



CHANNEL CLASSICS

CCS 4692

Ensemble Alba Musica Kyo

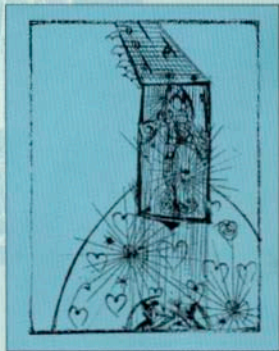
Works of
Toyohiko Satoh

2

Hommage à Weiss
(1991)

a-l-i-c-e
(1985)

Impromptu Elegiac
(1986)



DIGITAL

ENSEMBLE Alba Musica Kyo

- [1] Fuki no Kyoku (1982) 2:54
- [2] Impromptu Elegiac
upon Fuki no Kyoku (1986) 9:42
- TAWAMURE UTA (1987-91)
- [3] Kompira fune-fune 1:29
- [4] Tōryanse 2:21
- [5] Tenten temari 2:24
- [6] a-l-i-c-e (1985) 4:57
dedicated to Mrs. Alice Parkinson
- [7] How sweet is mortal sovranity! (1985) 3:51
text: Omar Khayyám
(English translation: Edward Fitzgerald)
- [8] Rockedy (1986) 6:03
written for Rocky Mjos & Ed Martin
- [9] How sweet sour music is (1985) 3:29
text: William Shakespeare
- [10] Hommage à Weiss (1991) 8:02
- Total time:** 46:00

Works of Toyohiko Satoh

2

- Toyohiko Satoh** - *treble lute,
renaissance lute,
baroque lute*
- Chiyomi Yamada** - *soprano*
- Taka Kitazato** - *recorders*
- Toshiya Suzuki** - *recorders*
- Kaori Uemura** - *tenor viol*
- Michiel Niessen** - *renaissance lute (8.)*



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SPONSOR : 隆太窯、唐津

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Ensemble ALBA MUSICA KYO

THE ALBA MUSICA KYO ENSEMBLE

The members of the ensemble are Toyohiko Satoh, Chiyomi Yamada and Taka Kitazato, three Japanese musicians, who live in the Netherlands. In addition to European music composed during the period from the 14th to the 17th century, they also play contemporary music and music based on traditional Japanese tunes. They often work with other musicians, depending on the music they want to perform.

The lute is the center of the ensemble with one voice, woodwind instruments, string instruments and percussion.

KYO in Japanese means: 'the capital', 'today', 'crazy', 'bridge', or 'harmony' at the same time. And ALBA means: 'dawn' or 'beginning'. Therefore the name of the group can mean something like 'The dawn of today's music' or 'The beginning of crazy music', or even 'The start of noble Japanese music', etc.

The members of the ensemble who perform on this recording are:

Toyohiko Satoh	- treble lute, renaissance lute, baroque lute
Chiyomi Yamada	- soprano
Taka Kitazato	- recorders
Toshiya Suzuki	- recorders
Kaori Uemura	- tenor viol
Michiel Niessen	- renaissance lute (8)

1] FUKI NO KYOKU / BUTTERBUR (1982)

is a very old Japanese tune with the text of pivot-meaning, which was used for felicitous ceremonies, such as New Year's Eve.

Butterbur (Fuki) is the name of a weed, Japanese ginger (Myoga) is the name of a weed also. May I have good luck freely like the blowing wind (Fuki) And God's mercy (Myoga) be given to me!

2] IMPROMPTU ELEGIAC UPON FUKI NO KYOKU

(1986)
is a solo piece for 10-course renaissance lute. Tawamure Uta / Play Songs (1987-1991)

3] KOMPIRA FUNE-FUNE / THE KOMPIRA

The good ship Kompira
Runs swiftly before a fair wind.
Bearing up at Shikoku,
She reaches Sanshu Naka no Gori
Below the Kompira shrine on Mt Zozu.

Up the stone steps to the Kompira shrine,
Cherry blossoms in full bloom,
A girl in her bridal kimono
Trips lightly.
The hem her kimono floats
In clouds of cherry blossom petals.

From behind the shadows of the green leaves

Of Mt Kompira
Shines the golden silk of the sacrifice
At the shrine.

The cloudy mountain has become clear.

Kompira is the sea-god's shrine
Where you are safe from the storm.
The lanterns are lit,
So anchor your ship,
Come ashore and enjoy yourself.

The Kompira festival,
The night-time procession,
The call from the standard bearer,
The commander orders "Keirei!" bow in salute,
The parade-ground becomes bright
With fireworks.

4] TORYANSE / MOVE ALONG, PLEASE

Move along, please, move along
Where does this path lead?
It leads to a shrine.
Please, let me pass, then.
You cannot pass without good reason.
It's my child's 7th birthday.
Going is easy, but the return is perilous.
With apprehension you pass along,
you pass along.

5] TENTEN TEMARI / BOUNCING A BALL

I bounce a ball.
I bounce a ball.
I missed a bounce, it bounced away.
I wonder where it went.
Over the hedge, over the roof
Into the street beyond it bounced.
It bounced away.

6] A-L-I-C-E (1985)

dedicated to Mrs. Alice Perkinson

is a solo piece for 10-course renaissance lute.
In the French lute tablature, alphabet letters are used for the positions on the fingerboard. So the name 'Alice' gives a certain melody, which is the theme of the piece.

7] HOW SWEET IS MORTAL SOVRANTY! (1985)

text: Omar Khayyám
translation: Edward Fitzgerald

How sweet is mortal Sovranty!
How blest the Paradise to come!
Oh the brave music of a distant Drum,

How long infinite Pursuit of
This and That endeavor despite?
Better be merry with the fruitful Grape
Than Sadden after none, or bitter
Fruit.

Ah Love! could thou and I with Fate
conspire
To grasp this sorry scheme of Things
entire!
Would not we shatter it to bits,
and then Remould it nearer to the
Heart's Desire!

And when Thyself with shining Foot
shall pass
Among the Guests Starscatter'd on the
Grass,
and in Thy joyous Errand reach the
Spot
where I made one turn down an
empty Glass.

8] ROCKEDY (1986)

is a duet for two renaissance lutes, and was composed for two lutenists Rocky Mjos & Ed Martin. Rockedy is not only a combination of both names "rock-ed-y", but also the character of the piece; "rocky" (waving) and "eddy" (whirling).

9] HOW SWEET SOUR MUSIC IS (1985)

text: William Shakespeare
is inspired by the late compositions of John Dowland (A Pilgrims Solace 1612)

How sweet sour music is,
When time is broke,
and no proportion kept!
So is it in the music of men's lives.

10] HOMMAGE À WEISS (1991)

is a solo piece for 13-course baroque lute.

Sylvius Leopold Weiss (1686-1750) brought the baroque lute music to the highest peak of perfection with his performances and compositions. Weiss had a long friendship with J.S. Bach. Although the solo music of Weiss is written exclusively in the form of dance suites, there are a few exceptions. One of them is the "Tombeau". This Hommage is based on it's character.

English translations of the Japanese songs (1,3,4 & 5) are done by Harumi James.

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COLOPHON

production:

executive producer:

producers:

recording engineer/editing:

additional editing:

cover design:

drawing cover:

CHANNEL CLASSICS STUDIO

C. Jared Sacks

Alba Musica Kyo, Bert van der Wolf

Bert van der Wolf

Tom Peeters

Charlotte Boersma

Richard Nelson, New York

TECHNICAL INFORMATION

microphones :

mixing console :

analogue to digital converter:

digital editor:

recording location:

recording dates:

Brüel & Kjaer/Sennheiser

Rens Heijnis (custom made)

DCS 900

SONY DAE 3000

Doopsgezinde Kerk, Haarlem - the Netherlands

29, 30, 31 August 1991

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