
ADELAIDE CHAMBER SINGERS *in association with* ADELAIDE FESTIVAL *presents*

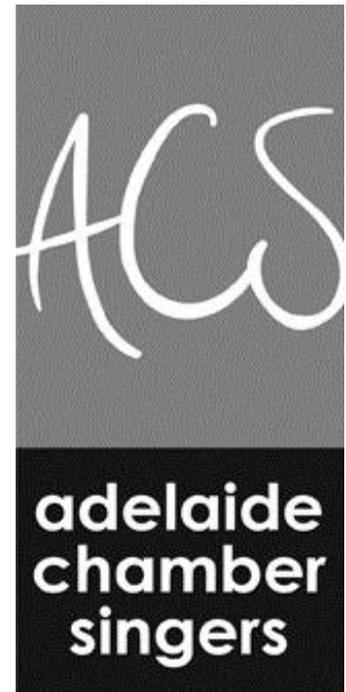
LATE NIGHT IN THE CATHEDRAL

The Tears of Saint Peter

Wednesday 13 March 2019 @ 8pm

Friday 15 March 2019 @ 10pm

St. Peter's Cathedral, North Adelaide



PROGRAM

Lagime di San Pietro

Orlando di Lasso

...and Peter went out and wept bitterly (première performance)

Carl Crossin

four interludes for soprano & cello

Miserere mei, Deus

Gregorio Allegri

Adelaide Chamber Singers

Greta Bradman *soprano*

Simon Cobcroft *cello*

Carl Crossin *conductor*

PROGRAM

Please reserve your applause until the end of the **Lagrima di San Pietro** and then until the end of the **Allegri Miserere**.

The program will proceed without interval

Lagrima di San Pietro (The Tears of St. Peter)

Orlando di Lasso

Interlude 1

- 1 *Il magnanimo Pietro*
- 2 *Ma gli archi*
- 3 *Tre volte haveva*
- 4 *Qual a l'incontro*
- 5 *Giovane donna*
- 6 *Così talhor*
- 7 *Ogni occhio del signor*

Interlude 2

- 8 *Nessun fedel trovai*
- 9 *Chi ad una ad una*
- 10 *Come falda di neve*
- 11 *E non fu il pianto suo*
- 12 *Quel volto*
- 13 *Veduto il miser*

Interlude 3

- 14 *E vago d'incontrar*
- 15 *Vattene vita va*
- 16 *O vita troppo rea*
- 17 *A quanti già felici*
- 18 *Non trovava mia fé*
- 19 *Queste opre e piu*
- 20 *Negando il mio signor*

Interlude 4

- 21 *Vide homo*

Miserere mei, Deus

Gregorio Allegri

ADELAIDE CHAMBER SINGERS

Carl Crossin, Conductor

LASSUS – LAGRIME DI SAN PIETRO

Soprano 1
Alexandra Bollard
Brooke Window

Soprano 2
Christie Anderson
Emma Borgas

Alto 1
Victoria Coxhill
Anna Freer

Alto 2
Rachel Bruerville
Courtney Day

Tenor
David Hamer
Kit Tonkin
Graeme Yuille

Baritone
David Heah
Andrew Linn
Martin Penhale

Bass
Andrew Bettison
Christian Evans
Aidan Foyel
Alexander Roose
Jordan Rose

ALLEGRI – MISERERE MEI, DEUS

Solo Quartet
Greta Bradman (Soprano 1)
Emma Borgas (Soprano 2)
Christie Anderson (Alto)
Christian Evans (Baritone)

Gregorian Schola
David Heah
Andrew Linn
Martin Penhale
Sean Tanner

Soprano 1
Alexandra Bollard
Brooke Window
Ella Moeck

Soprano 2
Kate Price
Imogen Tonkin
Victoria Coxhill

Alto
Rachel Bruerville
Courtney Day
Anna Freer

Tenor
David Hamer
Kit Tonkin
Graeme Yuille

Bass
Andrew Bettison
Aidan Foyel
Nikolai Leske
Alexander Roose
Jordan Rose

NOTES ON THE PROGRAM

Lagrima di San Pietro (The Tears of St. Peter)

Orlando di Lasso

Orlando di Lasso (also known as Roland de Lassus) was born in 1532 in the province of Hainaut in Flanders. At the age of twelve, he was taken to Mantua in Italy where he entered the service of the Gonzaga family who incidentally were also to be the employers of a young, aspiring Claudio Monteverdi some 50 years later.

In 1553 Lassus became Maestro di Capella at the church of St. John Lateran in Rome (a post later also held by Palestrina) but returned to Flanders a year later where he published his first collection of music. In 1556 he joined the chapel choir of the Bavarian court in Munich where he remained for the rest of his life, becoming Maestro di Capella in 1563. Lassus married the daughter of a Bavarian court official and the significance of this marriage is best seen in the achievements of his offspring: his two sons both became musicians at other ducal courts in Bavaria, and his daughter married the painter Hans Mielich, whose pictures of the musical activities of the Munich court tell us much about Lassus and his establishment.

Lassus' musical output is large and varied. There are over 60 Masses, 600 motets, 102 Magnificats (including one based on Josquin's famous motet *Praeter rerum seriem*), about 90 German part-songs, nearly 150 French chansons, and a large assortment of short Italian pieces ranging in style and scope from simple villanelle to substantial madrigals – both sacred and secular.

Lassus composed in most musical genres of his day and his compositions range in character and style from the bawdy and frivolous to the most intense spiritual utterances. His tenure and success in Munich had as much to do with the sheer diversity of his skill and the virtuosity of his output as it did with family connections.

The *Lagrima di San Pietro* was composed at the very end of his life and manifests Lassus as the perfect combination of serious composer of church music and subtle and sensitive madrigalist. The work is a deeply felt personal statement and the designation of its twenty-one sections as 'spiritual madrigals' unifies their content and form, subject and technique, in a particularly concise way. This is intimate devotional music.

St. Peter himself represents two conflicting but essential aspects of the Catholic church: the certainty of faith ("Thou art Peter and upon this rock I will build my church"), and the pain of guilt ("Thou shalt deny me thrice"). Palestrina's wonderful 6-part motet *Tu es Petrus* and the Mass based on this motet expresses the first of these, while the *Lagrima di San Pietro* gives potent expression to the second.

The *Lagrima di San Pietro* is a 7-part setting (S1 S2 A1 A2 T Bar B) of twenty verses - in Italian - by the Italian poet Luigi Tansillo (1510-1568). These verses meditate on Peter's guilt and remorse at his betrayal of Christ. The text of the final (and twenty-first) piece in the set – a motet in Latin - is possibly by Lassus himself.

Lasso's *Lagrima di San Pietro* is more than just a significant historical document, it is one of the iconic masterworks of Renaissance sacred music. A work at the absolute pinnacle of its artform and one which deals in a particularly profound and personal way with fundamental universal human emotions – betrayal, guilt, regret and remorse.

As arranged by Mendelssohn, Burney, Atkins et al after an original idea by Gregorio Allegri!

Gregorio Allegri was an Italian singer and composer. He was born in Rome in 1582, and died there on 17 February 1652. After serving as a boy chorister in the church of San Luigi Francesi in Rome he took lessons in composition locally, and subsequently became a priest. In 1629 he was appointed a singer in the chapel of Pope Urban VIII, a position he held until his death.

Allegri is best known for his nine-part setting of the *Miserere mei, Deus* which was sung annually in the pontifical chapel (the famous Sistine Chapel) during Holy Week. A number of unsupported legends have grown up around this work, including the supposed fact that it was so treasured by the papal chapel that excommunication from the Catholic Church was the punishment for its unauthorised copying. There are however, known to have been at least two copies outside the Vatican before 1770: Charles Burney (the author of the first 'music history' book) somehow acquired a copy and published it in 1790, and Mozart is supposed to have made a copy after hearing a performance.

Comparatively recent scholarship, particularly by English musicologist Hugh Keyte and French scholar Jean Lionnet, has shown that the version of Allegri's *Miserere* that has been handed down to us with much affection over the past 70 years or so (at the hands of King's College Cambridge, The Tallis Scholars and many other fine choirs) is not what Allegri actually wrote. Hugh Keyte has published a number of articles on the history and provenance of the work and has pieced together the most likely chain of events that led to the creation and common acceptance of the version of the work we have come to know and love.

To cut a rather long story short, close study of manuscripts in the Vatican Library shows us that the 'familiar' Allegri is possibly the result of transcription errors by Mendelssohn and others caused by a misunderstanding of the clefs used by Italian Renaissance composers. An error that was compounded each time the work was re-copied or re-published. An error which, ironically, actually led to the 'creation' of the passages containing the famous high 'Cs' sing by a soprano soloist. The Sistine Chapel's predilection for secrecy in the 17th, 18th and 19th centuries has meant that a reasonably corrupted version of Allegri's original masterpiece is held in somewhat misrepresented awe in the 20th and 21st.

Way back in 1992, the Adelaide Chamber Singers gave the first Australian performance of Allegri's *Miserere* in a new edition prepared by Keyte for Andrew Parrott and the Taverner Consort. Based on a variety of manuscripts in the Vatican Library, Keyte's was the first edition in recent times to shed light on many of the 'real' ornaments with which the work is meant to be embellished. Why then do we and others continue to perform the Allegri *Miserere* in a 'familiar' but 'unauthentic' version? We are certainly not shirking our responsibility to Allegri as the original composer but scholarship cannot change the fact that the piece of music audiences and congregations hear and recognise as Allegri's *Miserere* as it has come down to us is a beautiful work in its own right. We just need to accept the fact that the work contains as much music by Charles Burney, Felix Mendelssohn, Pietro Alfieri, Ivor Atkins, George Guest, and probably others, as it does by Allegri himself! All things considered then, the 'familiar' Allegri *Miserere* is still one of the most moving and justly famous works in the choral repertoire and we still enjoy singing it.

...and Peter went out and wept bitterly

Carl Crossin (2019)

The idea of juxtaposing 21st century performance techniques into extended works of the past is not a new one. The recent innovative dance treatment given to Lasso's *Lagrima* at the last Melbourne Festival manifests a trend in contemporary performance practice that seeks to present works of the past through a contemporary lens - or at least to search for a new and perhaps more modern relevance for such significant masterworks. The result of this 're-imagining' of older music often helps audiences engage more readily with music of the deep past - or at least provides an entry point that will eventually enable a deeper sense of connection with the original work.

My decision to compose four short interludes for interpolation into our performance of Lasso's masterpiece stems from a slightly more pragmatic impulse. There are natural divisions in the work and interpolating a sympathetic yet contrasting sound world at these key points in the work possibly allows for a broadening the audience's meditative experience. Much of the musical material used in the interludes is drawn from the Lasso's *Lagrima* as well as from Gregorian chants connected with Passiontide and Easter. My aim with these interludes is to allow for meditation upon a meditation - to provide space for personal contemplation in an otherwise close emotional environment.

Carl Crossin

LAGRIME DI SAN PIETRO - TEXT & TRANSLATIONS

1

Il magnanimo Pietro, che giurato
Havea tra mille lancia, e mille spade
Al suo caro Signor morir à lato,
Poi che s'accorse vinto da viltade
Nel gran bisogno haver di fe mancato.
Il dolor, la vergogna, e la pietade
Del proprio fallo, e de l'altrui martiro
Di mille punte il petto gli feriro.

*When noble Peter, who had sworn
that midst a thousand spears and a thousand swords
he would die beside his beloved Lord,
saw that, overcome by cowardice,
his faith had failed him in his great moment of need,
the grief and shame, and contrition
for his own failure and Christ's suffering,
pierced his breast with a thousand darts.*

2

Ma gli archi, che nel petto gli avventaro
Le saete più acute, e più mortali,
Fur gli occhi del Signor quando il miraro;
Gli occhi fur gli archi, e i sguardi fur gli strali
Che del cor non contenti seri passaro
Fin dentro à l'alma, e vi fer piaghe tali,
Che bisognò mentre che visse poi
Ungerle col licor de gli occhi suoi.

*But the bows which hurled
the sharpest and most deadly arrows into his breast
were the Lord's eyes, as they looked at him;
His eyes were the bows and His glances the arrows
which, not content with piercing Peter's heart alone,
entered his very soul, there inflicting such wounds
that for the rest of his life
he had to anoint them with his own tears.*

3

Tre volte haveva à l'importuna e audace
Ancella, al servo, ed à la turba rea
Detto e giurato, che giamai seguace
Non fu del suo Signor, ne'l conoscea:
E'l gallo publicato contumace
Il di chiamato in testimon v'havea,
Quando del suo gran fallo à pena avvisto
S'incontrar gli occhi suoi con quei di Christo,

*Three times had he sworn - to the bold, insistent
maid, to the servant, and to the cruel throng -
that he had never been a follower
of his Lord, nor did he know Him:
then the persistent cock announced the day,
called to bear witness;
and now aware of his great failure,
Peter looked at Christ and their eyes met.*

4

Qual' à l'incontro di quegli occhi santi
Il già caduto Pietro rimanesse
Non sia chi di narrario hoggi si vanti,
Che lingua non saria, ch'al ver giungesse,
Parea che'l buon Signor cinto di tanti
Nemici, e de' suoi privo dir volesse:
Ecco che quel, ch'io dissi, egli è pur vero,
Amico disleal, discepol fiero.

*The encounter with those holy eyes
had such an effect upon the fallen Peter
that nobody today could claim to describe it,
nor could any tongue approach the truth.
It seemed as if the good Lord, surrounded by so many
enemies, and bereft of His friends, were saying;
"Behold, that which I prophesied has come to pass,
O disloyal friend, cruel disciple".*

5

Giovane donna il suo bet volto in specchio
Non vide mai di lucido cristallo,
Come in quel punto il miserabil vecchio
Ne gli occhi del Signor vide il suo fallo:
Ne tante cose udir cupido orecchio
Potria, se stesse ben senza untervallo
Intento à l'altrui dir cento annl e cento,
Quante ei n'udio col guardo
in quel momento.

*No young woman ever saw her beautiful face
reflected in the mirror with such clarity
as in that instant the miserable old man
saw his guilt reflected in the Lord's eyes:
nor could an eager ear,
listening intently and without pause
for a hundred years and yet a hundred more,
hear all that the glance told Peter
in that moment.*

6

Così tal'hor (benche profane cose
Siano à le sacre d'agguagliarsi indegne)
Scoprir mirando nlrui le voglie ascose
Suole amator, senza ch' à dir le vegne.
Chi dunque esperto sia ne l'ingegnose
Schole d'Amor, à chi nol prova insegne,
Come senza aprir bocca, ò scriver note
Con gli occhi anchora favellar si puote.

*Thus, at times (though profane things may be
unworthy of comparison to things sacred)
a lover discovers his beloved's hidden desires
simply by looking, without need for words.
Likewise, experts in the ingenious game of love
can teach the apt but untried novice
how, without speaking or writing a word
one can yet communicate with eyes alone.*

7

Ogni occhio del Signor lingua veloce
Parea, che fusse, ed ogni occhio de' suoi
Orecchia intenta ad ascoltar sua vocc.
Piu fieri (parea dir) son gli occhi tuoi
De l'empie man, che mi porranno in croce;
Ne sento colpo alcun, che s' m'annoio
Di tanti, che'l reo stuolo in me ne scocca,
Quanto il colpo, ch'usclo de la tua bocca.

*Each of the Lord's eyes seemed to be a swift tongue,
and each of Peter's eyes was as
an ear listening intently to His voice.
"More cruel", He seemed to say, "are your eyes
than the godless hands that will put Me on the cross;
of the many injuries inflicted on me
by the abusive throng, non grieves me more
than the one which came from your lips."*

8

Nessun fedel trovai, nessun cortese
Di tanti c'ho degnato d'essermiei;
Ma tu, dove il mio amor via più s'accese,
Perfido e ingrato sovra ogn'altro sei:
Ciascun di lor sol col fuggir m'offese,
Tu mi negasti; ed hor con gli altri rei
Ti stai à pascer del mio danno gli occhi,
Perche la parte del piacer ti tocchi.

*"None faithful did I find, none kind
among those I deemed worthy to be my followers;
but you, in whom my love burned so brightly,
are treacherous and unkind above all the others.
Each of them hurt me only by his desertion,
but you denied me; and now with the other guilty ones
you feast your eyes on my adversity,
having chosen for yourself the easy path."*

9

Chi ad una ad una raccontar potesse
Le parole di sdegno e d'amor piene,
Che parve à Pietro di veder impresse
Nel sacro giro de le due serene
Luci, scoppiar faria chi l'intendesse:
Ma se d'ochhio mortal sovente viene
Virtù, che possa in noi, ch'il prova pensi,
Che puote occhio divin ne gli human sensi.

*He who could recount one by one
the words full of anger and love
that Peter seemed to see written
on the serene, holy eyes of Christ,
would cause a listener to burst into tears.
For if, as one can experience, mortal eye
can often be a source of goodness,
what may the divine eye instil into human senses.*

10

Come falda di neve, che agghiacciata
Il verno in chiusa valle ascosa giacque,
A primavera poi dal sol scaldata
Tutta si sface, e si discioglie in acque:
Così la tema, che entro al cor gelata
Era di Pietro allhor, che'l vero tacque,
Quando Christo ver lui gli occh rivolse
Tutta si sfece, e in pianto si risolse.

*Like a snowflake which, having lain frozen
and hidden in deep valleys all winter,
and then in springtime, warmed by the sun,
melts and flows into streams;
thus the fear which had lain like ice
in Peter's heart and made him repress the truth,
now that Christ turned His eyes on him,
melted and was changed into tears.*

11

E non fu il pianto suo rivo ó Torrente.
Che per caldo stagion giamai seccasse:
Che, benché il Re del Cielo immantenente
A la perdita gratia il ritornasse,
De la sua vita tutto il rimanente
Non fu mai notte che ei non si destasse,
Udendo il gallo à dir quanto fu iniquo,
Dando lagrime nove al fallo antiquo.

*His weeping was no brook or river
such as may be dried up by hot weather;
for, although the King of Heaven immediately
restored his fallen grace,
for the remainder of his life
never a night passed that he did not awake
on hearing the cock sing of his iniquity,
and weep new tears over the old guilt.*

12

Quel volto, che era poco inanzi stato
Asperso tutto di color di morte,
Per il sangue, che al cor se n'era andato,
Lasciando fredde l'altre parti e smorte:
Dal raggio de'santi occhi riscaldato
Divenne fiamma; e per l'istesse porte,
Ch'era entrato, il timor fuggendo sparve
E nel suo loc la vergogna apparve.

*That face which shortly before
had taken on the colour of death
(for the blood had all rushed to his heart,
leaving the other parts cold and pale),
was now heated by the rays from those holy eyes
and became a flame; and by the same doors
where it had entered, fear fled and disappeared,
leaving shame in its place.*

13

Veduto il miser quanto differente
Dal primo stato suo si ritroeava,
Non bas tandogli il cor di star presente
A l'offeso Signor, che si l'amava;
Senza aspettar se fiera, ò se clemente
Sententia il duro Tribunal gli dava,
Da l'odiato albergo, ove era all hora
Piangendo amaramente uscì di fuora.

*Wretched Peter, when he saw how different
from his former self he had become,
Lacking enough courage to stay in the presence
of his wronged Lord, Who loved him so,
not waiting to hear if the dread Tribunal
imposed a harsh or merciful sentence,
from the loathsome place where he was,
weeping bitterly, he fled outside.*

14

E vago d'incontrar chi giusta pena
Desse al suo grave error, poi che paura
Di maggior mall'ardita man raffrena,
Per l'ombre errando de la notte oscura
Ne va gridando ove il dolor il mena:
E la vita, che dianzi hebbe si à cura:
Hor piu, ch'altro, odia, e sol di lei si duole,
Et, perche lo fè errar, piu non la vuole.

*And longing to find someone who would justly punish
his grievous sin - because afraid of
even greater ill he restrains his own bold hand -
roaming about in the darkness of the night
he goes crying aloud wherever his suffering leads him;
and life, that before was so dear to him,
he now despises above all, suffering only because of it
and, because it made him sin, he no longer wants it.*

15

Vattene vita v`a (dicea piangendo)
Dove non sia chi t'odii, ò chi ti sdegni:
Lasciami: so che non è ben, che, essendo
Compagnia così rea, meco ne'vegni:
Vattene vita v`a, ch'io non intendo,
Che un'altra volta ad esser vil m'insegni:
Ne vò per prolungar tue frali tempre,
Uccider l'alma nata à viver sempre.

*Leave me, life, begone (he wept),
go where you are not hated and scorned.
Leave me, for I know it is not right
for you to be in such sinful company.
Leave me, life, begone, for I will not let you
teach me such cowardice yet another time,
nor shall I, to prolong, your frail existence,
kill the soul born to live forever.*

16

O vita troppo rea, troppo fallace,
Che per fuggir qua giù si breve guerra,
L'erder m'hai fatto in cielo eterna pace:
Chi piu desia goderti in su la terra
Piu tosto senza te schernito giace:
E chi vorria lasciarti, e gir sotterra,
Non vuoi, malgrado suo, giamai lasciarlo
Vaga di sempre anuovo duol serbarlo

*O wicked, deceptive life;
so that I might escape one brief struggle on earth,
you caused me to lose eternal peace in heaven.
He who most desires to enjoy you here on earth
is abandoned, rejected by you,
and he who would leave you, to lie beneath the earth
you never release, despite his wish,
fondly preserving him for new torments.*

17

A quanti già felici in giovinezza
Recò l'indugio tuo lunghi tormenti;
Che se inanzi al venir de la vecchiezza
Sciolti fusser del mondo, più contenti
Morti sarian; poi che non ha fermezza
Stato alcun, che si temi, ò si paventi;
Onde io vita à ragion di te mi doglio
Che stessi meco, e stai piu che non voglio.

*To how many lives, once happy in youth,
has your persistence brought prolonged torments,
when, if before reaching old age they
had been released from this world, they would have
died content; for a life of fear and trembling
has no validity at all; thus, life, on your account I
grieve, because you persisted
and have out-stayed your welcome.*

18

Non trovava mia fe sì duro intoppo
Se tu non stavi sì gran tempo meco:
Se non havesser gli anni e il viver troppo
Portato il sennon e la memoria seco,
Pensar dovea, ch'io vidi dar al zoppo
L'pie, la lingua al muto, e gli occhi al cieco,
E quel che piu maravigliar fe l'ombra
Render l'anime à i corpi, onde eran sgombre.

*My faith would not have met such an obstacle
if you had not stayed with me for so long.
If the many years and too much living
had not taken away my sense and memory with them,
I should have remembered that I saw Him give
feet to the lame, a tongue to the mute, and eyes to the
blind; and that, most marvellous of all, He made the
Kingdom of Death return souls to lifeless bodies.*

19

Queste opre e piu, che'l mondo ed io sapea,
Ramentar mi dovean che il lor fattore
Fontana di salute esser dovea,
E sgombrar del miu petto ogni timore:
Ma come quel, che per l'età c'havea,
Era di senno e di me stesso fuore,
Nel gran periglio ricercando aita
Per tema di morir negai la vita.

*These works, and more that the world witnessed,
should have reminded me that He who performed
them was the very Fount of all well-being,
and thus free my breast of fear.
But as an old man, timorous with age,
out of my senses and beside myself,
looking for help in that moment of great peril,
from fear of dying, I denied life.*

20

Negando il mio Signor, negal quel che era
La vita, onde ogni vita si deriva:
Vita tranquilla, che non teme ò spera,
Ne puote il corso suo giunger à riva:
Poi che dunque negai la vita vera
Non è, non è ragion, che unqua piu viva:
Vatten, vita fallace, e tosto sgombra;
Se la vera negai, non chiedo l'ombra.

*By denying my Lord, I denied
life itself, from which each life springs:
a tranquil life that neither fears nor desires,
whose course flows on without end:
because then I denied the one true life,
there is no reason, none at all, to continue living.
Go then, vain life, quickly leave me.
Since I denied the true one, I seek no mere illusion.*

21 – a motet

LATIN

Vide homo, quae pro te partior,
Ad te clamo, qui pro te morior.
Vide poenas, quibus afficior.
Vide clavos, quibus confodior!
Non est dolor, sicut quo crucior?
Et cum sit tantus dolor exterior,
Intus tamen dolor est gravior,
Tam ingratum cum te experior.

*Behold, oh man, what I suffer for you,
I who am dying for you call to you.
Behold the pains with which I am afflicted,
behold the nails by which I am pierced.
Is there any pain equal to mine?
And though my body suffers greatly,
yet my heart suffers even more
because of your ingratitude.*

Translation by Sylvia Dimiziani

MISERERE MEI, DEUS (PSALM 51) - TRANSLATION

- 1 *Have mercy on me, O God according to your great goodness;
According to the multitude of thy mercies blot out my offences.*
- 2 *Wash me thoroughly and I shall be clean;
And cleanse me from my sin.*
- 3 *For I acknowledge my transgressions;
And my sin is ever before me.*
- 4 *Against thee only have I sinned and done this evil in thy sight;
That thou mightest be justified when thou speakest and be clear when thou judgest.*
- 5 *Behold, I was shapen in iniquity;
And in sin my mother has conceived me.*
- 6 *Behold, thou desireth truth in the inward parts;
And in the hidden part thou shalt make me to know wisdom.*
- 7 *Purge me with hyssop and I shall be clean;
Wash me and I shall be whiter than snow.*
- 8 *Make me to hear joy and gladness;
That the bones which thou hast broken may rejoice.*
- 9 *Hide thy face from my sin;
And blot out all my iniquities.*
- 10 *Create in me a clean heart O God;
And renew a right spirit within me.*
- 11 *Cast me not away from thy presence;
And take not thy Holy Spirit from me.*
- 12 *Restore unto me the joy of thy salvation;
And uphold me with thy free spirit.*
- 13 *Then will I teach transgressors thy ways;
And sinners shall be converted unto thee.*
- 14 *Deliver me from blood guiltiness O God, thou God of my salvation;
And my tongue shall sing aloud of thy righteousness.*
- 15 *O Lord, open thou my lips;
And my mouth shall show forth thy praise.*
- 16 *For thou desirest not sacrifice else would I give it;
Thou delightest not in burnt offerings.*
- 17 *The sacrifice of God is a broken spirit;
A broken and contrite heart O God Thou wilt not despise.*
- 18 *Do good in thy good pleasure unto Zion;
Behold Thou the walls of Jerusalem.*
- 19 *Then shalt Thou be pleased with the sacrifice of righteousness with whole burnt offerings;
Then shall they offer young bullocks upon thine altar.*

Adelaide Chamber Singers has been a passionate and innovative contributor to music making in Adelaide for over thirty years. Formed in 1985 by its Artistic Director and Conductor Carl Crossin, the ensemble comprises some of Adelaide's best and most experienced ensemble singers, some of whom are also emerging artists, soloists, teachers or conductors in their own right. ACS is widely respected as one of Australia's finest chamber choirs and, in 2011, was awarded one of SA's premier Arts awards, the Ruby Award for "sustained contribution by an organisation". More recently, Adelaide Chamber Singers won the State Award at the 2017 National Art Music Awards in Sydney for "Performance of the Year 2016", and was also one of four finalists for the national "Performance of the Year" award.

In 2013, Adelaide Chamber Singers performed to critical acclaim at three of Europe's leading competitive choral festivals: the Musica Sacra a Roma in Italy, the Llangollen International Musical Eisteddfod in Wales and the 1st European Choir Games in Austria. ACS won six out of six Gold awards, the Vincitore della Gran Premio (Grand Prize) in Rome, and the Pavarotti Trophy for "Choir of the World at Llangollen 2013" in Wales. Subsequently, ACS were invited to represent the Asia South Pacific region at the prestigious Polyfollia Festival in Normandy, France in October 2014.

Other international appearances have included: the 2006 International Choral Kathaumixw in Canada (where ACS won the award of "Choir of the World at Kathaumixw 2006"); the 2006 International Choral Festival in the USA; the 2006 Cambridge Summer Music Festival in England; the 2004 Tokyo International Festival; the 6th World Symposium on Choral Music in the USA in 2002; the Asia Pacific Symposium on Choral Music in Singapore in 2001; the 1999 Norfolk and Norwich Festival; and the 1996 National Convention of the Association of British Choral Directors in Oxford.

Adelaide Chamber Singers has also performed at the Adelaide, Melbourne and Perth International Festivals and a range of regional festivals around Australia including: the Bundaleer, Coonawarra, Barossa and Coriole Festivals, the Port Fairy Spring Music Festival, the Brisbane Festival of Contemporary Sacred Music, the Musica Viva Huntington Estate Festival in NSW, and three of the Australian National Choral Association's Choralfests in Melbourne and Adelaide. ACS frequently performs with the Adelaide Symphony Orchestra, most recently under the baton of English conductor Stephen Layton and American conductor and authority on Leonard Bernstein, John Mauceri.

ACS also frequently steps out of its 'choral box' to support and collaborate with a wide range of artists: ACS was the backing choir for the Rolling Stones at the Adelaide Oval in 2014 and has performed and recorded with artists as diverse as Hilltop Hoods, Wild Birds & Peacedrums at the 2011 WOMAD Festival and with soprano Greta Bradman. ACS has also developed very successful collaborations in recent years with the Sydney Chamber Choir, Brisbane Chamber Choir and Melbourne's Polyphonic Voices. Other significant collaborations include performances with Kronos Quartet and The Tallis Scholars. ACS has also participated in workshops with leading British ensembles The King's Singers and I Fagiolini.

ACS has also received awards for its recordings: the ABC Classics recording of Peter Sculthorpe's *Requiem* with Adelaide Chamber Singers and the Adelaide Symphony Orchestra conducted by Arvo Volmer was selected as an Editor's Choice in the July 2007 edition of Gramophone magazine; and the ACS recording (with the ASO conducted by Richard Mills) of Ross Edwards' *Symphony No. 4 "Star Chant"* was awarded the "Best Choral/Orchestral Recording of 2008" by the Australian Music Centre.

ACS has given the Adelaide première of the vast majority of the choral works of Arvo Pärt and, in honour of Pärt's 80th birthday in 2015, ACS performed his largest-scale choral composition *Passio* (The Passion of Our Lord Jesus Christ According to St John) at the 2015 Adelaide Festival. Adelaide Chamber Singers has been a consistent and strong advocate for music by Australian composers and has commissioned over thirty new choral works from both established and emerging composers – most of those in the last fifteen years.

Greta Bradman is one of Australasia's most celebrated operatic and concert artists. Her 2015 début album for Decca Classics *My Hero* with conductor Richard Bonyngé received five-star reviews and topped the classical and classical crossover ARIA charts for several months. Her latest release *Home* enjoyed similar success in 2018.

Recent performance highlights include Mimi (*La Bohème*) for Opera Australia, Lisa (*La Sonnambula*) for Victorian Opera and the title roles in *Theodora* (Canberra) and *Rodelinda* (Melbourne).

Winner of the 2013–14 Australian International Opera Award and the APRA/AMCOS Award in 2013, Greta is a Helpmann Award nominee and was *Limelight Magazine's* 2015 Australian Artist of the Year.

A graduate in Classical Voice of the Elder Conservatorium of Music, Greta was a core member of Adelaide Chamber Singers from 2001 – 2011.

Simon Cobcroft has been Principal Cello with the Adelaide Symphony Orchestra since 2014, having previously held principal positions with the Queensland Symphony Orchestra and the Malaysian Philharmonic Orchestra.

He is a member of the critically acclaimed Lyrebird Trio, familiar to audiences around Australia and further afield since winning the 2013 Asia Pacific Chamber Music Competition. Simon has performed with London's Philharmonia Orchestra, the Bournemouth Symphony, Denmark's Esbjerg Ensemble, the London Philharmonic Orchestra, and as principal with the Tasmanian and Singapore Symphony Orchestras. He has also performed with the Australian String Quartet, Tinalley Quartet and with Pinchas Zukerman and friends.

Simon has appeared as principal and soloist at the Aldeburgh, Pacific and Salzburg Music Festivals and his performance of Elgar's Cello Concerto with the ASO won the 2016 Adelaide Critics' Circle Award. Simon plays on a beautiful English cello made in 1840 by Thomas Kennedy.

Carl Crossin OAM - conductor, educator, composer & clinician - is well known and respected throughout Australia and internationally as a choral specialist. He is currently Associate Professor of Music and Head of Vocal, Choral & Conducting Studies at the University of Adelaide's Elder Conservatorium of Music where he also teaches Conducting, conducts the Elder Conservatorium Chorale and Bella Voce, and is Head of Undergraduate Studies. Carl has held several other leadership positions at the Elder Conservatorium and served as Director of the Elder Conservatorium from 2009 until 2014.

He has enjoyed over forty years' experience working with singers and conducting choirs in professional, educational, community settings throughout Australia. He also regularly conducts workshops and masterclasses in choral leadership and conducting both within Australia and internationally.

Carl is a sought after guest conductor and, in addition to his work with Adelaide Chamber Singers, his guest conducting engagements have included Sydney Philharmonia, Melbourne Chorale, Sydney Chamber Choir, Brisbane Chamber Choir, Melbourne's Polyphonic Voices, The Giovanni Consort (Perth) and Luminescence Chamber Singers (Canberra).

Since 2011, Carl has been Co-Conductor of the Gondwana Chorale (a nationally auditioned youth choir). He has toured the USA, Britain, France, Estonia, Latvia & Lithuania with Gondwana Chorale in recent years and is a regular conductor at the Gondwana National Choral School held in Sydney each January. Since 1998, Carl has also conducted seven national seasons of the National Youth Choir of Australia (a nationally auditioned youth choir) including an extended concert tour of New Zealand. Carl was Artistic Director of NYCA from 2008 – 2014.

On tour with his various choirs over the years, he has conducted in all Australian states and territories as well as in Britain, France, Norway, Germany, Italy, Austria, Japan, Singapore, New Zealand, Estonia, Latvia, Lithuania, Canada and the USA.

Carl's work with singers is not limited to the choral world and, in addition to his aural training and sight-singing workshops with the vocal students at the Elder Conservatorium, he has also conducted several of the Conservatorium's opera productions, including Monteverdi's *Orfeo* and Mozart's *Le Nozze di Figaro*, *Die Zauberflöte* and *Così fan Tutte*.

Carl was awarded the Medal of the Order of Australia (OAM) in 2007 for his services to choral music.

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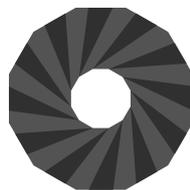
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