In 1582, four teenage Japanese boys of noble birth set sail from Nagasaki to Lisbon. They were students at the Jesuit school in Kyushu and were sent on a tour of Italy and Iberia as ambassadors of three Japanese daiymo, or feudal lords, who had converted to Christianity. Known collectively as the Tenshō Embassy, their names were Mancio Itō, Michael Chijiwa, Martin Hara, and Julio Nakaura. Music was an essential component of the embassy's eight-year trip to and from Europe and played an equally essential role in the Jesuit mission in Japan, which lasted from the first Jesuit's arrival in 1549 to the expulsion of the Jesuits by Japan's Edo government in 1613.

While this more than four hundred year-old history is familiar in Japan, with postage stamps, comic books, and media (including the Amazon Prime show *Magi*) all blending history and imagination to tell something of the embassy's experiences, it remains almost unknown in the United States. When we first came across musician and scholar Yukimi Kambe's article "Viols in Japan in the Sixteenth and Early Seventeenth Centuries" in a 2000 edition of the *Journal of the Viola da Gamba Society of America*, we were astonished to learn that the history of the viol included a thriving culture of European music-making in 16th-century Japan. As we casually chatted about this history with friends and colleagues, we found that they were equally astonished. We had stumbled upon a gap in our shared knowledge about the people and places that we typically consider when we talk about "early music."

While Christians in early modern Japan played numerous Japanese and European instruments, we as a voice and viol ensemble naturally chose to focus on their music-making as related to our instruments. There are many surviving documents that chronicle the musical activities of the Tenshō Embassy and other Japanese boys at Jesuit schools, and short excerpts from these documents, delivered by an actor, form the backbone of this program. However, none of these documents were recorded by the boys themselves, but rather by European Jesuits. While the Jesuit's records reveal their eurocentrism, hubris, and ignorance, they also give us valuable insight into their pupils' musical experiences.

There are over eighty known publications about the Tenshō Embassy's activities abroad, printed in at least five European countries during and shortly after their sojourn. We are especially grateful to Yukimi Kambe, whose deep archival dive uncovered fourteen mentions of viol family instruments, spanning events that took place both in Europe and in Japan. However, in most of the surviving records, there are few specific details about the music that the Tenshō Embassy and other students at Jesuit schools in Japan played or sang. This poses a challenge to us as a music ensemble: With limited information, how do we select music connected to the boys' experiences?

A useful place to start is to consider what sheet music may have been available in a particular time and place. To choose music related to records of the embassy's time in Europe, we took care

to select music that was composed or plausibly circulating in the particular city and during the time period mentioned in a given document. Choosing music related to events recorded in Japan was a bit more complicated. Portuguese ships were given special permission to dock in Japan, and from 1571 onward, they arrived in Nagasaki as frequently as once a year. How often did these shipments include musical instruments and books? We know that in 1556, the first Jesuit shipment of books to Japan included a book of plainchant and a book of polyphony. Unfortunately, but unsurprisingly, no further information about these books is available. As David Irving writes his 2009 article "The Dissemination and use of European Music Books in Early Modern Asia," ". . . attention has been devoted to the circulation of notated musical commodities between Europe and the Americas, but the African and Asian contexts of this phenomenon remain fields that are, as yet, virtually untilled." He later continues: "Of course, when entire libraries were shipped, they may have contained some more dated works. But given the high cost of printed books in the first place, and the trouble in subjecting them to inquisitorial censorship before their transportation halfway around the world, it is likely that only the newest and most useful works were taken." Taking this into consideration, we can narrow our selection criteria with guidelines such as: music from Iberia and Italy (home to the Jesuit leadership in Japan); music published or compiled roughly around the same time as the date of a historical record; music written in compositional styles that were current around the same time as the date of a historical record; music appropriate for the secular or sacred context of a historical record.

Another way to infer what music might have been available to Japanese Christians is to examine library inventories. Ideally, we would be able to look at surviving library collections and inventories from the Jesuit missions in Japan and therefore choose music that we know the boys at Jesuit schools had access to. Unfortunately, the destruction of Christian churches and schools by the Edo government and the American bombing of Nagasaki during World War II are likely responsible for the dearth of musical source materials. This being the case, we looked to records from other Jesuit strongholds in Asia including Macau, Goa, and Beijing. Since these communities maintained a close relationship to the mission in Japan, even welcoming Japanese Christians following their expulsion, it is reasonable to assume that books in their libraries may have also existed in Jesuit libraries in Japan. Following this rationale, we selected an excerpt from Duarte Lobo's *Missarum IV. V. VI et VIII Vocibus* and two songs from Giovenale Ancina's *Tempio Armonico della Beatissima Vergine.*

Although almost all of our program selections rely on this type of informed conjecture, we know that the two plainchants on our program were sung in Christian communities in early modern Japan. The first, "Sicut cervus," appears in *Manuale ad sacramenta ecclesiae ministranda*, which in 1605 was the first music book printed in Japan with an imported European printing press. The second is "O gloriosa domina," which appears in several Iberian publications throughout the 15th and 16th centuries and has survived in Japanese Christian communities to this day, having been passed down intergenerationally.

We've organized this program into three chronological sections. The first focuses on the period before the departure of the Tenshō Embassy, beginning with the first documentation of the viol in Japan in 1562. The second section chronicles the embassy's journeys to and from Europe and travels within Italy and Iberia. The third focuses on the period following their return to Japan, when anti-Christian sentiments were rising. We hope that this program's narrative will help us think more capaciously about the diversity of people who excelled in European styles of music throughout history.

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