

Saturday, April 1, 2006, 8pm
First Congregational Church

Yukimi Kambe Viol Consort
East Meets West



Yukimi Kambe
Eriko Ozawa
Maki Noguchi
Kaori Hashizume



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PROGRAM

Music of the Japanese Imperial Court	<i>Etenraku</i> (seventh century)
Guillaume de Machaut (c.1300–1377)	<i>Kyrie</i> from <i>La Messe de Notre Dame</i> (1364)
Henricus Isaac (c.1450–1517)	<i>Maudit soyt</i> <i>Palle, palle</i>
Hernando de Cabezón (1541–1602)	<i>Doulce memoire</i> (1578)
Giovanni Salvatore (early 17th century–1688)	<i>Canzone Francese Seconda, del Nono Tuono Naturale</i> (1641)
William Lawes (1602–1645)	Division upon the Pavan (on a theme by Coprario) (1663)
Henry Purcell (1659–1695)	Fantasia No. 10, Z 738 (1680)
Dario Castello (early 17th century)	Sonata No. 15 for Bowed Instruments (1644)

INTERMISSION

Jacques Boyvin (c.1653–1706)	<i>Suite de premier ton</i> (1689–1690) Grand plein leu Continu — Concert pour les flutes — Tierce en taille — Trio a deu dessus — Cornet Separé ou dessus de la mesme trompette — Grand Dialogue
Johann Sebastian Bach (1685–1750)	Prelude No. 1 from <i>The Well-Tempered Clavier, Book I</i> , BWV 846 (1722)
	Contrapunctus No. 9 from <i>The Art of Fugue</i> , BWV 1080 (1740s)
	Aria in A minor (orig. C minor), BWV 590 (1710)
	Toccata in E minor, BWV 914 (1707–1713) Un poco Allegro — Adagio — Fuga Allegro

Etenraku (seventh century)

Etenraku 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 seventh 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 *shoko* (metallic percussion instrument), but was able to readily imitate the sounds of the *koto* and *biwa* (plucked strings), as well as the *taiko* (wooden drum). The tendency of the *ryuteki* (transverse flute) and the *hichiriki* (oboe) to use *glissandi* presented a challenge, but the members of the consort are Japanese after all, and they understand this very well. The *sho* (mouth organ) 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.

Note by 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 since 1983.

Kyrie from La Messe de Notre Dame (1364)

Guillaume de Machaut was the greatest composer and poet of the French Ars Nova period. The *Notre Dame* Mass from which this *Kyrie* is taken has played a very important role in music history, as it is the first polyphonic Mass written by a single composer. The tenor part features Gregorian chant in regular rhythm. The upper two parts have many syncopations and *hoquetus* (fragments of melody interrupted by short pauses between notes) and are sung melodically. Although this work is more than 600 years old, its frequent use of the fifth interval, often without the sixth or third tone, makes it sound fresh and contemporary even today.

Maudit soyt
Palle, palle

The prolific and versatile composer Henricus Isaac was born in Flanders and there learned various styles of music. He left two *Maudit soyt* settings based on a *virelai*: a chanson and an instrumental piece. Interestingly, he exchanged the first and the second halves of the two pieces. *Maudit soyt* (“Cursed be

who found jealousy first”) is the opening text of the chanson version and the beginning of the latter half of the instrumental version. Either way, it is extremely beautiful and lets us experience the charm of viols. In contrast, *Palle, palle* is quite bravura. Isaac traveled widely in Europe, serving at the courts of Lorenzo de Medici and Emperor Maximilian I. The Medici family originally traded medicines; several balls on their armorial crest resemble pills and were referred to as *Palle* (“balls”). In times of danger, cries of *Palle! Palle! Palle!* rallied Medicean supporters.

Doulce memoire (1578)

Doulce memoire, one of the most frequently arranged chansons, was originally composed by Pierre Sandrin, who held a position in the French royal chapel. Hernando de Cabezón, the Spanish composer and organist, also arranged *Doulce memoire*, which appears in the book which contains his father Antonio's compositions for organ and *vihuela*.

Canzone Francese Seconda (1641)

Giovanni 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 carries the marking *Concerto di viole* (consort of viols). The use of chromaticism and sharp dissonances express the open Latin passion.

Division upon the Pavan (1663)

As a child, William Lawes studied music in the company of Charles I, the future king of England. This piece was an homage to John Coprario, a musician Lawes deeply loved and respected. It was called *Harp Consort* and was originally scored for violin, bass viol, theorbo and harp. It contains daring use of dissonance, fluent alternations between major and minor modes and light leaps of octaves. The traits are typical of Lawes and full of the charm of an epoch maker. We have arranged it for four viols.

Fantasia No. 10 (1680)

Henry Purcell composed his four-part *Fantasia No. 10* on June 19, 1680, after the 21-year old composer had 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 that first attracted modern audiences of the last century to the sound of the viol and to early music.

Sonata No. 15 (1644)

Dario Castello's dates are not known, but he was active in Venice in the early 17th century. Despite the title "sonata," this single-movement early Baroque sonata retains elements of the old *canzona* style in several sections. This piece is from *Sonate concertate, Book II* (1629). The theme appears differently each time and ends with a rich sonority in the cadence. The music retains older modal sounds in its harmonic progression, but the melody is lively, as if predicting the beginning of a new era.

Suite de premier ton (1689–1690)

Jacques Boyvin, a French organist and composer, became organist of the cathedral in Rouen in 1674. His organ book comprises two volumes, each containing eight suites in each of the church modes in typical late 17th-century French style. Today, we play the first suite in the first mode from the first volume.

The first movement, "Grand Plein Jeu" (large full diapason), has a beautiful, airy, suspended sound. The second movement is titled "Concert pour Flutes" (concert or concerto for wind instruments). The third is "Tierce en Taille" (third above the tenor), often used, as here, for an eloquent recitation. The fourth is a "Trio pour deux dessus" (trio for two upper parts with bass). These are all typical French organ registrations, often found in other pieces from this period. The "Basse de trompettes" (bass trumpets) of the fifth movement provide a contrast with the upper trumpets, while the final "Grand Dialogue" contrasts the ranks in the front and back of a church. To bring out the different characters of these registrations, our arrangement sometimes adjusts the register of the viols and sometimes doubles notes in different registers.

Viols were first brought to Japan by Portuguese missionaries in 1561 to assist in singing Masses, in place of the organ, which did not arrive in Japan until 1579 or 1580.* From this circumstance, we got the idea of playing organ music to expand the possibilities of expression of the viol consort and to extend our repertoire.

Prelude No. 1 (1722)

The Well-Tempered Clavier, Book I, based partly on Bach's *Little Clavier Book*, consists of 24 preludes and fugues in all major and minor keys, and its composition is considered an event crucial to music history. *The Well-Tempered Clavier* was originally

written for two hands on a keyboard. However, for us the true nature of these works becomes much clearer when played by four or five viols. The Prelude 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*.

Contrapunctus No. 9 (1740s)

In *The Art of Fugue*, Bach systematically answered a question informing his whole career: how many contrapuntal possibilities may be drawn from one brief theme? The collection includes all the essential elements. He began to compose this work in the early 1740s 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 worldwide scale (as it does today), but in fact only 30 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. The Contrapunctus No. 9 is a double fugue based on the theme.

Aria in A minor (1710)

The organ piece *Pastorale*, from which this Aria is derived, is said to have been composed in Weimar about 1710. We play only the third of the four movements. This Aria was written for organ without pedals; its construction is a simple song with accompaniment, a lyrical melody based on a colorful array of chords.

Toccata in E minor (1707–1713)

This work was composed during the period 1707 to 1713, when Bach was in Weimar. The *toccata* ("to touch," in English) is a typical style of Italian early Baroque music for plucked string instruments or for keyboard. It has free structure and an improvisational character. This piece inherited that tradition and is structured in four sections: a prelude followed by a double fugue; an *Adagio* with pleasing arpeggio sounds; and, finally, a three-voice fugue. We try to bring out the hidden charm behind the expression of the keyboard to extend the technical limits of a viol consort.

* Yukimi Kambe, "Viols in Japan in the Sixteenth and Early Seventeenth Centuries," *Journal of VdGSA* 37 (2000): 31–66.



Under the direction of Ms. Yukimi Kambe, the **Yukimi Kambe Viol Consort** ("YKVC") was organized in 1983 in Tokyo. YKVC performs both European Renaissance music and world contemporary music, actively expressing stylistic diversity. YKVC features creative programming and performance grounded in cultural traditions of both East and West. Its activities include concerts, recordings, broadcasts, educational outreach, "laboratories" for composers and performances for historical dance and for competitions. Consort members also attend festivals and conclaves. In addition to numerous Japanese tours, YKVC have made two European tours and seven in the United States, the most recent, in 2004, a great success.

YKVC has performed nearly 300 concerts, including programs devoted to Jenkins, Purcell and J. S. Bach. The consort is equally dedicated to modern composition, having performed more than 130 contemporary works since its inception. About 80 of these are new compositions for viols written for the consort and entrusted to it for their premieres.

The consort has released three CD recordings: *Buffet delle Quattro Viole da Gamba*, which is comprised of early works and contemporary Japanese compositions for viol consort; *Foglia d'olivo: Works for Viols by Tsutomu Mizuno*, the first-ever recording consisting entirely of works for viols by a single contemporary composer; and an all-Bach program, *Ja, doch BACH mit Gambenconsort*, which was released in June 2005 and features the Bach works played on tonight's program. The consort has also performed on other CD recordings.

Highlights of YKVC's international tours include: the 2004 concert tour of North Carolina, California and Hawaii; the 2002 concert tour of seven American cities extended over one month*; and the 1997 concert in Boston; the 2004, 2000 and 1988 concerts at the Viola da Gamba Society of America Conclave in Seattle-Tacoma, Portland and Los Angeles*; the 1992 concert at the Kyoto International Music Festival (Keninji Temple); the 1991 concert tour of Paris and eight northern German cities; the 1990 joint concert with the New York Consort of Viols at the Berkeley Festival and Exhibition*; the 1989 performance in *The Funeral of the Emperor Showa* television program in Tokyo; and the 1986 and 1984 performances at the first two Composition Competitions for Viol Consort Music, organized by the Viola da Gamba Society of Japan in Tokyo.

The members of YKVC are Yukimi Kambe, Eriko Ozawa, Maki Noguchi, Kaori Hashizume and Ichiko Tsubota (who is active only in Japan). In addition to their participation in the consort, each member individually pursues various performance activities of early and contemporary music. The members also teach viol at academic institutions, private studios and workshops.

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Born in Kamakura, Japan, at the age of four **Yukimi Kambe** (*director*) began to study the violin with Kiyoshi Tsutsumi, Tomoyasu So, Takeaki Sumi. While studying the violin with Ryosaku Kubota at Ferris Junior College for Music, Yokohama, she began to learn the viola da gamba with Toshinari Ohashi.

ABOUT THE ARTISTS

Ms. Kambe graduated from the Schola Cantorum Basiliensis der Musik-Akademie der Stadt Basel with the Diplom for Early Music, Major Viola da Gamba, under the special jury of Nikolaus Harnoncourt, where she studied the viola da gamba with Hannelore Müller, ensemble with Hans-Martin Linde and others. After graduation, she studied with Wieland Kuijken at the Koninklijk Conservatorium voor Muziek in The Hague. She has attended summer courses given by August Wenzinger, Harnoncourt, Kuijken and Jordi Savall. She began her performing career in Europe, with recitals at the Museum for Hamburgische Geschichte, Radio Bremen and elsewhere.

In Japan, Yukimi Kambe has given numerous recitals and concerts and has made recordings and appearances on TV and radio. She is

the founder of Yukimi Kambe Viol Consort. Through her associations with Japanese, American and European composers, excellent modern viol music has been written. She was the president of the Viola da Gamba Society of Japan in 1983 and 1984. Besides performance and education, she has researched the history of the viol in Japan in 16th and 17th centuries.

Ms. Kambe is a lecturer at the Kunitachi College of Music in Tokyo and the Ferris University College of Music in Yokohama.

Eriko Ozawa is a graduate of the Ferris Junior College of Music in Yokohama. **Maki Noguchi** and **Kaori Hashizume** are both graduates of the Kunitachi College of Music in Tokyo.