

Supported by Japan Foundation



19 Mar. 2006 Tucson

14:30 pre-concert talk

15:00 St. Philip's In The Hills Episcopal Church

East meets West

<i>Etenraku</i> - Japanese court music	The 7th Century
<i>Fantasia No.21 "Udite Ecco le Trombe"</i> 1603	A. Banchieri (1568-1634)
<i>Ich Stuend an einem Morgen</i> 1534	L. Senfl (c.1486-1542/3)
<i>Canzone Francese Terza, del Primo Tuono Finto</i> 1641	G. Salvatore (early17c-1688)
<i>Fantasia No.5 Z 739</i> 1680	H. Purcell (1659-1695)
<i>Concert in d minor H.545</i> 1680-81	M.A.Charpentier (1634-1704)
—Prelude/ Allemande/ Gigue Anglaise	
<i>Prelude No.1 from The Well- Tempered Clavier I</i> BWV846 1722	J. S. Bach (1685-1750)
<i>O Man, thy Grievous Sin Bemoan</i> BWV622 1714	
<i>Sinfonia No.12</i> BWV798 1720-1723	
— Intermission —	
<i>Sang Hwa</i> 1999	Yoko Sato (b.1971)
— Hibikiate/ Ame no youni/ Tawamurete/ Kaze no youni hayaku	
<i>Batalha de 5° Tom</i> 1695?	D. da Conceicao (fl.1695)
<i>The Cries of Kyoto, Fantasia "Tohoku"</i> 1991	David Loeb (b.1939)
<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

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 continuously since 1983.

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.

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 Terza

Salvatore’s canzona was an early Italian Baroque instrumental piece, consisting of several parts of in the manner of a toccata. The first section is entitled “Primo Tuono Finto” and the following section has the suggestion “Concerto di Viole”(viol consort). 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.

Concert in d minor

Charpentier was a French composer who studied with Carissimi and worked in Paris. This concert, composed in 1680-81, is a set of French dances, and thus is really a suite. Its charm comes from the treatment of dissonances in its harmony, and it might not be by chance that the English composer Purcell used quite similar treatment of dissonances in his collection of Fantasias composed at about the same time.

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.

O Man, thy Grievous Sin Bemoan

Bach composed this prelude for organ in 1714 at the Weissenfels Palace in Weimar, where he had learned about the rich Italian style of ornamentation from music which Duke Johann Ernst had brought from the Netherlands. Thus the soprano choral part has rich ornamentation, expressing the depth of redemption. We sympathize with Bach’s words from a letter sent to his student J.G. Ziegler in 1746: “Performance should conform to the meaning of the chorale verse.” Historically viols had been used by many composers to symbolize passion or the image of heaven. When Bach uses viols, he often does

so in slow tempi, so we find viols very suitable for a piece marked 'Adagio assai'.

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 to play more organ music to expand 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

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

Sinfonia No.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.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.

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 Sarto

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 it in the CD "Buffet" YKVC 0201.

Batalha de 5° 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.

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...

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

The Cries of Kyoto and Fantasia Tohoku

These come from Book IV of the "Fantasias for the Japanese Consort" series, begun in 1984, and continuing still. "The Cries of Kyoto" represent a Japanese reinterpretation of "The Cries of London" pieces of the English Renaissance, using melodies often heard in the large Nishiki market in Kyoto. Occasional long tones symbolize the temple bell from the shrine at the Eastern end of the market. "Fantasia Tohoku" is a short cheerful piece in the spirit of folklore from Northern Japan ('Tohoku' means Northeastern Region), although all the melodies are original, as is their contrapuntal treatment in keeping with the old fantasia tradition. 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.

It is recorded by YKVC in the D.Loeb's CD "Echoes from Bronze Bells" VMM 2029.

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.



Yukimi Kambe Viol Consort www.ykvc.jp

Yukimi Kambe Eriko Ozawa Maki Noguchi Kaori Hashizume