

Inflame You

4–6 July 2025

North Adelaide Baroque Hall
Christ Church North Adelaide
St Peter's College Chapel

ADELAIDE CHAMBER SINGERS

Christie Anderson, Artistic Director



ACKNOWLEDGEMENT OF COUNTRY

We acknowledge that we are meeting and making music on Kurna Country, and we pay our respects to Elders past and present. We recognise and respect First Nations' cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to Kurna people living today. We also extend that respect to other Aboriginal Language Groups and other First Nations people.

ABOUT THE PROGRAM



Fervour – passion, zeal, vehemence, intensity, ardour

Crye – exquisite gloom, to beg, to implore, to call out, to produce tears

Awakening – to blossom, to arise, to evoke emotional euphoria and beauty

Inflame – to fuel, to arouse, to intensify, to worsen

Numen – divine spirit or presence

Inflame You revolves around the lives and work of Claudio Monteverdi and Carlo Gesualdo, their independent journeys of brilliance and strangeness, of flagrant virtuosity and dark harmonic language, their vitality and their sensuality.

We explored the compositional paths of Monteverdi and Gesualdo by comparing their musical language, motivations, and points of intersection. Starting with an abundance of (too much!) music, we experimented with tone, timbre, and vocal intensity, eventually arriving at the repertoire you hear today. Alongside Monteverdi and Gesualdo, we included works by Victoria and Palestrina, creating our own songbook – a curated journey from the 16th century to the present, culminating with a contemporary addition: Arvo Pärt's *The Deer's Cry*.

Monteverdi, court composer to Duke Vincenzo Gonzaga of Mantua, wrote six books of 5-part madrigals that show increasing dramatic depth and virtuosity. Monteverdi wrote these six books for Duke Vincenzo Gonzaga of the Mantuan Court, who in 1608 passionately desired young singer Caterina Martinelli. Caterina was to have sung the title role in Monteverdi's new opera *L'Arianna*, commissioned by the Duke for his eldest son's wedding, but while in rehearsal she died of smallpox. The *Sixth Book*, published in 1614, reflects the emotional turbulence of the court. The Duke, mourning her loss while preparing for his son's wedding, inspired Monteverdi's *Sestina: Lagrime d'amante al sepolcro dell'amata* – a poignant centrepiece of this collection and one of ACS's most cherished works.

Today we sing (in publication, not program order): *Baci soavi, e cari* (Book I, published in 1587); *Ecco, mormorar l'onde* (Book II, published 1590); *Luci serene, e chiare* (Book IV, published 1603) and *Oime il bel viso, oime 'l soave sguardo* (Book VI, published 1614).

Carlo Gesualdo, the controversial Prince of Venosa is a myth, a mystery, a murderer, and an elusive obsessive, both in his time and in ours. He is known for his Italian madrigals but also wrote three books of exquisite sacred motets which some consider penance for the violent acts towards his adulterous first wife and her lover.

Gesualdo's sacred music and secular madrigals are both eccentric and passionate. Musically he is brilliantly wayward, with emotions oscillating between extremes of darkness and light, joy and sorrow. Not knowing where he will go next, when the mood of a phrase can change with each word is the challenge for both the singer and the listener – and it's worth it. His brilliant word painting, his monumental and dark harmonic changes suggest a tortured soul who lives for the music he creates – it's an aching that can't be quenched, which Peter Philips, director of the Tallis Scholars, expressed so articulately:

Equilibrium is sought but never found, consummation is continually yearned for yet remains fleeting if not entirely illusory. Ungraspable and elusive, too, is the experience of the music. Once is never enough: the consummation we desire, the sense of emotional wholeness and completion, continually evades us, slips away, luring us back again and again...

Today we sing (in publication, not program order): *Arde il mio cor* (Book IV, published 1596); *Luci serene, e chiare* (Book IV, published 1596); *Ave, dulcissima Maria* and *O vos omnes* (both from Book I of *Sacrae Cantiones*, published 1603); *Moro, lasso, al mio duolo* and *Tu piangi, o filli mia* (both from Book VI, published 1611).

The music of Maddalena Casulana and Rafaella Aleotti is new to me and Adelaide Chamber Singers. While exploring the composers of the time, I was thrilled to find new editions of music by female composers whose distinctive compositional voices offered us another window into Renaissance life and music.

Casulana was a woman of independent means, who was known as an active musician, lutenist, singer and composer, highly respected by her male contemporaries. Lassus commissioned and conducted a work of hers for a royal wedding, and she was dedicated as “the Muse and Siren of our Age” in an early publication of Philippe de Monte’s *First book of Madrigals* to name but two examples of her standing.

Casulana was a boldly feminist voice in an era when women were far from equal. She asserted her right to compose and be heard, challenging the norms of her time. Musicologist Professor Laurie Stras, a leading figure in the rediscovery of Casulana’s work, describes her as “an assertive, courageous personality, fully aware of her talent and determined to challenge prevailing prejudices against women and their abilities” (European Broadcasting Union, International Women’s Day, 8 March 2022).

We perform three short pieces from Maddalena Casulana’s *Second Book of Madrigals for Four Voices* (1570), sung as a set celebrating song, flight, and freedom. I can’t help but hear them as a quiet call for women to seek their own voices and joy. Until recently, this was the only complete collection of her music – until 2021, when the missing alto part book of her *Third Book of Madrigals* was discovered, allowing the five-part works to be reconstructed. Stay tuned for more ACS explorations of her remarkable music.

Rafaella Aleotti, an Augustinian nun from Ferrara, is another of the mysterious figures in our program. She was considered a prodigy and by the age of seven, was sent to the San Vito convent in Ferrara, an institution famous for nurturing musical talent. The mystery remains around her identity – whether the composers Vittoria Aleotti and Rafaella Aleotti were sisters, or whether they were the same person. The most common thought is that "Rafaella" became her name in religious life, but letters from the period show evidence that they may have been two people.

I have chosen two quite distinctive pieces – *Ego flos campi* set for 7 singers in a double choir format (SAT/SATB) set to a text from the Song of Songs and *Hor che la vaga, Aurora* is a beautifully crafted madrigal in four parts which shows the extent of her storytelling in this style.

Finally, we come to the “other” music – pieces represented by a single work each, highlighting a unique voicing or theme that enriches the program. These selections by Palestrina, Victoria, and Pärt showcase these composers’ extraordinary ability to evoke feeling, faith, and spiritual connection. Within the program, they extend the narrative of *Inflame You* – expressing fervour, passion, and unity with the spirit.

From all of us, laid bare in these one voice per part pieces and deeply moved by the music we present, we thank you for joining us on this journey.

Amy Moore, Artist in Residence

For *Inflame You*, I invited Amy Moore, Co-Artistic Director of The Song Company, to join us as Artist in Residence. Having worked with Amy as guest director of The Song Co last year, I was inspired by her voice and approach. Over two weekends, our singers rehearsed one voice per part repertoire and received one-on-one coaching. Amy was encouraging, thoughtful and took such great pleasure in working with every voice. We are grateful for her contribution, which has enriched both this program and our future work.

I also want to thank the singers for embracing these new ideas with such openness. This kind of vulnerability on stage is both complex and joyful, and your generosity, support, and commitment to one another shine through in every piece we perform.

Christie Anderson
Artistic Director and Conductor

PROGRAM

Fervour

Luci serene e chiare
Tu piangi, o Filli mia
Ego flos campi
Baci soavi, e cari
Luci serene e chiare

Claudio Monteverdi (1567–1643)
Carlo Gesualdo (1566–1613)
Rafaella Aleotti (c. 1570–c. 1646)
Claudio Monteverdi
Carlo Gesualdo

Crye

O Vos Omnes
The Deer's Cry

Carlo Gesualdo
Arvo Pärt (b. 1935)

Awakening

Ecco, mormorar l'onde
Hor che la vaga, Aurora
Cinta di fiori un giorno
Gl'occhi lucenti
Per lei pos' in oblio

Claudio Monteverdi
Rafaella Aleotti
Maddalena Casulana (c. 1544–c. 1590)
Maddalena Casulana
Maddalena Casulana

Inflame

Oimè il bel viso, oimè 'l soave sguardo
Arde il mio cor
Moro, lasso, al mio duolo

Claudio Monteverdi
Carlo Gesualdo
Carlo Gesualdo

Numen

Ave dulcissima Maria
Duo seraphim clamabant
Sicut cervus

Carlo Gesualdo
Tomás Luis de Victoria (c. 1548–1611)
Giovanni Pierluigi da Palestrina (c. 1525–1594)

SINGERS

Andrew Bettison
Alexandra Bollard
Emma Borgas
Rachel Bruerville
Victoria Coxhill

Courtney Day
Aidan Foyel
Christopher Gann
Philip Houghton
Nikolai Leske

Sophie Schumacher
Kit Tonkin
Graham Yuile
Christie Anderson
Artistic Director and Conductor

TEXT AND TRANSLATIONS

Luci serene e chiare

Claudio Monteverdi

Text: Ridolfo Arlotti

Singers: Full ensemble

Luci serene e chiare,
voi m'incendete, voi, ma prov'il core
nell'incendio diletto, non dolore.
Dolci parole e care,
voi mi ferite, voi, ma prova il petto
non dolor ne la piaga, ma diletto.
O miracol d'amore:
Alma ch'è tutta foco e tutta sangue
si strugg'e non si duol,
muor e non langue.

*Eyes, bright and clear,
you set me on fire but my heart feels
pleasure in the fire, not pain.
Sweet and dear words,
you pierce me but my breast feels
not pain in the wound, but delight.
Oh miracle of love:
A soul that is all fire and blood,
is consumed without pain,
dies without languishing.*

Tu piangi, o Filli mia

Carlo Gesualdo

Text: Anonymous

Singers: Alexandra Bollard, Victoria Coxhill, Sophie Schumacher, Kit Tonkin,
Christopher Gann

Tu piangi, o Filli mia,
e pensi estinguer quell'ardente fiamma
che sì dolce m'infiamma.
Ahi, che sì picciol pianto fa che il core
tanto più avvampi
di vivace ardore.

*You weep, O my Phyllis,
and think to extinguish that burning
flame that so sweetly inflames me.
Ah, that so small a plaint can make
my heart burn so much more
with lively ardour.*

Ego flos campi

Rafaella Aleotti

Text: Song of Solomon 2:1-3

Singers: Emma Borgas, Sophie Schumacher, Graham Yuile (choir 1)
Victoria Coxhill, Rachel Bruerville, Philip Houghton, Nikolai Leske (choir 2)

Ego flos campi et lilium convalium.
Sicut lilium inter spinas,
sic amica mea inter filias.
Sicut malus inter ligna silvarum,
Sic dilectus meus interfilios.

*As the lily among thorns,
so is my love among the daughters.
As the apple tree among the trees
of the woods,
so is my beloved among the sons.*

Baci soavi, e cari

Claudio Monteverdi

Text: Giovan Battista Guarini

Singers: Emma Borgas, Christie Anderson, Rachel Bruerville, Philip Houghton,
Andrew Bettison

Baci soavi, e cari,
cibi della mia vita
c'hor m'inviolata
or mi rendete il core:
Per voi convien ch'impari
come un'alma rapita
non sente il duol di mort'e
pur si more.
Quant'ha di dolce amore, perché
sempr'io vi baci, o dolcissime rose,
in voi tutto ripose;
deh, deh s'io potessi
ai vostri dolci baci la mia vita finire,
O che dolce morire!

*Gentle and lovely kisses,
food of my life
Who now steal from me
and now give back my heart:
It is right that I should learn through you
How a ravished soul
Does not feel the pains of death,
yet dies all the same.
Love has so much sweetness,
therefore I always kiss you,
Oh sweetest roses everything rests in you.
And if I could give forth
my life in kissing you,
What a sweet death it would be.*

Luci serene e chiare

Carlo Gesualdo

Text: Ridolfo Arlotti

Singers: Full ensemble

Luci serene e chiare,
voi m'incendete, voi, ma prov'il core
nell'incendio diletto, non dolore.
Dolci parole e care,
voi mi ferite, voi, ma prova il petto
non dolor ne la piaga, ma diletto.
O miracol d'amore:
Alma ch'è tutta foco e tutta sangue
si strugg'e non si duol,
muor e non langue.

*Eyes, bright and clear,
you set me on fire but my heart feels
pleasure in the fire, not pain.
Sweet and dear words,
you pierce me but my breast feels
not pain in the wound, but delight.
Oh miracle of love:
A soul that is all fire and blood,
is consumed without pain,
dies without languishing.*

O Vos Omnes

Carlo Gesualdo

Text: Lamentations 1:12

Singers: Full ensemble

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.

*O all ye that pass by the way,
attend and see:
If there be any sorrow like to my sorrow.
Attend, all ye people,
and see my sorrow:
If there be any sorrow like to my sorrow.*

The Deer's Cry

Arvo Pärt

Text: according to the Lorica of St Patrick (~377)

Singers: Full ensemble

Christ with me, Christ before me, Christ behind me,
Christ in me, Christ beneath me, Christ above me,
Christ on my right, Christ on my left,
Christ when I lie down, Christ when I sit down,
Christ in me, Christ when I arise,
Christ in the heart of every man who thinks of me,
Christ in the mouth of every man who speaks of me,
Christ in the eye that sees me,
Christ in the ear that hears me,
Christ with me.

Ecco, mormorar l'onde

Claudio Monteverdi

Text: Torquato Tasso (1544–1595)

Singers: Emma Borgas, Victoria Coxhill, Christie Anderson, Graham Yuile, Andrew Bettison

Ecco mormorar l'onde
e tremolar le fronde
a l'aura mattutina e gl'arborscelli.
E sovra i rami i vaghi augelli cantar
soavemente
e rider l'oriente
ecco già l'alba appare
e si specchia nel mare
e rasserena il cielo
e imperla il dolce gelo
e gl'alti monti indora.
O bella e vagh'aurora
l'aura è tua messagiera,
e tu de l'aura
ch'ogn'arso cor ristaura.

*Now the waves murmur
and bushes tremble in the morning breeze,
And above the green branches
enamoured birds
sing softly
And the east smiles:
now the dawn already shows
And is mirrored in the sea,
and the sky grows clear
And the mild frost decks with pearls
And with gold the high mountains.
O lovely, eager Dawn.
The breeze is your messenger,
and you are hers,
Who freshens every parched heart.*

Hor che la vaga, Aurora

Rafaella Aleotti

Text: Anonymous

Singers: Victoria Coxhill, Courtney Day, Graham Yuile, Aidan Foyel

Hor che la vaga, Aurora,
sovra un caro di foco
appar in ogni loco,
co'l figlio di Latona
che'l suo dorato crine
a l'Alpi e a le campagne
à noi vicine mostra
con dolci accenti
questi la ben temprata lira suona
onde gli spirti
pellegrini intenti
odono l'armonia
che l'alme nostre al ciel erg'et invia.

*Oh, how the beautiful dawn
driving a chariot of fire
appears in every location
with the son of Latona
how her golden hair
to the Alps and the countryside
to our vicinity shows
with sweet accents
like the well-tempered lyre
that the spirits
wandering intently
hear the harmony
that invites our souls to heaven.*

Cinta di fiori un giorno

Text: Author unknown

Singers: Full ensemble

Maddalena Casulana

Cinta di fior'un giorno,
a la riva d'un fiume,
sede la nimpha mia
pescand' al' onde,
e gli'augelletti in torno,
e gli'arbor' e le fronde,
Facean cantando fest'
al suo bel lume,
et non s'udivan venti,
al suon d'i dolc' accenti,
mentre lieta cantando,
s'accordan l'onde
seco mormorando.

*Girded with flowers, one day,
By the shore of a river
My nymph was sitting
Fishing in the waves,
And the birds around,
And the trees and the fronds,
Were celebrating with songs
her beautiful gaze,
And winds were not heard
At the sound of these sweet melodies,
While singing in joy,
The waves tuned themselves
with their whispering.*

Gli occhi lucenti

Text: Author unknown

Singers: Full ensemble

Maddalena Casulana

Gli occhi lucent' e belli,
e rano l'esc' e gli ami,
onde pesci morian liet' e contenti,
correat leggiadr'e snelli
I dei del fium' intenti,
al armonia, al armonia
ch'udian tra verdi rami,
uscì Theti dal' acque,
tant' il cantar li piacque,
e mentre ch'ella mira, dicea,
felice chi per lei sospira.

*The bright and beautiful eyes,
the lake of souls,
whereby fishes would lightly and happily die,
and gracefully and slenderly run
like gods of the rivers
seeking harmony, harmony
among green branches of trees,
Theti (the goddess of water) came out of the
waters, for she liked the singing so much,
that while she was looking she said:
happy are those who sigh for her.*

Per lei pos' in oblio

Text: Author unknown

Singers: Full ensemble

Maddalena Casulana

Per lei pos' in oblio,
le vag' e biond' arene,
tanto gradite, tanto gradite,
tanto gradite al gran popul di Marte,
et ogni pensier mio,
pingend' in vive carte,
lei sol' andra per queste piagg' amene,
e da lei stanc' e frale,
attend' ambe due l'ale,
per gir sempre volando,
volando, qual cigno lieto lei
sola cantando sola cantando.

*For her I have forgotten
the beautiful golden arenas
so dear, so dear,
so dear to the great warriors
and in every one of my thoughts,
crying over her letters,
she alone will roam these pleasant shores,
and, frail and tired,
will spread her wings
to always fly,
flying, like a gentle swan, she
alone singing alone singing.*

Oimè il bel viso, oimè 'l soave sguardo

Text: Petrarch

Singers: Alexandra Bollard, Christie Anderson, Courtney Day, Kit Tonkin, Andrew Bettison

Claudio Monteverdi

Oimè il bel viso,
oimè 'l soave sguardo,
oimè 'l leggiadro
portamento altero!
Oimè 'l parlar ch' ogni aspr' ingegno
et fero facevi humile,
ed ogni huom vil, gagliardo!
Et oimè il dolce riso, onde uscìo il dardo
di che morte:
altro bene omai non spero!
Alma real dignissima d'impero
se non fossi fra noi scesa sì tardo:
per voi conven ch' io arda,
e 'n voi respiro, ch' i' pur fui vostro;
et se di voi son privo
via men d'ogni sventura altra mi dole;
di speranza m'empieste et di desire
quand' io parti'
dal sommo piacer vivo,
ma 'l vento ne portava le parole.

*Ah, but her face was lovely;
gentle was her glance.
She bore herself with grace,
and yet with pride.
She humbled men puffed up with arrogance
and heartened those
in whom all hope had died.
Alas for that sweet smile! It shot the dart
which makes me long for death:
my kindest fate!
Her regal soul deserved to play a part
in empires past; but she was born too late.
I burn for you; I breathe in you;
I'm yours alone. And have I lost
for ever your sweet company?
Alas, this is the worst calamity I've known;
I left you; with desire and hope you filled my
mind, keeping the thought
of greater joys alive in me.
Alas for words of parting, scattered on the wind!*

Arde il mio cor**Carlo Gesualdo**

Text: Anonymous

Singers: Alexandra Bollard, Emma Borgas, Rachel Bruerville, Philip Houghton, Christopher Gann

Arde il mio cor
ed è sì dolce il foco
Che vive nell'ardore
Onde lieto si more.
O mia felice sorte,
O dolce, o strana morte!

*My heart is aflame
and the fire is so sweet
that it lives in the heat
where it dies happy.
O my fortunate fate,
O sweet, o strange death!*

Moro, lasso, al mio duolo**Carlo Gesualdo**

Text: Anonymous

Singers: Alexandra Bollard, Victoria Coxhill, Sophie Schumacher, Kit Tonkin, Christopher Gann

Moro, lasso, al mio duolo,
E chi mi può dar vita,
Ahi, che m'ancide
e non vuol darmi aita!
O dolorosa sorte,
Chi dar vita puòm ahi,
mi dà morte!

*I am dying, wretched, in my grief,
And [the one] who is able to give me life,
Alas, is killing me
and is not willing to give me aid!
O painful fate,
[The one] who is able to give me life,
gives me death!*

Ave dulcissima Maria**Carlo Gesualdo**

Text: Ave Maria prayer

Singers: Full ensemble

Ave, dulcissima Maria,
vera spes et vita,
dulce refrigerium.
O Maria, flos virginum,
ora pro nobis Jesum.

*Hail, most gentle Mary,
true hope and light,
and cool fount of refreshment.
O Mary, flower among virgins,
pray for us to Jesus.*

Duo seraphim clamabant

Tomás Luis de Victoria (c. 1548–1611)

Text: Isaiah 6:2–3; 1 John 5:7

Singers: Christie Anderson, Sophie Schumacher, Rachel Bruerville, Courtney Day

Duo Seraphim clamabant
alter ad alterum:
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth:
Plena est omnis terra gloria eius.
Tres sunt
qui testimonium dant in coelo:
Pater, Verbum, et Spiritus Sanctus,
Et hi Tres unum Sunt.
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth:
Plena est omnis terra gloria eius.

*Two angels called
to one another:
Holy, Holy, Holy
Lord God of Sabaoth:
The earth is full of your glory.
There are three
who give testimony in heaven:
Father, Word, and Holy Spirit,
and these Three are One.
Holy, Holy, Holy
Lord God of Sabaoth:
The earth is full of your glory.*

Sicut cervus

Giovanni Pierluigi da Palestrina

Text: Psalm 42:1–3

Singers: Full ensemble

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te, Deus.
Sitivit anima mea ad Deum fortem vivum:
quando veniam et apparebo
ante faciem Dei?
Fuerunt mihi lacrymae meae panes
die ac nocte,
dum dicitur mihi quotidie:
Ubi est Deus tuus?

*As a hart longs for the flowing streams,
so longs my soul for thee, O God.
My soul has thirsted for the living God:
When shall I come and appear
before the face of my God?
My tears have been my bread
by day and by night,
While it is said to me daily:
Where is your God?*

CHRISTIE ANDERSON

ARTISTIC DIRECTOR AND CONDUCTOR

A singer and award-winning conductor, Christie Anderson became the Artistic Director and Conductor of Adelaide Chamber Singers in 2022 – a choir that has been her home and heart for many years. Additionally, Christie has been Artistic Director of the youth choir school Young Adelaide Voices since 2010. She has sung, conducted and presented numerous times on the national and international stage.

In 2021, Christie and Aurora Vocal Ensemble won a National Indigenous Music Award for their recording of *The Djari Project* with Galpu songman, Mr Gurruwiwi, and Netanela Mizrahi. At the 2022 Adelaide Festival, Christie was Musical Director and Conductor of the award-winning production, *Watershed: The Death of Dr Duncan*, with ACS, composer Joe Twist, director Neil Armfield AM, and librettists Alana Valentine and Christos Tsiolkas.

In 2023, Christie was Chorus Master of *Messa da Requiem* with Zurich Ballet (Adelaide Festival), conducted Aurora's solo debut at WOMAdelaide, and ACS' first Dark Mofo performance.

In 2024, in addition to the stunning ACS concert program, Christie worked with and conducted the Dortmund Women's Chorus for performances of *The Pulse* at the Ruhrspielfest in Germany and toured to the south of France for two choral festivals with Young Adelaide Voices.

She was guest Artistic Director of The Song Company for their September 2024 season. Christie was recently nominated for an Adelaide Critics Circle Individual Professional Award.

This year, Christie has led ACS and the State Opera Chorus as Chorus Master as the off-stage chorus in Adelaide Festival 2025 centrepiece opera *Innocence* and has toured South Korea and Dubai with her vocal ensemble Aurora, performing *The Pulse* with acrobatic company Gravity and Other Myths.



CELEBRATING 40 YEARS 1985–2025

Adelaide Chamber Singers (ACS) is widely respected as Australia's finest chamber choir – the embodiment of the art of choral chamber singing. ACS was founded in 1985 by Dr Carl Crossin OAM (Artistic Director and Conductor 1985–2021) and have been passionate and innovative contributors to music-making for 40 years.

Led since 2022 by Artistic Director and Conductor Christie Anderson, the ensemble's membership is drawn from amongst Adelaide's best and most experienced ensemble singers, many of whom are also conductors, soloists, teachers and independent artists. Since the beginning, ACS has existed to showcase the highest order of musical interpretation, to transport our audiences to new heights, and to challenge the very boundaries of what choral music can be. Our combined voices echo the majesty of the great cathedrals and concert halls of the world, but our sound and our soul is proudly grounded in the intimacy and warmth of our home city of Adelaide.

ACS have been honoured by a number of awards including an Arts South Australia Ruby Award for "sustained contribution by an organisation" (2011), and a Ruby Award for the world premiere season of *Watershed: The Death of Dr Duncan* (2022) at the Adelaide Festival. ACS' eight international tours have also garnered international accolades including "Choir of the World at Llangollen 2013" at the Welsh International Musical Eisteddfod. ACS is frequently invited to support and collaborate with a wide range of artists including The Rolling Stones, The Tallis Scholars, Kronos Quartet, Hilltop Hoods, Greta Bradman, and Katie Noonan. As part of the UKARIA A Capella Academy, ACS has worked with two incredible British ensembles, The Gesualdo Six (2023) and VOCES8 (2024).

A strong and consistent advocate for Australian music, ACS has proudly commissioned over 30 new works from established and emerging composers. Recent achievements include the launch of Rising Voices – a high-level training ensemble conducted by both Christie Anderson and ACS Founder and Conductor Emeritus Dr Carl Crossin OAM, with mentors from the core ensemble. In October 2023, ACS hosted the inaugural Adelaide Chamber Choir Festival to tremendous success, cementing Adelaide's place as "the choral capital of Australia" (*InReview*).

Most recently ACS were collaborators in the 2025 Adelaide Festival Opera – *Innocence*. ACS's future plans include exciting collaborations with inspirational artists and a goal to embark on an international tour, showcasing the exceptional skill and sharing the aural magic that has made ACS renowned on the global stage.

Find out more at adelaidechambersingers.com

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