

NAXOS

SACRED AND SECULAR MUSIC FROM RENAISSANCE GERMANY

Ciaramella Instrumental and Vocal Ensemble



Wer ich eyn Falck: Sacred Songs and Folk Music from Renaissance Germany

Ciaramella

Adam Gilbert and Rotem Gilbert, directors

- | | | |
|-----------|--|------|
| 1 | Nova vobis gaudia (Nicolaus Grenon c. 1377-1456)
<i>DN, AG: Shawms; GI: Slide trumpet</i> | 2:21 |
| 2 | Se la face ay pale (anon. after Dufay) [†]
<i>ME: Organ</i> | 1:18 |
| 3 | Se la face ay pale (Guillaume Dufay c.1400-1474)
<i>DN, AG, RG: Shawms; GI: Slide trumpet; ES: Sackbut</i> | 2:29 |
| 4 | Se la face ay pale (anon. after Dufay) [†]
<i>ME: Organ</i> | 1:36 |
| 5 | Textless (anon.)* | 1:42 |
| 6 | Gaude, virgo, mater Jesu Christe (anon.)*
<i>RG, AG, DM: Recorders</i> | 1:58 |
| 7 | Wer ich eyn falck / Invicto regi jubilo (Heinrich Finck c.1445-1527)**, ***
<i>ML, AL, GW: Voices; RG, AG, DN, DM: Recorders</i> | 4:55 |
| 8 | Kyrie from <i>Missa Je ne fay plus</i> (Heinrich Isaac? c.1450-1517)* | 2:41 |
| 9 | Gloria from <i>Missa Je ne fay plus</i> (Isaac?)*
<i>RG, AG, DN, DM: Recorders</i> | 3:33 |
| 10 | Fille, vous avez mal gardé (Isaac) ^{††}
<i>ME: Organ</i> | 2:56 |
| 11 | Alma chorus / O du arme Judas (anon.)*
<i>AG, DN, RG, DM: Shawms; GI, ES: Sackbuts</i> | 2:18 |
| 12 | Mein Herz in hohen Freuden ist (anon.)**
<i>AG, RG: Shawms; GI, ES: Sackbuts</i> | 2:36 |
| 13 | Gespiele, liebe Gespiele güit (arr. Adam Gilbert)*
<i>ML, GW, AL, DN: Voices; AG, RG: Bagpipes</i> | 3:20 |
| 14 | O plebs quae Deum amas (anon.)*
<i>AG, RG, DM: Shawms; GI: Sackbut</i> | 1:48 |
| 15 | Een vroylic wesen (Jacob Barbireau 1455-1491) ^{††}
<i>ME: Organ</i> | 3:00 |

16	O Jupiter / O diva sollers virgo (Adam von Fulda c.1445-1505)** <i>RG, DN, AG, DM: Recorders</i>	1:36
17	Sancta Maria wohn uns bei (anon.)** <i>ML, AL, GW: Voices; RG, AG, DN, DM: Recorders; GI, ES: Sackbuts</i>	2:36
18	Komm Heiliger Geist (Johannes Beham fl. c. 1475)** <i>ML, AL, GW: Voices; RG, DN, AG, DM: Recorders</i>	2:03
19	Komm Heiliger Geist (anon.) ^{††} <i>ME: Organ</i>	1:56
20	Komm Heiliger Geist (Beham)** <i>ML, AL, GW: Voices; RG, DN, AG, DM: Recorders</i>	2:07
21	So steh ich hie auf dieser Erd (anon.)* <i>RG, AG, DN, DM: Recorders</i>	2:03
22	Uf dieser Erd (anon.) ^{††} <i>ME: Organ</i>	2:05
23	Mein Herz in hohen Freuden ist (arr. Doug Milliken) <i>DM: Bagpipes; AG, DN: Shawms</i>	2:42
24	Fanfare Wer ich eyn falck (Gilbert) <i>KI: Trumpet; GI: Slide trumpet; ES: Sackbut</i>	1:01
25	Dies est laetitiae (anon.) [†] <i>ME: Organ</i>	1:46
26	Dies est laetitiae (anon. / Fulda)**, *** <i>ML, AL, GW: Voices; AG, DN, RG, DM: Shawms; GI, ES: Sackbuts</i>	5:39
27	Pleni sunt caeli (anon.) ^{††} <i>ME: Organ</i>	1:27

Sources:

* Munich, Bayerische Staatsbibliothek, Mus.ms.3154 ('Chorbuch des Nikolaus Leopold')

** Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40021

*** Leipzig, Universitätsbibliothek, 1494 ('Apel Codex')

† Munich, Bayerische Staatsbibliothek, Mus.3725 (also Cim.352b) ('Buxheimer Orgelbuch')

†† Leonhard Kleber Orgeltabulatur

Ciaramella

Adam Gilbert (AG): Recorder, Shawm, Bagpipes

Rotem Gilbert (RG): Recorder, Shawm, Bagpipes

Doug Milliken (DM): Recorder, Shawm, Bagpipes

Debra Nagy (DN): Recorder, Shawm, Soprano

Greg Ingles (GI): Slide trumpet, Sackbut

Erik Schmalz (ES): Sackbut

Kris Ingles (KI): Trumpet

Mahan Esfahani (ME): Organ

Anna Levenstein (AL), Mary E. Larew (ML), Gail West (GW): Sopranos

Instruments

Treble shawms in D, Bernhard Schermer (1999) & Joel Robinson (2001)

Alto shawms in G & Tenor shawm in C, Bob Cronin (2003)

Renaissance recorders, Bob Marvin (1996/1999)

Slide trumpet, Geert van der Heide (2001)

Tenor sackbuts, Rainer Egger Basel (2001/ 2002); *after Sebastian Hainlein, Nuremberg, 1632*

D Trumpet: Frank Tomes (2002)

G Bagpipes, Paul Beekhuizen (1997) *after Pieter Bruegel engraving, The Fat Kitchen*

A Bagpipes, Joel Robinson (2004); *after Pieter Bruegel painting, The Peasant Dance*

Organ, Orgues Létourneau, OPUS 29 Portative (1990)

Sacred Songs and Folk Music from Renaissance Germany

No fifteenth-century wedding, civic ceremony, feast day, or royal *joyeux entrée* would have been complete without the sound of the *alta capella*, or “high choir.” The term referred not to singers, but to the loud voices of shawms, trumpets or trombones. The players performed vocal music, dances, and improvised counterpoint, much like jazz musicians of today. Testimony to the high reputation of *alta capella* players lies in figures like the shawm player Conrado Piffaro d’Alemania, who was for decades one of the highest paid men at the Ferrara court. His name betrays both his profession and a shared origin with his companions: most instrumentalists came from Northern Europe. On their way to Italy, they passed through Austria and Germany, sharing compositions, styles and techniques along the way.

Famous for their improvisatory skills, little of their music survives in writing. In order to capture the repertory and sound of these players at the crossroads of their journey, *Caramella* has turned to major German sources of polyphony from the end of the fifteenth century. Masses, motets, and songs preserved in the manuscript sources Munich 3154 (The Leopold Codex)*, Berlin 40021**, and Leipzig 1494 (the Apel Codex)*** reflect the courtly wealth of Sigismund of Tyrol and the Emperor Maximilian I of Austria, and the growing artistic culture in cities like Nuremberg and Innsbruck. Intabulated keyboard manuscripts like the Buxheimer Orgelbuch† and Kleber Orgeltabulatur‡ offer further glimpses into the rich tradition of embellished song.

During the 1420s, composers experimented with a style of composition in which two equal Cantus voices join in fugal imitation over slower moving Tenors. This “double discantus” technique in Nicolaus Grenon’s Christmas motet *Nova vobis gaudia*, would be supplanted by the Tenor/Cantus framework exemplified in Guillaume Dufay’s three-voice chanson *Se la face ay pale*, which served as the model for several ornate organ intabulations and with an added voice reflecting later

fifteenth-century tastes.

Members of the *alta capella* also performed on *bas* instruments like the recorder. Numerous trios surviving in sources were both sung and performed as instrumental fantasias. Only its lack of words separates the textless *Trio* from works like the motet *Gaude, virgo, mater Jesu Christe*. It is tempting to attribute both to the same composer, one who displays the highest compositional skill.

During my dissertation research, I recognized an unnamed anonymous Mass to be based on a famous French chanson. Although this *Missa Je ne fays plus* bears no title or attribution in Munich 3154, it is certainly the same Mass referred to in 1539 by Giovanni Spataro as the work of Heinrich Isaac. The *Kyrie* and *Gloria*, with florid *redictae* (short repeated motives) typify Isaac’s early style and stand out as the type of Mass section often adopted by instruments. This instrumental performance of two movements announces the “rediscovery” of this lost masterpiece.

Composers clothed liturgical chants with new text and intricate polyphony. The motet *O plebs quae Deum amas* adopts as *cantus firmus* a chant with the funeral text “Requiem in pacem, dona nobis eum” in a surprisingly triumphant polyphonic setting. *Alma chorus* surrounds the music of *O du armer Judas*. This Good Friday *leyson*—a sacred text ending with the words *Kyrie eleison*—would inspire a later five-part setting by the great composer Ludwig Senfl.

Like wind players, church organists performed secular songs. *Een vroylic wesen* ornaments Jacques Barbireau’s Flemish love song, a favourite model for reworking in both song and Mass. Sometimes the identity of a song is obscured, as in the Kleber Orgeltabulatur, for example, where the strange name *Philephos aves* corrupts the original French words *Fille vous avez mal gardé*, revealing its origin in an amorous French song composed by Heinrich Isaac.

Manuscripts of sacred music preserve secular songs with sacred Latin texts. Adam von Fulda’s *O Jupiter* /

O diva sollers virgo blends secular German text of a Tenorlied with a Latin hymn text, performed here on sixteen-foot recorder consort. *Komm Heiliger Geist* paraphrases the famous Latin hymn for Corpus Christi, *Veni Sancte Spiritus*. Although this famous melody is ascribed to Martin Luther, he seems to have merely altered the words found in the earliest surviving versions preserved in Munich 3154. Little is known about the composer Johannes Beham, who displays consummate mastery and a keen interest in subtle chromaticism. *Sancta Maria wohn uns bei* also appears as a hymn whose opening words Luther would change (now known as *Gott der Vater, wohn uns bei*) once again earning credit for an existing song. Our performance presents the anonymous monophonic melody, a simple duo, and adds a voice to the existing three-voice version. In arranging these hymns, we have imagined a small choir of angels in a miniature chapel, after the intricate wood carving of contemporary censers and reliquaries.

Concealed within the intricate polyphony and florid ornamentation of these sources lie some of the simplest and most popular songs of the day. Because many of these songs survive with only fragmentary texts, the earliest literary sources aid in recovering the song. In the absence of a single complete original text, we attempt to recreate something like one of the many versions that existed within a rich and evolving song tradition, in the spirit of something the great poetry scholar Paul Zumthor referred to as *mouvance*: traditional tunes have no fixed authoritative version, but consist of families with numerous fluid variants.

In complement to the polyphonic setting of the song *Mein Herz in hohen Freuden ist* in Munich 3154, Douglas Milliken's arrangement explores techniques that might have been adopted by the perennial combination of bagpipe and shawms. In symbolizing the rustic and carnal nature of humble shepherds, bagpipers attend the *pastourelle* genre that takes place in the woods, where dark temptations to love and murder call

the strongest. *Gespiele, liebe Gespiele güt* invokes a time-honored tradition of two sisters in rivalry over the same lover. It seldom ends well: often one sister meets fate through treachery or in a watery death. Often, the narrator is the voyeuristic lover himself who, listening to the girls, wonders which to choose. Our arrangement joins the earliest known tune with the same sixteenth-century text that Arnold Schoenberg would later set to music.

The Latin-texted *Invicto regi jubilo* presents a German song through the technique of migrating *cantus firmus*, in which the melody travels through each voice. One manuscript contains only the incipit *Wer ich eyn falck*. The nineteenth-century poem collection *Des Knaben Wunderhorn* contains a poem with the similar text *Wär ich ein wilder Falke* set to an insipid melody, but this later text does not scan metrically with its earliest known music. The closest textual correspondence we have found survives in a songbook preserved in a Cistercian monastery. This version takes the erotic intent of the secular text—about a lover's desire to fly high above the city into his lover's room—and transforms it to a song of spiritual longing. It is easy to imagine these sentiments on the lips of one of the many convents or lay sisterhoods that flourished throughout Germanic lands. The trumpet fanfare on this melody blends speculation about instrumental capabilities with contemporary contrapuntal techniques.

Manuscripts from Dutch confraternities, German hymnals, organ intabulations and settings by composers like Adam von Fulda attest to the popularity of the hymn *Dies est laetitiae*, also known as *Der Tag, der ist so freudenreich*. Based on contemporary practices, *Ciaramella* includes a newly composed duo for shawms and adds a fifth voice to Fulda's florid setting, bringing together versions for organ, voice, and instrumental polyphony, in imitation of the angelic hosts illuminating old manuscripts.

Adam Gilbert

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. In that spirit, this recording combines written polyphony with reconstructions of folk songs and arrangements based on contemporary improvisation. Founded on a core of wind instruments, 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. Ciaramella’s members met as graduate students in Cleveland, Ohio. They first performed together on Christmas Day 2003, in Spoleto, Italy. There they collaborated with the musicologist Gioia Filocamo to perform music from the manuscript *Panciaticchi 27*, much of which had not been heard for centuries. In 2004 the group performed in a staged production of the first Hebrew play, *A Comedy of Betrothal* by Leone de’ Sommi (c.1550) at the Cleveland Museum of Art. Ciaramella has also performed for the Bloomington Early Music Festival, Oberlin’s Baroque Performance Institute, the Lute Society of America, and the American Musicological Society in Seattle. As first runner-up in the 2003 Early Music America competition, Ciaramella made the present recording for Naxos in June 2004. Ciaramella was a finalist in the 2003 Flanders Festival International Young Artist’s Presentation and in the 2004 Medieval/Renaissance Early Music America competition in New York.



www.ciaramella.org

7 Wer ich eyn falck

Wer ich eyn falck, so wolt ich mich aufschwingen
Hoch in eyn stat zw ainer küniginne
Mit freyden wolt ich iren hof anschawen,
Als ich vernymb, sach ich nye sölches pawe.
Ir hofgesind wolt ich mit freyden sehen,
Künt ich die weg und steg zw ir ausspehen!
Ich wolt ir dienen ewigkleich an ende
O reicher Got, dein gnad mir darzw sende!
Wer dienet ir, der dienet dir geleich:
Hilf ihesu, künig über alle reiche!
War ich der mynst an irem hoff gesessen,
Was wolt ich mer, dan alles laytz vergessen!
Wol dem, der auf an iren hoff ist kummen!
Dem scheint recht wol und ewigkleiche die sunne.
Was sol ich singen vil von diesen dingen!
Mein mund ein stum, so mir der synn zerinnen.

Invicto regi jubilo

Invicto regi jubilo gratissimo
en populus supplex
et devotissimus concinendo
modulatur regem victorem,
quem morte subacta
nunc triumphasse gaudet.
haec cohors claris
et summis effert te victorem laudibus.
tu tota spes nostrae salutis
digneris supplices nos respicere,
cum te precatur turba haec fidelium.
soluta naevi sarcina gravissima
des veniam vitiis,
ut tecum jungi aevo in caelestibus,
carnis mole deposita et onere,
aeterna pace habita cum superis
visione laetissima et requie perfruenda
donetur nobis electorum interesse gaudiis.

Were I a falcon, I would soar high
Into a city, to a queen.
I would view her court with joy,
And seeing it, would never have seen such splendour.
I would see her royal household with joy,
If only I knew the way to reach her.
I would serve her for ever without end.
O rich God, send me your Grace to succeed!
Who serves her, serves you alike:
Help Jesus, King over all realms!
Were I the lowest to sit at her court,
What more could I want to forget all my sorrow?
Oh, happy be he who comes into her court,
For him, the sun shines bright and endlessly.
Why much should I sing of these things!
My mouth remains mute, as my feelings pour forth.

Behold, this supplicant and devoted people
sings to the unconquered king
in grateful jubilation,
of the victorious king
who, having overcome death,
now rejoices in his triumph.
This company proclaims you as victor
in radiant and high praises.
Entire hope of our salvation,
deign to look upon us supplicants
when this multitude of the faithful calls upon you.
Have mercy on our sins,
dissolving the heavy burden of our fault,
so that, joined eternally with you in the heavens,
having cast off the weight and load of the flesh,
it may be granted to us to dwell with the saints in
eternal peace, and share in the joys of the blessed,
their happy vision and delightful rest.

13 Gespiele, liebe Gespiele güt

Es gingen zwei Gespiele güt
wohl durch die Heiden grüne,
Heiaho!
die eine führt ein frischen Mut,
die andere weinte so schre.

Gespiele, liebe Gespiele güt,
warum trauerst du so schre,
Heiaho!
sag, trauerst du um Vaters Gut
oder um deine Ehre?

Ich traure nicht um Vaters Gut,
ich traure nicht um mein' Ehre:
Heiaho!
Wir zwei, wir haben ein' Knaben lieb.
Ach Gott, was soll draus werden?

Gespiele, liebe Gespiele güt
lass mir den Knaben allein.
Heiaho!
Ich will dir meinen Hannslein geben
und meiner Gut ein Teile.

Ach, deinen Bruder, den mag ich nicht,
Noch Vaters Gut zu Teile.
Heiaho!
Ich will nicht Silber, nicht rotes Gold.
Ich will mein süß Lieb alleine.

Adieu adieu, mein süsse Lieb,
Nu muss wir abscheiden.
Heiaho!
Wir zwei, wir haben einen Knaben lieb.
Ach Gott, was soll draus werden?

There went two fair playmates
Through the heather green,
Heyaho!
One of them went with cheerful spirit,
The other wept so sadly.

Playmate, lovely playmate mine,
Why do you mourn so sadly,
Heyaho!
Tell me, do you weep for your father's wealth
Or for your honour?

I weep not for my father's wealth,
I weep not for my honour,
Heyaho!
We two, we love the same young lad,
Oh God, what shall thus be?

Playmate, lovely playmate mine,
Leave the lad for me alone,
Heyaho!
I will give you my little Hans
And a share of my father's wealth.

I care not for your brother Hans,
Nor for your father's wealth,
Heyaho!
I don't want silver nor red gold,
I want my sweet love alone.

Farewell, farewell my own sweet love,
We two now must part,
Heyaho!
We two, we love the same young lad
Oh God, what shall thus be?

17 Sancta Maria wohn uns bei

Sancta Maria wohn uns bei
und lass unss nicht vorsterben
mach uns von aller synden frey
und wen wyr sollen sterben
vor dem teufel unss bewar,
hilff reyne mayt Maria.
Hilf unss an der liben engel schar,
Szo syngen wyr alleluia,
alleluia syngen wyr dem almachtigen Got su lobe,
und gyb, her, unss zu lone
dy hymmellische krone,
Kyrie eleyson
Christe eleyson
Kyrie eleyson,
gelobet seystu Maria.

18 Komm, Heiliger Geist

Komm Heiliger Geist, Herre Gott,
Erfüll mit deiner Gnaden Gut
Deiner Gläubigen Herz, Mut und Sinn,
Dein' brünstig Lieb' entzünd in ihn' n!
Der durch deines Lichtes Glast
Zu dem Glauben versammelt hast
Das Volk aus aller Welt Zungen;
Das sei dir, Herr, zu Lob gesungen.
Halleluja! Halleluja!

20 Komm, Heiliger Geist

Du heiliges Licht, edler Hort,
Laß uns leuchten des Lebens Wort
Und leh'r uns Gott recht erkennen,
Von Herzen Vater ihn nennen!
O Herr, behüt vor fremder Lehr',
Daß wir nicht Meister suchen mehr
Denn Jesum mit rechtem Glauben
Und ihm aus ganzer Macht vertrauen!
Halleluja! Halleluja!

Holy Mary, attend us
And let us not go astray
Make us free from all sins
And when we are to die
Protect us from the Devil
Help, pure Maid Mary.
Help us in the name of the loving angels,
So sing we alleluia.
Alleluia we sing to praise the Almighty God
And give, Lord, to reward us
The Heavenly crown,
Lord have mercy,
Christ have mercy,
Lord have mercy.
Praise be to you, Maria.

Come Holy Ghost, Lord God
Fill with the goodness of your Grace
Your believers' hearts, courage, and minds,
And your mighty love ignite in them.
Through the glimmer of your light
You brought together
The people of the world to belief.
Oh Lord, that may be sung in your praise.
Alleluia, Alleluia.

You holy light, noble place,
Let us make the word of life shine
And teach us to understand God well,
To call him father with our hearts!
Oh Lord, save us from wrong teachings,
That we shall not search for other masters
But Jesus with our true belief
And trust him with all our power!
Alleluia, Alleluia.

26 Dies est laetitiae

Der Tag, der ist so freudenreich
Aller Kreature,
Denn Gottes Sohn vom Himmelreich
Über die Nature
Von einer Jungfrau ist gebor'n,
Maria du bist ausserkor'n,
Dass du Mutter wärest.
Was geschah so wunderlich?
Gottes Sohn vom Himmelreich,
Der ist Mensch geboren.

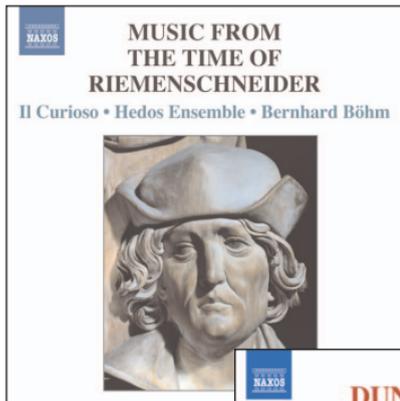
Dies est laetitiae in ortu regali
Nam processit hodie de ventre virginali
Puer admirabilis, totus delectabilis
In humanitate,
Qui inaestimabilis est et ineffabilis
In divinitate.

German Translations by Enno Lohmeyer
Latin Translations by Kerry McCarthy

This day, that is so joyful,
For all creation,
Because God the son of Heaven
Over nature,
Is born from a maiden,
Maria, that you would be chosen
To be the mother.
What wonders have occurred?
God's Son from heaven,
That is born as man.

This is the joyful day of the King's arising:
today he has come forth from the Virgin's womb,
the miraculous child
in his humanity,
who is unfathomable and ineffable
in his divinity.

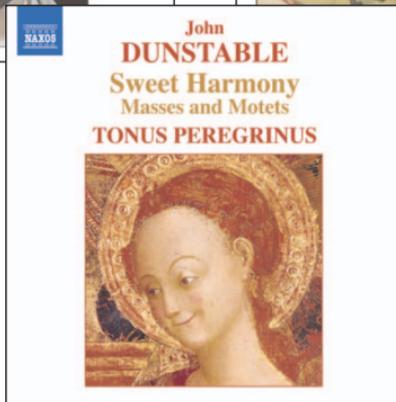
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Playing Time
65:34

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Ciaramella Instrumental and Vocal Ensemble Adam and Rotem Gilbert, Directors

Full artist details can be found on pages 2 and 3 of the booklet

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Producers: Norbert Kraft and Bonnie Silver • Engineer and editor: Norbert Kraft
Booklet notes: Adam Gilbert

Cover image: *Devil with Bagpipes*, woodcut by Erhard Schoen (c.1491-1542)
(akg-images)