SFEMS PRESENTS
Ciaramella
1517—German Music Before and After the Reformation
Songs of love, lust, and devotion
NOVEMBER 17-19 2017
PALO ALTO | BERKELEY | SAN FRANCISCO
Ciaramella
Adam and Rotem Gilbert, Directors

Adam Gilbert, shawm, recorder, bagpipe; Rotem Gilbert, shawm, recorder, bagpipe;
Malachai Komanoff Bandy, shawm, viol, hurdy-gurdy, bagpipe;
Adam Bregman, sackbut, recorder, cornamuse; Aki Nishiguchi, shawm, recorder, cornamuse;
Jason Yoshida, vihuela, guitar, percussion

1517: German Music Before and after the Reformation

Bransles double
Gavottes

Maria salve virginum
Hymnizemus regi altissimo
Nun bitt wir den haÿligen gaÿst

Annivasanna
Mater sancta dulcis Anna

Mit ganczem willen
Mein traut geselle
Zart lieb

Es taget vor dem Walde
In Gottes Namen fahren wir

Ach, was will doch mein hertz
Ach, was will doch mein hertz
Nigra sum sed formosa

Ach lieve Herr
Ach reine zart
In feurs hitz

Le Petit Rouen

1517: German Music Before and after the Reformation

Michael Praetorius (1571–1621)

Praetorius

Conradus Rupsch der Singer (ca. 1475–1530)
Rupsch?

Conrad Paumann (ca. 1410–1473)
Anon. German, ca. 1500

Paumann
Anonymous
Anonymous

Ludwig Senfl (1486–1542)
Paul Hofhaimer (1459–1537)
Isaac
Finck

Anon. Köln (ca. 1530)
Heinrich Isaac (ca. 1450–1517)
Heinrich Finck (1445–1527)

Gilbert, over 15th-c. Melody
Anonymous
Anonymous

Adam K. Gilbert, over 15th-c. Tenor
Dance Suite from *Danserye*  
Ronde IV  
Ronde VI/ Salterelle  
Ronde IX

Preambel  
Was wird es doch  
Variations over “Wil nieman singen”  
Melody after Ludwig Senfl

Variations over “Mein junges Leben hat ein Ende”  
Variations over Praetorius’ Pavane d’Espagne  
Gaillarde

Canarios  
Buffons/Volte

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Friday, November 17, 2017, 8:00 p.m. | First Presbyterian Church, Palo Alto  
Saturday, November 18, 2017, 7:30 p.m. | St. John’s Presbyterian Church, Berkeley  
Sunday, November 19, 2017, 4:00 p.m. | St. Mark’s Lutheran Church, San Francisco

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**SAN FRANCISCO BACH CHOIR**  
Magen Solomon, Director

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**CANDLELIGHT AND STARLIGHT**  
with the Whole Noyse  
and special guest, percussionist Peter Maund

Kick off your holiday season with our beloved candlelight concert! Bring the whole family for a festive, meaningful Christmas journey around the world and through the centuries, including a world premiere commissioned by SFBC.

SATURDAY, DECEMBER 2, 4:00 PM  
SUNDAY, DECEMBER 3, 4:00 PM  
Calvary Presbyterian Church,  
2515 Fillmore St. (at Jackson), SF

855-4SF-BACH (855-473-2224)  
www.sfbach.org  
Tickets from $10, Kids are Free
The year 1517 ushered in the Protestant Reformation, marked the death of composer Henricus Isaac, and saw the publication of Johannes Reuchlin's *The Art of the Kabbalah*, a work that profoundly influenced sacred and musical symbolism. Both before and after that watershed year, German lands resounded with song and dance. Amidst all the tumult, German musicians enjoyed reputations as some of the finest composers and performers of the era.

The *Lochamer Liederbuch* contains a treasure trove of German melodies from the mid-fifteenth century. This manuscript possibly reflects a Jewish musical culture, for it contains a Yiddish inscription in Hebrew letters, “For my most beloved Barbara.” The anonymous *Mein traut geselle* is one of few three-voice settings in *Lochamer*, which contains mainly monophonic melodies, like the popular song of disillusioned love, *Zart lieb wie süß*.

The second part of the *Lochamer Liederbuch* includes the 31 organ intabulations of Conrad Paumann's *Fundamentum organisandi*. Born blind, Paumann was one of the most respected organists of his day, and his settings of German lieder like *Mit ganczem willen* provide insight into the rich tradition of contrapuntal improvisation in fifteenth-century Germany. Paumann also composed florid versions of French chansons, albeit with corrupt titles. For example, the oddly named *Annavasana* actually sets the French chanson “En avois”.

Almost all of the songs in our program are *Tenorlieder*, in which outer voices dress the main melody held in the *Tenor* voice. Isaac’s *Ach, was will doch* bears striking resemblance to an anonymous version that sounds suspiciously like the handiwork of Ludwig Senfl, Isaac’s most famous pupil. Senfl’s *Was wird es doch* sets a beautiful soaring melody to a dark text, perhaps appropriate in a song about hypocrisy, in which sweet smiles hide evil glances. His *Es taget vor dem Walde* begins with the sound of a trumpet, announcing that the lovers must part before daylight reveals their tryst: “The day is breaking in the woods, the hares will be jump-
ing shortly, wake up Käterlein, you are mine.” Parallels to this *aubade* or morning song range from Shakespeare’s *Romeo and Juliet* and the Everly Brothers hit, *Wake Up, Little Susie*. Our variations over *Wil niemand singen* are inspired by Senfl, for this charming little folk song survives only because he set it to polyphony.

Dance played an especially important role in Renaissance society. The *basse danse* earned its name from its low gliding step that cultivated a sense of effortless ease. The manuscript of Marguerite of Austria preserves many of these dance melodies on black parchment with gold staves and silver notes. Despite its popularity, the only surviving polyphonic setting of *Le petit rouen* survives is found in a German manuscript from the sixteenth century. Our version adds polyphonic voices in a range of fifteenth-century styles—fauxbourdon, florid parallel tenths, ostinato patterns, and as a simple chordal dance—a short history of fifteenth-century counterpoint in one song.

Born in Cologne, Tielman Susato earned his reputation in Antwerp as a successful instrumentalist, music publisher, and composer. His arrangements of popular dances in his *Danserye* remain some of the greatest hits of Renaissance music. Their unusual compositional style probably originated in Susato’s desire to make the music fit on a variety of wind consorts. We have been unable to resist playing these dances on bagpipes. Our pipes are based on paintings by Pieter Breughel and Albrecht Dürer. Our small bagpipes are based on engravings from Michael Praetorius’ *Syntagma musicum*, an illustrated dictionary of musical instruments. Their cylindrical bores create a sweeter buzzing sound, earning them the moniker “hummelchen” (“little bumble bee”).

Praetorius left a large body of sacred compositions for magnificent court choirs in Wolfenbüttel and Dresden. Yet he is remembered most for *Terpsichore*, his toe-tapping compendium of Renaissance dances that open and close our program. His *Pavane d’Espaigne* inspires our set of variations over this Spanish ground. We also add variations to *Mein junges Leben hat ein Ende*, one of the great moral songs of the Dutch Reform tradition. Outlining major and minor scales, its melody echoes a text that bids farewell to both joys and sorrows.

—Adam Knight Gilbert

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**ABOUT CIARAMELLA**

Praised for performing intricate fifteenth-century counterpoint “with the ease of jazz musicians improvising on a theme,” Ciaramella brings to life medieval and early Renaissance music from historical events and manuscripts. Its members are united by the conviction that every composition conceals a rich story waiting to be unlocked through historical research and speculative performance. Founded on a core of winds—shawm, sackbut, recorder, organ, and voice—Ciaramella takes its name from the Italian shawm and from a fifteenth-century song about a beautiful girl whose clothes are full of holes. When she opens her mouth, she knocks men flat.

Directed by Adam and Rotem Gilbert, from the Early Music Program at USC Thornton School of Music in Los Angeles, the ensemble performs at major festivals throughout the United States, Italy, and Germany. Performances have included the Cleveland Museum of Art, Bloomington Early Music Festival, Oberlin’s Baroque Performance Institute, the Lute Society of America, the American Musicological Society in Seattle, and on early music series in Cleveland, San Francisco, San Diego, Houston, Arizona, Early Music in Columbus, Salt Lake City, Seattle’s Early Music Guild, the Connecticut Early Music Festival, Am-
Ciaramella released its debut CD *Sacred and Secular Music from Renaissance Germany* for Naxos (2006) and *Treasures of Burgundy* for Yarlung Records (2009). Their recent CD *Dances on Movable Ground* has earned five stars in 2014 on the British magazine *Early Music Today*, and was picked as Editor’s Choice. In their review, leading British early music performer and scholar Jeremy Barlow lauded its “expressive fluidity and rhythmic vitality.” *Tocatta* listed Ciaramella’s recent CD as Album of the Month. “...when these extremely talented musicians begin to play, their liveliness and freshness is almost palpable. This is not just dance music; at its best, this is living music, current, non-academic, and certainly not old. Dance music was there from the beginning. And when it is played like this, the sounds of 300 years ago sound as if they were made only yesterday.” (Robert Strobl, *Toccata-Alt Musik aktuell*) In 2014 Ciaramella performed a concert of seventeenth-century music in the Dutch exhibit at New York’s Metropolitan Museum of Art, connecting music to paintings of Breughel, Vermeer and Rembrandt. The group has also performed at the Santa Barbara Museum of Art, LACMA as well as at the Berkeley and Houston Early Music Festivals.

Ciaramella is proudly based in Los Angeles. For more information on the group visit www.ciaramella.org.

**Adam Knight Gilbert** is Associate Professor and Director of the Early Music Program at University of Southern California’s Thornton School of Music. He received his PhD at Case Western Reserve University and taught musicology for two years at Stanford University. He was the recipient of the 2008 Noah Greenberg Award and co-recipient of the 2014 Thomas Binkley Award with his wife Rotem, with whom he directs the ensemble Ciaramella. He has performed on recorder, shawm, bagpipes, and other historical woodwinds for years with groups including Ensemble for Early Music, Piffaro, and the Waverly Consort. His research includes Renaissance improvisation, composition, and symbolism, music and rhetoric, bagpipes and shawms, and performance practice. He teaches and performs in the US, Israel, Europe, and Brazil.

**Rotem Gilbert** is a native of Haifa, Israel and a founding member of Ciaramella, an ensemble specializing in music of the 15th and 16th centuries. Ciaramella has performed throughout the United States, in Belgium, Germany, and Israel, and released a CD on the Naxos Label, and two recordings with Yarlung Records. Their recent CD *Dances on Movable Ground* has earned 5 stars by the British magazine *Early Music Today* and was picked the Editor’s Choice, lauded for its “expressive fluidity and rhythmic vitality.” She was a member of Piffaro (1996–2007), and has appeared with many early music ensembles in the United States and in Europe. After studies on recorder at Mannes College of Music, she earned her solo diploma from the Scuola Civica di Musica of Milan where she studied with Pedro Memelsdorff. She earned her doctorate in Early Music performance practice at Case Western Reserve University. She is Associate Professor of musicology and Early Music USC Thornton School of Music. Rotem received the 2012 Dean’s Award for Excellence in Teaching at USC and is the joint recipient (with Adam Gilbert) of Early Music America’s 2014 Thomas Binkley Award for “outstanding achievement in performance and scholarship by the director of a university or college early music ensemble.” Rotem can be heard on the Deutsche Grammophon’s Archiv, Passacaille, Musica Americana, Dorian, Naxos and Yarlung labels.
A native of Los Angeles, Malachai Komannoff Bandy has amassed a professional performance record on some twenty instruments spanning over 800 years of music history. He graduated cum laude with Distinction in Research and Creative Work from Rice University’s Shepherd School of Music with double bass and music history degrees. Over the past few years, Malachai has performed as a violist da gamba and violonist with The Orpheon Consort, Ars Lyrica Houston, and Ciaramella. He is a featured soloist in Bear McCreary’s score to the film 10 Cloverfield Lane (2016) and Emmy-winning title theme for the STARZ television series DaVinci’s Demons. After completing a Wagoner Fellowship-funded individual course of viola da gamba and organological study with José Vázquez in Austria, Spain, and Switzerland, Malachai began graduate studies in Historical Musicology as a Provost Fellow at the USC Thornton School of Music in 2015. He is currently creating the first comprehensive aural catalog of the Orpheon Foundation’s fifty historical violas da gamba (Duino, Italy) with the support of a Presser Graduate Award (2016). His present scholarly interests include topics pertaining to viola da gamba technique, repertoire, instrument design, and iconography.

Adam Bregman (sackbut) plays historical trombones from every era, with special interest in medieval, Renaissance and early baroque music. He is a member of the early brass ensemble Oltremontano (Belgium). He performs regularly in Europe and the United States with ensembles including Piffaro, the Renaissance Band (US), the Huelgas Ensemble (Belgium), His Majesty’s Sagbutts and Cornetts (England), B’Rock Baroque Orchestra (Belgium), Capella Cracoviensis (Poland) and, more recently, Ciaramella (LA). In August 2016, Adam began a PhD in musicology at the University of Southern California.

Aki Nishiguchi is an active performer and educator in the Los Angeles area. She completed a Doctorate of Musical Arts in oboe performance at the University of Southern California where she studied with David Weiss, Joel Timm and Allen Vogel. She has devoted much of her study at USC to performing new music and early music. Aki’s passion for early music has led her to study performance practice and period instruments including baroque oboe, shawm, and recorder with Adam Gilbert, Rotem Gilbert and Paul Sherman. She has performed with early music groups including Ciaramella, Musica Angelica, Bach Collegium San Diego, Harmonia Baroque Players and California Bach Society. She was also awarded a scholarship to attend the American Bach Soloists Academy and Vancouver Early Music Festival where she studied baroque oboe with Deborah Nagy and has also performed at the Berkeley Early Music Festival and the Boston Early Music Festival.

Praised by Mark Swed as “eloquent and serious,” Jason Yoshida specializes in solo and continuo performance on lutes and historical guitars. He has performed with Les Surprises Baroques, Angeles Consort, Con Gioia, Corona Del Mar Baroque Festival Orchestra, and the Los Angeles Chamber Orchestra. Yoshida accompanied Placido Domingo in the Los Angeles Opera’s production of Handel’s Tamerlano. He has played continuo in opera productions at UCSB and USC, Hawaii Performing Arts Festival, Bach Collegium San Diego and the Hawaii Early Music Society. He has performed and recorded with Ciaramella at the Berkeley Early Music Festival, Metropolitan Museum of Art, Houston Early Music Festival, Getty Museum, Da Camera Society, and in Hawaii, Arizona and San Diego. Yoshida received international recognition for his CD Mozart Encomium, featuring the world premiere recording of Christian Gottlieb Scheidler’s virtuosic “Variations on a theme by Mozart” for baroque lute. Yoshida can be heard on Ciaramella’s CD Dances on Movable Grounds and recordings released by Radio Bremen and Yale University Press. Yoshida received a Bachelor of Music from UC Santa Barbara, a Master of Music in classical guitar, and a Doctor of Musical Arts in early music from the USC Thornton School of Music. He is currently on the faculty of the early music department at USC.
October 20/21/22, 2017
Aulos Ensemble
*Handel and His World—Music by Purcell, Handel, and Telemann*

November 17/18/19, 2017
Ciaramella
*1517—German Music Before and After the Reformation*

January 5/6/7, 2018
Vajra Voices with Shira Kammen and Kit Higginson
*Winter’s Glad Song—A Medieval & Renaissance Music Celebration*

February 2/3/4, 2018
Agave Baroque with Reginald Mobley
*Peace in Our Time—Music of the Thirty Years War*

March 2/3/4, 2018
Les Délices
*Age of Indulgence—Music from the Eve of an Aesthetic Revolution*

April 6/7/8, 2018
Wildcat Viols
*The Magnifick Consort of Four Parts—Fantasies, Suites and Sonatas for Viol Quartet*

SPECIAL EVENT: May 4/5/6, 2018
Hana Blažíková, soprano and Bruce Dickey, cornetto
*Breathtaking—A Cornetto and a Voice Intertwined*

Fridays in Palo Alto  ·  Saturdays in Berkeley  ·  Sundays in San Francisco