



CHANNEL CLASSICS

Toyohiko  
Satoh 1

Chaconne  
Johann Sebastian Bach  
Baroque Lute Recital

DIGITAL

# Toyohiko Satoh

## Chaconne

### Johann Sebastian Bach

### Baroque Lute Recital

1	<b>Chaconne</b> from: Partita BWV 1004	Johann Sebastian Bach (1685 - 1750)	16.52
2	<b>Andante</b> from: Sonata BWV 1003	Johann Sebastian Bach (1685 - 1750)	5.03
	<b>"l'Infidele"</b>	Silvius Leopold Weiss (1686 - 1750)	
3	Entrée		3.53
4	Courante		2.54
5	Sarabande		4.52
6	Menuet		2.19
7	Muzette		4.33
8	Paysanne		3.02
9	<b>Folies d'Espagne</b>	Jacques Gallot (ca. 1600 - ca.1690)	5.21
10	<b>Tombeau de Mr. D. Philips</b> 1982	Toyohiko Satoh (b. 1943)	4.28
		Total time	54.41

Baroque Lute built by Richard Berg in Ottawa, Canada, in 1981,  
following an original instrument built in 1596 by Hans Burkholtzer in Füssen  
(modified into a baroque lute in 1705 by Thomas Edlinger, Prague).

## 'Bach - Chaconne'

### *Baroque lute recital*

The period spanning from the second half of the seventeenth century until the second half of the eighteenth century was the last important era for the development of lute music. The art of the lutenists, which flourished mainly in the early and middle baroque, influenced the compositions and performance practice of the clavinists in the middle and late baroque periods. During these decades many experiments were done concerning the tuning and stringing of the lute. Finally the lute extended from an 11 course– into a 13–course (i.e. double stringed) instrument and its standard tuning became d minor.

In France the lute was considered the instrument of nobility and lute music not only served in the *ballet de cour* as accompaniment but also independently in massed ensembles. The abundance of printed lute collections gives proof of the wide dissemination and the high standard of lute playing in France.

French lute music reached its peak in the works of the seventeenth century Gaultier dynasty, a family of lute virtuosi. The most characteristic trait of this lute music was the use of idioms as free-voiced texture, ornaments and the *style brisé* ('broken style'), in fact arpeggio-playing, used to compensate for the quickly fading sound of the lute. More than any other instrument, the lute called for sustaining ornaments in all voices. The *tremblements* (trills) for instance formed a refined group of ornaments. Other refinements included the vibrato or *verre cassé* and several forms of legato playing of the left hand. French lute collections consisted traditionally of dances in a highly stylized form, arranged in groups or suites with no rigidly established order.

**Jacques Gallot** (also called 'le vieux Gallot'), a member of the Gallot dynasty of lutenists, was one of Gaultier's most important pupils and one of the greatest French lutenists at the end of the seventeenth century. His date of birth is unknown and only a few biographical facts are known. Gallot died around 1690 in Paris. About 1681 Gallot's *PIECES DE LUTH / Composées sur differens Modes(...)* Avec les folies d'Espagne Enrichies de plusieurs beaux couplets (...) were published in Paris. In the foreword of this engraved edition Gallot states that he was very fortunate to have studied with Gaultier.

The final work of the 'Pièces de luth' consists of nine *couplets* on the famous theme of *Folies d'Espagne*. Originally the 'folia' was a Portuguese dance appearing with different melodies at the beginning of the seventeenth century. One of them was used by 17th century Spanish guitarists (hence the title 'Folies d'Espagne') and later by many other composers like Lully, d'Anglebert and Marin Marais. Gallot wrote nine variations (*couplets*). In Gallot's composition the register is frequently changed; the theme, the first three couplets and the last four couplets develop in a low register, while in the fourth and fifth couplet the superius (the highest voice) is raised an octave. The variations, mostly affecting the superius, are mainly melodic (ornaments, fragments of descending

scales, arpeggio's) and sometimes rhythmical (movements of quavers, introduction of syncopes and semiquavers). Gallot makes extensive use of expressive appoggiatura's. Polyphony is hardly suggested, harmony is vertically thought. The center of interest is situated in the extreme voices: superius and bass.

Jacques Gallot wrote in the vocabulary of the French musicians of his age, but especially the knowledge of Lully's music echoes in his work, as shows his grave, sometimes solemn writing, constantly using expressive melodic intervals (especially the diminished fourth) and his use of chromaticism. Gallot's works were still found in manuscripts of the end of the 17th century and beginning of the 18th century throughout Europe.

In the German countries, after a period of almost total domination of French lute music, a new style developed in the first half of the eighteenth century. During this era the most important and influential lutenist in Germany was **Silvius Leopold Weiss**. Ernst Gottlieb Baron, who studied with Weiss in Dresden, wrote in 1727 that Weiss brought the lute music to the highest peak of perfection with his performances and compositions. Weiss represents the culmination of the late baroque style of lute composition and most of his music belongs to the finest ever written for the lute.

Silvius Leopold Weiss was born in Breslau, Silesia, in 1686. By 1706 Silvius was in the service of count Karl Philipp of the Palatinate, who was at the time resident in Breslau. From 1708 till 1714 Weiss accompanied the Polish prince Alexander Sobiesky to Rome, probably as a valet as well as a musician. In those days many promising German musicians visited Italy to get acquainted with the Italian style. During his stay in Rome Weiss had contact with Alessandro and Domenico Scarlatti. In 1714 Weiss returned to Germany, where in 1718 he became a member of the Dresden *Hofkapelle*. Weiss would remain there for the rest of his life, apart from brief visits to Vienna, Prague, Leipzig and other cities. His colleagues in Dresden included the flutists Pierre Gabriel Buffardin and Johann Joachim Quantz and the violinist Francesco Veracini. An indication of Weiss' prominence in Dresden is that by 1744 Weiss was the highest paid instrumentalist at the court.

Weiss had a long friendship with Johann Sebastian Bach and saw him regularly during a period of several decades. Bach began to come to Dresden as early as 1719. Dresden was a highly attractive musical establishment in Germany during many years and moreover Bach visited his son Wilhelm Friedemann, who was organist in Dresden from 1733 till 1746. Reichardt reports in 1805 in the 'Berlinerische Musikalische Zeitung' about a competition that took place between Bach and Weiss: *'The great lutenist Weiss competed in playing fantasias and fugues with Sebastian Bach, who was also great as a harpsichordist and organist'*. It is suggested here that Bach was playing the lute but it is doubtful whether this was the case. Both Bach and Weiss knew the lute maker Johann Christian Hoffmann in Leipzig. Weiss played a lute built by Hoffmann and it is known that Bach had a Hoffmann lute in his possession.

Weiss was the most prolific composer in the history of the lute; nearly 600 solo movements survive as well as eleven ensemble pieces. Few of the pieces are dated. The solo music of Weiss is

written almost exclusively in the form of dance suites. The standard sequence of movements is: allemande, courante, bourrée, saraband, minuet and gigue but additions and substitutions occur with such frequency that it is seldom seen in its archetypal form. Weiss' compositions are a synthesis of 17th century French and Italian style. The French elements are the dances themselves. Italian style features are the strong tonal harmony, the sequences, the driving rhythms and the *cantabile* influence of Italian opera and song. A typical German feature is the serious mood of many pieces.

The lute's glorious baroque era comes to an end in 1750 on the death of both Weiss and J.S. Bach. In several ways Weiss and Bach were similar. Each was famous in his time as an improviser and as the unsurpassed master of his instrument. Both remained conservative in their compositional style, rejecting the *style galant* and instead creating the greatest masterpieces of late German baroque music for lute and for harpsichord.

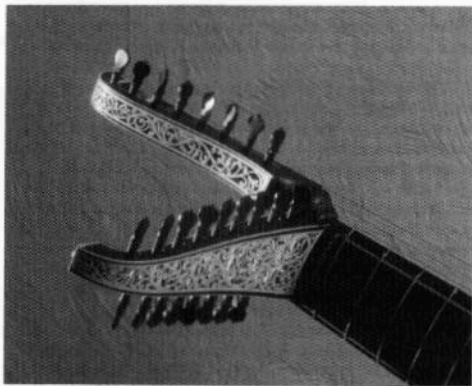
**Johann Sebastian Bach** (1685 – 1750) was employed as *Capellmeister* and director of chamber music at the court in Cöthen from 1717 till 1723. As the court belonged to the Reformed Church Bach's official duties involved neither church music nor the organ. Bach became a composer of secular chamber music. In Cöthen he wrote the bulk of his music for clavier and chamber ensembles. The majority of Bach's sonatas from this period are written for a single melody instrument. The six suites for cello solo and the six sonatas for violin solo (consisting of three church sonatas and three chamber sonatas) are monumental documents of polyphonic string music. Bach transcribed many of these works for other instruments, like harpsichord, organ and lute. However most of Bach's works for lute originated in Leipzig, where he lived from 1723 till his death.

The famous *Chaconne* in d is a transcription of the fifth movement of the partita in d minor BWV 1004 for violin solo, written between 1717 and 1720. The form 'chaconne' originally appeared around 1600, and consisted of an ostinato bass (a repeated bass pattern, divided in 4, 8, or 16 bars, moving in triple meter) with a continuously varied vocal melody. The 'ciaccona' from the d minor partita can be considered as the culmination of the previous four movements of the work. The length of the chaconne is, compared to the other movements, enormous. In fact it is the only existing variation-piece in Bach's chamber music. Except for the theme and its final repetition there are 34 variations. During the piece the harmonic scheme changes, dividing the work in a tripartite form consisting of a section in d minor (131 bars), a section in D major (71 bars) and a section in d minor (49 bars). The variations show an increase in intensity, obtained by means of the use of certain rhythmic devices as well as by alternating melodic and chordal textures. The 'double' theme (4 + 4 bars) is not always 'double' varied. Many variations consist of four instead of eight bars. The end of the chaconne shows an accumulation of short variations; this also works as a means of intensification. Apparently the chaconne seems well-balanced but in detail its construction appears asymmetrical. Still a sensation of symmetry is felt because of the clear balance between moments of tension and relaxation.

Three sonatas for violin solo by Bach are written in a four movement sonata-da-chiesa scheme,

consisting of a slow introductory movement, a fugue, an *arioso* movement and a cheerful final movement. The third movement of the sonata in a minor BWV 1003, a well-balanced *arioso andante*, could originally have been written as a *Satz* for a melody-instrument and basso continuo; the bass line and melody line are clearly separated. The whole sonata has been transcribed by Bach for harpsichord.

With the death of Weiss and Bach the bloom of the lute music comes to an end. It is in the twentieth century that the lute and its music are rediscovered.



The 'Tombeau de Mr. D. Philips' is written for baroque lute by **Toyohiko Satoh** in 1982. A tombeau was an instrumental piece in dance form, meant to honour the memory of a famous person. It appeared for the first time in tablatures of the French lutenists Gaultier and it became a very important form in the French lute music of the baroque period. The tombeau was usually written in the rhythmic movement of an *allemande*, a quiet and serious dance in duple meter. Toyohiko Satoh wrote the tombeau on the death of his American friend David Philips, a double bass player and lutenist. Writing the 'Tombeau de Mr. D. Philips' Satoh meant to connect the form of the tombeau of the French baroque style with the new sound-idiom of today's music.

Rineke Smilde



## Toyohiko Satoh

Toyohiko Satoh was born in 1943 in Japan. After his music study (guitar, cello and composition) in Japan, he came to Europe in 1968 to study lute with Eugen Dombois at the Schola Cantorum Basiliensis in Basel, Switzerland.

Since 1970, when Satoh made the world's first Baroque lute solo album, he had recorded extensively for different labels. Two of them won prizes. His ensemble recordings with such noted musicians as Frans Brüggen, Gustav Leonhardt, Nikolaus Harnoncourt and Elly Ameling also brought consistent honours and awards. Satoh performed in many festivals such as the Vienna Musikwochen, Holland Festival, Toronto Festival, Lisbon Festival, etc. He is touring all over the world.

Since 1973 Toyohiko Satoh is lute professor at the Royal Conservatory in The Hague, Holland. He gives frequent masterclasses in various countries including the USA, Canada and Japan and performs medieval, renaissance and early baroque music as well as contemporary music, including his own compositions. Satoh leads the ensemble ALBA MUSICA KYO and he is also a member of LITTLE CONSORT AMSTERDAM. A part of his compositions and a 'Method for the Baroque Lute' are published by Tree-Edition in Munich, W-Germany.

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