



## European Roots and International Flowerings

### — European Roots —

<i>Fantasia No.21 "Udite Ecco le Trombe"</i> 1603	A. Banchieri (1568-1634)
<i>J'ay Pris Amours, 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 Terza, del Primo Tuono Finto</i> 1641	G. Salvatore (early 17c-1688)
<i>Recercada Segunda sobre "Passamezzo Moderno"</i> 1553	D. Ortiz (c.1510-71)
<i>Concert in d minor</i> H.545 1680-81	M.A. Charpentier (1634-1704)
— — — Prelude/ Allemande/ Gigue Anglaise	
<i>Fantasia No.5, Z.739</i> 1680	H. Purcell (1659-1695)
<i>Contrapunctus No.1 from The Art of the Fugue</i> BWV 1080 1740s	J.S. Bach (1685-1750)
<i>O Man, thy Grievous Sin Bemoan</i> BWV 622 1714	
<i>Choral "Joy of Man's Desiring" from Cantata</i> BWV 147 1723	

### — International Flowerings —

<i>Sang Hua</i> 1999	Yoko Sato (b.1971)
— — — Hibikiate/ Ame no youni/ Tawamurete/ Kaze no youni hayaku	
<i>Batalha de 5° Tom</i> 1695?	D. da Conceição (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

### ***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" YKVC0201.

### ***Canzone Francese Terza***

Salvatore's canzon 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.

### ***Recercada Segunda***

Ortiz was a Spanish Renaissance composer. The "Recercada No.2" appears in his 1553 viola da gamba instruction manual. The largest bass sings a deep and rhythmical tune.

### ***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.

### ***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.

### ***Contrapunctus No.1***

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 1740s and intended to publish it. But its realization was a year after his death, 1751. 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.1" is a fugue based on the theme in its original form.

YKVC recorded it in the CD "Buffet" YKVC0201 and CD "Ja, doch BACH" YKVC0503.

### ***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" YKVC0503.

### ***Choral Joy of Man's Desiring***

This famous chorale of Bach was originally performed by a chorus and a string orchestra. The triple meter with triplet subdivisions symbolizes the Holy Trinity.

### ***Sang Hua***

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 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. We follow the tradition of the Portuguese Irmao Ayres Sanches who brought several viols to Japan in 1561 to use in place of the organ to support the vocal Masses.

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 a 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

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