



European Roots and International Flowerings

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| <i>Fantasia No.21 "Udite Ecco le Trombe"</i> 1603 | A. Banchieri (1568-1634) |
| <i>J'ay Pris Amours, La La Ho Ho</i> undated | H. Isaac (c.1450-1517) |
| <i>Ich Stuend an einem Morgen</i> 1534 | L. Senfl (c.1486-1542/3) |
| <i>Canzone Francese Seconda, del Nono Tuono Naturale</i> 1641 | G. Salvatore (early17c-1688) |
| <i>Fantasia No.5 Z.739</i> 1680 | H. Purcell (1659-1695) |
| <i>Batalha de 5° Tom</i> 1695? | D. da Conceicao (fl.1695) |
| <i>Contrapunctus No.9 from The Art of the Fugue</i> BWV1080 1740s | J.S. Bach (1685-1750) |
| <i>Sinfonia No.9 and No.12</i> BWV798 1720-1723 | |
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| <i>Come, Saviour of the Gentiles</i> BWV 659 | J. S. Bach (1685-1750) |
| <i>Toccata e-minor</i> BWV 914 | |
| ——(—)/ Un poco Allegro/ Adagio/ Fuga Allegro | |
| <i>Choral "Red Shoes of May"</i> 1989 | Tsutomu Mizuno (b.1949) |
| <i>Suite for Noble Cats</i> 1990 | Ryouhei Hirose (b.1930) |
| ——Prelude-Fuga/ Arietta/ Scherzo Misterioso/ Gavotte/ Gigue | |

All programs are subject to change.

NOTES

Udite Ecco le Trombe

"Listen to the Sound of the Trumpets" is by the Italian organist-composer Banchieri. It is filled with the joy and cheer of the Italian sunshine.

J'ay Pris Amours and La La Ho Ho

Isaac was born in Flanders and was mainly active in Florence. He was well-treated by Maximilian I. He learned various styles of music while traveling in different cities. "J'ay Pris Amours" expresses the beauty and sorrow of love, and sighs with the anxiety that one might lose it. As a complete change, "La La Ho Ho" has a jaunty rhythm and a theme which emerges like a hawker's cry.

Ich Stuend an einem Morgen

Senfl was a Swiss composer active in Germany. In the sixteenth century his polyphonic songs were very popular in Germany. Their main melody was usually in the tenor part. In this piece the tenor viol expresses a song with grief placed between the canonic parts of the melody "Ich Stuend an einem Morgen".

YKVC recorded it in the CD "Buffet" YKVC 0201.

Canzone Francese Seconda

Salvatore's canzona was an early Italian Baroque instrumental piece, consisting of several parts in the manner of a toccata. The first section is entitled "Nono Tuono Naturale" and the following section has the suggestion "Concerto di viole" (consort of viols). The usages of chromaticism and sharp dissonances express the open Latin passion.

Fantasia No.5

The four-part Purcell "Fantasia No.5" was composed on June 22, 1680, when the 21-year old Purcell already been appointed organist at Westminster Abbey. This was among his last works in an already outmode style. In them one can view with admiration his genius for imitation, inversion of melodies, and chromaticism. It was Purcell's music which first attracted modern audiences of the last century to the sounds of viols and to early music.

Batalha de 5º Tom

Fr. Diego da Conceicao was Portuguese composer about whom we know almost nothing. His "Batalha on the 5th Tone" is from "Fr. Roque da Conceicao Livro de Obras de Orgao", Portugaliae Musica XI, Lisbon, 1967. The Portuguese Missionary Ayres Sanches brought several viols to Japan in 1561 to assist in singing masses, instead of using an organ, which arrived in 1579 or 1580.* From this circumstance we got the idea to play more organ music to expand possibilities of expression of the viol consort and to extend our repertoire.

At that time, battles were frequent. This piece begins with political negotiations, their breakdown, a skirmish, signals of trumpets and drums, commencement of the battle proper, hard fighting and the end. Then you see a pastoral scene. After all that they are eating and drinking! Since the piece has no sections in minor, we think it must have been victorious battle.

Wishing for world peace for the twenty-first century...

*Y. Kambe, "Viols in Japan in the Sixteenth and Early Seventeenth Centuries" Journal of VdGSA 37 (2000): 31-66
YKVC recorded it in the CD "Buffet" YKVC 0201.

Contrapunctus No.9

In this work Bach systematically investigated a concept from his whole career "how many contrapuntal possibilities may be drawn from one brief theme". Excluding futility as much as possible, he compiled these into a single collection. He begun to compose this work in the early 1740s and intended to publish it. But its realization was a year after his death, 1751. In 1752 Mattheson predicted it would sell on a world-wide scale (as it does today), but in fact only thirty copies were sold in five years. Although performance by a keyboard instrument is assumed for some of the pieces, and no particular instruments are specified, we have presented them with a consort of four viols. "No.9" is a double fugue based on the theme.

YKVC recorded it in the CD "Ja, doch BACH" YKVC 0503.

Sinfonia Nr.9 and Nr.12

Bach entitled these pieces Fantasia in the *Little Clavier Book*, written in 1720 for his son Wilhelm Friedemann, changing the title to Sinfonia when they became part of a collection intended to guide amateurs in cantabile playing in 1723. *No.9* has a serious and grave affect shown by chromatic quarter notes entwined with eighth note patterns, and shorter passages. *No.12* comprises a dialogue of three voices over a basso continuo. The pleasant theme seems to us to go for a walk.

YKVC recorded it in the CD "Ja, doch BACH" YKVC 0503.

Come, Saviour of the Gentiles

This is from the *16 Chorales** which Bach wanted to compile in his later years. This four-part piece has the strong character of chamber music with the bass part acting like a continuo. The brilliant ornamentation of the chorale melody in the soprano comes from the Italian style, and together with the inner voice canon brings these two Baroque styles together perfectly. The original chorale is *Nun komm, der Heiden Heiland* (1524) by M.Luther, based on the Latin hymn *Veni redemptor gentium* ascribed to Ambrose. It is a marvelous melody which expresses the feeling of longing for the Messiah at the Christmas season.

YKVC recorded it in the CD "Ja, doch BACH" YKVC 0503.

* Y. Kobayashi, "Problem zu Bachs '18 Choralen'" *ORGAN-KENKYU* 28, (2000):1-14

Toccatà

This piece was composed at the latest 1707 to 1713 when Bach was in Weimar. The toccata (to touch in English) is typical style of Italian early Baroque music for plucked string instruments or for keyboard. It has free structure and improvisational character. This piece inherited that tradition and is structured in four sections divided into three tracks on this CD: the first a prelude and double fugue following, the second an Adagio with pleasing arpeggio sounds, and the last a

three-voice fugue. We tried to bring out the hidden charm behind the expression of keyboard to extend the limits of technique of viol consort.

YKVC recorded it in the CD "Ja, doch BACH" YKVC 0503.

The Red Shoes of May

"The Red Shoes of May" was composed as a gift to amateur viol players of the American Society. It begins with a calm choral melody, and then the famous Japanese song melody "Red Shoes" appears, but is hidden in divided middle voices. After a lively section a repeat of the choral melody brings the work to a close. Tsutomu Mizuno

Tsutomu Mizuno graduated from the Tokyo National University of Fine Arts and Music. He is currently a lecturer at Junshin Women's College. He has composed many works for viols, some of them published by the Viola da Gamba Society of Japan and YKVC series.

YKVC recorded them in the CD "Buffet" YKVC 0201 and CD "Foglia d'olivo" YKVC 0302.

Suite for Noble Cats

Though the titles of the different parts are taken from old music, I intended to realize modern expression. For example: I sought cheerful activity in Prelude, loveliness in the Aria, wildness and mystery in the Scherzo, esprit and wit in the Gavotte, and rapid mobility in the Gigue. In fact, all of these qualities are attributes of cats! Ryouhei Hirose

Ryouhei Hirose graduated from the Tokyo University of Music and Arts. He has concentrated lately on writing for western instruments, although he also composes for orchestra, early instruments, and traditional Japanese instruments. He seeks "reaffirmation of human values through music", and also attaches much importance to communication between performers and audiences. He directed the Research Centre for Japanese Traditional Music and Kyoto City University of Arts. He is currently president of the Kyoto Concert Hall.

YKVC recorded it in the CD "Buffet" YKVC 0201.



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