

# Proof of Life!



2017 Season, Subscription Program 1

6:30pm Saturday 3 June, Pilgrim Church, Flinders Street, Adelaide

2:30pm Sunday 4 June, UKARIA Cultural Centre, Mt. Barker

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## PROGRAM

Das G'laut Zu Speyer

Ludwig Senfl

Life's Vicissitudes - Eight 16<sup>th</sup> Century Snapshots

All Creatures Now Are Merry Minded

Hark, All Ye Lovely Saints

Fair Phyllis, I Saw Sitting All Alone

Mother, I Will Have a Husband

O Care, Thou Wilt Despatch Me

Hence Care, Thou Art Too Cruel

O Wretched Man

Mit Lust Tret Ich An Diesen Tanz

John Bennet

Thomas Weelkes

John Farmer

Thomas Vautor

Thomas Weelkes

Thomas Weelkes

John Wilbye

Ludwig Senfl

Two Poems by Emily Dickinson

Stephen Tanoto

1. If I Can Stop One Heart From Breaking

2. Come Slowly – Eden!

*Commissioned by Adelaide Chamber Singers with assistance from the Adelaide Chamber Singers Supporters Fund*

April In Paris

Arranged by Gene Puerling

## INTERVAL

Il Pastor Fido (Madrigal Cycle from Madrigali Libro V)

Claudio Monteverdi

1. Ecco, Silvio, colei che'n odio hai tanto

2. Ma, se con la pietá non è in te spenta

3. Dorinda, ah! Dirò "mia" se mia non sei

4. Ecco, piegando le ginocchie a terra

5. Ferir quell petto, Silvio?

Song and Cries of London Town

Bob Chilcott

1. Come Buy

2. The Flower of Cities All

3. London Bells

4. Composed Upon Westminster Bridge, September 3, 1802

5. Good Morrow!

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## Adelaide Chamber Singers

*Artistic Director & Conductor, Carl Crossin OAM*

*Associate Conductor, Christie Anderson*

*Soprano*

Christie Anderson, Alexandra Bollard, Emma Borgas, Emma Horwood, Brooke Window

*Alto*

Victoria Coxhill, Courtney Day, Charlotte Kelso

*Tenor*

David Hamer, David Heah, Andrew Linn, Martin Penhale

*Bass*

Andrew Bettison, Jonathan Bligh, Christopher Gann, Lachlan Scott

*Piano*

Karl Geiger & Mark Sandon

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## NOTES ON THE PROGRAM

Heartbeat, breath, brain activity... these are vital biological *signs* of life. Laughter, tears, passion, joy, hard work, friendship, love, sex... these are **proof of life** - as it happens. These are also the varied subjects of this curious octet of Renaissance madrigals sung – as originally intended – by only one singer per part in true chamber mode. From the hard-working and earnest bell-ringers of Speyer, to the playful and barely disguised sexual antics of Phyllis and Amyntas, or the melancholic after-dinner brooding and crooning of the Kyston family as they sing of their inner wretchedness in exquisite madrigals by their 'house composer', John Wilbye. Translate the essence of these little vignettes of daily life into our modern world and see that the 'proof of life' is the same now as it was then – emotionally as well biologically! Even a rebellious daughter and her co-conspirator – the mischievous and rapacious John Dunn - might also ring the bell of truth in the modern family!

**Steven Tanoto** is an exceptionally talented young Indonesian born, Adelaide educated, composer who now plies his compositional trade in Germany. As a Composition student at the Elder Conservatorium a few years ago, Steven showed a remarkable affinity for vocal writing and our request for him to compose the first of our 2017 commissions was probably always a creative act waiting to happen. Steven has chosen two quite evocative poems by Emily Dickenson which assimilate perfectly with the passion and intimacy of much of this program's music.

Gene Puerling's arrangement of the old chestnut **April in Paris** was originally made for his vocal jazz recording ensemble, Singers Unlimited, and might initially seem out of place in an ACS concert – but only until you realise how beautiful it is, and that its beauty might be the only qualification it needs!

**Claudio Monteverdi** (1567 – 1643) composed madrigals throughout his life - publishing nine books in total – and, to an extent, they serve as a type of musical barometer of Monteverdi's developing compositional style. His initial operatic experiments certainly were first trialed in his early madrigals and his fifth book of madrigals - published in Venice in 1605 - develops the highly expressive style of writing with which he had experimented in his previous books. It was a style that caused some consternation amongst conservative thinkers of the time but, like all such controversy, only added to his popularity. In the fifth book, most of the texts Monteverdi set are by the Ferrarese poet Giovanni Battista Guarini. Guarini is famous for what is best described as the 'pastoral tragicomedy', *Il Pastor Fido* (*The Faithful Shepherd*). *Il Pastor Fido* had been staged at the court of Duke Vincenzo in Mantua in the late 1590s, and provided a perfect vehicle for Monteverdi's burgeoning expressive madrigal style. Here we have the quintessential Monteverdi five-voice madrigal.

The central theme of *Il Pastor Fido* is that of unrequited love and the madrigals we hear in this program tell the story of an unhappy couple, Dorinda and Silvio. The story as it unfolds in these five madrigals is thus: to redress an ancient wrong, the gods of Arcadia every year demand the sacrifice of a virgin. According to the oracle, this curse can only be lifted when a young man and a young woman, each of godly descent, are wed. In Arcadia, there are now only two that can claim such lineage: the young Silvio (the son of the priest Montano, and a descendant of Hercules) and the nymph Amarilli (the daughter of Titiro, and a descendant of Pan). Thus, the two have been promised to each other in marriage. The play unfolds through a double plot, but the important storyline as far as this madrigal cycle is concerned follows Silvio, who cares only for the hunt and gives no thought to love or to his impending marriage. Silvio is pursued by a nymph named Dorinda. She tries to win his love in several ways, but he scorns her affections. One day Dorinda, seeking to watch Silvio as he hunts, disguises herself as a shepherd wearing wolfskin clothes. After the hunt, she departs and lies down to rest. From a distance, Silvio mistakes her for a wolf and shoots her with an arrow. Having wounded Dorinda, Silvio is at last awakened to pity - and to love - and these five madrigals chronicle the final conversation between Silvio and Dorinda as she lies dying in his arms.

Bob Chilcott's **Songs and Cries of London Town** is a vibrant and varied choral cantata for chamber choir and piano duet. The outer two movements draw their words and inspiration from *The Cries of London* by 16<sup>th</sup> century English composer Orlando Gibbons, and frame three contrasting middle movements setting a poem each by William Dunbar and William Wordsworth, as well as the anonymous 18<sup>th</sup> century rhyme 'Oranges and Lemons'. (*from the program note in the score*)

Together, these five settings evoke a surprisingly contemporary impression of London's sights, sounds and moods. Hustle and bustle and the counterpoint of daily life in a busy city is timeless: whether it be the raucous sale of 'new oysters' at the Billingsgate Fish Markets or the noisy competitive touting of English Language Classes and T-shirts that say 'I ♥ London' in 21<sup>st</sup> century Oxford Street; the cacophony of children at play; or the quiet contemplation of a beautiful city by a poet standing calmly on Westminster Bridge - in either 1802 or 2017. With all its history, activity, vibrancy, racial diversity, cultural richness - and frustrations too - London is as beautiful and intriguing a city now as it ever has been. In my view at least, London is still one of the great cities of the world.

CC - June 2017

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## TEXTS & TRANSLATIONS

### Das G'laut Zu Speyer (The Bells of Speyer)

Ludwig Senfl (c.1486 – c.1543)

#### *Translation*

##### Soprano 1

Gling, glang... More must be done, you must help me.

Gling, glang... With our bells let us call our people together, pull the ropes without fear.

Gling, glang... Although ours is merely devotion, the church service is great, is more important than the bells at the church day today.

Gling, glang... The school children are already coming, the bells are murmuring, there will be much singing, we must ring properly for the occasion so that the priest gets up and goes toward the sacrament.

##### Soprano 2

Now come here, one and all, and help me once again in this hall, whoever likes to ring and starts soon, doesn't ring too loudly,

Gling, glang... Don't fool me, otherwise I shall stop, hurry, hurry up!

Gling, glang... I don't like to ring long,

Gling, glang... Please tell me what kind of day we have today, that there is so much ringing,

Gling, glang... Such ringing makes me confused, I don't like to hear myself, so I just look up and pull on the rope,

Gling, glang... Now ring in God's name. Whoever wants to come doesn't need much ringing to prompt them; let them come unbidden to the Matin.

##### Alto

Come here, one and all, come and help me, the sexton. Start to pull, start to pull, whoever likes to and can. For the feast do your best. Therefore I beg, spare yourself not, every one ought to come. Let the bells ring, do not complain, don't flee yet, pull, pull, stretch your arm, work till you're warm.

Gling, glang... So, Hans and Paul, don't be lazy, why are you panting so?

Gling, glang... Don't pull so fast, then it will sound more clearly, that's fine, put yourself into it!

Gling, glang, mar mir maun, bom... Now ring together in God's name. Whoever wants to come has heard it. For the feast we have run a long time.

Mur maun.

##### Tenor

Mur, maun... Now come, all you boys, go to work and ring so that the bells will ring out.

Mar mir mur maun... Stretch, stretch, every one, with all your might.

Mar mer mur maun, gling, glang... Watch with us and ring with us.

Mur maun, gling glang... Ring boldly so that it sounds well. Bend your muscles to the task, bring the sacrament because they are singing the mass.

Mar mer mur maun.

##### Baritone

Mir, mur, maun... Start to pull, dear fellows, who want to ring with me.

Mir, mur, maun. Now for this festival, all of you do your best. Take your ropes and pull quickly.

Mur maun... So stand together, let it ring out as if there were two.

Gling glang... Hans, start also. Now it sounds fine and just right. There, there, my boy.

Mur maun... Hui! Now ring together in God's name. Whoever is coming will come. Hans, work hard so the bell will boom, and see to it that the rope does not break.

Mur maun...

##### Bass

Mar, Mer, Mir, Mur, Maun Bom...

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**All Creatures Now Are Merry Minded**

All creatures now are merry minded,  
The shepherd's daughters playing,  
the nymphs are fa la la-ing.  
Yon bugle was well winded.  
At Oriana's presence each thing smileth.  
The flow'rs themselves discover,  
Birds over her do hover,

**John Bennet (1575 - ?)**

Music the time beguileth,  
See where she comes,  
with flow'ry garlands crowned,  
Queen of all queens renowned.

Then sang the shepherds and nymphs of Diana,  
'Long live fair Oriana!'

**Hark All Ye Lovely Saints**

Hark, all ye lovely saints above  
Diana hath agreed with Love,  
His fiery weapon to remove.  
Fa la la...  
Do you not see  
How they agree?  
Then cease fair ladies; why weep ye?  
Fa la la...

**Thomas Weelkes (1576 – 1623)**

See, see, your mistress bids you cease,  
And welcome Love, with love's increase,  
Diana hath procured your peace.  
Fa la la...  
Cupid hath sworn  
His bow forlorn  
To break and burn, ere ladies mourn.  
Fa la la...

**Fair Phyllis**

Fair Phyllis I saw sitting all alone,  
Feeding her flock near to the mountain side.  
The shepherds knew not whither she was gone,  
But after her, lover Amyntas hied.  
Up and down he wandered, whilst she was missing;  
When he found her, O, then they fell a-kissing.

**John Farmer (c. 1565 - c. 1605)****Mother, I Will Have A Husband**

Mother, I will have a husband,  
and I will have him out of hand.  
Mother, I will sure have one,  
In spite of her, that will have none.  
John a Dun should have had me long ere this,  
He said I had good lips to kiss.  
Mother I will sure have one,  
In spite of her that will have none.  
For I have heard 'tis trim when folks do love,

**Thomas Vautor (1592 – 1619)**

By good Sir John I swear now I will prove.  
For Mother, I will sure have one,  
In spite of her that will have none.  
To the town therefore will I gad,  
To get me a husband good or bad.  
Mother I will have a husband,  
and I will have him out of hand.  
Mother I will sure have one,  
In spite of her that will have none.

**O Care, Thou Wilt Despatch Me**

O Care, thou wilt despatch me,  
If music do not match thee. Fa la la...

**Thomas Weelkes**

So deadly thou dost sting me,  
Mirth only help can bring me. Fa la la...

**Hence, Care! Thou Art Too Cruel**

Hence, Care! Thou art too cruel,  
Come music, sick man's jewel. Fa la la...

**Thomas Weelkes**

His force had well nigh slain me,  
But thou must now sustain me. Fa la la...

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**O Wretched Man****John Wilbye (1574 – 1638)**

O wretched man! Why lov'st thou earthly life?  
Which nought enjoys but cares and endless trouble;  
What pleasure here, but breeds a world of grief?  
What hour's ease, that anguish doth not double;  
No earthly joys, but have their discontents;  
Then loathe that life, which causeth such laments.

**Mit Lust Tret Ich An Diesen Tanz****Ludwig Senfl***Translation*

Right pleased am I to join this dance. I hope a beautiful young maiden will give me a garland - then I will be her own.  
So I step up here upon a stone. Tender maiden, God greet you and all here the same, be they poor or rich.  
God greet everyone together here, the great ones and also the little ones! Because if I greet one and not the others, I would not be a true singer!

**Two Poems by Emily Dickinson****Steven Tanoto****1 If I Can Stop One Heart From Breaking**

If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.

**2 Come Slowly Eden**

Come slowly – Eden!  
Lips unused to Thee –  
Bashful – sip thy Jessamines –  
As the fainting Bee –

Reaching late his flower,  
Round her chamber hums –  
Counts his nectars –  
Enters – and is lost in Balms.

**April In Paris****Arranged by Gene Puerling (1929 – 2008)**

April in Paris, chestnuts in blossom, holiday tables under the trees.  
April in Paris, this is a feeling that no one can ever reprise.  
I never knew the charm of spring, I never met it face to face.  
I never knew my heart could sing, I never missed a warm embrace  
Till April in Paris, whom can I run to? What have you done to my heart?

*(Words by E. Y Harburg; Music by Vernon Duke)*

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## Il Pastor Fido

(Words by Giovanni Battista Guarini) **Claudio Monteverdi** (1567 – 1643)

### 1 Ecco, Silvio

*Ecco, Silvio, colei che in odio hai tanto;  
eccola in quella guisa  
che la volevi a ponto.  
Bramastila ferir, ferita l'hai;  
bramastila tua preda, eccola preda;  
bramastila al fin morta, eccola a morte.  
Che vò tu più da lei? Che ti può dare  
più di questo Dorinda? Ah, garzon crudo!  
Ah, cor senza pietà! Tu non credesti  
la piaga che per te mi fece Amore:  
puoi questa or tu negar de la tua mano?  
Non hai credut' il sangue  
ch' i' versava per gli occhi;  
crederai questo che 'l mio fianco versa?*

Lo, Silvio, she whom you so detest;  
see, there she lies,  
just as you wanted her to.  
You longed to hurt her, you have done;  
you longed for her to be your victim, so she is;  
finally, you longed for her death, she is dying.  
What more do you want from her? What more  
than this can Dorinda give you? Ah, cruel youth!  
Ah, pitiless heart! You did not believe in  
the wound dealt me by Love for you:  
can you now deny this one, dealt by your hand?  
You did not believe in the life blood  
that poured from my eyes;  
will you now believe in blood pouring from my side?

### 2 Ma, se con la pietà

*Ma, se con la pietà non è in te spenta  
gentilezza e valor che teco nacque,  
non mi negar, ti prego,  
anima cruda sì, ma però bella,  
non mi negar a l'ultimo sospiro  
un tuo solo sospir. Beata morte,  
se l'addolcissi tu con questa sola  
dolcissima parola,  
voce cortese e pia:  
va' in pace, anima mia.*

Yet, if your innate kindness and courage  
died not when your pity did,  
deny me not, I beg you,  
cruel, yet beautiful spirit,  
no, at my last breath deny me not  
one last sigh from you. Death would be  
a blessing, were you to ease it  
with the sweetest of words,  
in gentle and holy tones:  
'Go in peace, my love'.

### 3 Dorinda, ah, dirò mia

*Dorinda, ah, dirò mia, se mia non sei  
se non quando ti perdo e quando morte  
da me ricevi, e mia non fosti allora  
che ti potei dar vita?  
Pur mia dirò, ché mia  
sarai mal grado di mia dura sorte;  
e, se mia non sarai con la tua vita,  
sarai con la mia morte.*

Dorinda, ah, shall I call you mine,  
though you are only mine now that I lose you  
to death by my hand, and were not mine  
when I could have given you life?  
Still I shall call you mine, for you shall be so  
despite the cruel will of destiny;  
and if you cannot be mine in life,  
I shall claim you with my death.

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#### 4 Ecco, piegando le ginocchia

*Ecco, piegando le ginocchia a terra,  
riverente t'adoro  
e ti chieggo perdon, ma non già vita.  
Ecco li strali e l'arco;  
ma non ferir già tu gli occhi o le mani,  
colpevoli ministri  
d'innocente voler; ferisci il petto,  
ferisci questo mostro  
di pietad'e d'amor aspro nemico;  
ferisci questo cor che ti fu crudo!  
Eccoti il petto ignudo.*

Lo, I bend my knees to the ground,  
reverently adore you  
and beg you for forgiveness, though not for my life.  
Here are my bow and arrows;  
but do not hurt my eyes or hands,  
offending instruments  
of an innocent will; pierce my breast,  
strike that monster  
inimical to love and pity;  
pierce the heart that was cruel to you!  
Behold, my naked breast.

#### 5 Ferir quel petto, Silvio?

*Ferir quel petto, Silvio?  
Non bisognava a gli occhi miei scovrirlo,  
s'avevi pur desio ch'io te 'l ferissi.  
Oh bellissimo scoglio,  
già da l'onde e dal vento  
de le lagrime mie, de' miei sospiri  
sì spesso in van percosso,  
è pur ver che tu spiri  
e che senti pietate? O pur m'inganno?  
Ma sii tu pur o petto molle o marmo,  
già non vo' che m'inganni  
d'un candido alabastro il bel semblante,  
come quel d'una fera  
oggi ha ingannato il tuo signor e mio.  
Ferir io te? Te pur ferisca Amore,  
ché vendetta maggiore  
non so bramar che di vederti amante.  
Sia benedetto il dì che da prim'arsi!  
Benedette le lagrime e i martiri!  
Di voi lodar, non vendicar, mi voglio*

Pierce your breast, Silvio?  
You were wrong to unclothe it before me  
if you wished me to wound it.  
O most handsome rock,  
so often vainly buffeted by  
the floods of my tears  
and the breeze of my sighs,  
can it be true that you are alive  
and capable of pity? Or am I deceived?  
But be your heart soft, or hard as marble,  
I do not want a handsome face,  
fair as alabaster, to deceive me,  
as a wild beast today  
deceived your lord and mine.  
I hurt you? Let Love hurt you,  
for no better vengeance can I long for  
than to see you in love.  
Blessed be the day I have yearned for!  
Blessed tears and suffering!  
Tis your praise I desire, not my vengeance

**1 Come Buy (Anon. 17th Century)**

Here's fine rosemary, sage and thyme. Come buy my ground ivy.  
Here's feather few, gilli flowers and rue.  
Come buy my knotted marjoram, come buy my mint.  
Here's fine lavender for your clothes.  
Here's parsley and winter savoury, and hearts ease, which all do choose.  
Here's balm and hyssop, and cinque foil, all fine herbs, it is well-known.  
Let none despise the merry merry cries of famous London town!

Here's fine herrings, eight a groat. Hot codlins, pies and tarts.  
New mackerel have to sell. Come buy my Wellfleet oysters.  
Come buy my whittings fine and new.  
Wives, shall I mend your husband's horns?  
I'll grind your knives to please your wives, and very nicely cut your corns.  
Maids have you any hair to sell, either flaxen, black or brown?  
Let none despise the merry merry cries of famous London town!

**2 The Flower Of Cities All (William Dunbar c.1465 – c.1530)**

Above all ryvers thy Ryver hath renowne,  
Whose beryall stremys, pleasaunt and preclare,  
Under thy lusty wallys renneth down,  
Where many a swan doth swymme with wyngis fair;  
Where many a barge doth saile and row with are;  
Where many a ship doth rest with top-royall.  
O, towne of townes! patrone and not compare,  
London, thou art the flour of Cities all.

**3 London Bells (Anon. Early 18th Century)**

Two sticks and an apple - Ring the bells at Whitechapel.  
Old Father Bald Pate - Ring the bells Aldgate.  
Maids in white aprons - Ring the bells at St. Catherine's.  
Oranges and Lemons - Ring the bells at St. Clement's.  
When will you pay me? Ring the bells at the Old Bailey.  
When I am rich - Ring the bells at Fleetditch.  
When will that be? Ring the bells of Stepney.  
When I am old - Ring the great bell at Paul's.

**4 Composed Upon Westminster Bridge, September 3, 1802 (William Wordsworth, 1770 – 1850)**

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

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## 5 Good Morrow! (Anon 17th Century)

God give you good morrow, my masters, past three o'clock and a fair morning.  
A good sausage, a good, and it be roasted.  
Go round about the capon, go round.  
Hot codlings, hot! New oysters, new!  
White cabbage, white; Young cabbage, white;  
White turnips, white; Young parsnips white.  
Broom, broom, broom.  
Have you any work for a tinker?  
Will ye buy a mat for a bed?  
New haddock, new! New thornbacks, new!  
Ripe chestnuts, ripe; Ripe gooseberries, ripe;  
Ripe small nuts ripe; Ripe peascods, ripe.  
Sweep chimney sweep, mistress with a hey derry, derry, derry sweep.  
From the bottom to the top, sweep chimney sweep,  
Then shall no soot fall on your porridge pot, with a hey derry, derry, derry sweep!  
Ripe strawberries, ripe!  
Have you any work for a cooper?  
Cheery ripe, apples fine.  
Ripe gooseberries ripe  
Fresh cheese and cream  
Will you buy my dish of eels?  
Hot apple pies, hot  
Buy any ink  
Hot pippin pies  
Hard onions, hard  
Will you buy any peas?  
Fine Seville oranges  
Fine lemons  
Hard garlic, hard  
Ripe damsons  
Have you any old bellows or trays to mend?  
White cabbage, white; Young cabbage, white;  
White turnips, white; Young parsnips white.  
We make an end.

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## Adelaide Chamber Singers

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 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".

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. After being heard in performance in Graz, ACS were invited to represent the Asia South Pacific region at the prestigious Polyfolia Festival in St Lô, France in October 2014.

Other international appearances have included: the 2006 International Choral Kathaumixw in Canada (where it 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, and the Musica Viva Huntington Estate Festival in NSW, and Choralfest in Melbourne for the Australian National Choral Association. ACS frequently performs with the Adelaide Symphony Orchestra, most recently under the baton of UK conductor Stephen Layton. ACS was also the backing choir for the Rolling Stones at the Adelaide Oval in 2014 and has performed and recorded with Hilltop Hoods. 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 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 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 most of the choral works of Arvo Pärt and in honour of Pärt's 80<sup>th</sup> birthday, ACS performed his *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 a substantial number of new works from both established and emerging composers.

**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 Voice, Opera, Conducting & Ensembles at the University of Adelaide's Elder Conservatorium of Music where he also teaches Conducting, conducts the Elder Conservatorium Chorale and is Head of Undergraduate Studies. Carl also 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 educational, community and professional settings throughout Australia. He also regularly conducts workshops and masterclasses in choral leadership and conducting both within Australia and internationally.

In addition to his work with Adelaide Chamber Singers and the Elder Conservatorium Chorale, Carl's guest conducting engagements have included Sydney Philharmonia, Melbourne Chorale, Sydney Chamber Choir, Brisbane Chamber Choir, Melbourne's Polyphonic Voices and Perth's Giovanni Consort. Carl is also Co-Conductor of the Gondwana Chorale and is a regular conductor at the Gondwana National Choral School in Sydney each January. Between 1998 and 2014 he conducted six seasons of the National Youth Choir of Australia (NYCA) and was also Artistic Director of NYCA from 2008 – 2014. On tour with his various choirs over the years, he has conducted in all Australian states as well as in Britain, France, Germany, Italy, Austria, Japan, Singapore, New Zealand, Canada and the USA.

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## Steven Tanoto

Steven Tanoto is a composer and arranger based in Hamburg, Germany. His earliest compositions were strongly influenced by the American Minimalist movement which was introduced to him by his first music and composition teachers Leong Dee Yinn and the Malaysian composer Adeline Wong. Steven studied composition at the Elder Conservatorium of Music in Adelaide, South Australia with Stephen Whittington, Graeme Koehne, and Charles Bodman Rae. Ensembles that have performed his works in Australia include the Australian String Quartet and the Elder Conservatorium Chamber Orchestra. After completing his studies, Steven moved to Hamburg, Germany, to study at the Hochschule für Musik und Theater Hamburg with the former Ligeti student, Wolfgang-Andreas Schultz.

Steven often works closely with music theatre students of the academy in Hamburg. This collaboration results in chamber orchestra arrangements of existing operas, including Martinu's *Ariadne* (2013), Puccini's *Suor Angelica* (2014), Goldmark's *Königin von Saba* (2014), and Debussy's *Pélleas et Mélisande* (2015).

In 2012, Steven embraced his Indonesian culture and joined the Central Javanese Gamelan ensemble Margi Budoyo of the Indonesian General Consulate in Hamburg and October 2016 marked his first collaboration with Martin Ehrhardt and his Gamelan Taman Indah in Leverkusen, performing at the Debussy Festival in Frankfurt. From September 2017 onwards, he will be leading and teaching the Gamelan group of the Elbphilharmonie in Hamburg.

When not doing music related activities, Steven is passionate about concocting all sorts of (mostly Indonesian) dishes and travelling to other cities in Europe to catch performances of his favourite Wagner operas.

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