



Music in the Age of Exploration

<i>Morisco</i> from <i>the Orchesographie</i> 1588	Anon.
<i>Ho Who Comes Here?</i> 1594	Th. Morley (1557-1603)
<i>Ave Maria</i> 1497?	J. des Prez (c1440-1521)
<i>Canzone Francese Seconda, del Nono Tuono Naturale</i> 1641	G. Salvatore (early17c-1688)
<i>Red Shoes of May</i> 1989 and <i>Catz</i> (Cat waltz) 1986	Tsutomu Mizuno (b.1949)
<i>In Nomine</i> undated	O. Gibbons (1583-1625)
<i>Fantasia No.4 Z 737</i> and <i>No.10 Z 738</i> 1680	H. Purcell (1659-1695)
<i>Variations on "Drmes" A Croatian Dance</i> 1999	Martha Bishop (fl. 2006)
<i>Prelude No.1</i> from <i>The Well-Tempered Clavier I</i> BWV 846 1722	J. S. Bach (1685-1750)
<i>Contrapunctus No.1</i> from <i>The Art of the Fugue</i> BWV 1080 1740s	
<i>Come, Saviour of the Gentiles</i> BWV 659	
<i>Viols Air Ryu-kyu Style</i> 2005 US premiere	Reiko Arima (b.1933)
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<i>Report upon "When Shall the Sun Shine?"</i> 1981	Paul Leenhouts (b.1957)

All programs are subject to change.

NOTES

Morisco and Ho Who Comes Here?

For an introduction we play an anonymous *Morisco* (Moorish Dance) from the "Orchesographie." Moors in one of the Iberian courts first made a bowed vihuela, which later became the more familiar viol. "Oh, the Morris Dance comes with bagpiping and drumming! Come Ladies, come quickly!" Don't you feel cheerful? Thomas Morley was a prominent composer of the school of English madrigalists. His madrigals used bright and pleasant texts as opposed to the Italian ones which set more serious texts.

Ave Maria

Josquin des Prez was active in several parts of Italy and gained people's respect in the same age as Michelangelo and da Vinci. This "Ave Maria" has a variety of textures, including polyphonic sections with imitation in all voices and homophonic sections, as well as five phrases in triple meter. Clear sounds and streams of graceful melody express divine feelings and the warmth emanating from our Lady.

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.

The Red Shoes of May and Catz

This was composed as a gift to amateur viol players of the Viola da Gamba Society of America. 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.

"Catlz" imitates the cat's meow. It is a pleasant composition which combines 'cat' and 'waltz', written at the request of Yukimi Kambe's mother for her own use. The waltz not only has simple triple time, but also has irregular meter at certain points. I have a curious reason: a cat with its four feet may well dance in irregular time because humans normally dance triple time with two feet.

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 CD "Buffet" YKVC0201 and "Foglia d'olivo" YKVC0302.

In Nomine

Gibbons was a Renaissance English composer and organist. The 'In Nomine' was a kind of consort music very popular in England during the sixteenth and seventeenth centuries. The name 'In Nomine' comes from the melody used for the words "In Nomine Domini" in a mass by John Taverner. It consists entirely of long notes, and lies in the second voice of this piece.

Fantasia No.4 and No.10

These treasures, fifteen pieces for viol consort composed in 1680, are the last works Purcell composed in Renaissance style. In them one can view with admiration his genius for imitation, inversion of melodies, and chromaticism. The four-part "No.4" was composed on June 14 and "No.10" on June 19, when the 21-year old composer had already been appointed as organist at Westminster Abbey.

Variations on "Drmes" A Croatian Dance

"Drmes" was commissioned by the American Recorder Society and is based on a Croatian dance melody.

Martha Bishop is a cellist and viola da gamba performer and teacher in Atlanta, Georgia. She is Music Director of the Viola da Gamba Society of America.

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 I

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 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 it with a consort of four viols. "No.1" is a fugue based on the theme in its original form.

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

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.**

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

**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 "Ja, doch BACH" YKVC 0503.

Viols Air Ryu-kyu Style

Ryu-kyu is the old name of Okinawa. Forty years ago, my husband recorded 16 LP records named "An Okinawa Music Omnibus;" and I have devoted myself to the music of Okinawa for over twenty years. After studying composition at an academy, I felt reluctant to play every scale originating in Japanese with European instruments. However, I found that the people of Okinawa play Ryu-kyu scales skillfully in pop and jazz. I thought if they were able to do it, I should be able to do so, too! I was confident, and so I determined to revitalize the praying songs and the working songs as works of art, the same songs my husband recorded forty years ago and are now already lost.

Reiko Arima

Reiko Arima graduated from the Tokyo National University of Art in 1960, majoring in composition. She has been a lecturer at the Tokyo College of Music (formerly the Toyo Conservatory) since 1961. She was director of Nippon Columbia from 1965-1968. She became chair of the professors of composition of the same University and Graduate School in 1991, and is now director of Nippon Westminster Co.

This piece was premiered in the "Exhibition of Viol Consort Music XX" on 22 November 2006, at Tokyo. His Imperial Highness Prince Tomohito of Mikasa attended the concert and this piece was His favorite one. The composer changed the order of movements and shortened it for today. The original length was 17 minutes.

Report upon "When Shall the Sun Shine?"

This is a jazz arrangement for recorder consort based on Stevie Wonder's song "You are the Sunshine of my Life", composed by P. Leenhouts who was a member of the Amsterdam Loeki Stardust Quartet. We respected this group, and were surprised to learn that he had retired. We have further arranged this piece to suit viols.