Ciaramella

Music from the Court of Burgundy

20TH ANNIVERSARY
YARLUNG RECORDS

ELLIOT MIDWOOD
executive producer

YARLUNG RECORDS
BOB ATTIYEH, PRODUCER

"From their smooth conjuring of the sound of solemn grandeur to their obvious ease with the most wildly virtuosic compositional and improvisational techniques of the day, the members of Ciaramella are masters of 15th-century Burgundian music, earthly, earthy, and divine."

Marsha Genensky, Anonymous 4

Audiophile music critic and writer **Rush Paul** called me and told me what a great idea it would be to re-release some of Yarlung's earlier albums in high resolution. Yarlung's 20th Anniversary gives us the perfect excuse to look back a bit and celebrate some of our earlier successes with outstanding musicians. **Elliot Midwood**, frequent executive producer and one of the principal equipment designers at Yarlung, offered to underwrite some of these releases. We began with David Fung's now iconic *Evening Conversations,* an album for solo piano recorded in Zipper Hall at Colburn School, which helped put Yarlung on the international audiophile map.

Here we celebrate *Ciaramella: Music from the Court of Burgundy*, an early project with Rotem and Adam Gilbert and their musical family of "Renaissance Minstrels." Little did I know at the time what fast friends we would become. Adam serves as Special Advisor to Yarlung and has subsequently introduced us to some of our most outstanding musicians.

This Ciaramella booklet includes our earliest liner notes and photographs, as well as Rush Paul's upcoming review, here reproduced in draft form. You can read his final article at David Robinson's online magazine *Positive Feedback*. Rush's words are included here with gratitude, and express permission from the writer (whose mischievous recommendation kicked off what I think of as the "Rush Paul Anniversary Series") and Dr. Robinson, publisher of *Positive Feedback*. David has been generous to Yarlung for many years. —Bob Attiyeh, producer

Ciaramella

Music from the Court of Burgundy

Yarlung Records continues to celebrate the label's Twentieth Anniversary with another superb release from its archives. Ciaramella, the Los Angeles based early music band, is a world class ensemble. Directed by Adam Knight Gilbert & Rotem Gilbert, they play music from 500 years ago. For them, none of this 200-300 year old "modern stuff." No, they play the real thing that graced the Medieval and Renaissance courts and country sides of the 14th and 15th centuries. This is the world of shawms, recorders, sackbuts, slide trumpets, and bagpipes. It is a world of music I have loved since I first encountered it on recordings some 50 years ago. To find it so well presented by Ciaramella is a treasure. *They* are a treasure.

In this first of their Yarlung albums, Ciaramella presents music with the diversity of the court of the Duke of Burgundy circa 1500. As prevalent in that society, the music here is both transcendent and bawdy, rich with refined elegance and rowdy dissonance. From its core in the French wine country of Burgundy, the fifteenth-century Valois Dukes of Burgundy forged a kingdom that expanded to dominate much of the Low Countries, including modern Belgium, Holland, and parts of Northern France. One of the major powers of 15th century Europe, theirs was an international court, a court of great wealth, sophistication and art.

And the music of this period is as complex, as layered in meaning and double-entendre, as any we've known. *Ciaramella* director Adam Knight Gilbert writes in the liner notes, "From the late fourteenth century, the Burgundian regions fostered generations of makers and players of music who traveled and worked across Europe, profoundly transforming musical culture. Their surviving repertory reveals traditions of borrowing, allusion, and emulation that transcended national borders and influenced European music for centuries."

All the instruments used in this recording are copied from original instruments still extant, or recreated from historical paintings or treatises. This allows for the texture, tonal complexity, and harmonic overtones that are distinctly different from the modern instruments descended from those in use here.

With instruments tuned at A=466 Hz, and with sonorities so different from those to which most listeners are attuned, the music can sound coarse, raspy, and grating at first. But for ears attuned to the sounds of shawm versus oboe, medieval recorder versus Baroque recorder, slide trumpet versus trombone, bagpipe versus organ, this music is an entry into another world filled with texture, grace, and innovation. And when played by musicians of this high caliber, there is much sly innuendo to be found in the multiple layers of sound and counterpoint.

The entire album is delightfully arranged and performed over a diverse set of music. From the graceful classic dance *La Spagna* by Josquin des Prez, to the sophistication of Gilles Binchois' *Comme Femme Desconfortee* (performed without words), to the rambunctious *Rostiboli gioioso,* filled with trumpet and drums, this album brings me joy. And the myriad improvisations (as in Gilbert's *La Spagna with improvisation*) are the cherries on top that make the recital fresh and bracingly alive.

The superb sonics of the recording add immeasurably to my enjoyment of this album. Using a single AKG C24 stereo microphone with, as Bob Attiyeh describes it, "a signal path as short as we could make it, with as few electronics between performer and final product as we could manage," the captured sound is transparent, open, and richly detailed. And the lovely acoustics of Alfred Newman Hall at the University of Southern California make this possible. Album executive producer Elliot Midwood designed from the ground up and built the vacuum tube Yarlung Audio microphone preamplification Bob uses for the AKG.

Bob says, "Newman Hall exemplifies the warm and yet transparent and lively sound of the concerts halls that I favor for recordings..."

Yarlung's attention to detail (and fine sensibilities) make the recordings from Yarlung Records so very special in my experience. I consistently place their releases at the top of my list of outstanding recordings, and this Ciaramella recording belongs among the best of their catalog.

Back in my days with vinyl, I never had *Ciaramella's Music from the Court of Burgundy* in my music collection because it was only issued on CD (and CDs were *not* in my lexicon when I was focusing on vinyl). I did, however, have the wonderful earlier release of *Ciaramella Dances* on 45rpm vinyl, also executive produced by Elliot Midwood. That album completely sold me on Ciaramella Ensemble. *Ciramella Dances* was also released in 256fs DSD, generously underwritten by George Klissarov at exaSound.

This (*Ciaramella's Music from the Court of Burgundy)* was the second Yarlung project with Ciaramella, and in this album the music moves forward to include the late Renaissance and early Baroque, with a commensurate increase in complexity of instrumentation. The addition of stringed instruments (theorbo, baroque guitar, viola da gamba, and harpsichord) extends the textures heard in these performances.

Again recorded in the lovely acoustics of Alfred Newman Hall at the University of Southern California, this album continues the superb sonic results heard in *Music from the Court of Burgundy*. Originally released on vinyl and CD in 2013, this album was a large contributor to the growing number of fans of Yarlung's recordings. For good reason.

When my wife Ann listened this morning to *Ciaramella Dances* again, her comment was, "Simply outstanding. I sat listening for over an hour, completely engrossed in the music. And Adam Gilbert's compositions and arrangements were particularly interesting. Plus, the theorbo, oh my... It added so much texture with those deep string notes."

These Ciaramella Ensemble performances have a life and energy that is so far removed from the turgid sounds of some other early music performances that one might think they inhabit different planets. *This* is the music of dance, of the love of life, of freedom and joy. Ciaramella makes this music come alive. And the recording quality just blows me away every time I listen, whether from years ago with the 45rpm LP or with the superb DSD256 transfer directly from the master tape.

Superlative work and kudos to Ciaramella Ensemble and Yarlung for bringing this to us.

—**Rushton Paul**, March 2025

Rush's text is printed here with permission in advance of the longer article published in Dr. David Robinson's high end audio magazine https://positive-feedback.com/ Thank you Rush and thank you David!

Producer's Notes

Welcome to Europe in the fifteenth century. And welcome to a rich musical tradition of courtier and commoner alike. For this recording, *Ciaramella* chose music composed more than 500 years ago for the Dukes of Burgundy and the nobility of Europe. Yet this performance tradition remains very much alive in contemporary America. Just as ensembles played at festive occasions for the courts and churches of antiquity, *Ciaramella* performed twice at City Hall in downtown Los Angeles this year, once in the rotunda, and once in the tower. And as if to emphasize the civic importance and enduring legacy of this music, *Ciaramella* performed at the swearing in ceremony of Jan Perry, elected to her third term on the Los Angeles City Council. So while their forebears performed for Burgundian royalty, *Ciaramella* now plays for the modern dukes and duchesses of El Pueblo de Nuestra Señora la Reina de los Ángeles sobre el Río Porciúncula, our current City of the Angels in Southern California. And Ciaramella plays as well for those of us lucky enough to hear them in live performance or in their recordings.

Ciaramella offers us Burgundian music both transcendent and baudy. This confluence of spiritual and sexual imagery intrigues the modern listener just as it did fifteenth-century audiences, and informs the rich layers of meaning inherent in the interwoven melodies of the polyphony. It has been a treat to learn about this counterpoint from Adam Gilbert, who includes exploration of these hidden symbolic components as part of his scholarly research. The often ribald nature of the highest art of the glorious fifteenth century helps me understand the same focus in today's popular culture. More on this in Adam's notes below.

Thanks to the generosity of Dean Robert Cutietta, we recorded this album in Alfred Newman Hall at the University of Southern California, where Adam and Rotem Gilbert serve on the music faculty, and where Adam runs the Early Music Performance Program. Newman Hall exemplifies the warm and yet transparent and lively sound of the concerts halls that I favor for recordings, and its acoustics adjust easily to provide different lengths of decay. We chose a legendary Austrian AKG C-24 stereo microphone with the original brass surround CK12 tube, made available to us by Gearworks Pro Audio. We used Yarlung-Records-designed stranded silver interconnects five feet in length, customized vacuum tube preamplifiers and no mixer. The signal path was as short as we could make it, with as few electronics between performer and final product as we could manage.

We always try to record this way, but *Ciaramella* lends itself especially well to this sort of minimalist recording technique. The music on this album was written for magnificent outdoor celebrations full of pomp, but also for intimate interior spaces in court, church, and banquet hall. One well might hear the same work played indoors on recorders, and outdoors on shawms. Our aesthetic differs from that of many early music recordings, which often favor very live spaces and more distant microphone placement.

Ciaramella's original members met as graduate students at Case Western Reserve University in Cleveland, Ohio. They first performed together on Christmas Day 2003, where they collaborated with musicologist Gioia Filocamo on music from the manuscript *Panciatichi 27* in Spoleto, Italy. They staged a production of the first Hebrew play, *A Comedy of Betrothal* by Leone de'Sommi (ca.1550) at the Cleveland Museum of Art. *Ciaramella* recorded a wonderful album for Naxos titled *Sacred and Secular Music from Renaissance Germany*, released in January, 2006. *Ciaramella* has since performed in concert halls and in music festivals on three continents, and now makes its home in Los Angeles. For more information on *Ciaramella* please visit yarlungrecords.com

Rotem Gilbert, tuning her Flemish bagpipe to A=466 Hz

Susan Judy, Doug Milliken and Debra Nagy

All the instruments used in this recording are copied from original instruments still extant, or recreated from paintings, treatises, or in some instances even instrument cases built to protect instruments long missing.

Ciaramella tuned to A=466 Hz for our recording. The pitch varies slightly with temperature and humidity changes in Newman Hall and according to varied temperaments. *Ciaramella* generally employs just intonation, a tuning system favoring pure thirds and pure fifths.

To the modern concertgoer, shawms remain among the least familiar of early instruments. "Ciaramella" is the Italian word for "shawm". This name for shawm originated in the Greek and Latin words for "reed" ("kalamos" and "calamus" respectively), which gradually corrupted into names like "celimela," "schalmei," "shawm" and "chalumeau." The modern oboe is a direct descendant of the shawm. Like the oboe, the shawm is a double reed instrument (higher and louder than the modern oboe) with finger holes instead of keys, and a flared trumpet-like bell. I used to wonder why many Renaissance paintings of angels playing trumpets show the angels holding their instruments like a recorder player does. It turns out that many of these paintings depict shawms, although scholars continue to debate which are shawms and which are trumpets.

The modern trombone, or "big trumpet" in Italian, descends from two fifteenth-century instruments, the slide trumpet and the sackbut. In the case of the slide trumpet, the whole instrument moves up and down along the mouthpiece tube, thus altering the pitch. The sackbut has a fixed mouthpiece tube, and adjusts its pitch like the modern trombone, with a slide that changes the length of two tubes joined by the slide on the far side of the instrument from the mouthpiece. In fact, the sackbut is an instrument designed more like its modern descendent than many others. Indeed, a modern trombonist can play a sackbut with only moderate adjustments for embouchure and breath support.

The Renaissance recorder has a larger bore than its baroque counterpart (which has remained virtually unchanged since Bach's day). With its tuning and limited range, it would not function well in the *Brandenburg Concerti*, but its bore contributes to the distinctive sound of its fat low register and complex overtones throughout its range.

McMEYER
Sprinter

Ciaramella's drums follow designs gleaned from Thoinot Arbeau's *Orchésographie*, a sixteenth-century dance manual, offering illustrations of various dances and their associated drum patterns.

Ciaramella's Flemish bagpipes differ from modern Scottish Highland bagpipes. The chanter, the pipe with the fingering, closely resembles the chanter from Scotland, and both instruments use the same type of reed. But the Flemish bagpipe has only one drone, as you will hear in *De nachtigaal die zank een lied*, or two drones tuned a fifth apart, as in *Romanesca*.

Ciaramella commissions instruments from artisans around the world, and must join long waiting-lists for the completion and delivery of a perfect instrument. These modern builders often fabricate their own tools and make these instruments using historical techniques and technology. For this recording, the treble shawms (in the key of D) were made during 2005 and 2006 by Paul Hailperin. Alto shawms (in the key of G) and the tenor shawm in C were created by Bob Cronin in 2003. Bob Marvin crafted the Renaissance recorders between 1996 and 1999. The slide trumpet, built by Geert van der Heide in 2001, copies illustrations from the era and a fifteenth-century natural trumpet (a military trumpet) recently discovered under the ruins of a French castle and held in a secret private collection to avoid confiscation by the French government. Rainer Egger created the tenor sackbuts in 2001 and 2002, after an instrument Sebastian Hainlein made in Nuremburg in 1632. The Sackbut is tuned to the key of A, with a lower range than the slide trumpet. Paul Beekhuizen made *Ciaramella's* Flemish bagpipes in 1997, after the Pieter Bruegel engraving *The Fat Kitchen*. Joel Robinson built the bagpipes in A after Pieter Bruegel's painting *The Peasant Dance*. Tom Axworthy created the drums in 1978.

Like the famous Amati and Stradivari studios in Cremona in the late 17th and early 18th centuries, today's artisans train apprentices and pass their information to future generations in much the same way. And we are grateful to them.

In addition to my thanks to *Ciaramella*, Dean Robert Cutietta, Jeffrey de Caen, Rick Schmunk and Bruce Teter, I would also like to thank Jon Fisher of Gearworks Pro Audio for our microphone, and Joseph Rauen and Michelle Maestas, our valiant stage crew in Newman Hall, whose friendship and warm hospitality contributed greatly to our enjoyment as we created this album for you.

—Bob Attiyeh, producer

Erik Schmalz, Doug Milliken, Debra Nagy, Rotem Gilbert, Greg Ingles, and Adam Gilbert

"Ciaramella plays brilliantly on shawms, sackbuts, bagpipes and recorders — this is some of the best Renaissance wind playing in the world. Their new recording of Music from the Court of Burgundy includes old favorites like Josquin's "La Spagna," along with some brand new 15th-century style improvisations for wind band by Adam Gilbert. The music is sometimes raucous, sometimes sweet, but always compelling."

Maria Coldwell, Early Music America

"From their smooth conjuring of the sound of solemn grandeur to their obvious ease with the most wildly virtuosic compositional and improvisational techniques of the day, the members of Ciaramella are masters of 15th-century Burgundian music, earthly, earthy, and divine."

Marsha Genensky, Anonymous 4

"Ciaramella have a fresh, contemporary sound, joyful energy and virtuosity to burn."

"It's easy to love them, and the medieval and Renaissance music they've revived."

Susan Hellauer, Anonymous 4

Thoughts on the Music

The fifteenth-century Valois Dukes of Burgundy forged and lost a powerful kingdom (in all but name) that included a wealthy duchy famous for its wine, and much of the Low Countries, including modern Belgium, Holland, and parts of Northern France. Although much of the style associated with the realm was international, Burgundy has come to embody a time of ruthless intrigue, lavish wealth, and an uncompromising love of beauty and ornament. Some of its greatest treasures lay in its musicians: its singers, composers and minstrels. From the late fourteenth century, the Burgundian regions fostered generations of makers and players of music who traveled and worked across Europe, profoundly transforming musical culture. Their surviving repertory reveals traditions of borrowing, allusion, and emulation that transcended national borders and influenced European music for centuries.

For despite its seemingly esoteric nature, the themes of Burgundian poetry and music live on today: love, death, and desire, simultaneously sacred and erotic. No one would have been surprised at the link between a humble shepherdess named Marion—as an object of lust—and her sacred counterpart, the Blessed Virgin Mary. Echoes of this trope live on in children's songs like "Mary Had a Little Lamb," and in the modern duality of the name "Madonna" in modern culture. In this mindset, a song about a sorrowful woman recalls a mother weeping underneath the Cross, just as a chanson expressing the desire to see one's naked lover, easily becomes associated with the sacred eroticism of the Annunciation, in which the Holy Spirit is revealed to Mary.

The feature that first drew me to this music remains its most compelling aspect: rich melodic motives woven into the intricate tapestries of polyphonic counterpoint. Like fifteenth-century poets—once unjustly criticized for their use of formulaic phrases—composers explored a limited vocabulary of motives in countless permutations. They crafted their melodies through imitation, augmentation, diminution, retrograde and inversion, and—and this is key—by eliding the end of one phrase to the beginning of the next. Like falling musical leaves, endlessly lifted upon the air at the last moment before touching the earth, this style has erroneously, yet enduringly, come to be known as the "Burgundian lilt."

Adam Gilbert and Doug Milliken

Like the great singer-composers of the day, members of the alta capella (players of shawms and trumpets) earned fame and honor for their unmatched skills in performing polyphony and improvising counterpoint. Whether these alta ensembles performed written polyphony as early as the fourteenth century is open to speculation, but it is tempting to search for their sound in the works of composers active at the papal court of Avignon, a hotbed of political and religious intrigue. Avignon served as a vital meeting place for composers and musicians like the composer Grimace, whose *A l'arme a l'arme/Tru tru* captures the calls of trumpets in echo. The composer Pykini, only remembered through his *Plasanche or tost*, may actually be Nicholas Piquigny (fl. ca. 1364-1369), who was born in Brussels. Both composers adopt the style of the *chace*, or musical hunt, through the technique of *fuga*, in which two voices chase each other in constant imitation.

One of the earliest northern composers to achieve fame working in Italy, Johannes Ciconia of Liège, adopted a variety of styles during his career. His *Una panthera* typifies the late fourteenth-century *ars subitilior*, with three independent voices exploring intricate rhythms and proportional changes. Its text refers to Ciconia's employer Giangaleazzo Visconti of Pavia as the protector of the city of Lucca. Ciconia composed at a time when the interval of a third could be played as a dissonance, longing to lead upward to a pure fifth, or as a lower pure third, creating a sense of repose. Because he didn't indicate which ones should be played which way, we are left to ponder choices that might have been obvious to his contemporaries. Ciconia's *O rosa bella*, which sets a text by the great Venetian poet Leonardo Giustiniani, presents a simpler polyphonic style, albeit with a cantus voice noted for its florid ornaments. The motet *Doctorum primcipem* employs imitation between the two upper voices in double-discantus style, exemplified by two equal treble voices and the sound of doubled fifths and octaves at cadences.

The Flemish composer Johannes Pullois, born near Antwerp, employs the same technique in his canonic *Gloria*, which mimics the antiphonal singing of the Angels in the Annunciation to the Shepherds. Pullois long drew unwarranted criticism by historians as a second rate composer writing in an archaic style, an assessment originating partly because of his failure to pass a singing audition for the Burgundian chapel choir. In fact, he earned immense respect as a papal singer and composer, and his works inspired imitation by a generation of composers.

After the Western Schism, Pope Eugenius IV regained control in Rome, but spent several years in Florence under the protection of the Medici family. In 1437, Eugenius presided over the dedication of Brunelleschi's Dome in Florence. Guillame Dufay's motet *Nuper rosarum* symbolically linked this church with the temple of Solomon in Jerusalem. Perhaps Dufay also sang his *Urbs beata Jerusalem*, a hymn for the dedication of a church. The three settings of this work trace changes in Renaissance sonority, from the parallel harmonies of *fauxbourdon* to the four-voice style of the late fifteenth-century.

The anonymous *A cheval toute homme a cheval* captures a Petrarchan paradox within its first two phrases, in which trumpet fanfares call gentle companions to war. Our version adds two *si placet* voices to the original three-voice song, by following a contemporary practice of adding voices and positing how later performers might have transformed this mid-century chanson across the second half of the century.

The Ovidian juxtaposition of love and war permeates songs from a century known for fading feudalism and devastating wars. The chanson *J'ay pris amours a ma devise* ("I'll take love as my device") plays on the double meaning of the word "device" as a rhetorical turn of phrase and armorial emblem. This chanson inspired numerous florid arrangements and reworked versions. Surely, its composer would appreciate Nino Rota's coincidental adoption of the famous opening four pitches in his theme to Zefirelli's *Romeo and Juliet*. Possible candidates for the authorship of the original *J'ay pris amours* include Jean d'Ockeghem, Antoine Busnois, and my favorite candidate, Firminus Caron. The anonymous *Je suis d'Alemagne* spoofs a Northern European mercenary who has lost his entire family, whose mournful words conceal the menace of potential violation. Behind the comic text lies a grim story of internecine war and invasion that plagued Europe throughout the century.

Renaissance composers might have scratched their heads at our modern idea of intellectual property. Indeed, modern copyright laws would make no sense to them. The art of composition ("putting together") implied using existing material. Altering an existing song was not only a sign of homage, it served as means for symbolism, and composers constantly relied on similitude between love songs and a religious subject. Gilles Binchois' *Comme femme desconfortee*, about the most sorrowful woman in the world, became a favorite basis for motets in honor of the Virgin Mary. Binchois

Doug Milliken

hailed from near the town of Binche, whose carnival parade still coincidentally climaxes with the arrival of a clown called Gille de Binche. As a youth of Ghent, Alexander Agricola must have known and loved the songs of his older countryman. He composed several settings based on the Tenor from Binchois' song, including a duo reminiscent of contemporary improvisational practice, and a four-voice version with three new voices made of short, intensely florid motives. Agricola ended his long career working for the Hapsburg Emperor Philip the Fair in Spain. Sadly, both Agricola and his patron died of Typhoid fever in 1506.

The social ritual of dance played an especially important role in noble society. The *basse danse* earned its name from its low gliding step that cultivated a sense of effortless aristocracy. The Brussels *basse danse* manuscript of Marguerite of Austria, copied on black parchment with gold staves and silver notes, attests to the importance of these dances. The shawm player Conrado Piffaro d'Alemania earned top wages for his ability to improvise counterpoint over these monophonic melodies. Composers also set tunes like the famous *La spagna* in polyphony, perhaps in imitation of extemporized counterpoint. Josquin des Prez' version outdoes all the others in texture and sheer virtuosity. Our improvised version of *La spagna* imitates surviving examples from the second half of the century. Another famous *basse danse* Tenor, *Cançon de' pifari dicta El ferrarese*, only survives as a monophonic melody. The two composed polyphonic versions presented here follow contemporary improvisational styles.

Although the music of *La franchoise nouvelle* and *Roti boully ioyeulx* is simpler and more accessible, their choreographies are complex in comparison to the stately *basse danse*. Also known by its Italian title, *Rostibolli gioioso* ("roasted and boiled joyously"), this tune outlines the same basic descending melodic progression that would become so closely associated with the ground bass progression of *La romanesca*, itself the basis for the famous *Greensleeves*. Our version blends the folk ensemble of bagpipe and shawm with a special kind of close imitation popular with composers around 1500. The melody of *De nachtigaal die zank een lied* reminds us that many composers working in a French cultural milieu grew up speaking Dutch, a situation that continues to provoke tension at the borders of modern-day Flanders and Wallonia.

One of the most famous chansons of the period, Antoine Busnois' *Fortuna desperata*, inspired a wealth of florid reworkings and Masses. Composers delighted in depicting Fortune's wheel through a variety of devices. Johannes de Pinarol, for example, places the soprano voice in the bass, a musical world turned upside-down. The Virgin Mary in turn was seen as the Christian Fortuna: The pagan goddess spins a wheel and steers a rudderless ship, while the Virgin stands at the center of the universal wheel as the rudder, or *Stella maris*, of the ecclesiastic ship. Isaac's *Fortuna desperata/Sancte petre/Ora pro nobis* combines the secular melody with the Litany of the Saints. Alexander Agricola's version adds three voices to the original song to create a rich six-voice texture. Anyone who doubts the persistent mythic power of the goddess Fortune, need only watch Vanna White on television, take a trip to Las Vegas or Monte Carlo, or listen to Frank Sinatra sing "Luck Be a Lady Tonight."

—Adam Knight Gilbert

Urbs beata Jerusalem

Urbs beata Jerusalem dicta pacis visio

Quae construitur in coelis nivi ex lapidibus

Et angeliscoronata ut sponsata comite.

Nova veniens e coelo nuptiali thalamo.

Praeparata, ut sponsata, copuletur Domino.

Plateae et muri ejus ex auro purissimo.

Tunsionibus, pressuris, tunsionibus, expoliti lapides,

Suis coaptantur locis, coaptantur locis, per manus artificis,

Disponuntur permansuri, sacris aedificiis.

Gloria et honor deo usque quaque altissimo,

Una patri, filioque, inclito paraclito,

Cui laus et potestas per aeterna saecula.

Blessed city, heavenly Salem, vision dear of peace and love,who of living stones art builded in the height of heaven above, and, with angel hosts encircled, as a bride dost earthward move;

from celestial realms descending, bridal glory round thee shed, meet for him whose love espoused thee, to thy Lord shalt thou be led; all thy streets and all thy bulwarks of pure gold are fashioned.

Many a blow and biting sculpture polished well those stones elect, in their places now compacted by the heavenly Architect, who therewith hath willed for ever that his palace should be decked.

Laud and honor to the Father, laud and honor to the Son, laud and honor to the Spirit, ever Three, and ever One, consubstantial, coeternal, while unending ages run.

trans. John Mason Neale, 1851

Je suis d'Alemagne

Je suis d'Alemagne,

Je parle aleman.

Je vieng de bretagne,

Breton, bretonnan.

J'ay perdu mon pere, ma mere, mes soures,

Mes frères, et tous mes parens.

Je suis d'Alemagne,

Je parle aleman.

Je vieng de bretagne,

Breton, bretonnan.

I come from Germany,

I speak German.

I come from Brittany,

A Briton, a Briton I am.

I have lost my mother, my father, my sisters,

My brothers, and all my parents.

I come from Germany,

I speak German.

I come from Brittany,

A Briton, a Briton I am.

trans. by Adam Gilbert

Fortuna desperata

Fortuna desperata,	Desperate Fortune,
Iniqua e maladecta,	Unjust and cursed,
Che, de tal dona electa	Who has defamed the reputation
La fama hai denegata.	Of so distinguished a lady.
Fortuna desperata.	Desperate Fortune.
O morte dispietata,	O pitiless death,
Inimica et crudele,	Hostile and cruel,
Amara piu che fele,	More bitter than bile,
Da malitia fondata.	Founded in malice.
Fortuna desperata.	Desperate Fortune.
Text by Angelo Poliziano	Translation after Honey Meconi

Sancte Petre

Sancte Petre, ora pro nobis	Saint Peter, pray for us.
Sancte Andrea, ora pro nobis	Saint Andrew, pray for us.
Sancte Jacobe, ora pro nobis	Saint James, pray for us.
Sancte Thoma, ora pro nobis	Saint Thomas, pray for us.
Sancte Joannes, ora pro nobis	Saint John, pray for us.
Sancte Simon, ora pro nobis	Saint Simon, pray for us.
Sancte Philippe, ora pro nobis	Saint Philip, pray for us.
Sancte Matthaee, ora pro nobis	Saint Matthew, pray for us.
Sancte Jacobe, ora pro nobis	Saint James, pray for us.
Sancte Thadaee, ora pro nobis	Saint Thaddeus, pray for us.
Sancte Batholomaee, ora pro nobis	Saint Bartholomew, pray for us.

Ciaramella

Adam Knight Gilbert & Rotem Gilbert, directors

Susan Judy (SJ) & Debra Nagy (DN), sopranos
N. Lincoln Hanks (NLH) & Temmo Korisheli (TK), tenors
Adam Knight Gilbert (AG), recorders, shawms, bagpipes
Rotem Gilbert (RG), recorders, shawms, bagpipes
Doug Milliken (DM), recorders, shawms, bagpipes
Debra Nagy (DN), recorders, shawms
Greg Ingles (GI), slide trumpet, sackbut
Erik Schmalz (ES), sackbut
Sidney Hopson (SH), percussion

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Ciaramella

Music from the Court of Burgundy

08:35

1. Gloria (**Johannes Pullois** d.1478) 02:16
   AG, DN: shawms; GI: slide trumpet; ES: sackbut
2. Urbs beata Jerusalem (**Guillaume Dufay** 1397-1474) 04:02
   NLH, TK, SJ, DN: singers; AG, RG, DM: shawms, GI: slide trumpet; ES: sackbut
3. A cheval tout homme a cheval (**Anonymous**) 02:17
   AG, DN, RG, DM: shawms; GI: slide trumpet; ES: sackbut

11:37

4. Una panthera (**Johannes Ciconia** ca.1370-1412) 04:09
   RG, AG, DM: recorders
5. Doctorum principem (**Ciconia**) 02:22
   AG, DN, DM: shawms; GI: slide trumpet
6. O rosa bella (**Ciconia**) 05:06
   RG, AG, DM: recorders

04:32

7. A l'arme a l'arme/Tru tru (**Grimace,** mid-to late 14th cent.) 01:59
   AG, DN, RG: shawms; GI: slide trumpet
8. Plasanche or tost (**Pykini**, fl. ca.1364-1389) 02:33
   AG, DN: shawms; GI: slide trumpet; ES: sackbut

Ciaramella

Music from the Court of Burgundy

05:26

9. Comme femme desconfortee (**Gilles Binchois** ca.1400-1460) 01:23
   RG, AG, DM: recorders
10. Comme femme desconfortee (**Alexander Agricola** ca.1446-1506) 01:45
   RG, AG: recorders
11. Comme femme desconfortee (**Agricola**) 02:18
   RG, AG, DN, DM: recorders

05:59

12. Cançon de' pifari dicto El ferrarese I (**Adam Knight Gilbert** b.1961) 01:21
   AG, RG, DM: shawms
13. Je suis d'Alemagne (**Anonymous**) 02:35
   SJ, DN, NLH, TK: singers; AG, RG, DM: shawms; GI, ES: sackbuts
14. Roti boully ioyeulx (**Arranged Gilbert**) 02:02
   DM: bagpipes; AG, DN, RG: shawms; GI: slide trumpet; ES: sackbut; SH: percussion

06:50

15. Cançon de' pifari dicto El ferrarese II (**Gilbert**) 01:26
   RG, AG, DM: recorders
16. Improvisation over La spagna (*Gilbert*) 02:22
   AG, DM: shawms; GI: slide trumpet; SH: percussion
17. La spagna (**Josquin des Prez** ca.1450-1521) 03:02
   AG, RG, DM: shawms; GI, ES: sackbuts

Ciaramella

Music from the Court of Burgundy

18. De nachtigaal die zank een lied (**Anonymous**) **04:14**
    AG, bagpipe
    La franchoise nouvelle (**Anonymous**)
    AG, RG, DM: bagpipes; DN: shawm; GI, ES: sackbuts; SH: percussion
    04:45
19. J'ay pris amours (**Johannes Ghiselin**, fl.1491-1507) 01:15
    RG, AG, DN, DM: recorders
20. J'ay pris amours (**Anonymous**) 02:05
    RG, AG, DN, DM: recorders
21. J'ay pris amours (**Heinrich Isaac** ca.1450-1517) 01:25
    RG, AG, DN, DM: recorders

22. Romanesca (**Gilbert**) **02:50**
    DM: bagpipes; AG, DN: shawms

23. Fortuna desperata (**Antoine Busnois** 1430-1492) **06:36**
    SJ, DN, NLH, TK: singers
    Fortuna desperata (**Johannes de Pinarol**, late 15th century)
    TK, singer; RG, AG, DM: recorders
    Fortuna desperata/Sancte Petre (**Isaac**)
    SJ, DN, NLH, TK: singers; GI, ES: sackbuts
    Fortuna desperata (**Agricola**)
    SJ, DN, NLH, TK: singers; AG, RG, DM: shawms; GI, ES: sackbuts

Sidney Hopson, Adam Gilbert and Rotem Gilbert

Ciaramella: Music from the Court of Burgundy

Adam Knight Gilbert & Rotem Gilbert, directors

1. **Gloria** Johannes Pullois
2. **Urbs beata Jerusalem** Guillaume Dufay
3. **A cheval tout homme a cheval** Anon

4. **Una panthera** Johannes Ciconia
5. **Doctorum principem** Ciconia
6. **O rosa bella** Ciconia

7. **A l'arme a l'arme/Tru tru** Grimace
8. **Plasanche or tost** Pykini

9. **Comme femme desconfortee** Gilles Binchois
10. **Comme femme desconfortee** Alexander Agricola
11. **Comme femme desconfortee** Agricola

12. **Cançon de' pifari dicto El ferrarese I**
    Adam Knight Gilbert

13. **Je suis d'Alemagne** Anon
14. **Roti boully ioyeulx** Arr. Gilbert

15. **Cançon de' pifari dicto El ferrarese II** Gilbert
16. **Improvisation over La spagna** Gilbert
17. **La spagna** Josquin des Prez

18. **De nachtigaal die zank een lied** Anon
    La franchoise nouvelle Anon

19. **J'ay pris amours** Johannes Ghiselin
20. **J'ay pris amours** Anon
21. **J'ay pris amours** Heinrich Isaac

22. **Romanesca** Gilbert

23. **Fortuna desperata** Antoine Busnois
    Fortuna desperata Johannes de Pinarol
    Fortuna desperata/Sancte Petre Isaac
    Fortuna desperata Agricola

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Mastering Engineers: Steve Hoffman,
Eliott Midwood, Arian Jansen and Bob Attiyeh
DSD Mastering Engineer: Tom Caulfield
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