

Northern Lights

Subscription concert 1, 2015



Adelaide Chamber Singers

Carl Crossin, Artistic Director & Conductor

Christie Anderson - Guest Conductor

Elizabeth Layton - violin

Karl Geiger - organ

6:30pm Saturday 27 June, St Peter's Cathedral

3:00pm Sunday 28 June, The Village Well Church of Christ, Aldgate

Adelaide Chamber Singers

Artistic Director & Conductor, Carl Crossin

Associate Conductor, Christie Anderson

Sopranos

Alexandra Bollard
Emma Borgas
Emma Horwood
Brooke Window

Altos

Rachel Bruerville
Victoria Coxhill
Penny Dally
Charlie Kelso

Tenors

David Hamer
Andrew Linn
Robin Parkin
Martin Penhale

Basses

Andrew Bettison
Christian Evans
Christopher Gann
Timothy Marks
Lachlan Scott

Program

Eatnemen vuelie

Frode Fjellheim (b.1959)

Stars

Ēriks Ešenvalds (b.1977)

Ave Maris Stella

Diane Loomer (1940 – 2012)

Soloists: Christopher Gann, Lachlan Scott

Berliner Messe (excerpts)

Arvo Pärt (b.1935)

with Karl Geiger, organ

Kyrie

Gloria

Erster Alleluiavers

Zweiter Alleluiavers

Sanctus

Agnus Dei

In the Bleak Midwinter Snow (*premiere performance*)

Philip Hall (b.1964)

Soloists: Emma Horwood, Alexandra Bollard, Emma Borgas, Andrew Linn & Brooke Window

INTERVAL

Magnificat

Giles Swayne (b.1946)

Soloists: Victoria Coxhill, Charlie Kelso, Andrew Linn, Martin Penhale, David Hamer, Robin Parkin, & Alexandra Bollard

Ave Maris Stella

Andrew Smith (b.1970)

Lux aeterna

David Hamilton (b.1955)

Ave Maria

Knut Nystedt (1915 – 2014)

featuring Elizabeth Layton, solo violin

We beheld once again the stars

Z. Randall Stroepe (b.1953)

About the Program

My first visit to Norway - the true north in my mind, was with the Adelaide Chamber Singers in 1996. It was summer and I remember getting sunburned. I have never gone back in the middle of winter and every February in Adelaide I dream about it.

Our program *Northern Lights* captures elements and a way of existing that seem so contrasting to home - both aurally and visually. The cold northern night in the depth of winter, the harsh and barren frozen ground is what we imagine; yet with this landscape comes a pristine clarity and much of the music programmed is purposefully built around this. Add to the landscape the graceful arcs, curves and ever-changing shapes of the Aurora Borealis, (“Dawn of the North”) and your vision changes entirely.

Composers and poets depict this ethereal gift of nature in the tonalities, compositional colours and textures of their works. These distinctive northern elements have inspired generations of choral composers to write highly skilled, evocative works for voices. Then there are the poets and writers who give voice to the landscape of our dreams. They remind us that, as with all seasons, the world changes, warming, giving new life to the earth, and to us. We can forget where we have been and move forward. With light comes renewal and hope and both the celestial and the human element are always present.

Before *Eatnemen vuelie* became an ice-picking song at the beginning of the Disney movie *Frozen*, it had a variety of guises, including the hymn tune “Fairest Lord Jesus”, originally written and published by German Jesuits as “Schönster Herr Jesu” in the Münster Gesangbuch of 1677. It was translated into English in 1873 and subsequently into Norwegian. The wonderful contribution of Norwegian composer Frode Fjellheim is the a cappella harmonies to the original hymn tune and the wordless “Yoik” inspired by the traditional Sámi people of Scandinavia and Russia. The “Yoik” is identified as a series of short melodic phrases that repeat with small variation. Although there is no meaning behind the syllables, there is a truly exuberant interpretation of both heaven and earth with the sacred text sung in Norwegian, and the “Yoik” representing *Eatnemen vuelie*, or “song of the earth” in the South Sámi language.

In *Stars*, Latvian composer Ēriks Esenvalds has created an aural “planetarium” with a simple concept - reimagining celestial harmonies through the use of tuned wine glasses. Through the otherworldly harmonics of the glasses, there is the sense of heaven and earth being so separate, yet close enough to touch. These instruments create the splendour of the sky and woven throughout is the text by American poet Sara Teasdale. We stand alone and above us the sky is filled with stars. We are honoured to be witness to the majesty of heaven and of nature.

Both interpretations of *Ave Maris Stella* “Hail, Star of the Sea” have been chosen not only to contrast the sonorities of an all-male ensemble in Diane Loomer’s work, and an all-female ensemble in Andrew Smith’s, but also to highlight the composers’ choice of verse. After the opening verse is sung (the same in both pieces), Loomer and Smith have been drawn to distinctively different verses. Loomer’s additional single verse reflects the simplicity, reverence and elegance of her harmonies. It feels like a hymn tune and when everything locks together from the first chord, you only hear the sonorities shift when the solo voices are revealed. Her *Ave Maris Stella* has purpose, and reflects the graciousness of Mary. It’s peaceful and delicate and the “knowing” comes from within.

Norwegian-based Andrew Smith’s composition was originally written for his wife’s ensemble, Trio Medieval. The text demands more of us – it’s a journey and a lesson in faith and humility. There are shining dissonances and resolutions and the word painting is bold and powerful, yet still retains a sweetness. There is a great strength in this all-women’s account of Mary.

Estonian composer Arvo Pärt set *Berliner Messe* in 1990. It uses his “tintinnabulation” (from the Latin, meaning “bell”) technique throughout and the movements ACS are performing highlight his use of full chorus and trios and duets within the ensemble. In the middle of the Mass Pärt adds two Alleluias in plainsong – first for the tenors and the second for the basses. These texts relate to *Pfingstfest*, or Pentecost. These movements are all proclamations of faith, yet there is an underlying yearning and

questioning which creates an undercurrent in the vocal parts and in the texture and complexity of the organ. It's not until we hear the *Agnus Dei* – set in duos between the male and female vocal parts that we know true peace.

Pärt on his style:

"Tintinnabulation is an area I sometimes wander into when I am searching for answers – in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises – and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of a triad are like bells.

In the Bleak Midwinter Snow is a poem written by Christina Rossetti in 1872. The text is a narrative based upon the birth of Christ. I felt drawn to the poem's use of strong and non-negotiable terminology: *"In the bleak Midwinter Snow, Long ago, Snow on Snow, Frosty wind made moan... When he comes to reign, In the Bleak Midwinter Snow, he shall reign, Jesus Christ..."* These powerful words are rich in description and symbolism: *"Earth, hard as iron"*. There is a sparse loneliness to Rossetti's use of words and symbolism. *In the Bleak Midwinter Snow* is representative of the cold, dark, lawless and corrupt world immediately prior to the birth of Jesus Christ. There was a need for a saviour, a bright light for hope and humanity, *"Jesus Christ will come to reign"*.

I have created music that is representative of the symbolism found within the narrative of the text. The irregular rhythmic patterns performed on clapping sticks are symbolic of cold raindrops or snowflakes. The root-note drones are symbolic of the bareness and barrenness of winter. The lonely opening and closing soprano solos also support the stark reality of a dark uncompromising world.

This composition specifically asks the singers to become as dynamically diverse as possible; making significant differences between a pianissimo and piano notes, exaggerating crescendos, diminuendos and sudden (subito) changes of dynamics. The changing tonality between G minor and G Major helps with the creation and release of tension, sustaining the ebb and flow of the narrative until the peak of the poem states in the key of A major that *"He shall reign, Jesus Christ, Lord God Almighty"*. Vocal solos are supported by rich chorale sectionals symbolic of love, hope and reverence.

Philip Hall (2015)

Giles Swaynes' ***Magnificat*** is a creative and distinctive interpretation of the first canticle of the Anglican evensong service. First performed in 1982, the work strongly reflects the composer's great love of choral music and techniques ancient and modern, paired with his profound interest and study in African music. This is another work that creates an aural pathway from earth to sky. The basses begin with a great uplifting cry - calling to the singers across the vast plains, and they respond by building the Magnificat text literally from the ground up, detached syllable by detached syllable. The cross-rhythms the eight parts morph into are ritualistic and spellbinding and the technique used is reminiscent of the medieval "hockett" or 'hiccup'. We imagine the heavens as the soprano section soars over the guttural and earthy "Amens" from the lower voices and the final soprano solo *"anima mea"* ("my soul") hangs in the air, weightless - leaving us alone, somewhere between earth and sky.

New Zealand composer David Hamilton composed his ***Lux Aeterna*** from the Requiem Mass in memory of his mother. Set for SSAATB choir, it's based on a variation of only four chords. The text is frequently broken up, with individual voice parts only pronouncing one syllable of a word, so the arc of the text travels across the entire ensemble. Published in Finland, Hamilton's *Lux Aeterna* seems to just sit in the air - the almost static chords occupying eternity.

Norwegian composer Knut Nystedt's ***Ave Maria***, for solo violin and chorus was composed in 1985. Early church music, particularly plainsong had a major influence on his compositions and you can particularly hear the plainsong elements throughout this work. Although his *Ave Maria* is set traditionally in eight parts, Nystedt has taken the wonderful yet unorthodox path of creating a violin concerto - including a sparkling and virtuosic cadenza, around the set text, with the ensemble replacing the orchestra.

There is a strong sense of personal journey and searching through this work, based on the way Nystedt masterfully sets the text. After the initial prayerful and quite beautiful homage to Mary and her goodness, the ensemble's true 'humanness' with its scepticism, frailties and questionable faith, begins to emerge. Their focus becomes personal and inward-looking and there is a strong sense of urgency and pleading in his setting of the text, while the violin remains pure and unfettered. The ensemble sings "*ora pro nobis peccatoribus*" (*pray for us sinners*) repeatedly - there is anxiety, deal-making and compromise in their pleading and the tacit promise of somehow being better - it feels so much like "pray for *me*" not "us". The profound moments of prayer in this work are finally heard, and the solo violin adjusts its frenetic pace and enriched tonality accordingly, winding down to the final "*nunc et in hora mortis nostrae*" (*now and in the time of our death*) which we interpret as now. The final amen grants us peace and rest.

Although it may seem like an unlikely coupling, *Ave Maria* and Z.Randall Stroope's ***We beheld once more the stars*** have always fitted together. We move from complex harmonies and meaning of contemporary culture to a 13th Century story about a Pilgrim's journey to Paradise. It's the best-known literary work of Florentine writer Dante Alighieri (c. 1265–1321) whose *Divina Commedia* (Divine Comedy - a work representing a story with a happy ending, as opposed to a *tragedia*) is one of the first epic stories to be written in the Italian vernacular and it's an enriching and enlightening literal expression of medieval culture, lauded over the centuries.

The poet T. S. Eliot wrote:

"Dante and Shakespeare divide the world between them, there is no third."

Stroope's setting for double choir allows two main elements to come to the fore - the call and response of the two choirs, allowing us to distinctly hear each part, evoking hope at the end of the journey; then giving them the power of the combined choral forces as they escape the wings of hell. This light and shade allows the listener to be caught up in Dante's own allegorical journey as he travels from the Inferno (hell), on to Purgatory, and finally to Paradiso (heaven). His journey is full of danger and adventure, but he is determined to reach heaven - "the supreme light". He rises to safety and beholds once again, the stars.

Adelaide Chamber Singers

CELEBRATING 30 YEARS IN 2015

Adelaide Chamber Singers has been a passionate and innovative contributor to music making in Adelaide for 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 or conductors in their own right. ACS is widely respected as one of Australia's leading chamber choirs and was recently awarded one of SA's premier Arts awards, the 2011 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 France 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. 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 Chorfest in Melbourne for the Australian National Choral Association. They were backing vocalists for the Rolling Stones at the Adelaide Oval in 2014. ACS has also developed very successful collaborations in recent years with the Sydney Chamber Choir and the Brisbane Chamber Choir.

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. Over the past 30 years ACS has given the Adelaide première of most of the choral works of Arvo Pärt, most recently *Passio* (The Passion of our Lord Jesus Christ according to St John) at the 2015 Adelaide International Festival of Arts.

Christie Anderson

Christie Anderson is a singer and conductor and has worked with choirs and choral music for the past 16 years. She began as YAV's Artistic Director in 2009 and is the conductor of Young Adelaide Voices (First Concert Choir) and YAV's senior vocal ensemble Aurora. Christie began with ACS in 1994, and has been a core member since returning to Australia in 2001. In 2012 Christie was appointed as the Adelaide Chamber Singers' Associate Conductor and this is her third program with her friends and colleagues, but her first with wine glasses.

Christie is a founding member of the award-winning EVE vocal trio and until recently was both tutor and conductor at Adelaide University's Elder Conservatorium of Music.

She has sung in many festivals in Australia and around the world, including the UK, USA, Norway, Canada, Malaysia and Japan. As a conductor she has conducted both the West Australian and Tasmanian Symphony Orchestras under the Symphony Australia Conductor Development Program and she works with

choristers of all ages. In 2012 Christie took Young Adelaide Voices to the USA, where in addition to performances in Connecticut and Washington DC, the Choir received a silver medal at World Choir Games in Cincinnati and swept the pool at the 9th International Golden Gate Youth Choir Festival in San Francisco, winning First Prize in all three youth choir categories.

Christie's next major projects include being Chorus Master for the Australian Ballet's performances of "The Dream" with Aurora and the ASO and artistically directing **WATU:Adelaide** – Young Adelaide Voices' first youth choir festival with guest composer and choral practitioner Stephen Leek from 7 -10 October 2015.

Karl Geiger

Karl Geiger is a graduate of both the University of Melbourne and the Elder Conservatorium of Music (University of Adelaide), he has been involved in choral music his whole musical life, having sung in and played for many choirs.

An active accompanist, Karl was the inaugural winner of the Diana Harris Prize for Accompanying, and the winner of the 2010 Geoffrey Parsons Award for Accompaniment. He has had considerable experience as a vocal accompanist and orchestral continuo player (harpsichord and organ).

Karl has had extensive and varied involvement in the choral music scenes in both Adelaide and Melbourne. He was Organ Scholar at St Peter's Cathedral for two years, where he was heavily involved in the music program as both organist and chorister. Karl has worked with a wide range of ensembles, including The Royal Melbourne Philharmonic Choir, The Corinthian Singers, the Flinders, Adelaide and Melbourne University Choral Societies, the Adelaide Symphony and Festival Choruses and the Adelaide Chamber Singers.

Karl studied choral conducting under Carl Crossin, OAM at the Elder Conservatorium of Music. His activities as a choral conductor include directing the St Peter's Cathedral Choir, Elder Conservatorium opera productions, the Elder Conservatorium Chorale, the Adelaide Symphony Chorus and the choirs of the Gondwana National Choral School.

Karl is currently the accompanist for the two classical choirs of the Elder Conservatorium of Music (The Elder Conservatorium Chorale and Bella Voce), the First Concert Choir of Young Adelaide Voices, as well as regularly working with the Adelaide Chamber Singers and the Adelaide Symphony Chorus. Since 2012 Karl has been Director of Music of Graduate Singers.

Elizabeth Layton

Elizabeth Layton was born in London, and studied at the Yehudi Menuhin School and the Juilliard School, New York. She has appeared as soloist with numerous orchestras including the Philharmonia, English Chamber Orchestra and BBC Symphony Orchestra, also playing chamber music with a number of different ensembles. Elizabeth was Associate Leader of the Academy of St Martin in the Fields and from 1999-2010 was Concertmaster of the BBC Scottish Symphony Orchestra, with whom she appeared on numerous occasions as both soloist and director. She has recorded as both soloist and in chamber music for labels including DG, Hyperion, Chandos, BIS and NMC.

Elizabeth moved with her family to Australia in 2010. She is currently acting guest Concertmaster of the Adelaide Symphony Orchestra for 2015, and has performed as guest Concertmaster with symphony orchestras in Melbourne, Brisbane, Tasmania and Auckland. She appears regularly in recital, and toured chamber music with Selby&Friends and the Australian String Quartet.

Elizabeth teaches violin at the Elder Conservatorium of Music, Adelaide.

Texts and Translations

Eatnemen vuelie (Song of the Earth)

*Deilig er jorden,
prektig er Guds himmel,
skjønn er sjelenes pilgrimsgang!
Gjennom de fagre
riker på på jorden
Går vi til Paradis med sang.*

Fairest Lord Jesus,
ruler of all nature,
O thou of God and man the Son!
Thee I will cherish
Thee I will honour,
Thou, my soul's Glory, Joy and Crown.

Stars

Text: Sara Teasdale (1884-1933)

Alone in the night
On a dark hill,
With pines around me
Spicy and still,

And a heaven full of stars
Over my head,
White and topaz
And misty red;

Myriads with beating
Hearts of fire
That aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill,
I watch them marching
Stately and still,
And I know that I
Am honoured to be
Witness
Of so much majesty.

Ave Maris Stella (excerpts) Loomer

*Ave, maris stella,
Dei Mater alma, atque semper virgo,
felix coeli porta.*

*Sumens illud Ave Gabrielis ore,
funda nos in pace,
mutans Evae nomen.*

Hail, Star of the Sea,
Loving mother of God, and Virgin immortal.
Heaven's blissful portal!

Receiving that "Ave" from the mouth of Gabriel,
Reversing the name of Eve,
Establishing us in peace.

Berliner Messe

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, rex coelestis,

Deus Pater omnipotens,

Domine Fili unigenite, Iesu Christe,

Domine Deus, agnus Dei, Filius Patris,

qui tollis peccata mundi,

miserere nobis;

qui tollis peccata mundi,

suscipe deprecationem nostram;

qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Glory to God in the highest

and on earth peace to men of good will.

We praise you. We bless you.

We adore you. We glorify you.

We give you thanks for your great glory.

Lord God, king of heaven,

God the Father almighty,

Lord, only-begotten Son, Jesus Christ,

Lord God, lamb of God, Son of the Father

you who take away the sins of the world,

have mercy on us;

you who take away the sins of the world,

receive our prayer;

you who sit at the right hand of the Father,

have mercy on us.

For you only are holy You only are Lord

You only are most high, Jesus Christ.

With the Holy Spirit, in the glory of God the Father.

Amen.

Amen.

Erster Alleluia

Alleluia. Alleluia.

Emitte Spiritum tuum et creabuntur:

et renovabis faciem terrae. Alleluia.

Alleluia. Alleluia.

Send out your Spirit and they shall be created

and you shall renew the face of the earth. Alleluia.

Zweiter Alleluia

Alleluia. Alleluia.

Veni Sancte Spiritus, reple tuorum corda fidelium:

et tui amoris in eis ignem accende. Alleluia.

Alleluia. Alleluia.

Come, Holy Spirit, fill the hearts of your faithful:

and ignite the fire of your love within them. Alleluia.

Sanctus

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Holy, holy, holy,

Lord God of hosts

Heaven and earth are full of your glory.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus Dei

*Agnus Dei, qui tolis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tolis peccata mundi,
dona nobis pacem.*

Lamb of God, who takest away sins of world,
have mercy on us.

Lamb of God, who takest away sins of world,
Grant us peace.

In the bleak midwinter snow

Text (excerpts): Christina Rossetti (1830 - 1894)

In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow,
In the bleak midwinter, long ago.

Our God, Heaven cannot hold Him, nor earth sustain;
Heaven and earth shall flee away when He comes to reign.
In the bleak midwinter a stable place sufficed
The Lord God Almighty, Jesus Christ.

What can I give Him, poor as I am?
If I were a shepherd, I would bring a lamb;
If I were a Wise Man, I would do my part;
Yet what I can I give Him: give my heart.

Magnificat

*Magnificat anima mea Dominum,
Et exsultavit spiritus meus in Deo salvatore meo,
Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes
generationes,*

*Quia fecit mihi magna,
qui potens est,
et sanctum nomen eius,
Et misericordia eius in progenies et progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui;
Deposuit potentes de sede
et exaltavit humiles;
Esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.*

*Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,*

My soul magnifies the Lord
and my spirit has rejoiced in God my Saviour.
For he has regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call
me blessed.

For he that is mighty
has done great things to me
and holy is his Name.
And his mercy is on them that fear him throughout all
generations.
He hath shown strength with his arm, he has
scattered the proud in the imagination of their hearts.
He has put down the mighty from their seats and
exalted the humble.
He hath filled the hungry with good things and the rich
he has sent empty away.
In remembrance of his mercy he has helped his
servant Israel.
As he promised to our forefathers,
Abraham and his seed forever.

Glory be to the Father and to the Son and to the Holy
Spirit. As it was in the beginning is now and ever shall

*et in saecula saeculorum, Amen.
(Magnificat anima mea...)*

be, world without end, Amen.
(My soul magnifies...)

Ave Maris Stella (excerpts) Smith

*Ave, maris stella,
Dei Mater alma,
atque semper virgo,
felix coeli porta.*

Hail, Star of the Sea,
Loving mother of God,
And Virgin immortal.
Heaven's blissful portal!

*Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.*

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
And ask for all good things

*Vitam praesta puram,
iter para tutum,
ut videntes Jesum
semper collaetemur.*

Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may rejoice together forever.

*Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto
tribus honor unus.
Amen.*

Let there be praise to God the Father,
And glory to Christ the most high.
And to the Holy Spirit,
And to the Three be one honour.
Amen.

Lux Aeterna

*Lux aeterna luceat eis, Domine:
Cum sanctus tuis in aeternum:
quia pius es.*

May eternal light shine upon them, Oh, Lord,
in the company of thy saints forever and ever;
for thou art merciful.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, Oh, Lord,
and let perpetual light shine upon them.

Ave Maria

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.*

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.

Amen.

Amen.

We beheld once again the Stars

From the Divine Comedy of Dante Alighieri (c. 1265–1321)

(Inferno Canto XXXIV)

Ma la notte risurge

Oramai e da partir

Che tutto veduto

Ritornar!

Vexilla Regis prodeunt inferni!

Ma la notte risurge

Salimmo su, tanto ch'i' vidi

De le cose belle che porta

Ciel, per un pertugio tondo.

Quindi uscimmo a riveder le stele.

But soon it will be night [*and we must rise to the stars*]

Now is the time to depart this place

For we have seen and experienced it all

"Keep moving" - return to paradise

The wings of hell's monarch are heard nearby

[*We must leave quickly*]

But soon it will be night

I climbed toward paradise

with no thought of looking back

I passed through a small opening

And finally saw heaven and the supreme light

And beheld once again (heaven's) stars.

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