

# ASTRA 2006

7.30 pm Sunday 16 March

St Mary of the Angels Basilica  
Geelong

in association with the St Mary's  
Lent to Easter series  
FROM DARKNESS TO LIGHT

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TOMÁS LUIS VICTORIA  
TENEBRAE RESPONSORIES

JOSQUIN DESPREZ  
MISSA AVE MARIS STELLA

HILDEGARD VON BINGEN  
FRANCISCO DE PEÑALOSA  
EINOJUHANI RAUTAVAARA  
KEITH HUMBLE  
GRAHAM HAIR

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The Astra Choir and soloists  
conducted by John McCaughey

*Soloists*

Jessica Aszodi, *soprano* (Graham Hair *NUNC DIMITTIS*)

Catrina Seiffert *soprano* Hana Crisp *alto*

Kevin March *tenor* Robert Franzke, Nicholas Tolhurst *baritone*

**THE ASTRA CHOIR**

*soprano*

Jessica Aszodi, Irene McGinnigle, Gina McWilliam, Catrina Seiffert,  
Larissa Cox, Maree Macmillan, Susannah Provan, Kim Tan

*alto*

Pen Alexander, Amy Boland, Hana Crisp, Anna Gifford,  
Beverley Bencina, Toni Robson, Aline Scott-Maxwell, Lisel Thomas

*tenor*

Kevin March, Justin Thomas, William Thompson, Phillip Villani,  
John Clarke, Greg Deakin, Simon Johnson

*bass*

Robert Franzke, James Harland, Nicholas Tolhurst,  
Andrew Ferguson, Chris Smith, John Terrell, Stephen Whately

Timothy Phillips *bells*

Kim Bastin *organ, keyboard*

*conducted by* John McCaughey

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**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 – find expression in music and texts from mediaeval times onwards. In this concert they form a dialogue, between works of Josquin Desprez (the *Mass ‘Ave maris stella’*) and Victoria (*Tenebrae Responsories*). With these two composers we also have a contrast between earlier and later Renaissance music, the sensibilities of two different historical times – extended greatly into the more distant perspectives of composers of our own time from Australia and Finland.

[Notes continued on p.10]

## PROGRAMME

<i>stella maris</i>	Gregorian	<b>NUNC DIMITTIS / LUMEN</b> processional chant
	Marian antiphon	<b>SALVE REGINA</b> (11th C.) processional chant
	Josquin Desprez	<b>SALVE REGINA</b> (c1490) motet for four voices
	Gregorian Hymn	<b>AVE MARIS STELLA</b> (8th C.)
	Josquin Desprez	<b>MASS 'AVE MARIS STELLA'</b> (c1475) <b>i. Kyrie ii. Gloria</b>
	Francisco de Peñalosa	<b>AVE REGINA CAELORUM</b> (c1515) motet for four voices
	Tomás Luis Victoria	<b>MASS 'AVE MARIS STELLA'</b> (1576) <b>iv. Sanctus</b>
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<i>tenebrae</i>	Gregorian	<b>JERUSALEM, CONVERTERE</b> from 1st Lamentation of Jeremiah
	Tomás Luis Victoria	<b>TENEBRAE RESPONSORIES</b> (1585) <b>Maundy Thursday:</b> 'My friend betrayed me...' I. Amicus meus IV. Eram quasi agnus V. Una hora
	Hildegard von Bingen	<b>O JERUSALEM, AUREA CIVITAS</b> (12th C)
	Tomás Luis Victoria	<b>TENEBRAE RESPONSORIES</b> <b>Good Friday:</b> 'They placed me in a solitary desert...' VII. Tamquam ad latronem VIII. Tenebrae factae sunt
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<i>stella maris</i>	Einojuhani Rautavaara	<b>CANTICUM MARIAE VIRGINIS</b> (1978) choir in fourteen voices
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Interval		
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<i>tenebrae</i>	Keith Humble	<b>IN PACE – IN PEACE</b> (1994) female voices, keyboard and bells
	Tomás Luis Victoria	<b>TENEBRAE RESPONSORIES</b> <b>Holy Saturday:</b> 'The just are taken away...' XIII. Recessit pastor noster XIV. O vos omnes XV. Ecce quomodo moritur iustus
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<i>stella maris</i>	Josquin Desprez	<b>MASS 'AVE MARIS STELLA'</b> <b>v. Agnus Dei</b>
	Graham Hair	<b>NUNC DIMITTIS</b> (1999) solo soprano and choir
	Francisco de Peñalosa	<b>INTER VESTIBULUM</b> (c1515) motet for four voices
	Josquin Desprez	<b>SALVE REGINA</b> motet for four voices

### **Gregorian**

#### **NUNC DIMITTIS / 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.  
2.  
Quia viderunt oculi mei salutare tuum,  
3.  
Quod parasti  
ante faciem omnium populorum.

Now let your servant depart in peace, Lord,  
according to your word.  
For my eyes have seen your salvation,  
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,  
blessed 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.
4.  
Monstra te esse matrem,  
Sumat per te preces  
Qui pro nobis natus,  
tulit esse tuus.
- Break the captives' fetters,  
give light to the blind,  
drive away our evils,  
ask for all good things.
- 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**

i. KYRIE

Kyrie eleison.

Lord have mercy.

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.

## Gregorian

### JERUSALEM, CONVERTERE

from the First Lamentation of Jeremiah for Maundy Thursday

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, nec invenit requiem;

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: and she has found no rest;

Jerusalem, Jerusalem,  
return to the Lord your God.

– *Lamentations 1*

## Tomás Luis Victoria

### TENEBRAE RESPONSORIES

### 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?

**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 turre 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**

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.

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 his spirit.

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

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

Et inclinato capite emisit spiritum.

And bowing his head, he gave up his spirit.

– Matthew 27; Luke 23

**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.

Rejoice, Virgin Mary!  
 because you gave birth  
 to God and man  
 and yet  
 remained a virgin.

Dei genetrix  
 intercede pro nobis

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,*

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

*tulit esse tuus.*

*willed to be your son.*

*Virgo singularis  
 Inter omnes mitis,  
 Nos culpis solutos  
 Mites fac et castos.*

*O incomparable Virgin,  
 meek above all others,  
 make us, 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,  
 Spiritui 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.*

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**I N T E R V A L**

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**Keith Humble**  
**IN PACE**  
 female voices, keyboard and bells

In pace...

In peace...

**Tomás Luis Victoria**  
**TENEBRAE RESPONSORIES**

**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.

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.

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

**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 sublatus est iustus:  
Et erit in pace memoria eius.

– *Isaiah 57*

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.

**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*

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**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.

Hail, Queen of pity;  
life, sweetness, and our hope, hail.  
To you we cry, the exiled children of Eve.

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.

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 one  
Virgin Mary, hail.

[Notes continued from p.2]

The major composer of the High Renaissance, Flemish-born **Josquin Desprez** (c1440–1521) spent most of his working life in Italy, 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 – whom he treated with a special luminosity and expressive contemplation. Both works are based on older plainchant melodies, woven into polyphonic voices. In *Salve Regina* the melody of the late-mediaeval Marian antiphon unfolds freely in the soprano line, while below it the four voices are paired in strict canons in a breathtaking technical display. The *Mass 'Ave Maris Stella'* draws its melodies and broader shape for each movement from 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 the 'star' over the dark ocean of humanity, and as 'gate of heaven'.

A century after Josquin, the Spanish composer **Tomás Luis Victoria** (1548–1611) is among the finest composers of the Late Renaissance. A priest and mystic, Victoria spent most of his 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 work, 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 had been chanted as Gregorian responses inserted into readings from Augustine and St Paul, following the Lamentations of Jeremiah. The assemblage of *Tenebrae* words goes back as far as the 4th century, and is made up of brief scenes or moments from Passion week in Jerusalem, together with broader poems of collective suffering and wrongdoing.

Possibly because of their dramatic and subjective character, the Holy Week Responsories were first given polyphonic settings only in the later Renaissance (other cycles being by Lassus and Gesualdo). Victoria treats the texts and their imagery with the utmost economy and vividness: 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 phrasing of the music.

Showing a less introspective side of Victoria, 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 the scholar Bruno Turner: “full of that strange mixture of dignity and passion that glows through Spanish church music”.

Three contemporary composers in this concert revisit ancient liturgical texts with new textures of choral writing. **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* creates a multi-layered choral sound from two superimposed texts. The central voices (alto and tenor) intone the ‘Ave maris stella’ hymn in an animated sea-like vocal tapestry, while the Canticum of the Virgin Mary is heard as a spirited melodic dialogue between soprano and bass.

The two Australian composers of the programme are both originally from Geelong and moved widely between countries in their careers.

**Keith Humble** (1927-1995) was active as composer, conductor, pianist and university teacher in France, the USA and Australia, returning to live in Geelong after his retirement from his post as Professor of Music at La Trobe. His large cycle of choral pieces titled *In pace* comes from these final years and was left unperformed at his death. Tonight’s work is its opening movement, written for 21 female voice with harp and bells. The two simple words *in pace*, ‘in peace’, form the entire material, spelled out as six letters translated to musical notes in a continuous, gently animated surface of sound.

**Graham Hair** (b.1943) is one of Australia’s most distinguished living musicians, who travels widely from his base as Professor of Music at Glasgow University, directing performances of his music in the UK, the USA and Australia, and producing extensive published work on the music of other composers. Much of his own music is written for multiple voices in various kinds of ensemble. His canticle *Nunc dimittis* is an ‘occasional’ piece for the chapel choir of Glasgow University, composed for the memorial service of Fred Rimmer, his predecessor as Professor of Music there. The solo soprano is borne aloft by a fabric of contrapuntal choral voices, passing through Hair’s characteristic environment of varying rhythmic layers and changing harmonic colours

– JMcC

## St Mary's Basilica Lent to Easter series

March 12 – April 16, 2006

### FROM DARKNESS TO LIGHT

#### COMING EVENTS:

Sunday March 26, 7.30 pm

#### **An Ecumenical Lenten Service 'Taize'**

Clergy, congregations and musicians from Christ Church Anglican, Wesley Uniting Church, St. Paul's Anglican Church, St. Georges Presbyterian Church, Baptist Church Independent and St. Mary's Catholic Basilica  
Guest instrumentalist Peter Roberts *harp*. Leaving collection to defray costs.

Sunday April 2, 7.30 pm

#### **Choral and Instrumental Concert 'Mors et Resurrectio'**

The Choir of Geelong Grammar School. Director Tom Healey  
Music of Langlais, Reger, Vaughan Williams, Durufle, Rutter, Bach and Vierne.  
Tom Healey *baritone & organ*, Philip Healey *violin* Gwyn Gillard *organ* Frank De Rosso *organ*  
Featuring music for four hands and two organs. Leaving collection to defray costs.

Sunday April 9, 7.30 pm

#### **Sung Liturgy 'Tenebrae / Darkness'**

Music from the Office of Tenebrae  
Including chanting the Lamentations of Jeremiah, and motets of Anerio, Gounod, Proulx and Bach  
St. Mary's Basilica Choir, director Christopher Kelly, organist Frank De Rosso. Leaving collection to defray costs.

Sunday April 16, 9.30am

#### **Sung Mass Celebrating Easter Sunday and commemorating the 250<sup>th</sup> Anniversary of the birth of Wolfgang Amadeus Mozart**

Mozart, Missa Brevis in d KV65 & Organ Church Sonatas.  
St. Mary's Basilica Choir. Leaving collection to defray costs.

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### 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

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