on barber shop walls). By the middle of the century, most source information from England has the cittern restrung, plucked with the fingers, and playing mostly popular music.

## 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.

## GUESTS

**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.

**Jeffrey Grossman**, keyboardist and conductor, specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, Jeffrey has directed Bach's Passions and Handel's Messiah in collaboration with Tenet Vocal Artists. Recent seasons include his leading Monteverdi's *Vespers of 1610* with the Green Mountain Project in New York and Venice, conducting a workshop of a new Vivaldi pastiche opera for the Metropolitan Opera, and serving as musical director for three iterations of the Boston Early Music Festival Young Artists Training Program. A native of Detroit, Michigan, he holds degrees from Harvard, Juilliard, and Carnegie Mellon University, and currently teaches performance practice at Yale University. [jeffreygrossman.com](http://jeffreygrossman.com)

**Charles Weaver** performs on early plucked-string instruments as a recitalist and as an accompanist. He is on the faculty of the Juilliard School, where he teaches performance practice and historical music theory and works as a coach of vocal and chamber music. He has been assistant conductor for Juilliard Opera and has participated in opera productions at the University of Maryland, the Cleveland Institute of Music, Princeton University, Yale University, and the Boston Early Music Festival. As a collaborative musician, he has performed with the Orchestra of St. Luke's, the New York Philharmonic, the Philadelphia Orchestra, the Minnesota Orchestra, and the Virginia Symphony. In addition to being a regular member of the ensemble Quicksilver, his chamber-music projects have included engagements with the Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, the Newberry Consort, and Musica Pacifica. He is organist and choirmaster at St. Mary's Church in Norwalk, Connecticut, where he specializes in the liturgical performance of medieval and renaissance music. He holds a PhD in music theory from City University of New York. His research interests include the rhythm of Gregorian chant and the history of the theory of harmony.

## ABOUT TENET VOCAL ARTISTS

Preëminent New York City-based early music ensemble Tenet Vocal Artists celebrates its 17th season in 2025-2026. Under Artistic Director Jolle Greenleaf, Tenet Vocal Artists has won acclaim for its innovative programming, virtuosic singing, and command of repertoire that spans the Middle Ages to the present day. Renowned for their interpretations of Renaissance and Baroque repertoire, Tenet Vocal Artists' distinguished soloists have been praised for their pristine one-voice-to-a-part singing "to an uncanny degree of precision" (The Boston Globe). Tenet Vocal Artists collaborates regularly with acclaimed instrumentalists, instrumental ensembles, and organizations. Tenet has performed at Carnegie Hall, the Metropolitan Museum of Art, Caramoor, Columbia University, Yale University, and at many venues in and around New York City. Further afield, Tenet has appeared at the Festival Casals de Puerto Rico, Berkshire Bach Festival, Cambridge Early Music Festival, Connecticut Early Music Festival, Costa Rica International Music Festival, Kultursommer Nordhessen (GER), Montreal Baroque Festival, and at many prominent locations throughout the United States, Latin America and Europe.

### Andrew Fuchs

Tenor Andrew Fuchs's wide-ranging repertoire includes an abundance of early music, performing with some of the U.S.'s finest historical performance ensembles (Trinity Choir, TENET, Pegasus Early Music, ARTEK, Clarion Choir), and as a member of the GRAMMY-nominated quartet New York Polyphony, whose extensive touring takes the acclaimed ensemble to major concert series and festivals around the world. Also passionate about contemporary music, he has premiered works by Daniel Thomas Davis (American Opera Projects), Alexander Goehr (Juilliard's Focus Festival), and Juliana Hall (Lyric Fest), and has sung substantial works by Harrison Birtwistle and Kurt Rohde (Brooklyn Art Song Society), and Steve Reich (Ensemble Signal).

### Jolle Greenleaf

Soprano Jolle Greenleaf is one of today's foremost figures in early music. Hailed by The New York Times as a "golden soprano" and "a major force in the New York early music-scene," Greenleaf was named artistic director of TENET in 2009. 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 US, Scandinavia, Europe, and Central America for presenters including Cambridge and Vancouver Early Music Festivals, Denmark's Vendsyssel Festival, Costa Rica International Music Festival, Puerto Rico's Festival Casals, Utrecht Festival, at Panama's National Theater, and in Havana, Cuba.

### Clara Osowski

Mezzo-soprano Clara Osowski, who sings "from inside the music with unaffected purity and sincerity" (UK Telegraph), is an active soloist and chamber musician. Known for her particular excellence in Lieder, she was awarded the Schubert Prize at the Wigmore Hall Song Competition in 2017 and will be releasing an album of Schubert Lieder this year. Concert highlights include Mendelssohn's Elias with the Milwaukee Symphony Orchestra, Mahler's Das Lied von der Erde for chamber orchestra with Salastina Los Angeles, debuts with Minnesota Opera (Albert Herring), Music of the Baroque, Kansas City Symphony, Delaware Symphony Orchestra, St. Paul Chamber Orchestra, and the Rochester Philharmonic Orchestra. In addition to performing, Clara serves as the Artistic Director of Source Song Festival.

## Andrew Padgett

Praised as “splendidly declamatory” (Opera Today) and for his “powerful baritone and impressive vocal range” (Boston Music Intelligencer), 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 Piffaro, among many other leading ensembles. 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. He is based in Boston, where he regularly sings under the direction of Ryan Turner on Emmanuel Music’s pioneering and long-running Bach Cantata Series.

## Clara Rottsoik

“With a silken voice capable of extraordinary power” (San Diego Union-Tribune), soprano Clara Rottsoik’s solo appearances have taken her across the US, the Middle East, Japan, and South America. She has appeared as a soloist with Baltimore Symphony, American Bach Soloists, Santa Fe Pro Musica, the American Classical Orchestra, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, and Trinity Wall Street. Also dedicated to chamber and recital repertoire, she performs with ensembles including Les Délices, TENET, Piffaro the Renaissance Wind Band, Colorado Bach Ensemble, House of Time, and Pegasus Baroque. Frequently in demand as a festival soloist, her credits include Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Winter Park Bach, Seattle Bach, St. Louis Bach, Indianapolis Early Music, Whidbey Island Music, and Boston Early Music Fringe. Her solo recordings can be found on Chandos, Analekta, MSR Classics, and independent labels.



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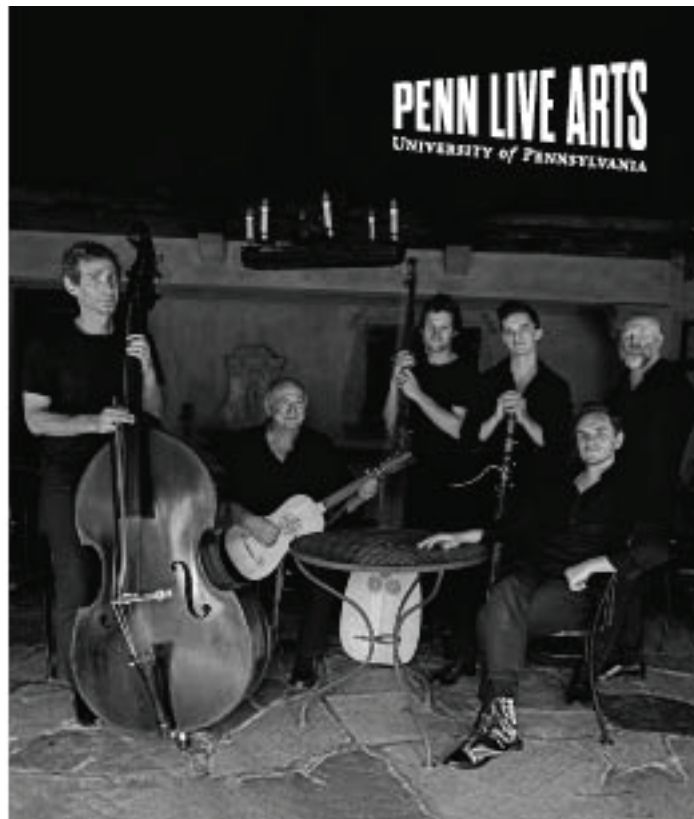
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