



European Roots and International Flowerings

<i>Fantasia No.21 "Udite Ecco le Trombe"</i> 1603	A. Banchieri (1568-1634)
<i>J'ay Pris Amours and 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 (early 17c-1688)
<i>Fantasia No.7 Z742</i> 1680	H. Purcell (1659-1695)
<i>Choral "Red Shoes of May"</i> 1989	Tsutomu Mizuno (b.1949)
<i>Batalha de 5° Tom</i> 1695?	D. da Conceição (fl.1695)
<i>O Man, thy Grievous Sin Bemoan</i> BWV622 1714	J.S. Bach (1685-1750)
<i>Prelude No.1 from The Well-Tempered Clavier I</i> BWV846 1722	
<i>SideStep</i> 2004 US premiere	Steve Everett (b.1953)
<i>As she Sings</i> 2004 US premiere	John Anthony Lennon (b.1950)
<i>Variations on "Drmes" A Croatian Dance</i> 1999	Martha Bishop (fl.2006)
<i>Suite for Noble Cats</i> 1990	Ryouhei Hirose (b.1930)
----- <i>Prelude-Fuga/ Arietta/ Scherzo Misterioso/ Gavotte/ Gigue</i>	

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 canzone 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.7

The four-part Purcell "Fantasia No.7" was composed on August 19, 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 which first attracted modern audiences of the last century to the sounds of viols and to early music.

YKVC recorded it in the CD "Buffet" YKVC0201.

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

Batalha de 5º Tom

Fr. Diego da Conceição 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" YKVC0201.

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'.

YKVC recorded it in the CD "Ja, doch BACH" YKVC0503.

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 become 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" YKVC0503.

SideStep

The idea of "taking steps" is a common metaphor describing an act of decision-making. "Giant steps" are seldom. More often they are small and inconsequential. Occasionally taking a "sidestep" is a desirable course, both in life and in music design. The musical material for this work for viol quartet was organized in six sections with transitions exploring these three types of "steps". Of course in Japan, the notion of steps (*dan*) is common in the musical organization of traditional forms, such as noh, nagauta, and gidayu-bushi. A work organized in six sections

brings to mind the traditional koto melody of Kengyo Yatsunami, *Rokudan no shirabe*, which is briefly quoted in the second section of *SideStep*. In addition, this work for viol quartet utilizes three types of musical textures, 1) melody with accompaniment, 2) polyphonic with each instrument independent, and 3) a blended texture in which each instrument dissolves into a unified timbre.

Steve Everett

Steve Everett teaches composition, computer music, Javanese gamelan, and directs the Music/Audio Research Center at Emory University (M/ARCE) in Atlanta, USA. In addition he has recently been a visiting professor of composition at Princeton University, the Conservatoire National Supérieur de Musique de Paris, and the Conservatoire de Musique de Genève.

Many of his recent compositions involve performers with computer-controlled electronics and have been performed throughout Europe, Asia, and North America, including recently at IRCAM in Paris, International Computer Music Conferences in Singapore and Sweden, Korea Computer Music Festival, Royal Northern College of Music in England, and Lincoln Center in New York. Composition awards have been received from the Rockefeller Foundation, Asian Cultural Council, Chamber Music America, American Composers Forum, International Trumpet Guild, and Bogliasco Foundation. He is recorded on SCI, Crystal, Mark, Frog Peak and ACA Digital Records. In Japan his *Quiver Songs* for shakuhachi and guitar was performed in Kyoto in 1999 by shakuhachi master, Kurahashi Yoshio and this past year he was a guest lecturer on computer music at Tokyo Denki University.

As she Sings

As She Sings

When life brings us into this world

She takes us through joy and tragedy

And she shall sing on

When we return on to our silence

This music is an accompaniment for her As She Sings.

JAL

John Anthony Lennon has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation, the Kronos Quartet and many others. In addition to the Rome Prize, Guggenheim, Friedheim, DAAD, and Charles Ives Prize from the American Academy and Institute of Arts and Letters, Lennon has been the recipient of numerous awards, and has held fellowships at Tanglewood, Yaddo, McDowell, the Bogliasco Foundation and the Rockefeller Center at Bellagio. A professor of composition at Emory University, Lennon resides in Atlanta.

Reared in Mill Valley, California, Lennon earned a liberal arts degree at the University of San Francisco, and holds a master's degree and doctorate from the University of Michigan where he studied with Leslie Bassett and William Albright and William Bolcom. Lennon is published by E.C. Schirmer, C.F. Peters, Dorn, Mel Bay, Frederick Harris, Columbia University and Oxford University Presses. Recordings are with CRI, Bridge Records, Capstone, Open Loop, MMC.

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 and teaches cello and composition at Agnes Scott College.

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" YKVC0201.



Yukimi Kambe Viol Consort

Yukimi Kambe Eriko Ozawa Maki Noguchi Kaori Hashizume