

# ASTRA 2007

5 pm, Sunday 9 September  
FITZROY TOWN HALL  
in association with the City of Yarra

---

THE ASTRA CHOIR WITH BAROQUE TRIO

## *IN THAT TIME...*

17TH-CENTURY ITALY / 21ST-CENTURY ITALY

Claudio Monteverdi  
**MASS 'IN ILLO TEMPORE' (1610)**

Giovanni Fontana, Biagio Marini, Dario Castello,  
Domenico Gabrielli, Johann Jakob Froberger  
**SONATE, RICERCAR, TOCCATA (1629-89)**

Georg Philipp Telemann  
**TRIO SONATA (1740)**

Max Reger  
**MOTET, DUO SONGS, CAPRICCIO (1904-09)**

Filippo Perocco, Francesco Pavan,  
Lorenzo Tomio, Federico Costanza,  
Gianandrea Pauletta  
**CONCERTATO: NEW WORK FROM THE VENETO (2006-7)**

---

Genevieve Lacey, Daniel Yeadon, Neal Peres Da Costa

The Astra Choir, soloists and ensemble

**Genevieve Lacey** *recorders*  
**Daniel Yeadon** *gamba, cello*  
**Neal Peres Da Costa** *harpsichord, organ, piano*

**Kim Bastin** *piano, organ* **Peter Dumsday** *celeste, piano*  
**Timothy Phillips** *percussion*

**Suzanne Shakespeare** *soprano*, **Catrina Seiffert** *soprano*  
**Louisa Billeter** *mezzo soprano*, **Hana Crisp** *mezzo soprano*  
**George Liakatos** *tenor*, **Ben Owen** *tenor*  
**Nicholas Tolhurst** *baritone*, **Jerzy Kozlowski** *bass*

**The Astra Choir:**

*soprano*

**Suzanne Shakespeare, Catrina Seiffert,**  
**Irene McGinnigle, Gina McWilliam, Yvonne Turner,**  
**Olga Vujovic, Louisa Billeter,**  
**Larissa Cox, Maree Macmillan, Kim Tan**

*alto*

**Hana Crisp,**  
**Anna Gifford, Susannah Provan,**  
**Beverley Bencina, Aviva Endean, Frances McKinnon,**  
**Aline Scott-Maxwell, Lisel Thomas**

*tenor*

**George Liakatos, Ben Owen,**  
**Lachlan Brown, Chris Ochs, William Thompson,**  
**John Clarke, Greg Deakin,**  
**Simon Johnson, Scott Sanders**

*bass*

**Jerzy Kozlowski, Nicholas Tolhurst,**  
**Karl Billeter, Peter Dumsday, James Harland,**  
**Andrew Ferguson, Andrew Rostas,**  
**Chris Smith, John Terrell**

*rehearsal conductor* **Phillip Villani**

*conducted by* **John McCaughey**

---

**IN ILLO TEMPORE...**

The Venetian 17th-century, the era that invented opera, was itself a theatre of contending forces in music – between myriad forms, old and new, for voices and instruments, but also between the parts of a musical composition itself. In the progressive ‘early baroque’ pieces, episodic continuities give expression to a new, individualized discourse and virtuosity of playing. Music is reconfigured with dynamic bass and eloquent treble lines – the *stile concertato*, as denoted in the title ‘Sonatas concerted in modern style’ by the Venetian composer and wind virtuoso Dario Castello in the 1620s. *Concertato* applied also to larger theatrical formations, where solo and ensemble singing interacts with the modern instrumental writing. Yet the founder composers of the epoch – Frescobaldi (in Rome) and Monteverdi (Castello’s Director at St Mark’s in Venice) – knew their Renaissance polyphonic heritage, and actively continued it through what Monteverdi called the *first practice* of composition. In a newly dramatized form it was delivered via Frescobaldi’s student, the great keyboardist Froberger, to the following century of Bach and Telemann.

Today’s program drew from this *concertato* spirit in developing as a collaboration with two groups – the guest performers of the baroque trio, and five present-day composers from the Venice region, who composed works especially for this occasion.

[NOTES CONTINUED ON p. 8...]

# PROGRAM

**Domenico Gabrielli**  
**RICERCAR No.2 for solo cello in a minor** (Bologna 1689)

**Claudio Monteverdi**  
**MASS 'IN ILLO TEMPORE' for six voices**  
(Mantua 1610) on 10 themes of Nicolas Gombert  
1. **KYRIE**

**Giovanni Battista Fontana**  
**SONATA SEXTA per violino**  
recorder and harpsichord (Venice 1631)

2. **GLORIA**

**Dario Castello**  
**SONATA OTTAVA concertata in stil moderno**  
recorder, cello and harpsichord (Venice 1629)

**Filippo Perocco, THREE CREDO FRAGMENTS**  
**i. et incarnatus** four solo voices, choir, cello, temple blocks  
**ii. homo factus / crucifixus** solo bass, eight solo voices, cello, bass drum  
**iii. passus et sepultus** eight-part choir, bass recorder, cello and percussion  
(Casale 2007) *first performance*

**Biagio Marini**  
**SONATA NO. 11 per violino e fagotto**  
recorder, gamba and organ (Venice 1629)

**Francesco Pavan, O VOS OMNES**  
four solo voices and double choir  
(Treviso 2007) *first performance*

4. **SANCTUS**

**Lorenzo Tomio, AD COMMEMORANDUM (Psalm 38)**  
two solo sopranos, female choir, cello, piano, celeste, percussion  
(Treviso 2006) *first performance*

5. **AGNUS DEI**

**Johann Jakob Froberger**  
**TOCCATA III in G**  
solo harpsichord (Vienna 1656)

\_\_\_\_\_ I n t e r v a l \_\_\_\_\_

**Federico Costanza, CAMERA VUOTA**  
texts by Edgar Allen Poe and Emily Dickinson  
four solo female voices, female choir, piano 4-hands, cello  
(Venice 2006) *first performance*

**Georg Philipp Telemann**  
**TRIO SONATA No.6 in b**  
recorder, gamba, harpsichord

**Max Reger**  
**MOTET: MEIN ODEM IST SCHWACH Op.110 No.1**  
text from The Book of Job, 5-part choir (Leipzig 1909)

**Max Reger**  
**TWO DUO SONGS Op.14 and CAPRICE Op.79**  
recorder, cello & piano (1904/8)

**Anonymous 14th-century Italian**  
**ISTANPITTA GHAETTA** dance for solo recorder

**Gianandrea Pauletta, ALLA MALA MORT MORA**  
Song of the Ill-Married – anonymous 14th-century Italian verse  
eight soloists, female choir, male choir, recorder, cello, celeste, harpsichord, piano, tambourine  
(Casale 2006) *first performance*

**Claudio Monteverdi**  
**MASS 'IN ILLO TEMPORE' for six voices**  
(Mantua 1610) on 10 themes of Nicolas Gombert

**1. KYRIE**

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

**Giovanni Battista Fontana**  
**SONATA SEXTA per violino**  
recorder and harpsichord (Venice 1631)

**2. GLORIA**

Gloria in excelsis Deo et in terra pax hominibus. bonae voluntatis 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, 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 Dominus tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei patris. Amen.	Glory to God in the highest and on earth peace to people of good will. 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, 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 are the Lord you alone the most high, Jesus Christ, with the Holy Spirit in glory with God the father. Amen.
---	--

**Dario Castello**  
**SONATA CONCERTANTE OTTAVA in stil moderno**  
recorder, cello and harpsichord (Venice 1629)

**Filippo Perocco, THREE CREDO FRAGMENTS**  
solo voices, choir and instruments (Casale 2007) *first performance*

et incarnatus est ex Maria	<b>i.</b>	and was made flesh from Mary
homo factus est crucifixus est	<b>ii.</b>	was made man was crucified
passus et sepultus est;	<b>iii.</b>	suffered and was buried

**Biagio Marini**  
**SONATA NO. 11 per violino e fagotto**  
recorder, cello and organ (Venice 1629)

**Francesco Pavan, O VOS OMNES**

four solo voices and double choir (Treviso 2007) *first performance*

O vos omnes, qui transitis per viam, attendite, et videte Si est dolor similis sicut dolor meus.	O all ye that pass by the way, attend and see, if there be sorrow like my sorrow.
--	---

– *Lamentations 1*

**4. SANCTUS**

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

**Lorenzo Tomio, AD COMMEMORANDUM (Psalm 38)**

two solo sopranos, female choir, cello, piano, celeste, percussion (Treviso 2006) *first performance*

Domine, ne in furore tuo arguas me, neque in ira tua corripas me, quoniam sagittae tuae infixae sunt mihi, et descendit super me manus tua... Factus sum sicut homo non audiens... Lumen oculorum meorum dereliquit me... Festina in adiutorium meum, Domine, salus mea.	O Lord, rebuke me not in your anger, nor chasten me in your wrath, for your arrows have sunk into me, and your hand has come down on me... I have become like one who does not hear... The light of my eyes – it has gone from me... Make haste to help me, O Lord, my salvation.
---	--

– from *Psalm 38*

**5. AGNUS DEI**

Agnus Dei qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
(à 7) Agnus Dei qui tollis peccata mundi, dona nobis pacem.	(7-pt) Lamb of God, who takes away the sins of the world, grant us peace.

**Johann Jakob Froberger**  
**TOCCATA XII in a**  
solo harpsichord (Vienna 1656)

\_\_\_\_\_ I n t e r v a l \_\_\_\_\_

**Federico Costanza, CAMERA VUOTA – EMPTY ROOM**

four solo female voices, female choir, piano 4-hands, cello (Venice 2006) *first performance*

Yes, Heaven is thine; but this Is a world of sweets and sours; Our flowers are merely – flowers, And the shadow of thy perfect bliss Is the sunshine of ours.	We introduce ourselves To Planets and to Flowers But with ourselves Have etiquettes Embarrassments And awes
– Edgar Allan Poe, 'Israfel', 1831	– Emily Dickinson, Poem 1214, 1872

**Georg Philipp Telemann**  
**TRIO SONATA VI in b**  
recorder, gamba, harpsichord (*Essercizii Musici*, Hamburg 1740)  
*Largo – Vivace – Dolce – Vivace*

**Max Reger**

**MEIN ODEM IST SCHWACH - MOTET Op.110/1**

five-part choir (Leipzig 1909)

Mein Odem ist schwach ,  
und meine Tage sind abgekürzt,  
das Grab ist da.

*Adagio*

My breath is weak,  
and my days are snuffed out,  
the grave is ready.

Fürwahr, Gespött umgibt mich  
und auf ihrem Hadern muss mein Auge weilen,  
muss mein Auge ruhen.

*Fugato*

Truly, mockers surround me,  
and on their provocations my eye must gaze  
my eye must dwell.

Sei du selbst mein Bürge bei dir;  
wer will mich sonst vertreten?  
Wie stehest du dem bei, der keine Kraft hat,  
hilfst dem, der keine Stärke in den Armen hat?  
Wie gibst du Rat dem,  
Rat dem, der keine Weisheit hat,  
und tust kund Verstandes die Fülle?

*Chorale*

Be a pledge for me with yourself;  
who else will be my surety?  
Have you not stood by the one who has no power,  
and helped whoever had no strength in their arms?  
Do you not give counsel to the one,  
who has no wisdom left,  
and proclaim knowledge in all its fullness?

Aber ich weiss, dass mein Erlöser lebet,  
und er wird mich hernach aus der Erde aufwecken.

*Double Fugue*

And yet I know that my redeemer lives,  
and he will hereafter awaken me from the earth.

– *Book of Job, 17:1-3, 26:2-3; 19:25*

**Max Reger**

**TWO DUET SONGS Op.14**

adapted for recorder, cello and piano

**1. Nachts**

Ich wandre durch die stille Nacht,  
Da schleicht der Mond so heimlich sacht  
Oft aus der dunklen Wolkenhülle,  
Und hin und her im Tal  
Erwacht die Nachtigall,  
Dann wieder alles grau und stille.

O wunderbarer Nachtgesang:  
Von fern im Land der Ströme Gang,  
Leis Schauern in den dunklen Bäumen  
Wirrst die Gedanken mir,  
Mein irres Singen hier  
Ist wie ein Rufen nur aus Träumen.

– Josef von Eichendorff

**At night**

I wander through the silent night,  
where secretly the gentle moon  
sneaks out through dark enclosing clouds,  
and through the valley here and there  
the nightingale awakes,  
then all again turns grey and still.

O wondrous singing of the night:  
your coursing streams from distant lands,  
your rustling in the darkened trees,  
confuse me in my thoughts;  
the stray notes of my song  
are like the merest calls from dreams.

**Max Reger**

**CAPRICE Op.79e**

cello and piano

**2. Abendlied**

Über allen Gipfeln  
Ist Ruh'  
In allen Wipfeln  
Spürest Du  
Kaum einen Hauch;  
Die Vögelein schweigen im Walde  
Warte nur, balde  
Ruhest Du auch.

**Evening song**

Over all the peaks  
Is rest  
In all the treetops  
you can trace  
barely a breath;  
The birds in the woods are silent  
Wait a while, quite soon  
you too will rest.

– Johann Wolfgang von Goethe

Gianandrea Pauletta

ALLA MALA MORT MORA – A BAD DEATH MAY HE DIE

*Canzone della malmaritata – Song of the ill-Married wife*

soloists, choir and ensemble (Casale 2007) first performance

*Choir of women  
(The wife)*

Alla mala mort mora  
Le mavas mari!  
Et a mala mort mora!

A bad death may he die  
my wicked husband!  
and let him die a terrible death!

E sastu che m'`a fato  
Le mavas mari,  
che per çelusia  
m'`a parti da si?

And you know what he did to me,  
my wicked husband,  
who just out of jealousy  
has chased me away from him.

Alla mala mort mora  
Le mavas mari!  
Et a mala mort mora!

A bad death may he die  
my wicked husband!  
and let him die a terrible death!

E sastu che m'`a fato  
Le mavas çeloso  
che per çelusia  
m'`a parti da l'us?

And you know what he did to me  
this jealous piece of wickedness,  
who just out of jealousy  
chased me out the door?

Alla mala mort mora  
Le mavas mari!  
Et a mala mort mora!

A bad death may he die  
my wicked husband!  
and let him die a terrible death!

E sastu che m'`a fato  
Le mavas çurà  
che per çelusia  
M'`a chaça de chà?

And you know what he did to me,  
my wicked spouse,  
who just out of jealousy  
banished me from the house ?

Alla mala mort mora  
Le mavas mari!  
Et a mala mort mora!

A bad death may he die  
my wicked husband!  
and let him die a terrible death!

*Choir of men  
(The lover)*

Alla mala mort mora      A bad death may he die -  
lo çeloso                      that jealous one  
ch'`a lo viso                      who has a face  
cru dele e doloroso!          cruel and menacing!

E lo çeloso                      And the jealous one  
è pien de çelusia:              is full of jealousy:  
senza chason                      without reason  
bate la dona mia.              he strikes at my lady

Alla mala mort mora      A bad death may he die -  
lo çeloso                      that jealous one  
ch'`a lo viso                      who has a face  
cru dele e doloroso!          cruel and menacing!

Savi che fa' l çeloso          You all know what the jealous one  
a la mi' amata?                  did to my beloved?  
ch'el me la tene                  He kept her  
in camera serrata.              barred up in a room.

Alla mala mort mora      A bad death may he die -  
lo çeloso                      that jealous one  
ch'`a lo viso                      who has a face  
cru dele e doloroso!          cruel and menacing!

Che lo posa prender          If he could only remain  
la parlasia                          thus in paralysis -  
tal che lui faça tristo          he in such misery  
E mi çuioso!                      and I happy!

Alla mala mort mora	A bad death may he die -
lo çeloso	that jealous one
ch' à lo viso	who has a face
crudele e doloroso!	cruel and menacing!

– anonymous 14th-century Italian (*Memoriali bolognesi*)

[...NOTES CONTINUED FROM p. 2]

Forming a backdrop, Monteverdi's Mass "In that time" represents an extraordinary achievement in the older style to which it refers symbolically in its title. It draws from the motet "In illo tempore" of a half-century earlier by the great Nicolas Gombert ten melodic motives, presented in a near-continuous weave of all six choral voices. The Mass was published in Mantua in 1610, before Monteverdi's move to Venice, alongside other liturgical settings in the drastically different modern style. Monteverdi intended the Mass as a demonstration of his conservative *first practice* mastery, yet its brilliant major-key harmony and inner dynamism show the dramatic spirit of its time. In the 17th-century foreground, the trio sonata compositions represent the 'classic medium of baroque chamber music', in which two melodic instruments contend jointly with the continuo bass and separately with each other – an arrangement of sound which goes back to the first decade of the new century in Venice and persists for 150 years to the late baroque. Like Castello on winds, Fontana and Marini were noted performers as violinists, the latter as part of the famous ensemble of St Mark's under Monteverdi. The later Bologna composer and cellist Domenico Gabrielli studied with Legrenzi in Venice. His *ricercari* are among the first works for solo cello, their titles, however, referring back to an older genre.

The new works from today's Veneto link the vocal and instrumental resources of the concert to create a new *concertato* context. The five composers are all graduates in both performance and composition, mostly from the Venice Conservatorium, and are active in playing and conducting concerts in contemporary and early music. The contact to this group started from a solo organ concert in the 2004 Astra series, played by the Treviso composer Filippo Perocco in three North Melbourne churches and premiering a number of short new Italian works.

In the baroque tradition (but also a present-day Italian one), the premiered pieces of this concert focus on special factors of instrumental and vocal sound production, from which new textures, and relationships to texts, are won. The previously-unheard sound of bass recorder and cello in four-part tremolo chords underlies the choral declamations of Perocco's third Credo Fragment "passus et sepultus est". Federico Costanza dissolves his texts from Dickinson and Poe into a sound-sculpture of female singing – evoking the spatialized music of the late Venice composer Luigi Nono – along with near-soundless clusters from the piano key-action, played without striking the strings. Lorenzo Tomio's setting of a penitential psalm recalls in a new colouristic light the baroque formation of soprano duo plus instruments, while Francesco Pavan's canonic setting of "O vos omnes" extends the *a cappella* choral display of Monteverdi into the new spectra of accompanying toy instruments. In the final work of the concert, Gianandrea Pauletta sets recorder, cello and three keyboards at the centre of a kind of marital mayhem, delving back to a street-verse from 14th-century Italy, but also forward to Stravinsky's world of heterogeneous song. It is preceded by a 14-century Italian dance from solo recorder, among the earliest known written instrumental compositions.

The latter half of the concert links the span from 17th to 21st century in three large footsteps of more than a century. The first brings us to the late-style trio sonata of Telemann, where the episodic shifts in tone and character from earlier sonatas have grown to fully-worked movements. A second step finds the late tonal era: here Max Reger's individual *Jugendstil* took music to the edge of modernism and the Schoenberg circle, where it was highly valued – this parallel to its baroque elements, of the recurring *capriccio* form and numerous fantasies and fugues for organ and choir. The culminating three motets Op.110 were composed for the choir of Bachs's former Thomas Church in Leipzig and are an explicit homage to Bach, of whom Reger said: "...in him rests and begins every musical progress." –JMCC

Today's collaborative performance with the BAROQUE TRIO was first proposed in 2003, when the Astra Choir and the Trio gave successive concerts at the Victorian Seniors' Festival in Assembly Hall, Melbourne. That was the inaugural concert of the group, made up of three of the country's finest early music performers. **Genevieve Lacey** is known throughout Australia and internationally for her wide range of performances and recordings, which have included concertos with the ACO and most recently a large music-theatre piece for the Brisbane Festival by John Rogers. **Daniel Yeardon** and **Neal Peres Da Costa** have vast experience with leading international early music groups from many years residence in London. They are now based in Sydney and maintain a busy travelling schedule. Daniel Yeardon originally graduated in Physics from Oxford. Neal Peres Da Costa continues research on 19th-century piano performance practice, on which he wrote a doctoral thesis at Leeds University.

---

Astra Manager: Bobbie Hodge  
Sound and Recording: Michael Hewes  
Production assistance: Wally Gunn, Chris Smith

Thanks to:

Siu Chan, Jessica Simon, Sally Hiller and Frank Jiang, City of Yarra; Eleventh Hour Theatre;  
Linda Kent; Peter Neville; Mars McMillan; Lawrence Whiffin; Margaret Lloyd; Victoria Watts.

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 email: [astra@connexus.net.au](mailto:astra@connexus.net.au) web: [www.astramusic.org.au](http://www.astramusic.org.au)