

Early Music Hawaii
presents

Liederbuch

Dancing Through the Songbooks
of Renaissance Germany

Cíaramella

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

Saturday, March 10, 2018, 7:30 pm
Lutheran Church of Honolulu

Sunday, March 11, 2018, 2:00 pm
Lutheran Church of the Holy Trinity, Kailua-Kona

WESTAF

This concert is supported in part with funds provided by the Western States Arts Foundation (WESTAF), the Hawaii State Foundation on Culture and the Arts and the

Program

Branles double Michael Praetorius (1571-1621)
Gavottes Praetorius

Maria salve virginum Conradus Rupsch der Singer (c.1475-1530)
Hymnizemus regi altissimo Rupsch?

Annavasanna Conrad Paumann (c.1410-1473)
Mater sancta dulcis Anna Anon. German (c.1500)
Mit ganzem willen Paumann
Mein traut geselle Anon. German (c.1500)
Zart Lieb Anon. German (c.1500)

Ach Elslein, liebes Elslein mein Ludwig Senfl (1486-1542)
In Gottes Namen fahren wir Paul Hofhaimer (1459-1537)
In Gottes Namen fahren wir Heinrich Finck (1445-1527)

Nigra sum sed formosa Finck

Ach liebe Herr Adam Gilbert, over 15th c. Melody
Ach reine zart Anonymous
In feurs hitz Anonymous

Le petit Rouen Gilbert, over 15th c. Tenor

Intermission

Dance suite from Danserye Tielman Susato (c.1510-after 1570)
Ronde IV, Ronde VI/Salterelle, Ronde IX

Preamble Hans Neusidler (c.1508-1563)
Variations over "Wil nieman singen" Melody after Ludwig Senfl
(1486-1542)

Variations over "Mein junges Leben hat ein Ende" Gilbert
Variations over Praetorius' Pavane d'Espagne Gilbert

Canarios Gaspar Sanz (1640-1710)
Volte Praetorius

Ciaramella

Praised for performing 15th 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 a 15th 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 School 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, Renaissance and Baroque of Pittsburgh and the Early Music Society of the Islands in Victoria, BC. In 2007, they gave their New York debut at Music Before 1800 and performed at the Tage Alter Musik Festival in Regensburg. Recently the group has performed for Early Music Hawaii, and has created a program for Mission San Antonio and Mission Santa Barbara, CA. *Ciaramella* has designed programs for the Da Camera Society music series “Chamber Music in Historic Sites” in Los Angeles, and for the Getty Museum in Los Angeles in coordination with specific exhibits.

Ciaramella released its debut CD *Sacred and Secular Music from Renaissance Germany* for Naxos (2006) and *Treasures of Burgundy* for Yarling Records (2009). Their recent CD *Dances on a Movable Ground* earned five stars in 2014 on the British magazine *Early Music Today*, and was picked as Editor’s Choice. In the review, British early music performer and scholar Jeremy Barlow lauded its “expressive fluidity and rhythmic vitality.” Toccata listed *Ciaramella*’s recent CD 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-Alte Musik aktuell*. In 2014 *Ciaramella* performed a concert of 17th 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, and at the Berkeley and Houston Early Music Festivals.

Program Notes

The long marriage between song and dance reaches back beyond any recorded history. The great 15th century dancing master Guglielmo Ebreo praised the “greatness and supreme worth” of music “from which the joyful art and sweetness effects of dancing naturally are derived.” Dance grew out of song, songs were built on dance, an endless circle not unlike the rounded forms of dance and song themselves. German musicians had at tongues and finger tips a special wealth of song and dance music, one that is attested to by the great *Liederbuchen* (Songbooks) of the 15th and 16th centuries.

The *Lochamer Liederbuch* contains a treasure trove of German melodies from the mid 15th 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 ganzem willen* provide insight into the rich tradition of contrapuntal improvisation in 15th century Germany. Paumann also composed florid versions of French chansons, albeit with corrupt titles. For example, the oddly named *Annavasanna* actually sets the French chanson “*En avois*.”

The anonymous *Zart lieb wie süß* enjoyed special popularity, surviving in a three-voice setting in the *Schedel Liederbuch* and in the melody of a sacred Polish hymn. As a student and doctor, Schedel copied many songs into this manuscript, with scribal errors that reveal gaps in his musical training. Schedel’s collection shares a number of songs in common with the *Glogauer Liederbuch*. The anonymous *In feuers hitz so brennet mein Herz* survives in the *Glogauer Liederbuch* with the sacred contrafactum *Mole gravati criminum*. *Ach rein zart* shares enough traits in common with *In feuers hitz* to suggest shared authorship.

The *Glogauer Liederbuch* was collected by Martin von Rinckenberg, the

Abbot of Zagan in Silesia. Evidence suggests that Rinckenberg copied the manuscript himself, until he was disabled by a stroke in 1482, close to the date of the last watermark in the manuscript. Heinrich Finck's *Nigra sum sed formosa*, a four-voice setting from the biblical Song of Solomon, is one of the final compositions copied into the book. Finck follows a common German practice of setting the chant to notes of equal value, with outer voices paraphrasing the chant in florid imitation.

Three monumental manuscripts from Munich, Leipzig and Berlin preserve a wealth of German music from around 1500, including works by Henricus Isaac, Heinrich Finck and the lesser known Conrad Rupsch der Singer, whose *Maria salve virginum* suggests that he could easily have studied with either Isaac or Finck. Adjacent to *Maria salve virginum*, the anonymous *Hymenizemus* is so close in style that we think it is also likely by Rupsch. *In Gottes namen fahren wir*, one of the favorite chorale tunes both before and after the Reformation, was set by Finck, Isaac and Paul Hofhaimer, Isaac's friend and organist to Hapsburg Emperor Maximilian I.

Many of the songs in our program are *Tenorlieder*, in which the outer voices dress the main melody held in the tenor voice. Ludwig Senfl, Isaac's most famous pupil, composed many *Tenorlieder* of his own making or derived from popular songs. Our variations over *Wil niemand singen* are inspired by Senfl, for this charming little folk song survives only because he set it to polyphony. One of Senfl's most famous songs, *Ach Ekslein*, sets a song that was already copied in the *Glogauer Liederbuch* before his birth. Its lyrics might be compared to the American folksong "The Water is Wide."

Dance played an especially important role in Renaissance society. The *basse danse* earned its name from its slow 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* is found in a German manuscript from the 16th century. Our version adds polyphonic verses in a range of 15th century styles—fauxbourdon, florid parallel tenths, ostinato patterns, and as a simple chordal dance—a short history of 15th 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 the Renaissance. Their unusual compositional style probably originated in Susato's desire to make the music fit a variety of wind consorts. We have been unable to resist playing these dances on bagpipes. Our bagpipes 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 bumblebee").

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'Espagne* 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

The Players

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 United States, 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. 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 at USC Thornton School of Music. Rotem received the 2012 Dean's Award for Excellence in Teaching at USC and is joint recipient (with Adam Gilbert) of Early Music America's 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 Deutsche Grammophon’s Archiv, Passacaille, Musica Americana, Dorian, Naxos and Yarling labels.

A native of Los Angeles, **Malachai Komanoff 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 violinist 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 Vasquez 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.

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 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 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 Plácido Domingo in L.A. Opera’s production of Tamerlano. He has played continuo in opera productions at UCSB and USC, Hawaii Performing Arts Festival, Bach Collegium San Diego and Early Music

Hawaii. He has performed and recorded with Ciaramella at the Berkeley 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 recoding of Scheidler’s “Variations on a theme by Mozart” for Baroque lute. He can be heard on Ciaramella’s CD “Dances on Movable Ground” 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.

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Special thanks to Katherine Crosier for artistic direction and for the design of promotional materials and programs; and to Jeannette Johnson-Capps for coordinating the complex logistics of concerts and accommodations on Oahu.

Lutheran Church of Honolulu

Early Music Hawaii thanks the Lutheran Church of Honolulu for continuing to host our concerts over the past decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suits the early music repertory so well.

Lutheran Church of the Holy Trinity

This is the sixth concert hosted by the Lutheran Church in Kailua-Kona within the last two years. We are most grateful for the warm welcome and excellent facilities, and look forward to a continuing fruitful relationship in the years to come.

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Early Music Hawaii 2017-2018 Season

Final Events

Medieval Champions from the Convent
17th century Nuns Defying the Hierarchy
Two Pioneer Women Succeeding in the Secular World

Triumph Against the Odds 2

Saturday, May 19, 2018 at 7:30 pm
Lutheran Church of Honolulu

The EMH Women's Chamber Singers

Naomi Castro, Director

An all-women's cast of singers and players revives the popular EMH Triumph Against the Odds from 2014, with new music celebrating Kasia and von Bingen in the Middle Ages, Perucona, Cozzolani and the other nuns who defied the Vatican to perform and publish their music, and two shining stars, Francesca Caccini and Barbara Strozzi, who made history as the first women to forge successful careers as composers in the secular world of men in 17th century Italy. Music fresh to Hawai'i includes excerpts from Caccini's *Ruggiero*, the first opera composed by a woman in 1625.

Hawaii 2018 Recorder Workshop and Concert

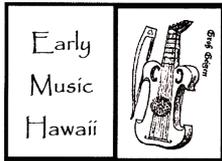
March 11-13, 2018
Kohala Village Hub, Hawi,

Adam and Rotem Gilbert

Classes on Renaissance and Early Baroque technique, followed by a Workshop Pau Hana concert open to the public at the Kohala Village Hub Barn, Hawi, Tuesday at 7:30 pm. EMH is most grateful to the recorder ensemble Skylark for its generous donation in support of this program



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www.earlymusichawaii.com

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major choral/orchestral concert in Honolulu and one chamber concert on Oahu and Hawaii Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of quality concert presentations, here or elsewhere in the US and abroad. We are most grateful to a select number of generous sponsors and hope you will consider joining them with a donation in the envelope at the ticket desk or online at www.earlymusichawaii.com.

