

MUSIC IN THE PAVILION
presents

PETRARCH IN RENAISSANCE MUSIC

performed by Piffaro with
guests Penn Collegium
Musicum



FRANCISCI PETRARCE VOCAE
CLARISSIMI SONECTORI ET CAN-
TILENABILIBER FOELICITER INGRIT

VOI CHASCOLTATE IN RIME
SPARSE IL SONO: DI QUEL SO-
SPIRI ODDIO INVDRIAL CORE
INSVL MIO PRIMO GIOVINIL ERRORE
quando in parte d'altro hnom da quel ch'isono
deluano stile in chio piango & ragione
fra lenone speranze' eluan dolore
oue' sia chi per proua intenda amore
Spero trouar pietà non che perdono
Ma ben ueggio or sicome' al populo

SEPTEMBER 27, 2024

University of Pennsylvania Libraries — Kislak Center

All images, except for the performers' photos, are drawn from the Ms. Codex 2196, the fifteenth-century manuscript of Francesco Petrarca's (Petrarch's) *Rerum vulgarium fragmenta* and *Triumpho* recently acquired by the University of Pennsylvania and displayed tonight in the Henry Charles Lea Library, adjacent to the concert venue.

PETRARCH IN RENAISSANCE MUSIC

Piffaro, The Renaissance Band

Grant Herreid, *voice, lute, theorbo, recorder, percussion*

Priscilla Herreid, *shawm, recorder, dulcian, douçaine, bagpipe*

Héloïse Degrugillier, *recorder, flute, percussion*

Stephanie Corwin, *dulcian, recorder, percussion*

TENET Vocal Artists

Jolle Greenleaf, *voice*

James Reese, *voice, slide trumpet, percussion*

Penn Collegium Musicum

Meg Bragle, *director*

PROGRAM

Fourteenth Century

The only surviving musical setting of Petrarch from the poet's lifetime features florid melismas over a slower moving tenor voice, punctuated by syllabic declamation. We precede and follow the madrigal with two contemporaneous Italian dances.

Salterello 4

recorders, lute, percussion

Anonymous (late 14th c. Italy)

London, BL, Add. 29987

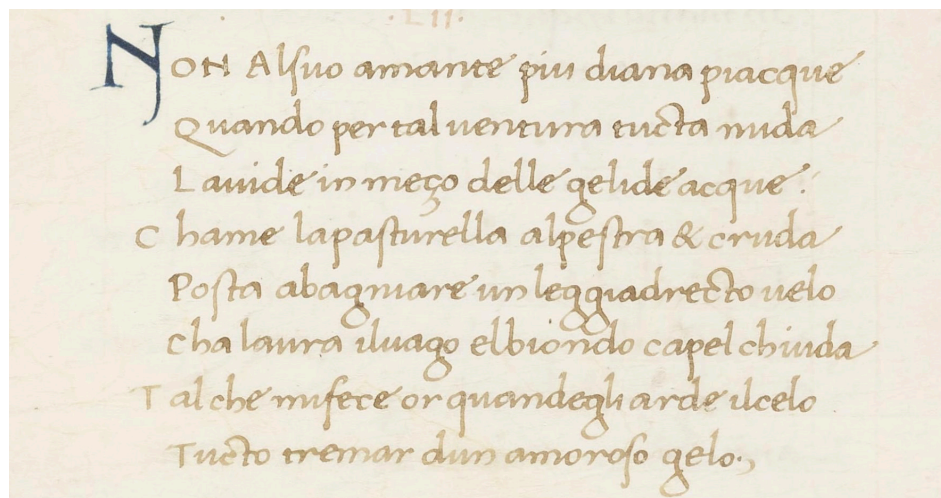
Non al suo amante più Diana piacque

James Reese, Grant Herreid,

tenor douçaine

Jacopo da Bologna (fl. 1340–c. 1386)

Squarcialupi Codex (early 15th c.)



Non al su' amante più Diana piacque,
Quando per tal ventura tutta nuda
La vidi nel mezzo delle gelid'acque,
Ch'a me la pastorell' alpestre e cruda,
Post' a bagnar un leggiadretto velo
Ch'al aur' al vago e biondo capel chiuda.
Tal che mi fece quando egli arde'l cielo,
Tutto tremar d'un amoroso gelo.

Canzoniere, 52

Diana was not more pleasing to her lover,
when by chance he saw her all naked
in the midst of cool waters,
than to me was the fresh mountain shepherdess,
set there to wash a graceful veil
that encloses her vagrant blonde hair from the breeze,
so that she makes me, now that the heavens burn,
tremble, wholly, with the chill of love.

Salterello 2

*shawm, recorder, slide trumpet,
pipe and tabor, percussion*

Anonymous (late 14th c. Italy)

London, BL, Add. 29987

Fifteenth Century

Guillaume Dufay's well-known setting of the *canzone* 'Vergine bella' sets the opening stanza of the final poem in Petrarch's *Canzoniere* as an Italian motet for

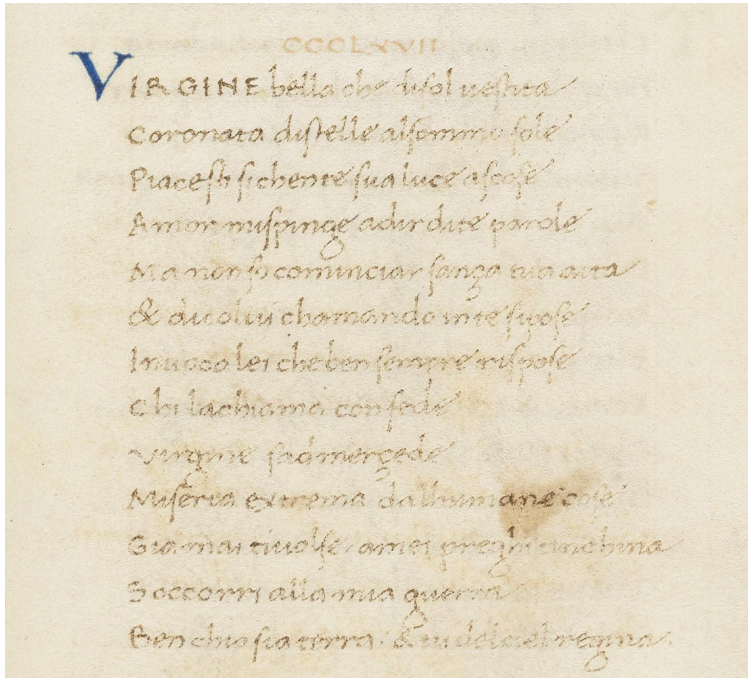
three voices. We again bookend Dufay's motet with *balli* by two fifteenth-century dancing masters.

Amoroso
flute, lute, recorder, percussion

Guglielmo Ebreo da Pesaro (c. 1420–c. 1484)
De pratica seu arte tripodii (c. 1463)

Vergine bella che di sol vestita
Jolle Greenleaf and lute

Guillaume Dufay (c. 1397–1474)
Bod. Lib. Canonici 213



Vergine bella, che di sol vestita,
coronata di stelle, al sommo Sole
piacesti sí, che 'n te Sua luce ascose,
amor mi spinge a dir di te parole:
ma non so 'ncominciar senza tu' aita,
et di Colui ch'amando in te si pose.
Invoco lei che ben sempre rispose,
chi la chiamò con fede:
Vergine, s'a mercede
miseria extrema de l'humane cose
già mai ti volse, al mio prego t'inchina,
soccorri a la mia guerra,
bench' i' sia terra, et tu del ciel Regina
Canzoniere, 366

Beauteous Virgin, by the sun arrayed,
crowned with stars by the sun supreme,
pleased, indeed, in thee his light to hide;
Love moves me to address my words to thee,
but I know not how to begin without thy aid,
and His who lovingly resided in thee.
I call on thee, who ever dost respond
to all who call in faith.
Virgin, have pity
on the wretchedness of human plight.
Thou has never turned away, O hear me now.
Help me in my struggle,
though I am of earth and thou art Queen of Heaven

Anello
bagpipe, recorder, guitar, percussion

Domenico da Piacenza (c. 1390–1476/7)
De arte Saltandi et Choreas Ducendi
(Paris c. 1425), arr. Grant Herreid

Early Sixteenth Century

The advent of the sixteenth century heralded a new style of song in the courts of northern Italy, the *frottole*, spearheaded by lutenist/composers such as Marchetto Cara and Bartholomeo Tromboncino. At first vehicles for light love songs of a courtly fashion, an impulse toward more serious sentiments led to settings of Petrarch's verse. Published by Ottaviano Petrucci and Andrea Antico in the first two decades of the century, the collections of *frottole* sometimes contain textless compositions in four parts, *arie per cantar*, to which stanzas of any *sonetto*, *terza rima*, or *ottava rima* could be sung, as in the dialogue between La Morte and Castità. By midcentury, composers such as Cipriano de Rore set Petrarch's poetry in polyphonic madrigals of great expressive eloquence.

Vergine bella che di sol vestita
recorders

Bartolomeo Tromboncino (c. 1470–c. 1535)
Andrea Antico, *Canzoni nove* (Rome, 1510)

Arie per cantar
voices, recorders, dulcian, lute

music: Anonymous
Petrucci, *Frottole Libro Sexto / Tertia*
(Venice, 1504/1505)

LAURA

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

MORTE

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

LAURA

Come piace al Signor che 'n cielo stassi
Et indi regge e temprà l'universo,
Farai di me quel che degli altri fassi.
Triumpho della Morte

LAURA

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

DEATH

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

LAURA

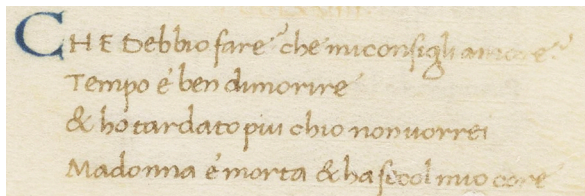
"As it may please the Lord who is in heaven,
who rules and moderates the universe,
do with me as you do with all mankind."

Dies ire
recorders, dulcian, lute

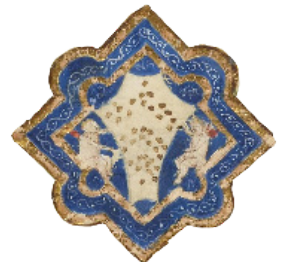
Anonymous
ms Panciatichi 27 (Florence, c. 1500)

Che debbo far che mi consiglia
Amore
*Jolle Greenleaf, recorders,
dulcian, lute*

Bartolomeo Tromboncino
Petrucci, *Frottole Libro VII* (1507), n.14



CHE debbio fare' che mi consiglia amore'
Tempo e' ben dimorire'
& ho tardato piu chio non vorrei
Madonna e' morta & ha secol mio core'



Et uolendol seguire
 Interroper conuien questi anni rei
 Perché mai veder lei
 Di qua non spero & l'aspectar me noia
 Poscia ch'ogni mia gioia
 Per lo suo dipartir in pianto è uolta
 Ogni dolcezza di mia uita è tolta.



Che debbo far che mi consiglia amore?
 Tempo è ben di morire,
 Et ho tardato più che non vorrei.
 Madonna è morte et ha seco'l mio core,
 E volendo'l seguire
 Interromper conuien questi anni rei,
 Perché mai veder lei
 Di qua non spero e l'aspectar m'è noia,
 Poscia ch'ogni mia gioia
 Per lo suo dipartir in pianto e volta,
 E ogni dolcezza da mia uita è tolta.

Canzoniere, 268

What must I do? What do you counsel, Love?
 The time has truly come to die,
 and I have lingered longer than I wish.
 My lady is dead, and my heart with her:
 and if I wish to follow,
 I must interrupt this cruel life,
 since I have no more hope
 of seeing her here, and waiting galls me.
 Now all my joy
 has turned to weeping at her going,
 all sweetness has been taken from my life.

A. S. Kline

Occhi miei lassi mentre che io vi giro
James Reese and lute

Bartolomeo Tromboncino
 Andrea Antico, *Canzoni nove*
 (Rome, 1510)

XIII
 Occhi miei lassi mentre che io uiguro
 Nel bel viso di quella che uia mora
 Pregou siate accorti
 che già uiffida amore ondio sospiro.
 Morte puo chiuder sola amue pensieri
 L'amoroso cammin che gli conduce
 Al dolce porto della lor salute
 Ma puo ssi ancor celar la nostra luce
 Per meno oggetto, perche meno interi
 Sese formati & diminor uisato
 Pero dolenti anzi che sien uenute
 L'bone del pianto che son già uicine
 Prendere ora alla fine
 Breue conforto asi lungo martiro.

Occhi mei lassi, mentre che io vi giro
 Nel bel viso di quella che vi ha morti,
 Pregou siate accorti,
 Ché già vessi d'amore ond' io sospiro:
 Morte po chiuder sola mei pensieri.
 L'amoroso cammin che gli conduce

My weary eyes, there, while I turn you
 towards the lovely face of her who slays you,
 I pray you guard yourself
 since, already, Love challenges you, so that I sigh.
 Only Death can close from my thoughts
 the loving path that leads them

Al dolce porto di la lor salute.
Ma puossi a voi celar la vostra luce
Per meno oggetto perché meno interi
Siete formati, e di minor virtute:
Però dolenti, anzi che sian venute
L'hore del pianto, che son già vicine,
Prendete hor a la fine
Breve conforto a sì lungo martiro.
Canzoniere, 14

Mia benigna fortuna
voices, recorder, dulcian, lute

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

Crudele, acerba inesorabil morte
Cagion mi dai di mai non esser lieto
Ma di menar tutta mia vita in pianto
E i giorni oscuri e le dogliose notti;
I miei gravi sospir non vanno in rime
E il mio duro martir vince ogni stile.
Canzoniere, 332

Late 16th Century

Many of Petrarch's finest poems were set as polyphonic madrigals by the chief composers of the later sixteenth century, but this Florentine manuscript setting shows that Petrarch's texts were also sung by a solo voice to the lute, in a precursor of the monody revolutionized by Giulio Caccini and others at the beginning of the seventeenth century.

Dura legge d'Amor
James Reese, Grant Herreid, lute,
winds

Dura legge d'Amor! ma benché obliqua,
Servar conviensi, però che l'aggiunge
Di cielo in terra universal antiqua.
Or so come da sè'l cor si disgiunge
E come sa far pace, guerra e tregua,
E coprir suo dolor, quand' altri il punge;
So come Amor sopra la mente rugge
E com' ogni ragion quindi discaccia;
E so in quante maniere il cor si strugge.

In somma so com' è, inconstante e vaga,
Timida ardita vita dagl'amanti

to the sweet doorway of their blessing;
but your light can hide itself from you
for less reason, since you are formed
as lesser entities, and of less power.
But, grieve, before the hour of tears
is come, that is already near,
take to the end now
brief comfort from such long suffering.
A.S. Kline

music: Cipriano de Rore (c. 1515–1565)
Il secondo libro de madrigali a quattro
voci (Venice, 1557)

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

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

Anonymous
Bottegari Lute Book (c. 1570)

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

Ch'un poco dolce molto amaro appaga.

Triumpho d'Amore

for a little sweetness is repaid with much bitterness.

Existing side by side with the performance of composed madrigals in the Renaissance, whether for solo voice or ensemble, was an un-written tradition of improvised singing of poetry. From the fifteenth into the seventeenth centuries singers were lauded in literature for extempore performances of *ottava rima*, *terza rima*, and other forms, to their own accompaniment on the *lira da braccio* or lute, but few clues exist as to how, or to what sort of melodies they sang. With its simple, flexible melody and strong harmonic progression, one such melody may have been the popular tune *La Gamba* (also called *Cara Cosa*), since Giaches de Wert set a long excerpt from Petrarch's *Triumpho d'Amore* to that tune. The popularity of *La Gamba* is attested to by these instrumental settings by Vincenzo Ruffo, in which the melody is passed around between the polyphonic voices.

La Gamba in Basso e Soprano
recorder, dulcians, lute

Vincenzo Ruffo (c. 1508–1587)
Capricci in Musica a Tre Voci . . .
(Milano, 1564)

Nel tempo che rinnova
voices, recorder, dulcians

Giaches de Wert (1535–1596)
Il Secondo Libro di Madrigali
(Venetia, 1561)

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

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

D'intorn' innumerabili mortali,
Parte pres' in battaglia e part' uccisi,
Parte feriti di pungenti strali.
Triumpho d'Amore

Round about were mortals beyond count:
some of them taken in battle, and some were slain,
and some were wounded by his pungent arrows.

La Gamba in Tenore
recorders

Vincenzo Ruffo
Capricci in Musica a Tre Voci . . .
(Milano, 1564)

A sonnet set by Marc'Antonio Ingegneri in 1572 describes the singer/instrumentalist Tarquinia Molza performing Petrarch's famous 'Hor che 'l ciel', probably at a feast for the Duke of Ferrara. Molza was known for singing extempore to the viol and other instruments; the following setting imagines how such a performance might have been sung to the La Gamba tune. Ruffo's composition of the same title is a piece of playfully intricate three-voice polyphony.

Hor che'l ciel e la terra e'l vento giace
Jolle Greenleaf and lute

Music: La Gamba
set by Grant Herreid

Hor che'l ciel, e la terra, e'l vento tace,
E le fer' e gli augelli il sonno affrena
Notte il carro stellato in giro mena
E nel suo letto il mar senz' onda giace.

Now that heaven, earth and the wind are silent
and beasts and birds are stilled by sleep,
night draws the starry chariot in its course
and in its bed the sea sleeps without waves.

Veggh'io, penso, ardo, piango: e chi mi sface

I see, I think, I burn, I weep, and she who fills me
with sorrow

Sempre m'e innanzi per mia dolce pena:
Guerra e il mio stato, d'ira e di duol piena;
E sol di lei pensando ho qualche pace.

is ever before me to my sweet distress.
War is my state, full of wrath and grief,
and only in thinking of her do I find peace.

Così sol d'una chiara fonte viva
Move'l dolce e l'amaro ond'io mi pasco;
Una man sola mi risana e punge.

Thus from one clear and living fountain
flows the sweet bitterness on which I feed;
one hand alone both heals and wounds me.

E perché'l mio martir non giunga a riva,
Mille volte il dì moro e mille nasco;
Tanto da la salute mia son lunge.

And therefore my suffering can never reach shore.
a thousand times a day I die, a thousand reborn
so far am I from my salvation.

Canzoniere, 164

Hor che'l cielo e la terra
recorders, lute

Vincenzo Ruffo
Capricci in Musica a Tre Voci . . .
(Milano, 1564)

Another instance of extemporized singing is found in Sigismondo d'India's third book of songs. His setting of 'Hor che'l ciel' has music only for the first quatrain; apparently the singer is expected to adapt the rest of the sonnet to the same music. Our setting employs the sort of melodic and rhythmic variations and embellishments common in early 17th century opera prologues and other ornamented variation forms by Claudio Monteverdi and his contemporaries.

Hor che'l ciel e la terra e'l vento giace

James Reese and theorbo

Sigismondo d'India

(c. 1582–before 19 April, 1629)

Le musiche . . . libro terzo (Milano, 1618);

parts 2-4 by Grant Herreid

The most conventional way to hear Petrarch in music is through a group of friends singing around the table. This setting of 'Zefiro torna' from Petrarch's *Canzoniere* is by Luca Marenzio, one of the most important madrigalists of the late Renaissance.

Zefiro torna

Penn Collegium Musicum

Zefiro torna, e 'l bel tempo rimena,
e i fiori et l'erbe, sua dolce famiglia,
et garrir Progne et pianger Philomena,
et primavera candida et vermiglia.
Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
l'aria et l'acqua et la terra è d'amor piena;
ogni animal d'amar si riconsiglia.
Ma per me, lasso, tornano i piú gravi
sospiri, che del cor profondo tragge
quella ch'al ciel se ne portò le chiavi;
et cantar augelletti, et fiorir piagge,
e 'n belle donne honeste atti soavi
sono un deserto, et fere aspre et selvagge.

Canzoniere, 310

Luca Marenzio (1553 or 1554–1599)

Madrigali a quattro voci (Venice, 1585)

Zephyr returns and brings fair weather,
and the flowers and herbs, his sweet family,
and Procne singing and Philomela weeping,
and the white springtime, and the vermilion.
The meadows smile, and the skies grow clear:
Jupiter is joyful, gazing at his daughter:
the air and earth and water are filled with love:
every animal is reconciled to loving.
But to me, alas, there return the heaviest
sighs that she draws from the deepest heart,
who took the keys of it away to heaven:
and the song of little birds, and the flowering fields,
and the sweet, virtuous actions of women
are a wasteland to me, of bitter and savage
creatures.

A. S. Kline

Sinfonia

recorders, dulcian, lute

Cristoforo Malvezzi (1547–1599)

Intermedi for Il Pelligrino (Florence,
1589)

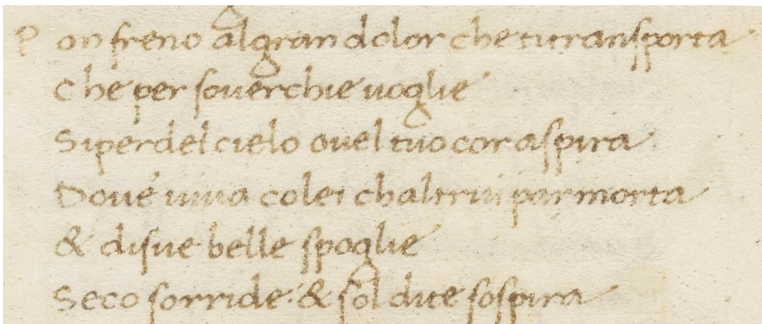
The large musical establishment in Munich, overseen by Orlando di Lasso, could have performed settings of Petrarch with voices and instruments, as we do in our final piece tonight.

Pon fren' al gran dolor

voices, recorders, dulcian, lute

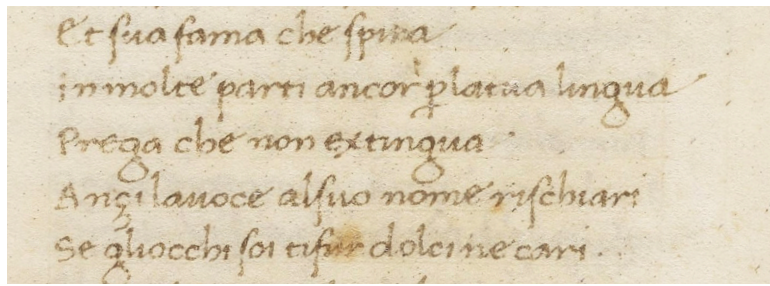
Orlando di Lasso (c.1532–1594)

*Il primo et secondo libro di madrigali a
cinque voci* (Venice, 1559)



Pon freno al gran dolor che turra i sospira
che per fouerchie uoglie
super del cielo ouel tuo cor aspira
Doue' una colei ch'altri per morta
& di fue belle spoglie
seco sorrider & sol due sospira





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

Canzoniere, 268

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

ABOUT THE PERFORMERS



PIFFARO

Widely regarded as North America's masters of music for Renaissance wind band" (*St Paul Pioneer Press*), Piffaro delights audiences throughout the world with highly polished recreations of the rustic music of the peasantry and the elegant sounds of the official wind bands of the late Medieval and Renaissance periods. Its

musicians perform on shawms, dulcians, sackbuts, recorders, krumhorns, bagpipes, lutes, guitars, harps, and a variety of percussion — all careful reconstructions of instruments from the period. Learn about Piffaro's upcoming concerts, live and streaming online, at piffaro.org.

PRISCILLA HERREID

Priscilla Herreid is a musician in the ancient and living tradition of woodwind doubling. Her formative years studying recorder at Philadelphia's Settlement Music School led her to the High School for Creative and Performing Arts. She studied oboe with Louis Rosenblatt at Temple University, where she began playing Renaissance wind instruments in Temple's Collegium, directed by Bob Wiemken.

After further studies in baroque oboe with Gonzalo Ruiz at The Juilliard School, she became a member of Piffaro in 2007. Now as Artistic Director, Priscilla has the honor

of continuing Piffaro's mission of bringing the renaissance wind band and its repertoire to ever wider audiences. Priscilla is also an avid educator, teaching at the Madison and Amherst Early Music Festivals and coaching existing ensembles in the art of playing renaissance polyphony – a form she believes is inherently satisfying for amateurs and professionals at every level.

Priscilla regularly performs on renaissance winds, early oboes, and recorder with many other prominent early music ensembles. Her appearances include the Handel + Haydn Society, Trinity Baroque Orchestra, Tenet Vocal Artists, the Waverly Consort, The Metropolitan Opera, Tempesta di Mare, Choral Arts Philadelphia, Night Music, Portland Baroque, Venice Baroque, the Gabrieli Consort, The City Musick, Philharmonia Baroque, Boston Baroque, the Dark Horse Consort, Ex Umbris, the Boston Early Music Festival Orchestra, American Bach Soloists, The Bishop's Band, New York Baroque Inc., The Sebastians, Les Delices, Ruckus, and Mr. Jones and the Engines of Destruction. She also accompanies silent films with Hesperus, sings the Latin Mass around New York City, and was part of the onstage band for the Broadway productions of Twelfth Night and Richard III starring Mark Rylance.

GRANT HERREID

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 Lurette 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.

HÉLOÏSE DEGRUGILLIER

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.

STEPHANIE CORWIN

Bassoonist **Stephanie Corwin** enjoys an active career performing and teaching music of the past four centuries on modern and historical instruments. 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, chamber music performances at the Staunton and Yellow Barn festivals, and concerts with Philharmonia, Trinity Wall Street, and the Handel

and Haydn Society.

Stephanie is the inaugural winner of the Meg Quigley Vivaldi Bassoon Competition and has received prizes at the Fischhoff, Coleman, and Yellow Springs chamber music competitions. After graduating from Davidson College, she earned her MM from Yale University and DMA from Stony Brook University, 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, and Amherst Early Music Festival, and will be teaching at the 2023 Tafelmusik Baroque Summer Institute.



JAMES REESE

A “shining tenor” (New York Classical Review), **James Reese** is a frequently sought tenor soloist with leading orchestras and ensembles throughout North America. James maintains close relationships with Philharmonia Baroque Orchestra, the American Bach Soloists, The Sebastians, TENET Vocal Artists, the Washington Bach Consort and the Boston Early Music Festival. In the 2023-24 season, he looks forward to debuts with the Portland Baroque Orchestra, Bach Collegium San Diego, and Symphony Nova Scotia, and to performances across North America, Belgium, Scandinavia, and Germany. In 2023 James won a GRAMMY award as a soloist on *Born*, released by The Crossing, singing the music of Edie Hill. Praise for James’ singing have called his performances “captivating” (The Broad Street Review) and “splendid” (San Francisco Chronicle.)

JOLLE GREENLEAF

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

Music in the Pavilion

Looking Ahead: Fall 2024

Concerts will be held in the Class of 1978 Orrery Pavilion, Van Pelt-Dietrich Library, sixth floor on Thursdays at 7pm and are free (registration required).

Join us at 6:15pm for a discussion led by special guests.

Odean Pope — November 8, 2024

Saxophonist and composer Odean Pope and his Choir will honor the enduring influence that Philadelphia has had on Pope's artistic vision with a performance and pre-concert talk. Odean Pope has his own unique musical vision, most fully expressed via his Saxophone Choir – for this performance comprising seven saxophones + rhythm section. Pope and his Choir will honor the enduring influence that Philadelphia has had on his artistic vision and recognize the inspiration of Jazz Master Max Roach, the legendary drummer and composer.

Preconcert talk by Odean Pope

Series Directors:

Music Department: Mauro Calcagno and Mary Channen Caldwell (Faculty)

Penn Libraries: Lynne Farrington (Director of Programs/Senior Curator, Kislak Center) and Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

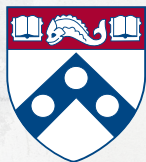
We are especially grateful to:

Music Department: Anna Weesner (Department Chair); Michael Ketner (Director of Performance); Diane Imboden (Communications Coordinator); Eugene Lew (Director of Sound & Music Technology); Margaret Smith Deeney (Department Administrator); Sophia Cocozza (Graduate Student); Sarah Le Van (Graduate Student)

Penn Libraries: Sean Quimby (Associate University Librarian & Director of the Jay I. Kislak Center for Special Collections, Rare Books and Manuscripts and Director of the Schoenberg Institute for Manuscript Studies); John Pollack (Curator of Research Services, Kislak Center); Eric Dillalogue (Assistant Director of Operation, Kislak Center); Betsy Deming (IT Support Manager); and Aleta Arthurs (Manager, Meetings & Special Programs)



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