

CIARAMELLA

DANCES



On Movable Ground

...dance tunes from the Baroque and Renaissance. It doesn't get better than this! Ciaramella is magic.

Michala Petri

CIARAMELLA

DANCES

On Movable Ground

1	Gaspar Sanz (1640-1710) Jácaras	2:40	11	Anonymous Fresca ribera	2:18
2	Andrea Falconieri (c. 1585-1656) L'Eroica	4:00	12	Diego Ortiz (c.1510-c.1570) Recercada ottava	2:26
3	Alessandro Piccinini (1566-1638) Chiaccona in partite variate	2:46	13	Ortiz (arr. Adam Gilbert) Recercada secunda	3:02
4	Falconieri Batalla de Barabaso yerno de Satanas	3:47	14	Anonymous, added voice by Adam Gilbert Greensleeves to a Ground	3:11
5	Improvisation Canario	2:46	15	Gilbert The Fisher and Fox	7:48
6	Falconieri Passacalle	5:26	16	Gilbert Diferencias sopra Pavane d'Espagne	2:33
7	Maurizio Cazatti (1616-1678) Ciaccona a tre con il suo balletto	3:06	17	Gasparo Zanetti (fl. 1625-45) Spagnoletta	2:12
8	Adam Knight Gilbert (b. 1961) Moresca	2:15	18	Anonymous (arr. Gilbert) Sardanas	3:22
9	Gilbert Fantasia sopra La gamba	4:28	19	Anonymous La Mantovana/Bobbing Joe/ Auprès de ma blonde	2:50
10	Marco Uccellini (1603/1610-1680) Aria decima quarta sopra La mia Pedrina	4:00	20	Sanz Jácaras	3:10

Ciaramella Dances on Movable Ground

People have been dancing as long as we can remember. Medieval children ringing round the roses of the Black Plague, Renaissance nobility processing to the stately *basse danse*, city folk courting to the steps of the *pavane*, and the already pregnant bride in Brueghel's painting *The Peasant Wedding*, all danced their way through the rituals of life; courtship, marriage, political intrigue, harvest, and the final Dance of Death which we must all join regardless of social status, wealth or position. Just as their choreography balances delicately between the strict restraints of convention and the ingenious flourishes of spontaneous florid motion, its music weds strict and unchanging patterns with kaleidoscopic permutations of musical invention.

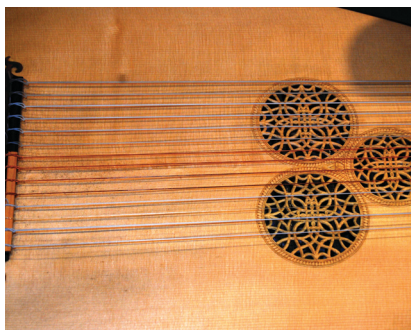
Our title "Ciaramella: Dances on Moveable Ground" plays on the fact that we live in Southern California, where the ground might roll or shake below our feet at any time. But dancing on shifting grounds is also a musical concept that serves as a unifying element in this recording. Grounds are the repeated chord progressions and melodies that lie at the heart of Renaissance and Baroque dance. Some, like the *passacaglia*, contain *ostinato* patterns which repeat only four descending notes and their harmonies. Others, like the *passamezzo antico*, *moderno*, and *romanesca*, consist of four-chord progressions with open (unresolved) and closed (resolved) endings, a musical question and answer.

These grounds form the basis of almost all dances of the early modern era. Players would improvise melodies and variations, alternately called diminutions, divisions, or *diferencias*, beginning first with simple melodies, and gradually adding increasingly florid and virtuosic variations to show off their skill and invention. Variations on a ground thus represent a marriage between a never changing ground and ever changing "airs" (songs or melodies) above it.



Most dances of the sixteenth century outline one of several repetitive patterns. These tend to fall in the category of "moll" progressions like the *passamezzo romanesca*. The term "moll" refers to the soft rounded "b" in the key signature that we would now associate with a musical Minor mode. Patterns based on "dur," or "quadro" progressions—with the hard or square "b" of Major mode—include the *passamezzo moderno*, also called *moresca* and *bouffons*, which became associated with Moorish characters and *Commedia dell'arte* clowns poking each other with swords, and with English Morris dancers with their bells and swords. The simple I-IV-V-I chord progression of the *canarios* accompanied one of the more complex choreographies of the period. The name of the dance originates in the Canary Islands off the coast of Africa.

Jason Yoshida and his Renaissance guitar



Spanish Grounds

This story cannot be told without a heavy Spanish accent. Andrea Falconieri spent his career in Parma and Rome, before returning to his native Naples to become *maestro di cappella* at the royal chapel. His Neapolitan heritage places him at the nexus of Italian and Spanish musical culture. Naples—second in size only to Paris—remained under Spanish control until the eighteenth century. Falconieri’s trio-sonata for recorders and elaborated ground base accompaniment, entitled *Passacalle*, sets variations over a Spanish chord progression that takes its name from the words “to step” and “street” and sounds very much like *Malaguena*, a signature Spanish theme.

Falconieri’s *L’Eroica* begins with a fugue over a series of short ground-like cadential progressions, modulating through fifths and thirds, a hallmark of the early Baroque trio-sonata. It ends with a Spanish dance originating in the New World, the *ciaccona*, consisting of a four-chord progression similar to the 1961 hit “Duke of Earl” by Gene Chandler. This dance held both devilish and sacred associations during the Baroque period. As a wild dance from the new world with syncopated rhythms and rousing speed, it was associated with exotic themes and bizarre texts. Known as the most sexually implicit of all the dances in seventeenth-century Spain, the *ciaccona* included graphic lyrics and suggestive hip gyrations and was consequently banned by the Church. If one were convicted of dancing the *ciaccona* during the Spanish Inquisition, one could be sentenced to 200 lashes. Naturally, the Church’s antagonism greatly increased everyone’s interest in this exotic dance.

Falconieri’s *Batalla de Barabaso yerno de Satanas* (“The Battle of Barabbas, Son-in-Law of Satan”) links religious allegory to programmatic battle music. Like countless similar works, the trio sonata imitates trumpets, fifes, drums, canons and guns, ending with a victory march derived from the melody and ground of *La Girometta*, a popular dance song.

In his 1553 treatise *Trattado de Glosas*, Diego Ortiz provides systematic rules and examples for creating variations over cadential patterns and melodies with florid settings over French and Italian songs and grounds. His *Recercada ottava* adopts the famous Spanish *folia* ground bass pattern, while his *Recercada secunda* sets the *passamezzo moderno*, commonly associated with dances and *morescas*. To this famous chestnut, we have added additional voices.

Italian Grounds

Native Italian composers embraced the tradition of improvising on grounds. A virtuoso lutenist and teacher, Alessandro Piccinini, came from a distinguished family of lutenists in Bologna. His collected compositions include detailed rules for playing the instrument and descriptions of his improvements to the instrument.



Bob checks microphone placement

Piccinini's *Chiaccona in partite variate*, his most famous set of variations, explores the idiomatic techniques of the *chitarrone*, or theorbo.

Maurizio Cazzati also penned a finely crafted *ciaccona* for string players in Bologna. As *maestro di cappella* of San Petronio, one of the largest churches in Europe, he belonged to a generation of great violinist composers from Northern Italy exploring the expressive range of the instrument and the inventive possibilities of grounds. Another great violinist, Marco Uccellini, spent much of his career in Modena, where he was director of instrumental music for the Este family and *maestro di capella* of the cathedral. Uccellini's sonatas revel in variations over popular songs and dances like *La mia pedrina*. The first phrase of this song was known in England as "the Italian ground," and its second phrase shares striking resemblances with the second half of Thomas Morley's *Sing We and Chant It*.

To these compositions we have added our improvised versions over the *passacaglia* and *canarios* in the style of the period. The boundary between historical arrangement, improvisation, and composition is at once narrow and open to broad interpretation, and its crossing can sometimes only be seen in hindsight. Our *Moresca*—not unlike many Renaissance dances—teeters between improvisation and composition. It consists of a *moderno* pattern which then repeats a fifth higher, dressed with syncopated rhythms typical of sixteenth century dance songs.



Although the *Fantasia sopra La gamba* is inspired by the *folia* ground bass pattern, I composed it in the *ricercar* style of the Italian organist and teacher Giuseppe Giamberti. His pedagogical duos revel in *ostinato* subjects, permutations, and deceptive elisions, called *perfidie*, in which the last note of one melody become the first note of the next, a kind of musical "meanwhile, back at the ranch."

English Grounds

English composers and performers avidly embraced the concept of the ground. Books like Christopher Simpson's *The Division Viol* (1667) presented rules for dividing melodies into smaller note values, providing numerous examples for amateur and professional musicians to emulate. The famous *Greensleeves* melody fits perfectly over the Italian ground *Passamezzo romanesca*. Our version hails from the series of solo variations in John Walsh's *The Division Flute* (1706). We have added an improvised voice in Ciaramella performances so often that it has essentially become a memorized composition with slight variations.

Doug Milliken jams

Arthur Omura tunes the harpsichord

The Fisher and The Fox presents variations over two dances inspired by Playford's famous 1651 collection *The English Dancing Master*. "The Fisher" and "The Fox" explore the affinity between the opposing Minor and Major modes of the common ground bass progressions, the *romanesca* and the *chaconne*. The opening "Exordium," in trio-sonata style, is modeled on English *pavanes* of the early seventeenth century. Although the themes and variations are newly composed, I have tried to remain true to seventeenth-century English practice, albeit under the influence of the Italian composers. I named this work after Karen Fisher Fox, who commissioned it for the 2006 Madison Early Music Festival.



More Spanish Grounds

The *pavana*, or *pabana*, known elsewhere in Europe as *Pavane d'Espagne*, contains elements of three different patterns. My own version titled *Diferencias sobre Pavane d'Espagne* for two recorders and guitar was inspired by Michael Praetorius' seventeenth-century variations on the same dance. Another popular Spanish dance pattern can be heard in the strains of the *Spagnoletta* on the following track. Although first notated in the early eighteenth century, *Sardanas* adopts a venerable combination of three basic chords, a I-IV-V-I progression still known today in Mexican folk dance as the *Matachines*.

Plucked instruments like the guitar and vihuela held pride of place in Spanish music, and the works of Gapsar Sanz help explain the popularity of Spanish dances like the *ciaccona* throughout Europe. *Jácaras* represents the consummate blend of Spanish strumming, Arab musical influence, and New World rhythm. This tune outlines a common falling fourth associated with the *malaguena*, with syncopated rhythms, and the intense virtuosity of the flamenco-like *bulieras* rhythm, in which the accents fall on up-beats. As a circular form, two different versions of *Jácaras* begin and end our program, a beginning and returning to the same ground.

-Adam Knight Gilbert



Producer's Notes

It felt great to be recording in Alfred Newman Hall with Ciaramella again. Officially based in Los Angeles for a few years now, Ciaramella has taken on everything local, from our earthquakes to myriad early music performances in Southern California. We are grateful to Dean Robert Cutietta, who allowed us to record this second Yarlung Ciaramella album at The Thornton School of Music at USC. We would also like to thank our executive producer Arian Jansen from SonoruS Audio, and Robert Levi, President of the Los Angeles and Orange County Audio Society, for their financial support for this recording and for their friendship and advice. Additional underwriting came from Yi Zhu from Beijing HiFi House and from Mark Augenstein. Thanks also to Michala Petri, who helped me with this recording from its inception. Michala is not only one of the greatest recorder players the world has known, but she is also a Ciaramella fan.



We used an Austrian AKG C-24 stereo microphone made available to us by our friend Jon Fisher at Gearworks Pro Audio. We chose microphone preamplification equipment designed and built for Yarlung by Elliot Midwood and short runs of silver stranded interconnects made by Yarlung Records. Len Horowitz built our custom tube recording circuitry for the Yarlung analog tape recorder.

Ciaramella's original members met as graduate students at Case Western Reserve University in Cleveland, Ohio. They first performed together on Christmas Day in 2003 and have since performed in concert halls and in music festivals on three continents. For more information about Ciaramella please visit

www.yarlungrecords.com and www.ciaramella.org.

The instruments Ciaramella uses are copied from original instruments still extant, or recreated from paintings and treatises.

In some instances these new instruments come from research into the shapes and sizes of still existing instrument cases for instruments long missing.

Ciaramella used 1/4-comma meantone and tuned to A=465 and A=415.



Thoughts on the instruments

To the modern concertgoer, shawms remain among the least familiar of early instruments.

"Ciaramella," the Italian word for "shawm," originated in the Greek and Latin words for "reed" ("kalamos" and "calamus" respectively), and gradually corrupted into names like "celimela," "schalmei", "shawm" and "chalumeau." Today's oboe is a modern version 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 bell.

The modern trombone, or "big trumpet" in Italian, originates in 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 wider bore than its Baroque counterpart (which has remained virtually unchanged since Bach's

Top: Arthur Omura tunes while Adam Gilbert "looks on"

Rotem and Adam Gilbert

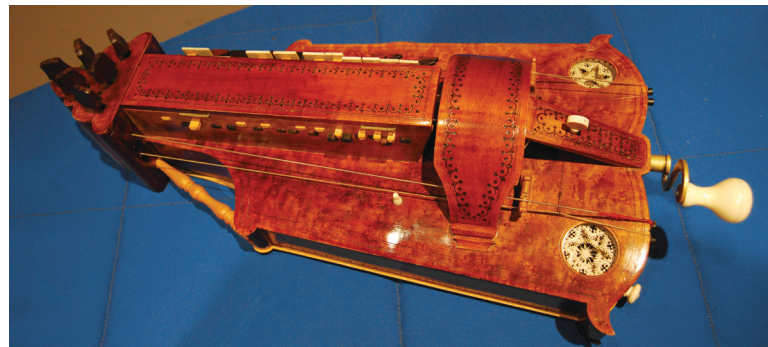
day). With its tuning and more limited range, it would not function well in the Brandenburg Concertos, but its bore contributes to the distinctive sound of its fatter low register and the complex overtones throughout its range. When listening to takes of this album with Michala Petri, she exclaimed to me “Wow! That is such a really wonderful tone. And Bob, do you know how hard it is to play these earlier instruments in tune? Adam and Rotem do a great job.”

Ciaramella commissions instruments from artisans around the world. These modern builders often fabricate their own tools and make these instruments using historical techniques and technology. Please see the list of instruments and their makers below. Rainer Egger created the tenor sackbuts in North Carolina after an instrument Sebastian Hainlein made in Nuremburg in 1632.

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 *Sardanas*, or in the duet between Adam Gilbert on bagpipe and Arthur Omura playing the hurdy gurdy in our medley of *La Mantovana*, *Bobbing Joe* and *Auprès de ma blonde* on track 19.

Paul Beekhuizen made Ciaramella’s Flemish bagpipe in G based on Pieter Bruegel’s engraving *The Fat Kitchen*. Joel Robinson built the bagpipe in A after Pieter Bruegel’s painting *The Peasant Dance*. The hurdy gurdy is an original nineteenth-century instrument made in the Baroque style, from the collection of Curtis Berak.

-Bob Attiyeh, producer



hurdy gurdy

Ciaramella: Dances on Moveable Ground

Adam Knight Gilbert and Rotem Gilbert, directors

Adam Knight Gilbert, shawm, recorder, bagpipe

Rotem Gilbert, shawm, recorder

Doug Milliken, shawm, recorder, bagpipe, dulcian

Aki Nishiguchi, shawm, recorder

Greg Ingles, sackbut

Erik Schmalz, sackbut

Malachai Komanoff Bandy, viola da gamba

Jason Yoshida, guitar, theorbo

Arthur Omura, harpsichord, hurdy gurdy

José Gurria-Cardenas, percussion

Instruments used in this recording

Treble shawm by Paul Hailperin (2005)

Treble shawm by Bernard Schermer (2000)

Alto shawms by Bob Cronin (2003)

Sackbuts by Rainer Egger (2001, 2002)

Dulcian by Martin Praetorius (2005)

Bagpipe in A by Joel Robinson (2003)

Bagpipe in G by Paul Beekhuizen (1997)

Recorder consort by Bob Marvin (1996, 1999)

Soprano recorders after Ganassi by Ralph Netsch (2004)

G alto recorders after Ganassi by Ralph Netsch (2004)

Alto recorder after Stanesby "Junior" by Martin Wenner (2010)

Alto recorder after Denner by Frederick Morgan (1983)

Renaissance guitar after Morlaye by Gyorgi Lorinczi (2009)

Baroque guitar after Antonio Stradivarius by Jack Sanders (2005)

Theorbo by Robert Meadows (1986)

Viola da gamba by Werner Trojer (2010)

Harpsichord by David Way (1986)

Percussion instruments: Brazilian pandeiro, Peruvian cajon, tenor frame drum, caxixis, and guiro

Hurdy gurdy

Tuning: A=465; A=415 Temperament: 1/4-comma meantone

CIARAMELLA DANCES ON MOVABLE GROUND

Adam Knight Gilbert & Rotem Gilbert, directors

- | | | | |
|----|---|----|--|
| 1 | Gaspar Sanz (1640-1710)
Jácaras | 13 | Ortiz (arr. Adam Gilbert)
Recercada secunda |
| 2 | Andrea Falconieri (c. 1585-1656)
L'Eroica | 14 | Anonymous, added voice by Adam Gilbert
Greensleeves to a Ground |
| 3 | Alessandro Piccinini (1566-1638)
Chiaccona in partite variate | 15 | Gilbert
The Fisher and Fox |
| 4 | Falconieri
Batalla de Barabaso yerno de Satanas | 16 | Gilbert
Diferencias sopra Pavane d'Espagne |
| 5 | Improvisation
Canario | 17 | Gasparo Zanetti (fl. 1625-45)
Spagnoletta |
| 6 | Falconieri
Passacalle | 18 | Anonymous (arr. Gilbert)
Sardanas |
| 7 | Maurizio Cazatti (1616-1678)
Ciaconna a tre con il suo balletto | 19 | Anonymous
La Mantovana/Bobbing Joe/
Au près de ma blonde |
| 8 | Adam Knight Gilbert (b. 1961)
Moresca | 20 | Sanz
Jácaras |
| 9 | Gilbert
Fantasia sopra La gamba | | |
| 10 | Marco Uccellini (1603/1610-1680)
Aria decima quarta sopra La mia Pedrina | | |
| 11 | Anonymous
Fresca ribera | | |
| 12 | Diego Ortiz (c.1510-c.1570)
Recercada ottava | | |

Recorded in Alfred Newman Hall, June 27-30, 2011

Producer and Recording Engineer: Bob Attiyeh

Assistant Producer: Jacob Horowitz

Executive Producer: Arian Jansen

Mastering Engineers: Steve Hoffman & Bob Attiyeh

Tube Microphone: Gearworks Pro Audio

Microphone preamplification: Elliot Midwood

Analog tape recording circuitry: Len Horowitz



Breaking the Sound Barrier

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