

ASTRA CONCERTS 2004

5pm Sunday 31 October
North Melbourne Town Hall

Lawrence Whiffin
FIESTA
PERCEPTION OF THE STRAIGHT LINE

Claude Le Jeune
PRINTEMPS
PSAUMES

Philippe Hersant
PSAUME 130

Claude Debussy, Graham Hair
Van Eyck, Hirose, Andriessen

Genevieve Lacey, Craig Hill
Elise Millman, Filippo Perocco
Laura Vaughan, Mardi McSullea, Nicholas Synot
Timothy Phillips, Joan Pollock, Kim Bastin

The Astra Choir
John McCaughey

PROGRAMME

- Claude Le Jeune** **CHANSONS from LE PRINTEMPS** (publ.1603)
poems by Jean-Antoine de Baïf
Voicy du gay printems
Je l'ay, je l'ay la belle fleur
Je soupirois
O Roze reyne des fleurs
Cigne je suis de candeur
La bel' Aronde
- Graham Hair** **Frenzy and Folly, Fire and Joy** (1998)
concert study after John Shaw Neilson, solo clarinet
-
- Claude Le Jeune** **PSAUMES EN VERS MESUREZ** (publ.1606)
verse psalms by Jean-Antoine de Baïf and Agrippa d'Aubigné
Psalm 114, Quand pour Egipte éloigner
Psalm 88, O Seigneur j'espars
- Jacob Van Eyck** **ENGELS NACHTEGAELTJE** (1649)
(English Nightingale) solo recorder
-
- Lawrence Whiffin** **PERCEPTION DE LA LIGNE DROITE** (1987)
poem by Robert Benayoun
choir, flute, clarinet, double bass, two pianos and organ
- I N T E R V A L
- Claude Debussy** **THREE CHANSONS** (1908)
poems of Charles D'Orleans, choir
- Ryohei Hirose** **Meditation** (1975)
solo recorder
-
- Philippe Hersant** **PSAUME 130, AUS TIEFER NOT** (1992)
metrical psalm by Martin Luther
choir, viola da gamba, organ
-
- Lawrence Whiffin** **FIESTA** (2004)
recorders, clarinet, bassoon and organ
Albert Maggs Award composition, first performance
1. Overture
2. The Polycat Waltz
3. Prelude and Fugue
4. Polycat Encore
5. Finale: Rondo of the Rubbery Figures
- Louis Andriessen** **Ende** (1980)
recorders
-

Genevieve Lacey *recorders*, **Craig Hill** *clarinet*
Elise Millman *bassoon*, **Filippo Perocco** *organ*
Laura Vaughan *viola da gamba*
Mardi McCullea *flute*, **Nicholas Synot** *double bass*
Timothy Phillips *percussion*, **Joan Pollock** *piano*
Kim Bastin *piano & organ*
The Astra Choir
conducted by John McCaughey

Claude Le Jeune,
CHANSONS FROM LE PRINTEMPS

I. VOICY DU GAY PRINTEMPS

Voicy du gay printems, l'heureux advenement,
Qui fait que l'hyver morne à regret se retire:
Déjà la petit' herbe au gré du doux Zéphire.
Navré de son amour, branle tout doucement.

Les forestz ont repris leur verd acoutrement:
Le ciel rit, l'air est chaud, le vent molet soupire,
Le Rossignol se plaint, et des accors qu'il tire
Fait languir les espritz de grand contentement.

Le dieu Mars et l'Amour sont parmy la campagne:
L'un au sang des humains, l'autre en leurs pleurs se baigne:
L'un tient le coutelas, l'autre porte les dars.

Suive Mars qui voudra, mourant entre les armes:
Je veux suivre l'Amour et seront mes alarmes
Les couroux, les soupirs, les pleurs et les regards.

– Philippe Desportes

Here the joyful Spring has a bright advent
which makes gloomy Winter reluctantly retire.
Already the grass at the bidding of the soft breeze,
grieving for its love, moves gently.

The forests once more have put on their garb of green;
the sky laughs, the air is warm, the soft wind sighs,
the nightingale is plaintive, and by its harmony
makes the spirit languid with great contentment.

The gods Mars and Amor are abroad in the land;
one bathes in humans' blood, the other in their tears;
one holds a dagger, the other carries darts.

Follow Mars whoever will, dying among weapons;
I wish to follow Amor, and my alarms shall be
the angers, the sighs, the tears and the looks.

XIV. JE L'AY, JE L'AY LA BELLE FLEUR

*Je l'ay, je l'ay la belle fleur que m'as done',
Tant que vivray je la gardra.
Je l'ayme bien et la tien chér' et la tiendray
Fidèlement la gardant
Jusques au dernier soupir.*

*I have it, I have the fair flower that you gave me,
as long as I live I shall keep it.
I love it well, hold it dear and will do always,
faithfully keeping it
until my final breath.*

La mér desus le somét d'Atlas s'épandra.
Dedans le bois arbresus s'émera le Daufin.
Lés Ours dedans le marin flot se retrairout,
O béle quand je t'oubliroy.

The sea will rise above the peak of Atlas,
the dolphin will frolic in the trees of the forest,
the bears hibernate in the waves of the ocean,
O fair one, when I shall forget you.

Alors du ciel les étoiles hautes chérront.
La nuit s'étendra sous le soleil se haussant.
Le jour sera d'où s'abaissant le soleil fuit,
O béle quand je te fuiray.

Then the high stars will plunge from the heavens,
the night will stretch out under the rising sun,
day will appear where the setting sun has fled,
O fair one, when I shall flee from you.

L'été n'ara nul epi, ni fleur le Printans.
Ni fruit n'ara l'Autonn' inégale saison.
L'iver n'ara nége, brouillas, glace, ni plui,
O béle quand je te lairay.

The Summer will have no grain, nor flowers the Spring,
no fruit in the Autumn, unequal season,
the Winter no snow, no storm, ice nor rain.
O fair one, when I shall leave you.

XXII. JE SOUPIROIS

Je soupirois, et je plorois, et me plégnoy fut un tems
Pource que bien je voulois
A qui tou mal me faizoit.

I sighed, and I wept, and I pitied me for a time
because I wished well
to the one who did me only ill.

*C'est maintenant ma chanson
Non, no no non, no non, non,
Je ne soupire, je ne pleur', et ne me plain plus d'amour
J'e n'é-me plus, non no non.*

*But now is all my chanson:
No, no no no, no no no.
I do not sigh, nor do I weep, and I complain no more for love
No more am I in love, no no*

Ou que je fuss', ou que j'alasse je trovoy déplaizir,
Flammes, et pleurs, et soupirs,
Et me falloit lamenter.

Where'er I was, where'er I went, I found displeasure,
passions, and tears, and sighs,
and I had to lament.

Ce qui souloit me plére tant, ce qui si beau me semblait,
Or me déplait come laid
Et j'en ay hont' et horreur.

The one who consoled and pleased me, who seemed so lovely to me,
now displeases me as ugly
and I feel shame and horror.

X. O ROZE REYNE DÉS FLEURS

*O Roze reyne dés fleurs,
Quand je te voy, quand je te sens,
en amour fin tu me confis.*

*O rose, queen of the flowers,
when I see you, when I sense your fragrance
you fill me with a fine love.*

Céte bouche pleine toujours et d'odeur rar' et de douceur,
Et de son ris et de son chant, et de son devis si plaizant,
Et de son baizér a doucit toute l'aigreur que l'amour fait.

This mouth ever full, pleasing with rare aroma
and sweetness, with her laughter, singing, speech,
and with her kiss sweetens all the bitterness of love.

Done quelque dous reconfort à mon ardour, et ma languer,
Et cét espoir qui m'a nourri de l'acueil de tes privautés,
Ne me perméts dire trompeur t'apelant ingrat' á bon droit.

Grant some sweet comfort for my ardour and yearning
and the hope which nourished me, of being close to you,
do not let me call you cruel with just cause.

XVII. CIGNE JE SUIS DE CANDEUR

*Cigne je suis de candeur,
Cigne je meurs, et languis
Vostre louange chantant..*

*A swan I am, pure-white,
a swan, I die and languish
singing your praises.*

Pres de Meandr' en Azi'
Hante toujours un oyzeau
Blanc de pénage par tout,
Sans tache, dont la blancheur
Semble ma nêtte candeur.

Near the Meander stream in Asia
dwells forever a bird;
altogether white its plumage,
spotless; its whiteness
resembles my bright purity.

Donque ce gentil oyzeau
Quand ce cognoit avancé
Pres de sa mort attendu',
Tant de mourir li chaut peu
Fait d'une douce chanson
Tout le rivage tortu
En se mouran retentir.

And thus this noble bird,
when it senses it had come
near to its time of death,
cares so little about dying
that it made resound with song
all the winding river-bank
even as it died.

III. LA BEL' ARONDE

*La bel' Aronde, mesagere de la gaye saison,
Est venu', je l'ay veu,
Elle vole mouchelêtes, elle vole mouchérons.
La vela, je la voy, je recognoy le dos noir,
Je l'y voy le ventre blanc qui l'y treluit au soleil.*

*The fair swallow, herald of the joyful season
has arrived, I've seen her,
she darts upon flies, she flits after gnats.
Look there! I see her, I recognize her dark back,
I see her white breast which gleams in the sun.*

Gentille Aronde tu viens
Avec l'émable Printans,
Après l'été tu t'en vas,
Onques hyver ne sentis.

Gentle swallow, you come
with the lovely Spring;
after the Summer you go away,
never have you felt the Winter.

Quand nous quitant tu depars,
Aronde mais ou vas tu?
Là ou revient le dous tans
D'ou les orages s'en vont.

When you depart and leave us,
swallow, where do you go?
"To where the sweet season returns,
where storms of winter are departing."

– *Le Printans* vers mesurés, Jean-Antoine de Baïf

Graham Hair FRENZY AND FOLLY, FIRE AND JOY solo clarinet

All the uproarious pipes we played!
Frenzy and folly, fire and joy!

– John Shaw Neilson

Claude Le Jeune,
PSAUMES EN VERS MESUREZ

PSALM 114, QUAND POUR EGIPTE ÉLOIGNER

Quand pour Egipte él oigner Jacob mit ses troupes aus champs,
lors qu'Israel quita là ses peuples fiers et méchans

Juda de Dieu fut élu deslors pour son peuple tant saint,
Pour le guider come chef en domaine il retint.

Lors la mer humble le vid, s'enfuit en crainte, et du Jordain,
Contre le cours naturel, l'onde remonta soudain.

Ainsi que brusques moutons bondit lors maint coupeau des mons
Les costaud, come agneaus, ainsi saillirent à bons.

Pourquoy, mer, en telle peur t'enfuis tu lors, et toy, Jordain,
Pourquoy retourner à mont fis tu ton onde soudain?

Ainsi que brusques moutons bondit, pourquoy bondistes-vous, o mons?
Pourquoy cotaus, come agneaus, ainsi saillistes à bons?

Pour le présence de Dieu, Dieu vers son Jacob adoucy,
Terre tu dois trembler, terre tu trembles aussi.

Pour le présence de Dieu, changeant le pierres à monceaux
En des étangs, et le roc en vives fontaines d'eaus.

– Jean-Antoine de Baïf

When Israel went out of Egypt, the house of Jacob
from a people proud and cruel

Judah was his sanctuary
and Israel his dominion.

Then the humble sea saw it and fled
and the course of the Jordan was driven back.

And the mountains skipped like rams
and the little hills like lambs.

What ailed you, sea, that you fled,
and you. Jordan, that you were driven back?

And you mountains, that you skipped like rams,
and you little hills, that you skipped like lambs?

Tremble, you earth, at the presence of the Lord
at the presence of the God of Jacob;

Which turned the rock into a standing water,
the flint into a fountain of waters.

PSALM 88, O SEIGNEUR J'ESPARS

O Seigneur, j'espars jour et nuit devant toy
Mes soupirs ailés relevés de leur foy:
Monte mon tourment de ce creus et bas lieu
Jusques à monDieu.

Au milieu des vifs, demi vif je transis
Au milieu des morts, demi vif je languis
Non ce n'est pas mort que balancer ainsi
Ni la vie aussi.

Dans le ventre obscur du malheur reserré,
Ainsi qu'au tombeau je me sens aterré
Sans amis, sans jour qui me luise, et sans voir
L'aube de l'espoir.

Quand je veus parler, je ne rens que sanglots,
Si je joins le mains, je ne joins que des os
Rien que les peaus n'ont et la toile mes yeus
Pour lever aus cieus.

Veus-tu donc, Ô Dieu, tirer entre les mors
Ta louenge encor' du milieu de leurs cors,
Et que ton grand nom vénérable tant beau
Sonne du tombea?

N'est-ce plus au ciel que séance tu fais?
N'as tu plus d'autelz que sépulchres infectz?
Donc ne faut-il plus à gloire étoffer
Temple que l'Enfer?

Suis-je donc forclos de ton oeil? Le berceau
dur me fut, plus doux ne sera le tombeau
Or coul és mes jours orageus, et mes nuits
Un fleuve d'ennuis.

Pour jamais as-tu ravi d'entre mes bras
Ma moitié fidelle, et mon espoir, hélas?
Las! ce dur penser de regrets va trenchant
Mon coeur et mon chant.

– Agrippa d'Aubigné

O Lord, I have cried day and night before you,
sending my sighs quickened by their faith;
Rise, O my troubles, from this base and hollow place
to my God.

Half-dead among the living, I am paralysed with fear,
Half-living among the dead, I waste away.
Such uncertainty is not death,
nor is it life.

Enclosed within misfortune's dark belly,
I feel myself stricken as in the grave,
Friendless, with no daylight to shine upon me,
without a glimmer of hope

When I will speak, I utter but sobs,
When I join hands in prayer, I join but bones.
They have nought but skin, and my eyes but a cloth
to raise to heaven.

O God, shall your praise be drawn from the dead,
even from the midst of their bodies?
Shall your great and venerable name
sound forth from the grave?

Is heaven no longer your seat?
Have you altars no more, but only foul sepulchres?
So must we deck the Temple no more to your glory,
but to Hell instead?

Am I thus banished from your sight?
My cradle was hard, the grave will be no softer.
My stormy days over, my nights will be
a stream of woes.

For ever have you taken from my arms
my lover, friend, and my hope, alas?
Alas! this unhappy thought pains my heart
and cuts short my song.

Jacob Van Eyck
ENGELS NACHTEGAELTJE – ENGLISH NIGHTINGALE
solo recorder

Lawrence Whiffin
PERCEPTION DE LA LIGNE DROITE – PERCEPTION OF THE STRAIGHT LINE
choir, flute, clarinet, double bass, two pianos and organ

text by Robert Benayoun not included for copyright reasons

I n t e r v a l
Claude Debussy
TROIS CHANSONS

I.
Dieu! qu'il la fait bon regarder
La gracieuse bonne e belle;
Pour les grans bien que sont en elle
Chascun est prest de la loüier.

Qui se pourroit d'elle lasser?
Tous jours sa beauté renouvelle.
Dieu qu'il la fait bon regarder
La gracieuse bonne e belle;

Par de ca, ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfaits telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!

II.
Quant j'ai ouy le tabourin
Sonner, pour s'en aller au may
En mon lit n'en ay fait affray
Ne levé mon chief du coisin;

En dissant: il est trop matin
Ung peu je me rendormiray:
Quant j'ai ouy le tabourin
Sonner, pour s'en aller au may.

Jeunes gens partent leur butin;
De non chaloir m'acointeray
A loi je m'abutineray
Trouvé l'ay plus prouchain voisin;

Quant j'ai ouy le tabourin
Sonner, pour s'en aller au may
En mon lit n'en ay fait affray
Ne levé mon chief du coisin;

III.
Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompagnent soir et main.

Esté revet champs, vois et fleurs

I.
God! how good it is to look upon her,
who is so gracious, kind and fair;
for the great goodness that is in her
everyone eagerly will sing her praise.

Who could grow weary of her?
Each day her beauty is renewed.
God, how good it is to look upon her,
that is so gracious, kind and fair.

Not here, not there beyond the seas
do I know a lady, or a maid
who is so perfect in all things.
It is a dream to think of her:
God! how good it is to look upon her!

When I heard the tambour drum
sounding forth to the May fair,
in my bed I took no note,
nor lifted my head from the pillow.

Saying: 'tis too early still,
I will sleep a little more:
when I heard the tambour drum
sounding forth to the May fair.

Young folk take along their wares,
the cold stopped me from joining in.
In order to transport my wares
My neighbour's help is near at hand.

When I heard the tambour drum
sounding forth to the May fair,
in my bed I took no note,
nor lifted my head from the pillow.

Winter, you are nothing but a villain;
summer is pleasant and kind
as May and April testify
accompanying her at eve and morn.

Summer drapes fields, woods and flowers

De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.

with all its livery of green,
and other colours manifold
according to nature's command.

Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil.
On vous deust banir en éxil.
Sans point flater je parle plein:
Yver, vous n'estes qu'un villain.

But you, Winter, you are too full
of snow, of wind, of rain and hail.
You should be banished to exile.
I flatter not, I speak it plain:
Winter, you are nothing but a villain.

– Charles d'Orleans (1394-1465)

Ryohei Hirose
MEDITATION
solo recorder

Philippe Hersant
PSAUME 130 – AUS TIEFER NOT
pour six voix, viole de gambe et orgue

J.S. Bach:

Aus tiefer Not schrei ich zu dir,
Herr Gott, erhöre mein Rufen.
Dein gnädig Ohren kehre zu mir
Und meiner Bitt sie öffne.
Denn so du willst das sehen an,
Was Sünd und Unrecht ist getan
Wer kann, Herr, vor dir bleiben.

From deep distress I call to you,
O Lord God, hear my crying.
turn your gracious ears to me
and let them hear my pleading.
For if you see and take account
of all sin and injustice done,
who, Lord, can stand before you?

Aus tiefer Not schrei ich zu dir,
Herr Gott, erhöre mein Rufen.
Dein gnädig Ohren kehre zu mir
Und meiner Bitt sie öffne.
Denn so du willst das sehen an,
Wie manche Sünd' ich hab getan,
Wer kann, Herr, für dir bleiben.

From deep distress I call to you,
O Lord God, hear my crying.
Incline your gracious ears to me
and let them hear my pleading.
For if you see and take account
of all the sins that I have done,
who, Lord, can stand before you?

Es steht bei deiner Macht allein,
Die Sünden zu vergeben,
Dass dich fürcht beide, gross und klein,
Auch in dem besten Leben.
Darum auf Gott will hoffen ich,
Mein Herz auf ihn soll lassen sich,
Ich will seines Wort erharren.

It rests within your power alone
to grant for sins forgiveness,
that both might fear you, great and small
even in the best of life.
Therefore in God I place my hope
and my heart shall rely on him,
I will wait on his word.

Und ob es währt bis in die Nacht
Und wieder an den Morgen,
Doch soll mein Herz an Gottes Macht
Verzweifeln nicht noch sorgen.
So tut Israel rechter Art,
Der aus dem Geist erzeuget wart,
Und seines Gottes erharre.

And if it lasts into the night
and on until the morning,
yet still my heart shall never doubt
God's power, nor be alarmed.
Thus Israel hopes in righteousness
which from that spirit had its birth
and waits upon its God.

Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnaden.
Sein Hand zu helfen hat kein Ziel,
Wie gross auch sei der Schaden.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

If sins with us are manifold,
with God is much more mercy.
His hand of help does not select
however great the fault is.
He is alone our shepherd good,
who will redeem Israel
from each and all its sins.

– Martin Luther 1524

Lawrence Whiffin
FIESTA
recorders, clarinet, bassoon, chamber organ

Louis Andriessen
ENDE
recorders

Today's concert takes shape from the performers and sounds, early and modern, of the premiered work *Fiesta* by **Lawrence Whiffin**. In fulfilment of the Albert Maggs Award, which he received in 2002, Whiffin embarked on a multi-movement composition for the special skills of Australia's renowned recorder player, Genevieve Lacey. The composition was to exploit not only her virtuosity and sound across the various recorders, from bass to sopranino, but also her individual power of musical articulation, embodied in a large span of old and new repertoire. *Fiesta* developed as a consort work, combining Genevieve Lacey with two other outstanding wind players with whom the composer has a long association, clarinettist Craig Hill and bassoonist Elise Millman. The mixture of early and contemporary instrumental sound is further mediated by an agile part for chamber organ, with its connotations of both Baroque and popular street music.

Lawrence Whiffin studied composition in Paris with René Leibowitz, the leading exponent of the Schoenberg school in post-war Europe. He subsequently worked for nearly two decades as a freelance composer and pianist in France and Italy, with broad activities in film and other 'applied' composition. Since his return to Australia, he has built a body of work that synthesizes diverse elements of his background, including the cantata-melodrama *murchitt* and the *Concerto for Violin and Five Instruments*, both premiered at Astra concerts. Along with the organ Fantasy (1977) performed by Filippo Perocco at last week's concert, today's choral piece provides a retrospective context for the new work *Fiesta*. Written for the Astra Choir in 1987, *Perception of the Straight Line* uses familiar materials of melodic scales and chains of fifths to generate a pulsating fabric of voices and instruments for the light surrealism of Robert Benayoun's French text. The new work *Fiesta* itself draws on a number of materials from the composer's musical life for its suite of character pieces and other forms, including waltzes that reflect an unaccountable liking for cats, and a concluding 'Rondo of the Rubbery Figures' whose melody (originating in an earlier children's opera) accompanied the satirical television puppets of cartoonist Peter Nicholson in the 1980s.

Secular chansons and psalm settings from French composers, both early and modern, introduce the Whiffin works in each half of the concert, together with solo pieces for recorder and clarinet that extend the act of virtuoso instrumental performance into poetry, the natural and the spiritual world.

Claude Le Jeune (c.1530–1600) wrote his famous chanson collection *Le Printemps* in collaboration with the poet Jean-Antoine de Baïf, founder of the Académie de Poésie et de Musique in Paris. The Académie's project was a return to the former union of music and poetry through *musique mesurée à l'antique*, re-creating the quantitative classical Greek forms of poetry in French verse and its musical settings. Although Le Jeune was the pre-eminent composer of his time in France, he came from the Flemish region and at times lived in some danger as a member of the Huguenot minority, reflected in his settings of liturgical psalms. Both the 39 chansons of *Le Printemps* and the psalm collections were published posthumously through the efforts of his sister and niece.

Claude Debussy (1862-1918) set out to recapture the qualities of the Renaissance chanson in his three choral settings of Charles D'Orleans, at the same time applying

to the *a cappella* choir a modern ‘instrumentation’ of an originality that has rarely been equalled.

Philippe Hersant (b.1948) was the subject of a major retrospective in a recent Radio France festival, including his choral works, which are drawn from wide literary sources in. His setting of Luther’s chorale-version of the *De profundis* psalm (‘Out of the Depths have I cried’) combines choir with the early instrumental sound of viola da gamba and chamber organ. The gamba is treated in a virtuoso ornamented rhapsody, behind which the choir creates a near-static meditative quality. J.S.Bach’s setting of the Luther chorale is heard in places rising to the musical foreground among the more recent post-Debussy harmony.

Graham Hair is one of Australia’s foremost composers, at present based in Glasgow, whose richly-textured music frequently engages with contents and forms of poetry. His challenging concert-study for solo clarinet *Frenzy and Folly, Fire and Joy* takes inspiration from the varied styles and vocabulary found in John Shaw Neilson’s ballads, articulated in nine rapidly-succeeding ‘verses’ each of which, in the composer’s words, “pulls something new and unexpected out of its sleeve.” The piece is also a character portrait of the clarinet itself, extending from the mellifluous to its raw and biting qualities.

Jacob Van Eyck (1590-1657) was one of the most remarkable musicians among Rembrandt’s contemporaries in the Golden Age of the Netherlands, blind from birth and widely known as a carillonneur, a leading expert in the art of bell casting and tuning, and a famous recorder player. The variations and character pieces, such as the ‘English Nightingale’, from his collection *Der Fluyten Lust-hof*, raised the recorder to new heights of fluency and expression.

The music of **Ryohei Hirose** (b.1930) has been said to mirror the rough, untamed climate of his native Hokkaido in Japan. He began his compositional work as a champion for the traditional Japanese flute, the shakuhachi, and later produced pieces for Renaissance and modern Western instruments and electronic resources, as well as Japanese instruments, which maintained a quality of timbre recognizable to the traditional Japanese inner ear. His *Meditation* for solo recorder dates from the time of his two visits to India in the 1970s, where he pursued a deepening interest in shamanism and spirituality.

Louis Andriessen (b.1939) is the leading composer working in the Netherlands today, who has influenced a generation with a style based on robust timbres of wind instruments in elemental rhythms and harmonies bridging Jazz, Rock and avantgarde art-music. His solo recorder piece for Franz Bruggen reflects the present-day tradition in the Netherlands of a natural interplay between the worlds of ‘early music’ and contemporary composition.

– JMcC

The Astra Choir

soprano

Irene McGinnigle, Lucy Richards, Petra Salsjö, Yvonne Turner, Larissa Cox,
Maree Macmillan, Diane Peters, Susannah Provan, Catrina Seiffert

alto

Pen Alexander, Amy Boland, Anna Gifford, Bryony Marks,
Beverley Bencina, Frances McKinnon, Toni Robson, Aline Scott-Maxwell

tenor

John Clarke, Stephen Creese, Tim Drylie, Wally Gunn,
Simon Johnson, Kevin March, William Thompson

bass

Robert Franzke, James Harland, Nicholas Tolhurst,
Piers Bray, Jerzy Kozłowski, Anthony Ryan, Chris Smith, John Terrell

soloists

Lucy Richards, Catrina Seiffert, Tim Drylie (Le Jeune)
Catrina Seiffert, Tim Drylie (Debussy, Chanson II)

Production Manager: Shelley Bourke
Sound / Recording Engineer: Michael Hewes

ASTRA COMPACT DISCS

available at this concert

- Astra CD 1: Michael Kieran Harvey, piano: *Threnody*.
Australian piano compositions by James Anderson, Andrew Byrne, Stuart Campbell,
Michael Kieran Harvey, Keith Humble, John McCaughey and Carl Vine.
- Astra CD 2: Keith Humble, piano: *Bagatelles*. Liszt, Bartok and Humble,
from Humble's last recital, at La Trobe University in 1993.
- Astra CD 3: Lawrence Whiffin, *murchitt a daydream*, with book by William Henderson.
Merlyn Quaife (soprano), Tyrone Landau (tenor), William Henderson (reciter),
instrumental ensemble and the Astra Choir, conducted by John McCaughey.
- Astra CD 4: Kim Bastin and Joan Pollock, pianos: *White and Black*.
Schoenberg, *Second Chamber Symphony* and other works for two pianos
by Schumann, Ravel and Debussy.
- Astra CD 5: Astra Concert Archive: "**Achilles falls...**"
The Astra Choir with soloists and ensemble
Stefan Wolpe, Webern, Beethoven, Brahms.
Choral works with song, melodrama, instrumental solo and chamber music
with soloists including Miwako Abe (violin), Tristram Williams (trumpet)
and instrumental ensembles, conducted by John McCaughey.
- Astra CD 6: Astra Concert Archive: "**first and last things...**"
The Astra Choir with soloists and ensemble
Bach, Busoni, Kagel, Hindemith, Martin Friedel, Wolfgang Hufschmidt, Paul Celan.
from Bach via chant, speech-chorus & poetry to Busoni's 2-piano *Art of Fugue* Fantasia
with Kim Bastin & Joan Pollock, piano duo; Margaret Ricketts & William Henderson, speakers.
-

Thanks to
Emma-Jane Braden and Nick Banner, City of Melbourne

Astra concerts receive support from
the Commonwealth government through the Australia Council;
Arts Victoria, a division of the Department of Premier and Cabinet;
the William Angliss Trust; Diana Gibson, and private donors.

© ASTRA CHAMBER MUSIC SOCIETY

Chair: Anna Gifford Manager: Bobbie Hodge Musical Director: John McCaughey
PO Box 365, North Melbourne, Victoria 3051, Australia ABN 41 255 197 577
Tel: (3)9326 5424 Fax: (3)9329 2272 email: astra@connexus.net.au web: www.astramusic.org.au