

ASTRA CONCERTS 2005

5pm Sunday 8 May

St Mary Star of the Sea Church

Victoria Street, West Melbourne

Josquin Desprez

MISSA AVE MARIS STELLA

Tomás Luis Victoria

TENEBRAE RESPONSORIES

Hildegard von Bingen

Francisco de Peñalosa

Einojuhani Rautavaara

Graham Hair

The Astra Choir
and soloists

conducted by John McCaughey

STELLA MARIS / TENEBRAE

Two images of light and its absence – Mary as *stella maris*, star of the sea, and *tenebrae*, the encroaching darkness over the Holy Week liturgy as candles are progressively extinguished – are represented in bodies of music and texts extending from the Middle Ages. In today's concert they form a dialogue in works of Josquin and Victoria – a contrast also between earlier and later Renaissance music, alongside the more distant perspectives of two present-day composers from Finland and Australia.

The major musical figure of the High Renaissance, Flemish-born **Josquin Desprez** (c1440–1521) spent most of his life in Italian posts, including a period at the newly-built Sistine Chapel where his *Salve Regina* was probably composed. This motet (performed twice in today's programme) and his Mass on the ancient hymn 'Ave maris stella' come from Josquin's large body of music around the figure of Mary, showing his characteristic luminosity and transparency of expression with polyphonic voices. Both works are based on older plainchant. In *Salve Regina* the melody of the late-mediaeval Marian antiphon is traced by the soprano line, freely unfolding in an expressive paraphrase, while below it the voices are paired in strict canon in a breath-taking technical display. The *Mass 'Ave Maris Stella'* draws both its broader shape and its melodic details from the four phrases of the eighth-century hymn. As in other Josquin Masses to Mary, the treble voice is written in the highest clef, symbolising the joining of earth and skies in Mary as 'star' over the dark ocean of humanity and 'gate of heaven'.

A century after Josquin, the Spanish composer **Tomás Luis Victoria** (1548–1611), along with his contemporary Lassus, stands at the summit of Late Renaissance music. A priest and mystic, Victoria spent most of his composing life in Rome, where he was sent at the age of 17. The intense spiritual qualities of his music have associated him with St Teresa (with whom he shared the birthplace of Avila) and the painters El Greco and Velasquez. His most famous compositions, the *Tenebrae Responsories* are 18 short settings from the Matins liturgy for the last three days of Holy Week. In their original context, these texts were chanted as responses inserted into readings from Augustine and St Paul, following the Lamentations of Jeremiah. Their composition goes back as far as the 4th century, and forms an assemblage of concrete events of the Passion week in Jerusalem from the gospels, together with broader poems of collective suffering and wrongdoing – relevant to many events in recent Australian life as well as today's 60th anniversary of the ending of war.

Possibly because of their dramatic and subjective character, the Holy Week Responsories were first given polyphonic settings only in the later Renaissance (others being by Lassus and Gesualdo). Victoria treats the texts and their imagery with the utmost economy: in contrast with Josquin there is scarcely any repetition of the words within a voice, and even their syllables and syntax are fused with the rhythms and flow of the music. Two other works on the programme show Victoria's less-known face of expansive expression. His version of the Marian antiphon *Alma Redemptoris Mater* celebrates it as a double-choir spatial event. The Sanctus movement from his own *Mass Ave Maris Stella* (substituted for the Josquin Sanctus in this concert) proclaims the hymn literally in the tenor line, surrounded by the exuberant Mass text in the other voices.

Linked to Josquin by generation and to Victoria by nationality, **Francisco de Peñalosa** (c1470–1528) was a canon at the Cathedral of Seville, whose music was highly influential in Renaissance Spain but still awaits wider modern rediscovery. Always original and non-schematic, his motets cast their texts into subjective musical shapes, in the words of Bruno Turner "full of that strange mixture of dignity and passion that glows through Spanish church music".

Two contemporary composers revisit the cultural sites of earlier liturgical texts, with techniques of choral writing which themselves overlay old and new elements. **Einojuhani Rautavaara** (b.1928) is the most prominent living composer of Finland, whose extensive choral works are rarely heard outside his own country. *Canticum Mariae Virginis* shows a textural approach to the choir characteristic of Scandinavian music, creating a sound-image with two superimposed texts. Middle voices intone the 'Ave maris stella' hymn in an animated sea-like vocal tapestry, while the Canticle of the Virgin Mary forms an exuberant melodic dialogue between soprano and bass. Australian composer **Graham Hair** (b.1943) has a distinguished output of settings for multiple voices. His hymn and canticle, here performed for the first time in Australia, are 'occasional' pieces written for the chapel choir of Glasgow University – the *Nunc dimittis* for the memorial service of Fred Rimmer, Hair's predecessor as Professor of Music there.

– JMcC

PROGRAMME

Gregorian

LUMEN: NUNC DIMITTIS

11th century chant

SALVE REGINA

Marian antiphon

Josquin Desprez

SALVE REGINA (c1490)

motet for four voices

Gregorian

AVE MARIS STELLA

hymn (8th century)

Josquin Desprez

MASS 'AVE MARIS STELLA' (c1475)

1. Kyrie 2. Gloria

Francisco de Peñalosa

AVE REGINA CAELORUM (c1515)

motet for four voices

Tomás Luis Victoria

MASS 'AVE MARIS STELLA' (1576)

4. Sanctus

Einojuhani Rautavaara

CANTICUM MARIAE VIRGINIS (1978)

choir in fourteen voices

Gregorian

JERUSALEM, CONVERTERE

1st Lamentation of Jeremiah

Tomás Luis Victoria

TENEBRAE RESPONSORIES (1585)

Maundy Thursday: 'My friend betrayed me...'

I. Amicus meus

IV.. Eram quasi agnus

V. Una hora

VI. Seniores populi

Hildegard von Bingen

O JERUSALEM, AUREA CIVITAS

Sequence (12th C)

Tomás Luis Victoria

TENEBRAE RESPONSORIES

Good Friday: 'They placed me in a solitary desert...'

VII. Tamquam ad latronem

VIII.. Tenebrae factae sunt

XI. Petrus autem

Graham Hair

HYMN TO ST. PETER (1999)

festival anthem

Interval

Tomás Luis Victoria

ALMA REDEMPTORIS MATER

8-part double choir

Tomás Luis Victoria

TENEBRAE RESPONSORIES

Holy Saturday: 'The just are taken away...'

XIII.. Recessit pastor noster

XIV. O vos omnes

XV. Ecce quomodo moritur iustus

XVII. Aestimatus sum

Josquin Desprez

MASS 'AVE MARIS STELLA'

5. Agnus Dei

Graham Hair

NUNC DIMITTIS (1999)

solo soprano and choir

Francisco de Peñalosa

INTER VESTIBULUM (c1515)

motet for four voices

Josquin Desprez

SALVE REGINA

Gregorian

LUMEN processional chant

*Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.*

*A light to lighten the Gentiles,
and the glory of your people Israel.*

1.
Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.

Now let your servant depart in peace,
Lord, according to your word.

2.
Quia viderunt oculi mei salutare tuum,

For my eyes have seen your salvation,

3.
Quod parasti
ante faciem omnium populorum.

which you have prepared
before the face of all peoples.

Marian antiphon

SALVE REGINA processional chant

Salve Regina misericordiae;
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evae
Ad te suspiramus, gementes et flentes
in hic lacrimarum valle...

Hail, Queen of pity;
life, sweetness, and our hope, hail.
To you we cry, the exiled children of Eve.
To you we sigh, lamenting and weeping
in this valley of tears...

O clemens, O pia,
O dulcis Virgo Maria.

O merciful one, O pitying one,
O sweet Virgin Mary.

– Hermann Contractus 11th C.

Josquin Desprez

SALVE REGINA motet for four voices

Salve Regina misericordiae;
vita, dulcedo, et spes nostra, salve.

Hail, Queen of pity;
life, sweetness, and our hope, hail.

Ad te clamamus
exsules filii Evae.
Ad te suspiramus,
gementes et flentes
in hic lacrimarum valle.

To you we cry,
the exiled children of Eve.
To you we sigh,
lamenting and weeping
in this valley of tears.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum
fructum ventris tui,
nobis
post hoc exsilium ostende.

Come then, our advocate,
your pitying eyes now turn upon us.
And make Jesus, the blessed
fruit of your womb,
for us
after this time of exile manifest.

O clemens:
O pia:
O dulcis
Virgo Maria,
salve.

O merciful one:
O pitying one:
O sweet
Virgin Mary,
hail.

– Hermann Contractus 11th C.

Gregorian

AVE MARIS STELLA hymn

1.
Ave maris stella,
Dei mater alma,
Atque semper Virgo
Felix caeli porta

Hail star of the sea,
loving Mother of God,
and ever Virgin,
blest gate of heaven.

2.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Receiving the 'Ave'
from the mouth of Gabriel,
establish us in peace,
reversing the name of 'Eva'.

3.
Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.
- Break the captives' fetters,
give light to the blind,
drive away our evils,
ask for all good things.
4.
Monstra te esse matrem,
Sumat per te preces
Qui pro nobis natus,
tulit esse tuus.
- Show yourself to be a mother;
may he receive through you our prayers,
who, born for us,
willed to be your son.
- 8th C. hymn

Josquin Desprez
MISSA AVE MARIS STELLA

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

I. KYRIE

II. GLORIA

Gloria in excelsis Deo
et in terra pax hominibus.
Laudamus te, benedicimus te, adoramus te,
glorificamus te, gratias agimus tibi
propter magnam gloriam tuam
Domine Deus, rex coelestis,
Deus pater omnipotens
Domine fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, filius patris,

Glory to god in the highest
and on earth peace to mankind.
We praise you, we bless you, we adore you,
we glorify you, we give thanks to you
for your great glory.
Lord God, celestial king,
God the father omnipotent,
Lord the only begotten son, Jesus Christ,
Lord God, lamb of God, son of the father,

qui tollis peccata mundi,
miserere nobis,
qui tollis peccata mundi,
suscipe deprecationem nostram
qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus altissimus, Jesu Christe,
cum sancto spiritu
in gloria Dei patris. Amen.

you who take away the sins of the world
have mercy on us,
who take away the sins of the world
give heed to our prayer,
who sit at the right hand of God
have mercy on us.
For you alone are holy,
you alone the most high, Jesus Christ,
with the holy spirit
in glory with God the father. Amen.

Francisco de Peñalosa
AVE REGINA CAELORUM motet for four voices

Ave Regina caelorum.
Ave Domina angelorum:
Salve radix sancta
ex qua mundo lux est orta.
Gaude Virgo gloriosa
super omnes speciosa.
Vale valde decora
et pro nobis semper Christum exora.

Hail, Queen of heaven!
Hail, ruler of the angels!
Hail the sacred origin
from which light has risen to the world.
Rejoice, O virgin glorious
beauteous above all!
be greeted, most graceful one,
and intercede for us always with Christ.

– Hermann Contractus 11th C.

Tomás Luis Victoria
MISSA AVE MARIS STELLA

IV. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy
is the Lord, God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Einojuhani Rautavaara
CANTICUM MARIAE VIRGINIS

[SOPRANO & BASS VOICES]

Gaude!
Gaude Maria virgo!
Cunctas haereses
sola interemisti,
quae Gabrielis
archangeli dictis
credisti.

Rejoice!
Rejoice, Virgin Mary!
you who shunned
all temptation,
who believed
in the message of Gabriel
the archangel.

Gaude Maria virgo!
Dum virgo Deum
et hominem genuisti
et post partum virgo
inviolata permanisti.
Dei genetrix
intercede pro nobis

Rejoice, Virgin Mary!
because you gave birth
to God and man
and yet
remained a virgin.
Conceiver of God ,
intercede for us.

Beatam me dicent
omnes generationes
quia ancillam Deus
humilem respexit

They will call me blessed,
all the generations,
because God has looked upon
his lowly servant.

[ALTO & TENOR VOICES]

*Ave maris stella,
Dei mater alma,
Atque semper Virgo
Felix caeli porta*

*Hail star of the sea,
loving Mother of God,
and ever Virgin,
blest gate of heaven.*

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.*

*Receiving the 'Ave'
from the mouth of Gabriel,
establish us in peace,
reversing the name of 'Eva'.*

*Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.*

*Break the captives' fetters,
give light to the blind,
drive away our evils,
ask for all good things.*

*Monstra te esse matrem,
Sumat per te preces
Qui pro nobis natus,
tulit esse tuus.*

*Show yourself to be a mother;
through you may he receive
our prayers, who, born for us,
willed to be your son.*

*Virgo singularis
Inter omnes mitis,
Nos culpae solutos make us,
Mites fac et castos.*

*O incomparable Virgin,
meek above all others,
freed from sin,
meek and chaste.*

*Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum ,
Semper collaetemur.*

*Keep our life without stain,
make safe our way,
so that, seeing Jesus,
we may rejoice together forever.*

*Sit laus Deo Patri,
Summo Christo decus,
Spiritus sancto,
Tribus honor unus.*

*To God the Father be praise,
to Christ most high be glory,
and to the Holy Spirit;
to the Three be one same honour.*

Gregorian
JERUSALEM, CONVERTERE

First Lamentation of Jeremiah for Maundy Thursday
solo bass

Incipit Lamentatio Jeremiae Prophetae.
ALEPH:
Quomodo sedet sola civitas plena populo;
facta est quasi vidua domina Gentium;
princeps provinciarum facta est sub tributo.
BETH:
Plorans ploravit in nocte,
et lacrimae ejus in maxillis ejus:
non est qui consoletur eam
ex omnibus caris ejus:
omnes amici ejus spreverunt eam,
et facti sunt ei inimici
GHIMEL:
Migravit Iudas propter afflictionem
ac multitudinem servitutis,
habitavit inter gentes,
nec invenit requiem;
Omnes persecutores eius
apprehenderunt eam inter angustias.
Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

Thus begins the lamentation of the prophet Jeremiah.
ALEPH:
How does the city sit solitary, that was full of people!
how is she become as a widow, the ruler of nations!
the princess among the provinces is made tributary!
BETH:
Weeping, she has wept in the night,
and her tears are on her cheeks:
there is none to comfort her
among all that were dear to her:
all her friends have despised her,
and are become her enemies.
GHIMEL:
Judah is gone into captivity because of affliction,
and because of her great servitude:
she has dwelt among the nations,
and she has found no rest;
all her persecutors
overtook her between the straits.
Jerusalem, Jerusalem,
return to the Lord your God.

[A] MAUNDY THURSDAY

I.

Amicus meus osculi me tradidit signo:
'Quem osculatus fuero,
ipse est, tenete eum.'
Hoc malum fecit signum
qui per osculum adimplevit homicidium.
Infelix praeter misit pretium sanguinis,
et in fine laqueo se suspendit.

Bonum erat illi,
si natus non fuisset.

Infelix praetermisit pretium sanguinis,
et in fine laqueo se suspendit.

– Matthew 26

My friend with a kiss betrayed me, as a sign:
'The one that I shall kiss,
that is he, hold him fast.'
He made this wicked sign
who through a kiss committed murder.
The unhappy one returned the price of blood
and in the end hanged himself.

It were good for that man
if he had never been born.

The unhappy one returned the price of blood
and in the end hanged himself.

IV.

Eram quasi agnus innocens:
ductus sum ad immolandum, et nesciebam:
consilium fecerunt inimici mei adversum me, dicentes:
'Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.'

Omnes inimici mei
adversum me cogitabant mala mihi:
verbum iniquum mandaverunt adversum me, dicentes:

'Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.'

– Jeremiah 11

I was like a lamb, innocent:
I was led forth to be sacrificed, and knew it not:
my enemies conspired against me, saying:
'Come, let us put wood into his bread,
and eradicate him from the land of the living.'

All my enemies
contrived mischief against me,
they uttered evil speech against me, saying:

'Come, let us put wood into his bread,
and eradicate him from the land of the living.'

V.

Una hora non potuistis vigilare mecum
qui exhortabamini mori pro me?
Vel Judam non videtis, quomodo non dormit,
sed festinat tradere me Judeis?

Quid dormitis?
Surgite, surgite et orate,
ne intretis in tentationem

Vel Judam non videtis, quomodo non dormit,
sed festinat tradere me Judeis.

– Matthew 26; Luke 22

One hour could you not watch with me?
you who declared that you would die for me?
Or do you not see Judas? – how he sleeps not,
but hurries to betray me to the Jews?

Why do you sleep?
Arise, arise and pray
that you enter not into temptation.

Or do you not see Judas? – how he sleeps not,
but hurries to betray me to the Jews?

VI.

Seniores populi consilium fecerunt
Ut Jesum dolo tenerent et occiderent;
cum gladiis et fustibus exierunt
tamquam ad latronem.

Collegerunt pontifices et pharisaei consilium.

Ut Jesum dolo tenerent et occiderent;
cum gladiis et fustibus exierunt
tamquam ad latronem.

– Matthew 26; John 11

The elders of the people gathered in council:
how by a deceit they might arrest Jesus and kill him.
With swords and clubs they went out
as to a thief.

The priests and Pharisees consulted in council

how by a deceit they might arrest Jesus and kill him.
With swords and clubs they went out
as to a thief.

Hildegard von Bingen
O JERUSALEM, AUREA CIVITAS Sequence

O Jerusalem, aurea civitas,
ornata Regis purpura.
O aedificatio summe bonitatis,
quae es lux numquam obscurata.
Tu enim es ornata in aurora
et in calore solis.

O beata pureritia,
quae rutilas in aurora,
et o laudabilis adolescentia,
quae ardes in sole.

Nam tu, O nobilis Ruperte,
in his sicut gemma fulsisti,
unde non potes abscondi
stultis hominibus,
sicut nec mons valli celatur.
Fenestre tue, Jerusalem,
cum topazio et saphiro
specialiter sunt decorate...

O Jerusalem, fundamentum tuum positum est
cum torrentibus lapidibus,
quod est cum publicanis et peccatoribus,
qui perditae oves erant,
sed per Filium Dei invente ad te
cucurrerunt et in te positi sunt.

Et ita turres tue, o Jerusalem,
rutilant et candent per ruborem
et per candorem sanctorum
et per omnia ornamenta Dei
que tibi non desunt, o Jerusalem.

– Hildegard 12th C.

O Jerusalem, golden city,
adorned in the King's purple;
O edifice of highest goodness,
you are a light never darkened.
For you are adorned in the dawn
and in the warmth of the sun.

O blessed childhood
that glows red in the dawn,
and O praiseworthy adolescence,
that blazes in the sun.

Because you, O noble Saint Rupertus,
shone forth here like a jewel.
where you cannot be hidden
to foolish people,
as a mountain cannot be concealed from a valley.
Your windows, Jerusalem,
are with topaz and sapphire stones
exquisitely decorated...

O Jerusalem, your foundation is laid
with burning stones,
which are the publicans and sinners
who were lost sheep;
yet, found by the Son of God,
they ran to you, and are laid in you.

And so your towers, O Jerusalem,
glitter and glow red with dawning,
and with white heat of the saints,
and with all the adornments of God
which you do not lack, O Jerusalem.

Tomás Luis Victoria
TENEBRAE RESPONSORIES

[B] GOOD FRIDAY

VII.

Tamquam ad latronem existis
cum gladiis et fustibus comprehendere me:
quotidie apud vos eram in templo docens,
et non me tenuistis:
et ecce flagellatum ducitis
ad crucifigendum.

– Matthew 26

As to a thief you are come out
with swords and clubs to apprehend me:
daily I was with you in the temple, teaching
and you did not lay hands on me:
and now you scourge me and lead me
to be crucified.

VIII.

Tenebrae factae sunt
dum crucifixissent Jesum Judaei:
et circa horam nonam exclamavit
Jesus voce magna:
'Deus meus, ut qui me dereliquisti?'
Et inclinato capite emisit spiritum.

Exclamans Jesus voce magna ait:
'Pater, in manus tuas commendo spiritum meum.'

Et inclinato capite emisit spiritum.

– Matthew 27; Luke 23

There was darkness
when the Jews crucified Jesus;
and about the ninth hour Jesus cried out
with a loud voice:
'My God, my God why hast thou forsaken me?'
And bowing his head, he gave up the ghost.

Crying out with a loud voice, Jesus said:
'Father, into thy hands I commend my spirit.'

And bowing his head, he gave up the ghost.

XI.

Iesum tradidit impius
summis principibus sacerdotum,
et senioribus populi:
Petrus autem sequebatur eum a longe, ut videret finem.

Adduxerunt autem cum
ad Caipham principem sacerdotum,
ubi scribae et pharisaei
convenerant.

Petrus autem sequebatur eum a longe, ut videret finem.

– *Matthew 26*

The wicked man betrayed Jesus
to the chief priests
and elders of the people.
But Peter followed him afar off, to see the end.

And they led him
to the house of Caiphaz the chief priest,
where the Scribes and Pharisees
were assembled

But Peter followed him afar off, to see the end.

Graham Hair
HYMN TO ST PETER
festival anthem

Thou art Peter, and upon this rock I will build my church;
and the gates of hell shall not prevail against it.
And I will give unto thee the keys of the kingdom of heaven:
and the gates of hell shall not prevail against it.
and whatsoever thou shalt bind on earth shall be bound in heaven:
and whatsoever thou shalt loose on earth shall be loosed in heaven.

– Matthew 16 (Authorised Version 1611)

(1) The eternal gifts of Christ the king,
the apostles' glory, let us sing;
and all with hearts of gladness, raise
due hymns of thankful love and praise

(2) For they the church's princes are,
triumphant leaders in the war,
in heavenly courts a warrior band,
true lights to lighten every land.

(3) Theirs is the steadfast faith of saints
and hope that never yields or faints,
and love of Christ in perfect glow
that lays the prince of this world low.

(4) In them the Father's glory shone,
in them the will of God the Son,
in them exults the Heavenly Ghost,
through them rejoice the heavenly host.

(5) To you, redeemer, now we cry,
that you would join to them on high
your servants, who this grace implore,
for ever and for evermore.

– Hymn 'Aeterne Christi munera',
attributed to Saint Ambrose 4th C.
translation, John Mason Neale 1851

Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

I N T E R V A L

Tomás Luis Victoria
ALMA REDEMPTORIS MATER 8-voice double chorus

Alma redemptoris Mater,
quae pervia caeli porta manes,
et stella maris, succurre cadenti,
surgere qui curat populo.

Tu quae genuisti, natura mirante,
tuum sanctum Genitorem,
virgo prius ac posterius,
Gabrielis ab ore sumens illus Ave,
peccatorum miserere.

– Hermann Contractus 11th C.

Gracious mother of the redeemer,
you who abide at the door of heaven,
star of the sea, give aid to the falling,
rescue the people who struggle.

You who, astonishing Nature,
have borne your holy Creator,
virgin before and after,
who heard the Hail from the mouth of Gabriel,
be merciful to sinners.

Tomás Luis Victoria
TENEBRAE RESPONSORIES

[C] HOLY SATURDAY

XIII.

Recessit pastor noster, fons aquae vivae,
ad cuius transitum sol obscuratus est:
Nam et ille captus est,
qui captivum tenebat primum hominem:
hodie portas mortis et seras pariter
Salvator noster disruptit.

Destruxit quidem claustra inferni,
et subvertit potentias diaboli.

Nam et ille captus est,
qui captivum tenebat primum hominem:
hodie portas mortis et seras pariter
Salvator noster disruptit.

XIV.

O vos omnes, qui transitis per viam,
attendite, et videte
Si est dolor similis sicut dolor meus.

Attendite universi populi,
et videte dolorem meum,

si est dolor similis sicut dolor meus.

– *Lamentations 1*

XV.

Ecce quomodo moritur iustus,
et nemo percipit corde:
et viri iusti tolluntur,
et nemo considerat:
a facie iniquitatis sublati sunt iusti:
Et erit in pace memoria eius.

– *Isaiah 57*

XVII.

Aestimatus sum cum descendentibus in lacum:
Factus sum sicut homo sine adiutorio,
inter mortuos liber.

Posuerunt me in lacu inferiori,
in tenebris, et in umbra mortis.

Factus sum sicut homo sine adiutorio,
inter mortuos liber.

He is gone, our shepherd, the fount of living water,
at whose passing the sun was darkened.
For he is taken,
who took captive the first man:
today our Saviour burst open
both the gates and the bolts of death.

He destroyed the prisons of hell,
and overthrew the might of the devil.

For he is taken,
who took captive the first man:
today our Saviour burst open
both the gates and the bolts of death.

O all ye that pass by the way,
attend and see,
if there be sorrow like my sorrow.

Watch, all ye people,
and see my sorrow,

if there be sorrow like my sorrow.

Behold how the just one dies,
and no one takes it to heart;
and the just are taken away,
and no one cares about it.
From the face of iniquity the just one is removed,
whose memory shall be in peace.

I am counted among those that go down to the depths:
I have been made like one without help,
free among the dead.

They have laid me in the deeper pit,
in darkness, and in the shadow of death.

I have been made like one without help,
free among the dead.

Josquin Desprez
MISSA AVE MARIS STELLA

V. AGNUS DEI

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins of the world,
have mercy on us.

Lamb of God, who takes away the sins of the world,
have mercy on us.

Lamb of God, who takes away the sins of the world,
grant us peace.

Graham Hair

NUNC DIMITTIS solo soprano and choir

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation;
which thou hast prepared before the face of all people;
to be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

– Luke 2/ Book of Common Prayer 1549

Francisco de Peñalosa

INTER VESTIBULUM ET ALTARE motet for four voices

Inter vestibulum et altare
plorabant sacerdotes, ministri Domini, dicentes:
“Parce Domine, parce populo tuo
et ne des haereditatem tuam in opprobrium
ut non dominetur eis nationes.”
Da pacem Domine in diebus nostris. Amen.

Between the porch and the altar
the priests wept, ministers of the Lord, saying:
“Spare, O Lord, spare your people
and give not your inheritance to reproach
that nations will not have dominion over them.”
Give peace, O Lord, in our days. Amen.

Josquin Desprez

SALVE REGINA motet for four voices

Salve Regina misericordiae;
vita, dulcedo, et spes nostra, salve.

Ad te clamamus exsules filii Evae.
Ad te suspiramus, gementes et flentes
in hic lacrimarum valle.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum
fructum ventris tui,
nobis post hoc exsilium ostende.

O clemens: O pia: O dulcis
Virgo Maria, salve.

– Hermann Contractus 11th C.

Hail, Queen of pity;
life, sweetness, and our hope, hail.

To you we cry, the exiled children of Eve.
To you we sigh, lamenting and weeping
in this valley of tears.

Come then, our advocate,
your pitying eyes now turn upon us.
And make Jesus, the blessed
fruit of your womb,
manifest for us after this time of exile.

O merciful one: O pitying one: O sweet
Virgin Mary, hail.

soprano

Paula Coster, Irene McGinnigle, Gina McWilliam, Olga Vujovic,
Andrea McAdam, Maree Macmillan, Susannah Provan, Catrina Seiffert, Kim Tan

alto

Pen Alexander, Amy Boland, Marie Bongiorno, Hana Crisp, Anna Gifford,
Beverley Bencina, Frances McKinnon, Toni Robson, Lisel Thomas

tenor

Wally Gunn, Kevin March, Justin Thomas, William Thompson,
John Clarke, Simon Johnson, Mark Kerr

bass

Robert Franzke, James Harland, Nicholas Tolhurst,
Jerzy Kozlowski, Chris Smith, John Terrell, Stephen Whately

soloists

Paula Coster *soprano* (*Hair Nunc dimittis*)
Catrina Seiffert *soprano* Hana Crisp *alto*
Kevin March *tenor* Robert Franzke, Nicholas Tolhurst *baritone*
Jerzy Kozlowski *bass*

Kim Bastin *organ*

conducted by John McCaughey

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Australian piano compositions by James Anderson, Andrew Byrne, Stuart Campbell,
Michael Kieran Harvey, Keith Humble, John McCaughey and Carl Vine.
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Kim Bastin & Joan Pollock, piano duo; Margaret Ricketts & William Henderson, speakers.

Recording engineer: Michael Hewes

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