



18 March 2006 Tucson, 23 Toronto? 27 New Haven, 31 Berkeley, 7 and 9 Milwaukee

With Margrit Schurman's Japanese print collection

New Sounds from Old Instruments

<i>Sang Hwa</i> 1999 *	Yoko Sato (b.1971)
— Hibikiatte/ Ame no youni/ Tawamurete/ Kaze no youni hayaku	
<i>Space Line</i> 2005 *	Toshi Ichianagi (b.1933)
<i>A Cat in Springtime</i> 1990	Tsutomu Mizuno (b.1949)
— Cat's Eyes	
<i>Emotion</i> 2002 *	Shin'ya Takahashi (b.1962)
<i>Seismogramme</i> I VI III 1994	Rudolf Kelterborn (b.1931)
<i>Tiliboyo</i> (Sunset) 1990 *	F.Musa Suso (b.1950)
<i>Fantasia Indian</i> 1993	David Loeb (b.1939)
<i>Rustles in the Court Consort</i> 1994 *	Kikuko Massumoto (b.1937)
<i>Shireutok Suite</i> 2005	Ryouhei Hirose (b.1930)
— Dance Capriccioso of Little Fox*/ Nocturn of Big Owl/ Toccata of Woodpecker	

* Arranged by YKVC
All programs are subject to change.



Yukimi Kambe Viol Consort www.ykvc.jp
Yukimi Kambe Eriko Ozawa Maki Noguchi Kaori Hashizume

NOTES

Sang Hwa

With each short movement the listener should see flowers unfolding in overlapping patterns. An Asian feeling emerges from the contemporary usages of early instruments.

Yoko Sato

Yoko Sato graduated from Tokyo College of Music where she majored in composition. She also holds a Master's Degree in Composition from the University of Hawai'i, Manoa. Up to the present, she has composed three pieces for viola da gamba, *Sang Hwa*, *Memory of Trees*, and *Ocean Songs*. She serves as Musical Director of ORA-J, an ensemble of Japanese instrumentalists who seek to develop a repertoire of contemporary music for traditional Japanese instruments.

YKVC recorded this music in the CD "Buffet" YKVC 0201.

Space Line

The instrumentation for this piece is four viols: one treble, one tenor and two basses (one of them seven-string). At the beginning, notes are arranged as elements of space. Gradually, some lines break and change the space and at last converge into one line. This is, so to speak, transition to time from space in my music. The boundary area between them both, which appears in the process, is given also a very important role in this work. I thought it IS necessary to have this construction to clarify the characteristics of 'the' viol, since 'the' viol is an unfamiliar instrument for me. I am looking forward to hearing the premiere of "Space Line" by the Yukimi Kambe Viol Consort at the memorable "20th Exhibition of Viol Consort".

Toshi Ichianagi

Born in 1933 in Kobe, Japan, Toshi Ichianagi studied composition with Kishio Hirao and John Cage, piano with Chieko Hara. After attending the Julliard School of Music and the New School for Social Research in New York between 1954-60, he returned to Japan in 1961, and introduced many new musical concepts, including Cage's idea of indeterminacy, exerting a strong influence on the stream of the Japanese contemporary music.

As one of the leading composers in Japan, Ichianagi has composed in most genres of music: operas, orchestral, chamber and instrumental works. He has received numerous awards including Grand Prix of the Kyoto Music Award(1989), the Otaka Prize for the fourth time(1990), for his unique symphony "Berlin Renshi", the Mainichi Arts Prize(1989), the Medal with Purple Ribbon(1999), the Suntory Music Award(2002), the Order of the Rising Sun and Gold Rays with Rosette(2005).

He serves as the Artistic Director of the Kanagawa Arts Foundation.

A cat in Springtime

In this work, I tried to show an amiable ensemble and a sounding harmony of viols, as well as a substantial music from with much variety. The title of the work comes from a Haiku written by my mother: Hana no kizu Tate ichi-monji Haru no neko (A scratch on the nose Straightful from end to end Of a cat in springtime.) This is not merely descriptive music, but partly based on the haiku and influenced by its linguistic effect.

Tsutomu Mizuno

Tsutomu Mizuno was born in Tokyo in 1949, he endeavored to become a composer from the age of fourteen. After graduating from the Composition Department of the Tokyo National University for Fine Arts and Music, he composed chamber works and other pieces while lecturing at several colleges. Upon encountering Ms. Yukimi Kambe, he began writing music for viol consorts. In 1983, at the request of the Viola da Gamba Society of Japan, he wrote *Reminiscence of Japan* for Leo Traynor. In the First Competition for Viol Consort Music in Tokyo in 1984, sponsored by Traynor, he received first prize for his *Little Suite*. Since then he has composed music for viol consort mainly for the "Exhibition of Early and Contemporary Viol Consort Music" series.

YKVC recorded this music in the CD "Foglia d'olivo" YKVC 0302.

Emotion

This piece consists of three parts (fast-slow-fast). I tried to express a tomboy feeling by frequently using 'blue-notes' and a 5/4 meter in an up-tempo, which was the theme of YKVC's "The Exhibition of Viol Music XVII" (2002). In this piece human emotion, especially pleasure and delight were expressed in free inspiration by using a cheerful and jaunty motif with a jazzy taste.

Shin'ya Takahashi

Shin'ya Takahashi was born in Japan in 1962, attended the Kunitachi College of Music in Tokyo, receiving a bachelor's degree in composition in 1986 and a master's degree in composition in 1988. He is a member of the Japan Federation of Composers.

Seismogramme

This composition consists of seven connected parts, some measured and some unmeasured. According to the composer, *Seismogramme* means a record of vibrations, including the minutest details, meaning the record of a shock of the soul or a deep impression. How do you regard the moderate Neo-Romantic style of this piece? We feel them as if they were pictures by Klee or Kandinsky.

Rudolf Kelterborn was born in 1931 in Basel, Switzerland. He gained a deep familiarity with early music through playing recorder from his childhood. Until 1991 he was president of the Music-Academie of Basel which include the Schola Cantorum Basiliensis, an institute for early music founded in 1933. Ms. Yukimi Kambe graduated from there and did the first performance of his *Inventionen und Intermezzi* (1969) in Japan. She was very impressed by his work and commissioned this piece.

Tilliboyo

For Kronos I picked the name *Tilliboyo* meaning 'Sunset' because in traditional African life, when the sun goes down, that's the time when people in the villages like to get into the groove. The night is when a lot of things happen, so I named the piece *Tilliboyo*, the time to celebrate. From the Kronos Quartet CD *Pieces of Africa* **Musa Suso**

Musa Suso was born in 1950 in The Gambia, West Africa. He composed this piece for the Kronos Quartet.

Fantasia Indian

Fantasia Indian comes from Book I of the Asian Madrigal series composed for this ensemble. This piece combines particular Asian musical traditions (scales, instrument usages, compositional techniques) with typical early viol consort practices. **David Loeb**

David Loeb has composed an extensive body of solo, consort, and large ensemble works for viola da gamba since 1964. In addition to Yukimi Kambe and her consort, such performers as August Wenzinger, Hannelore Muller, Dennis Nesbitt, and Judith Davidoff and the New York Consort of Viols have frequently performed his works. His many awards include prizes in composition from the Viola da Gamba Societies of England, Japan, and the United States. Some of these pieces are published and recorded. He has also composed many works for Japanese instruments and occasionally performs some of them.

YKVC recorded this piece as part of the CD "Echoes From Bronze Bells" VMM 2029.

The Rustles in the Court Concert

This is my first work for viola da gamba. I thought Japanese Court Music (Gagaku) matches with viol sounds very well, which is why I wrote this work. The melody in this piece is "Hyojo-no-choshi" from Heian period (10th century) ancient court music. It is also played at the court today as a prelude to a kind of dance(Mai)and also as a concert piece. In the climax of my piece you can hear "Omeribuki", similar to a stretto of a fugue. If you are familiar with the gagaku original you will understand my ideas of ordering melodic appearances and construction. But it doesn't matter! You can imagine anything freely from this piece, for example, the rustling of silk kimonos, or whispering voice in the court. After all, the viol was also often a court instrument...

Kikuko Massumoto

Kikuko Massumoto graduated from the Composition and Theory Department of the Tohogakuen College of music.

YKVC recorded this music in the CD "Various Variety of Tones" FOCD2550.

Shireutok Suite

Shireutok means "The end of the land" in the Ainu language. It is replaced by the Chinese character "Shiretoko" in Japan. Shiretoko has various commonalities with the maritime province of Siberia in weather, animals and plants. *Dance Capriccioso of the Little Fox*: a distinctive little fox in Shiretoko called Kita Kitsune jumps, runs, dances whimsically in a field in spring time and sees that soon it will be time to depart from his mother. *Nocturn of Big Owl*: The Big Owl has a two meter wingspan when spread. It perches itself on a tree at the outskirts of 'a' village all night long aiming to capture game. People in the village believed it was their Deity. *Toccata of the Woodpecker*: A big woodpecker called Kumagera pecks at the trunk of a tree wildly, 'making' a hole and 'feeding' on the insects inside. People believed the noise made by the woodpecker was that of a carpenter trying to chisel a dugout canoe from the wood. This lively sound tells us that the season when woods are filled up with green has come.

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.

The premiere was by the Yukimi Kambe Viol Consort at the "20th Exhibition of Viol Consort" on 22 November 2005 Tokyo.