



# FERRARA

## Splendor of the Renaissance

Friday, March 13, 2026 at 7:30PM

Church of the Holy Trinity, Rittenhouse Square, Philadelphia, PA

Saturday, March 14, 2026 at 7:30PM

Presbyterian Church of Chestnut Hill, Philadelphia, PA

Sunday, March 15, 2026 at 3:00PM

Christ Church Christiana Hundred, Wilmington, DE

Streaming Online: March 27 – April 9

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

## CONCERT PROGRAM

# FERRARA

## Splendor of the Renaissance



Tant Fort, Casanatense MS 2856

Over Piffaro's decades of existence, we have created around 160 different concert programs (give or take a few). Some have focused on a historical event, a musical style, or an anniversary of a composer. Others focus on a specific geographical place – usually a country, or at least an area big enough to provide a rich bed of history and music to harvest for a concert program. Although the Italian city of Ferrara is one of the smallest physical areas that we've dedicated a program to, we've in fact made four of them. So much resplendent and diverse music came out of that city, ruled for 350 years by the politically powerful and artistically-minded Este family, that we've decided it's time for a fifth.

# THE LION'S COURT

Cançon de' pifari dco. el Ferrarese .....	Antonio Cornazzano, <i>Libro dell'arte del danzare</i> , 1455 arr. Greg Ingles
Belriguardo .....	Domenico da Piacenza (c.1400-c.1476), arr. Piffaro <i>De Arte Saltandi et Choreas Ducendi</i>
Helas mon coeur/Der Seyden Schwantz .....	Firminus Caron (fl.1460-1475) <i>Casatense Chansonnier</i> , Ferrara c.1480
Tant fort .....	Philippe Basiron (c.1449-1491), <i>Casatense</i>
Ingrata .....	Domenico da Piacenza, arr. Piffaro
Gelosia .....	da Piacenza, arr. Piffaro

*shawms, sackbut, percussion, flute, lute, slide trumpet, psaltery, recorder, bagpipes,  
hurdy-gurdy, Renaissance guitar*

Our concert begins during the brief reign of Leonello d'Este (called "the lion") in the 1440s. At this time, Ferrara was home to both some of the finest wind players in Europe, and to the most important instructors in the history of Renaissance dance. Our first piece is a *bassadanza* – a courtly dance type at home in Ferrara. It was a slow dance, performed low to the ground (*basse* = low). The 'Cançon de' pifari' is the "Song of the Piffari, called 'the Ferrarese.'" As was almost always the case for the *bassadanza*, only the tenor line (played by Greg) was written down. This tenor was a vehicle for virtuosic displays by the shawm player, and a countermelody by one or two other musicians (usually an alto shawm or slide trumpet). Greg arranged this version for our performance.

The other major type of courtly dance happening in Ferrara was the *ballo* – a complex Italian dance that contained sections in different meters and tempos. There was only one line of written music for these *balli*, and the frequently shifting meter made for an often mesmerizing and almost strange melody. 'Belriguardo' (named after one of Leonello's country houses), 'Ingrata,' and 'Gelosia' are all *balli*, from the first known published book of dance instructions, *De arte saltandi e choreas ducendii*, by Domenico da Piacenza.

Ferrara was also home to a remarkable manuscript of polyphonic music, the *Casatense Chansonnier*, described in a contemporary inventory as being "a la pifaresca," or "for the wind players." Much of this concert's first half is music from *Casatense*, including 'Helas mon coeur' and 'Tant fort'.



Pisanello, Leonello d'Este

## THE DIAMOND AND THE CROWN

Ile Fantazies de Joskin .....	Josquin des Prez (c.1450-1521), <i>Casatense</i>
In te Domine speravi .....	Josquin, <i>Frottole Libro I</i> (Petrucci)
In pace in idipsum .....	Josquin, <i>Casatense</i>
L'homme Armé.....	Josquin, <i>Canti B</i>
Lom arme (Il sera pour) .....	Robert Morton, <i>Casatense</i>

*recorders, lute, shawms, sackbut, percussion, slide trumpet*

A couple decades later, the most pivotal 15<sup>th</sup> century Ferrarese musical force took the reins – Ercole I (called “The Diamond.”). During his tenure, Ferrara and nearby Milan were the main competitors for musicians, and Josquin des Prez was the biggest prize to win (if he came to Ferrara, it was said he would be “a crown upon this chapel”). He did eventually take the job, although he left only a year later due to an outbreak of the plague. Despite this short stay, Josquin left a mark on Ferrara’s musical legacy. In this set we perform two of Josquin’s pieces from *Casatense*, including the beautiful ‘In pace in idipsum’ (“in peace, itself, [shall I sleep, and I shall take my rest]”). ‘In te Domine speravi’ is a *frottola* with text in both Latin and Italian; its religiously ambiguous text has been proposed as a possible complaint about back pay, written for his former employer.

Josquin possibly felt some connection to the friar Girolamo Savonarola, who was from Ferrara and was very close with Ercole I. ‘In pace’ and ‘In te Domine’ (which Josquin also published in an unambiguously religious version) are a nod to that fascinating triangle of people at the turn of the 15<sup>th</sup> century.

One of the most famous tunes of the Renaissance, ‘L’homme armé’ (“The armed man”) is found in *Casatense*, by the English- turned Frenchman Robert Morton. This is preceded by Josquin’s brief and angular setting of the same tune.



Josquin des Prez

## A MEETING OF MINDS

La Martinella.....	Johannes Martini (c.1440-1497), <i>Casanatense</i>
Fuge la morie.....	Martini, <i>Casanatense</i>
Falla con misuras.....	Guglielmo Ebreo da Pesaro (c.1420-after 1484) <i>De pratica seu arte tripudii...</i>
Rostibolli.....	Ebreo
Petit Vriens .....	Ebreo arr. Piffaro

*recorders, lute, douçaine, shawms, slide trumpet, percussion*

*Casanatense* is a large manuscript, with many important European composers of the day represented. A large portion of the manuscript is music by Josquin's predecessor at Ferrara, Johannes Martini. The first two pieces in this set are good representations of Martini's style: winding, pensive, usually three-part pieces that fit wonderfully on wind instruments. 'La Martinella' can be translated as "a little piece by Martini."

Guglielmo Ebreo da Pesaro followed in the footsteps of his teacher, Domenico da Piacenza, becoming the next dancing master at the court of Ferrara, and the composer of the next three pieces. 'Falla con misuras' is an unusual *bassadanza* in that the virtuosic melody does survive in written form, played here on the lute. 'Rostibolli' and 'Petit Vriens' are two more *balli*, written in a new and younger style from those of Ebreo's teacher. Rostibolli also exists in two parts (melody with an accompaniment), but Petit Vriens is one line of music (arranged so that all of us can participate in this performance).

Martini and Ebreo were both teachers of the very young Isabella d'Este, later Marchesa of Mantua and known as "The First Lady of the Renaissance." Isabella, who would eventually become one of the most enduring icons of cultural patronage and legacy, was once a little girl studying, dancing, and singing the work of Johannes Martini and Guglielmo Ebreo da Pesaro.



Ebreo, *De pratica seu arte tripudii*, 1463

## THE NOBLE WOMEN

Hesperiae cum laeta suas ..... Cipriano de Rore (1515-1565)  
Calami sonum ferentes ..... de Rore  
O dolcezz' amarissime d'Amore..... Luzzasco Luzzaschi (c.1545-1607)  
Sicut lilium inter spinas ..... attributed to Leonora d'Este (1515-1575)

*dulcians, sackbut, recorders, lute*

The second half of our concert has leapt forward to the mid-16<sup>th</sup> century, with the reign of Ercole II and the arrival of his *maestro di cappella* Cipriano de Rore, whose appointment raised the status of the arts in Ferrara to an even higher level. 'Hesperiae cum laeta suas' is the first piece verifiably written after de Rore arrived in Ferrara; a setting of a poem by Girolamo Falletti which describes Venus's visit to Ferrara, the "shining city of the Duke of Este." The chromatic writing in 'Calami sonum ferentes', for four low voices, put de Rore at the forefront of a new era, and paved the way for what was to come.

Luzzasco Luzzaschi, a lifelong resident of Ferrara and de Rore's student, was court organist to the next and final Duke of Este, Alfonso II. This last chapter of the Este reign was brimming with innovation. Alfonso II's *musica secreta* (secret music) was essentially an exclusive concert series, and the setting for Alfonso's *concerto delle donne* or "consort of ladies" – a professional group of female musicians who sang a new style of florid music over a *basso continuo* accompaniment, which was championed by Luzzaschi. One of these pieces is 'O dolcezz' amarissime d'Amore' ("oh bitter sweetness of love"), played here on three recorders and lute.

The final piece in this set comes from an anonymous collection of motets, printed in 1543. The motets are unusual in their being written for five equal voices. Many of the texts would also be appropriate for nuns' choir (eg. "Veni sponsa Christi" = "Come, bride of Christ"). For these and other reasons, including their anonymity, these pieces are now attributed to another Este, a woman – Leonora d'Este, daughter of Alfonso I and Lucrezia Borgia. (Lucrezia died when Leonora was four years old, and Leonora was sent to a monastery.) We will play 'Sicut lilium inter spinas' ("as the lily among thorns" from the Song of Songs) on five high recorders, imagining our instruments as the voices of the nuns in Leonora's convent. (Gratitude to musicologist Laurie Stras for this research.)



## A FERRARESE DANCE SUITE

Pavana, Saltarello, and Spingardo “alla Ferrarese” ..... Joan Ambrosio Dalza (fl. 1508)  
*Intabulatura de Lauto libro quarto*, 1508, arr. Grant Herreid

*krumhorns, recorders, lute, percussion, bagpipes, douçaine*

The 16<sup>th</sup> century brought new fashions in dance and dance music, as the popularity of earlier forms like the *ballo* and *bassadanza* waned. The Milanese lutenist Joan Ambrosio Dalza composed many dances for the lute, set in suites like the three we perform here. The *pavana* (or *pavane*) was a very common form throughout the 16th century, and the first mention of its existence comes from Dalza's book. It is a slow, introductory dance that usually precedes a faster dance in triple time; in this case, a *saltarello*. The final dance, beginning with the bagpipe in our version, is called a *spingardo*, which seems to be a term almost interchangeable with the *piva*, a specifically Italian form that is essentially a *bassadanza* performed very fast. *Piva* is also a word for bagpipe. Grant has transcribed and arranged these lute dances for wind band.

## TRAILBLAZING

Mizmòr letodà ..... Salamone Rossi (1570-1630), *HaShirim Asher Lishlomo*, 1622  
Sinfonia grave ..... Rossi, *Il Primo libro delle sinfonie e gagliarde*, 1607  
Gagliarda detta l'Andreasina ..... Rossi, *Sinfonie e gagliarde*  
Gagliarda del Principe de Venosa ..... Carlo Gesualdo (c.1561-1613)  
Itene, o miei sospiri ..... Gesualdo

*recorders, sackbut, dulcian, lute*

Meanwhile, in nearby Mantua, the composer Salamone Rossi published his *HaShirim Asher Lishlomo*, polyphonic settings of Jewish liturgical pieces. The book began with an essay by Rabbi Leon da Modena, writing in support of Rossi's intention to provide composed music for Jewish worship. Modena references his time at the synagogue in Ferrara, where his attempts at bringing this type of art music into the synagogue were met with some opposition. He included his written response to this event in the introduction to *HaShirim Asher Lishlomo*. We perform Rossi's beautiful 'Mizmòr letodà' (the Psalm of Thanksgiving; Shout to the Lord, all the earth) from this collection.

Rossi was a pivotal figure in the late Renaissance to early Baroque transition. The 'Sinfonia grave' and 'Gagliarda detta l'Andreasina' are examples of the evolution of instrumental styles like the *canzona* into – eventually – the trio sonata of the Baroque era. In fact, the full name of the Gagliarda is 'Gagliarda a 5 & a 3 si placet detta l'Andreasina', indicating that the piece can be played by three people (two soprano instruments and a bass, like in a trio sonata), or by five people, playing two other written parts.

We use this Gagliarda as yet another transitional point, into the only dance written by the fascinating and complicated composer Carlo Gesualdo. Gesualdo came to Ferrara by way of marriage. After

murdering his first wife and her lover, caught *in flagrante delicto*, he married Duke Alfonso II's niece, Leonora d'Este (not the composer, who you'll remember was a nun). Gesualdo was keen to live in the musical paradise of Ferrara, having idolized composers like Luzzaschi.

Gesualdo's family had been given the principality of Venosa, thus the flowery title of his 'Gagliarda del Principe de Venosa,' which is a *galliard* (a leaping dance) with a standard meter and anything-but-standard harmonic language. We follow the Gagliarda with the madrigal 'Itene, o miei sospiri' ('Go, my sighs'), whose emotion is barely contained in Gesualdo's music. Gesualdo suffered from a depression that worsened in his final years, and a contemporary account states that he "delighted in nothing but music."

## CHAPTER CLOSÉS

Tristo, chi si ritrova ..... Lodovico Agostini (1534-1590)  
All' arm all' arm ..... Agostini

*shawms, sackbut, dulcian, percussion*

When Alfonso II died in 1597, leaving no male heir, the Este reign came to an end. The composer Lodovico Agostini was in Alfonso's service until his own death, just a few years before Alfonso's. Agostini was another Ferrara native, like his friend and colleague Luzzaschi. His 'Tristo, chi si ritrova' ("sad is he who finds himself [in jealousy]") is another exceedingly emotional madrigal. Performed here just after Gesualdo's 'Itene', one can imagine the lush banquet of sound that Ferrara feasted upon in those last days of the 16<sup>th</sup> century.

Our final piece is Agostini's ebullient madrigal 'All' arm all' arm', which is a call to arms against the enemy: love.



Alfonso II d'Este by Girolamo da Carpi

# Listening Guide

If you are new to Renaissance music, this guide offers a simple overview of what you are hearing and why it matters.

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## What is Renaissance music?

The Renaissance was a period of artistic and intellectual growth across Europe. In music, composers developed new ways of writing for voices and instruments, creating textures that feel balanced, clear, and expressive.

## Where was this music heard?

What we think of today as a "concert" was only a tiny sliver of musical experience in the Renaissance. Music was instead a big part of daily life:

- **Churches:** Masses, motets, and other sacred works
- **Royal and noble courts:** Ceremonial music, dances, and entertainment
- **City celebrations:** Public festivals, processions, and civic events
- **Homes and social gatherings:** Songs, dances, and small ensemble music

## How to listen to Renaissance music

### Listen for the lines

Instead of focusing on melody and accompaniment, notice how several melodies co-exist and move at once. Let your ear shift from one line to another.

### Notice the blend

Renaissance ensembles aim for balance rather than contrast. Ensembles like Piffaro, which play a lot of vocal music on wind instruments, aim to sound like voices singing.

### Pay attention to space

This music was written for resonant rooms such as churches and halls. The acoustics are part of the experience.

### Let it settle

Renaissance music often unfolds gradually. Give it time. The effect can be mesmerizing, with emotion frequently simmering just below the surface.



Priscilla Herreid, Artistic Director

## PIFFARO

Héloïse Degrugillier – *recorder, flute, bagpipes, percussion*  
Grant Herreid – *lute, recorder, krumhorn, percussion, Renaissance guitar, psaltery*  
Priscilla Herreid – *shawm, recorder, bagpipes, dulcian, krumhorn*  
Greg Ingles – *sackbut, slide trumpet, recorder, hurdy gurdy, krumhorn, percussion*  
Sian Ricketts – *shawm, recorder, douçaine, dulcian, bagpipes*  
Erik Schmalz – *sackbut, slide trumpet, krumhorn, percussion*

## QUEST

Stephanie Corwin – *shawm, dulcian, percussion*

**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  
Photography and Lighting, Bill DiCecca

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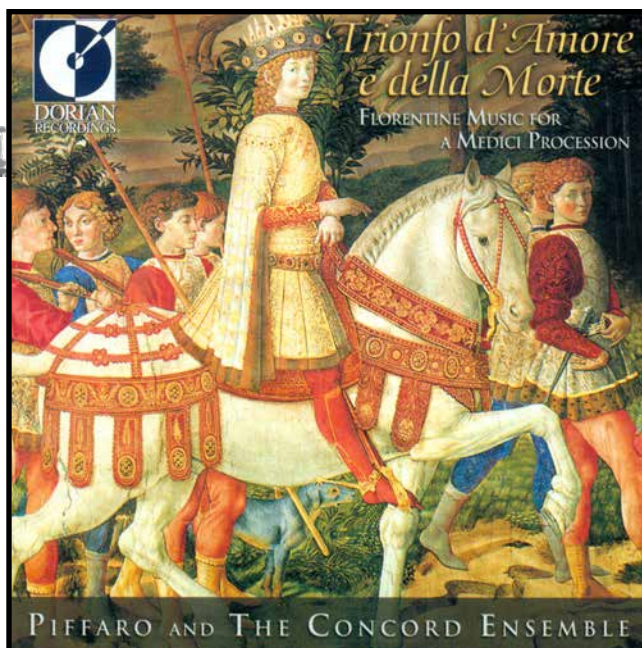


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# RENAISSANCE INSTRUMENTS



## 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 suona, Javanese saron, 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 17th 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."



## SLIDE TRUMPET

The slide trumpet probably developed out of the natural trumpet around the turn of the 15<sup>th</sup> 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.



## PSALTERY

Originating in Ancient Greece, the psaltery is a type of zither that first appeared in Europe in the Middle Ages. Tunable strings are stretched across a resonating box, attached to each side, and are plucked with the fingers or a plectrum. Psalteries can be built in a variety of shapes, the trapezoidal psaltery being common.



## DULCIAN

The dulcían, 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 dulcían 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.



## 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.



## PERCUSSION

Diffaro 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 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.



## 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.



## 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.

## 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 17<sup>th</sup> and 18<sup>th</sup> 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 17<sup>th</sup> 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

**Héloise Degrugillier** has worked extensively as both a recorder and traverso performer, and teacher throughout Europe and the United States. She has performed with leading period ensembles, including 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** began his professional career in his native Portland, Ore, as a classical and jazz trumpet player. An early music specialist for many years, he performs frequently on early reeds, brass, strings, percussion and voice with Piffaro, Hesperus, ARTEK, Elm City Consort, Blue Heron, TENET, and other early music groups. A noted teacher and educator, he was the recipient of Early Music America’s Lurette Goldberg award for excellence in early music outreach and education. Grant appeared on Broadway playing hurdy gurdy, lute, theorbo, cittern, and percussion in Shakespeare’s *Twelfth Night* and *Richard III*, starring Mark Rylance and Stephen Fry. On the faculty at Yale University, he directs the Yale Collegium Musicum, and is Artistic/Music Director of the Yale Baroque Opera Project (YBOP). Grant also directs the New York Continuo Collective in twice-yearly explorations of 17<sup>th</sup> century song.

He recently performed at Boston Lyric Opera in the debut of, and was part of the creative team devising, a new pastiche of Vivaldi arias entitled *The Seasons*, with an English libretto by Sarah Ruhl, the recitatives of which he adapted to Vivaldi's operatic recits. He devotes much of his time to exploring the esoteric and unwritten traditions of early (and late) Renaissance music.

**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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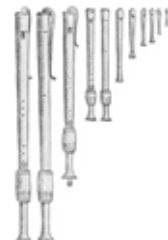


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