



## East meets West

<i>Etenraku</i> - Japanese court music	The 7th Century
<i>Kyrie</i> from <i>La Messe de Notre Dame</i> 1364	G. Machaut (c. 1300-1377)
<i>Maudit soyt</i> and <i>Palle, palle</i>	H. Isaac (c. 1450-1517)
<i>Douce memoire</i> 1578	H. Cabezon (1541-1602)
<i>Canzone Francese Seconda, del Nono Tuono Naturale</i> 1641	G. Salvatore (early 17c-1688)
<i>Division upon the Pavan</i> (on a Theme by Coprario) 1663	W. Lawes (1602-1645)
<i>Fantasia No.10</i> Z 738 1680	H. Purcell (1659-1695)
<i>Sonata No.15</i> for Bowed Instruments 1644	D. Castello (fl. early 17c Century)
-- Intermission--	
<i>Suite de premier ton</i> 1689-1690	J. Boyvin (1649-1706)
— Grand plein leu Continu/ Concert pour les flutes/ Tierce en taille / Trio a deu dessus/ Comet Separe ou dessus de la mesme trompette/ Grand Diabgue	
<i>Prelude No.1</i> from <i>The Well- Tempered Clavier I</i> BWV846 1722	J. S. Bach (1685-1750)
<i>Contrapunctus No.9</i> from <i>The Art of the Fugue</i> BWV 1080 1740s	
<i>Aria in a-minor</i> (orig. c-minor) BWV 590	
<i>Toccata e-minor</i> BWV 914	
— Un poco Allegro / Adagio / Fuga Allegro	

All programs are subject to change.

## NOTES

### *Etenraku*

This is the most famous work in the Japanese Gagaku repertoire. It recreates the atmosphere of a wedding or the Japanese New Year season. It has remained as an active piece since the 7th century, often being sung with a poem from that time. Now what's happening with viols? As the arranger, I propose something in the style of Heisei (reign name for the current emperor).

For this arrangement I used a recording of "Hyojo Etenraku" made by the ensemble of the Imperial Court. I had to eliminate the metallic percussion instrument 'shoko', but was able to readily imitate the sounds of the plucked strings: 'koto' and 'biwa', as well as the 'taiko' wooden drum. The tendency of the transverse flute 'ryuteki' and the oboe 'hichiriki' to use glissandi presented a challenge, but the members of the consort are Japanese after all, and they understand this very well. The mouth organ 'sho' sounds fit in very well, matched by the higher harmonics of the viols, especially in clusters. Thus Gagaku and the viols fit together very well. Tsutomu Mizuno

Tsutomu Mizuno graduated from the Tokyo National University of Fine Arts and Music. He is currently a lecturer at Junshin University, and has been composing for viols since 1983.

### *Kyrie*

Guillaume de Machaut is the greatest composer and poet of the French Ars Nova period. The Notre Dame Mass which includes this Kyrie, (Lord, have mercy...) has a very important roll in music history because it is the first polyphonic Mass by one composer. The tenor part has Gregorian chant in regular rhythm. The upper two parts have many syncopations and Hoquetus (fragments of melody interrupted by short pauses between notes), and are sung melismatically.

Although this work is more than 600 years old, the frequent use of the fifth interval, often without the sixth or third tone, sounds fresh and contemporary even today.

### ***Maudit soit and Palle, palle***

The prolific and versatile composer Issac was born in Flanders and learned various styles of music. He left two “Maudit soit” settings based on a virelai: a chanson and an instrumental piece. Interestingly, he exchanged the first and the second halves of the two pieces. ‘Maudit soit’ (=Cursed be who found jealousy first) is the opening text of the chanson version and the beginning of the latter half of the instrumental version. Either way it is extremely beautiful and lets us feel the charm of viols. In contrast, “Palle, Palle” is quite bravura. Isaac traveled widely in Europe, serving at the courts of Lorenzo de Medici and Emperor Maximilian I. The Medici family originally traded medicines; several balls on their armorial crest resemble pills, and were called ‘Palle’ (= balls). In times of danger cries of Palle! Palle! Palle! rallied Medicean supporters.

### ***Douce Memoire***

“Douce Memoire,” one of the most frequently arranged chansons, was composed by P. Sandrin, who held a position in the French royal chapel. H. Cabezon a Spanish composer and organist, also arranged “Douce Memoire;” it appears in his published book with his father Antonio’s compositions for organ and vihuela.

### ***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 use of chromaticism and sharp dissonances express the open Latin passion.

### ***Division upon the Pavan***

As a child William Lawes studied music in the company of Charles I, the future king of England. This piece was homage to Coprario, a musician Lawes deeply loved and respected. It was called ‘Harp Consort’ and was originally scored for violin, bass viol, theorbo and harp. It contains daring use of dissonance, fluent alternations between major and minor modes, and light leaps of octaves. The traits are typical of Lawes, and full of the charm of an epoch maker. We have arranged it for four viols.

### ***Fantasia No.10***

The four-part Purcell Fantasia No.10 was composed on 19 June, 1680, when the 21-year old Purcell had already been appointed organist at Westminster Abbey. This was among his last works in an already outmoded style. In them one can view with admiration his genius for imitation, inversion of melodies, and chromaticism. It was Purcell’s music that first attracted modern audiences of the last century to the sound of the viol and to early music.

### ***Sonata No.15***

Castello’s dates are not known, but he was active in Venice in the early 17th century. Despite the title ‘sonata’, the piece retains elements of the old canzona style in a single movement early Baroque sonata in several sections. This piece is from “Sonate concertate, Book II” 1629. The theme appears differently each time and ends with a rich sonority in the cadence. The music retains older modal sounds in its harmonic progression, but the melody is lively, as if predicting the beginning of a new era.

### ***Suite de premier ton***

Boyvin, a French organist and composer, became organist of the cathedral in Rouen in 1674. His organ book comprises two volumes, each containing eight suites in each of the church modes in typical late 17th-century French style. Today we play the first suite in the first mode from the first volume.

The “Grand Plein Jeu” (large full diapason) has a beautiful airy suspended sound. The second movement is “Concert pour Flutes” (concert or concerto for wind instruments). The third is “Tierce en Taille” (Third above the tenor) often used as here for an eloquent recitation, and the fourth “Trio pour deux dessus” (trio for two upper parts with bass). These are all typical French organ registrations, often found in other pieces from this period. The “Basse de trompettes” (bass trumpets) provide a contrast with the upper trumpets, while the final Grand Dialogue contrasts the ranks in the front and back of a church. To bring out the different characters of these registrations our arrangements sometimes adjust the

register of the viols, and sometimes double notes in different registers.

Viols were first brought to Japan by Portuguese missionaries 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 of playing organ music to expand the possibilities of expression of the viol consort and to extend our repertoire.

\*Y. Kambe, "Viols in Japan in the Sixteenth and Early Seventeenth Centuries" Journal of VdGSA 37 (2000): 31-66.

### *Prelude No.1*

The Well-Tempered Clavier I based partly on the Little Clavier Book, consists of twenty four preludes and fugues in all major and minor keys, an event crucial to music history. These were originally performed by two hands on a keyboard. However, for us the true nature of the works becomes much clearer when played by four or five viols. No.1 became very famous as an accompaniment added to Gounod's "Ave Maria". It appears as five voices to us; therefore, each plays either one or two voices with viol pizzicati.

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

### *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? The collection includes all the essential elements. He began to compose this work in the early 1740's and intended to publish it, but it was not published until 1751, a year after his death. 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.

### *Aria*

This organ piece "Pastorale" is said to have been composed in Weimar about 1710. We are playing only the third of the four movements. This is an Aria written without pedals; its construction is a simple song with accompaniment, a lyrical melody based on a colorful array of chords.

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

### *Tocatta*

This piece was composed at the latest 1707 to 1713 when Bach was in Weimar. The toccata ('to touch,' in English) is a typical style of Italian early Baroque music for plucked string instruments or for keyboard. It has free structure and an improvisational character. This piece inherited that tradition and is structured in four sections: a prelude followed by a double fugue, an Adagio with pleasing arpeggio sounds, and finally a three-voice fugue. We tried to bring out the hidden charm behind the expression of the keyboard to extend the limits of technique of a viol consort.

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



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