



Discover Musica Viva



# ADELAIDE CHAMBER SINGERS

Carl Crossin (Founder, Artistic Director & Conductor) — Christie Anderson (Associate Conductor)

Wednesday, 27 October  
8pm AEDT  
UKARIA Cultural Centre  
Live in-studio, and online streamed

## PROGRAM

**William BYRD (1543-1623)**  
*Laudibus in sanctis (1591)*

6 min

**Kerensa BRIGGS (b 1991)**  
*Media Vita (2015)*

3 min

**Joshua ADAMS (b 1997)**  
*Jesu dulcis memoria (2017)*

3 min

**Claudio MONTEVERDI (1567-1643)**  
Selections from *Sestina (1610)*

14 min

**Jake RUNESTAD (b 1986)**  
*Let my love be heard (2015)*

5 min

**Will TODD (b 1970)**  
*Songs of Renewal (2018)*  
*III Chorale*

4 min

**Traditional Irish**  
*The Parting Glass* | arr. Carl Crossin

4 min

With special thanks to the Lesley Lynn bequest.



## ABOUT THE MUSIC

**William Byrd's** joyful setting of *Laudibus in sanctis* draws its text from Psalm 150. This lively 'tour-de force' is the very first motet in Byrd's *Cantiones Sacrae* of 1591 and, although a sacred work in nature, sounds very much like a madrigal. This is simply because the work uses all of the techniques common to the late 16th century English madrigal – dance-like rhythms, imaginative word painting and a musical structure that takes each line of text on an 'explorative ride' before moving to the next phrase.

**Kerensa Briggs' *Media Vita*** was commissioned in 2015 by the English vocal ensemble Siglo de Oro and their director Patrick Allies to celebrate 500 years since the birth of the English Renaissance composer, John Sheppard. The piece draws inspiration from both the expansiveness and intensity found within Sheppard's setting of the same text, and the meaning found within the text itself. These ideas are incorporated into a richer harmonic language and reflective sonority.

**Joshua Adams' *Jesu Dulcis Memoria*** sets an ancient Christian hymn with origins that can be traced back to at least the 12th century. This work weaves the original chant melody into varied textures of contemporary choral harmony.

**Claudio Monteverdi's *Sestina: Lagrime d'Amante al Sepolcro dell'Amata*** ('The tears of the lover at the tomb of the beloved') is much-loved by all who hear it as one of Monteverdi's most impassioned and cherished compositions. The *Sestina* forms part of his 6th Book of Madrigals (published in 1614) and, like almost all other madrigals in that collection, concerns the themes of love and loss in a particularly personal way for Monteverdi. The cycle was ostensibly composed for Monteverdi's patron Duke Vincenzo Gonzaga as a lament for the young singer, Caterina Martinelli, who was to sing the title role in Monteverdi's opera *Arianna* (1608). Caterina was a favourite of the Duke who lived with Claudio and his wife when she first came to Mantua. She died of smallpox at the age of eighteen just before the premiere of *Arianna*. Caterina's death came not long after the death of Monteverdi's wife, the singer Claudia Cattaneo.

Perhaps the best program note for this work comes from the words written by **Jake Runestad** himself. Runestad says: "Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at California State University Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (*Let My Love Be Heard*), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honoured that this piece, *Let My Love Be Heard*, has helped to provide hope in the darkness of our world."

**Will Todd's *Songs of Renewal*** was commissioned by the Bath Camerata to mark its 30th anniversary in 2017. The work features poetry by the former UK Poet Laureate Andrew Motion and by Will Todd himself. The *Chorale* is the third and final movement of *Songs of Renewal* and is a beautifully calm and uplifting meditation on the parallels between renewal in nature and human spiritual transformation. Todd's own words and music towards the end of the movement are amongst of the most eloquent expressions of the power of renewal and forgiveness in the contemporary repertoire: "And in the moment I forgive, I am transformed - I am renewed."

*The Parting Glass* is one of the most ubiquitous of Irish folksongs – and deservedly so! This simple reflective song features at the very end of the movie *Waking Ned Devine* (1998) but has been arranged and performed by a number of singers and choirs in recent years. The arrangement you are hearing in this program was composed by Carl Crossin in 2006 for the Adelaide Chamber Singers North American tour in that year. This arrangement draws its initial inspiration from a version by the Canadian vocal trio The Wailin' Jennys but, in addition to the opening verse for female voices, features verse for male voices alone and for the whole ensemble. What better way to finish a concert than with the words: 'Good night, and joy be with you all'.

## ABOUT THE ARTISTS

**Adelaide Chamber Singers** has been a significant contributor to music in Adelaide for over thirty-five years.

Formed by Carl Crossin in 1985, ACS comprises some of Adelaide's best ensemble singers, most of whom are also soloists, teachers or conductors in their own right. ACS is widely respected as one of Australia's finest chamber choirs and was awarded the 2011 Ruby Award for "sustained contribution by an organisation", as well as several awards from the Australian Music Centre at the 2016 and 2017 National Art Music Awards in Sydney.

Under Carl Crossin's leadership, Adelaide Chamber Singers has performed to critical acclaim around Australia, and around the world, having won several 1st Places at major international competitions, and three summa cum laude awards in Canada, Italy and at Llangollen in Wales.

**Carl Crossin OAM** – conductor, educator, composer & clinician – is widely respected as one of Australia's leading choral conductors.

Carl is a graduate of the Sydney Conservatorium of Music (Music Education & Classical Guitar), the University of Adelaide (Musicology), and has undertaken postgraduate studies in choral conducting at Westminster Choir College in Princeton, New Jersey (USA) and in England.

Carl is currently Associate Professor of Music at the Elder Conservatorium of Music at the University of Adelaide. In 2007, he was awarded the Medal of the Order of Australia (OAM) for his services to music.

### Director

Carl Crossin OAM

### Sopranos

Christie Anderson  
Alexandra Bollard  
Emma Borgas  
Emma Horwood  
Suzanne Pederson  
Brooke Window

### Altos

Rachel Bruerville  
Victoria Coxhill  
Courtney Day  
Emma Woehle

### Tenors

Richard Black  
David Hamer  
Martin Penhale  
Kit Tonkin  
Benjamin Whittall  
Kim Worley

### Basses

Andrew Bettison  
Jonathan Bligh  
Christopher Gann  
Jordan Rose  
Matthew Ruddy

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Tickets on sale: [musicaviva.net.au](http://musicaviva.net.au)

