

Late Night in the Cathedral :

PASSIO



St. Peter's Cathedral, North Adelaide
Sunday 8 March 10pm & Tuesday 10 March 10pm

Adelaide Chamber Singers

Alexander Knight ~ Jesus
Richard Butler ~ Pilate
Carl Crossin ~ Conductor

Presented in association with



Adelaide Chamber Singers

Founder, Artistic Director & Conductor, Carl Crossin
Associate Conductor, Christie Anderson

Sopranos

Christie Anderson
Alexandra Bollard
Emma Borgas
Emma Horwood
Brooke Window

Altos

Rachel Bruerville
Victoria Coxhill
Courtney Green
Bethany Hill
Charlie Kelso

Tenors

David Hamer
Andrew Linn
Robin Parkin
Martin Penhale
Kit Tonkin

Basses

Andrew Bettison
Christopher Gann
Timothy Marks
Lachlan Scott
Lee Thompson

Ensemble

Elizabeth Layton, Violin ~ Celia Craig, Oboe ~ Mark Gaydon, Bassoon
Simon Cobcroft, Cello ~ Josh van Konkelenberg, Organ

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, 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.

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. 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 (and some Australian premières) of most of the choral works of Arvo Pärt. Adelaide Chamber Singers' last performance of Arvo Pärt's *Passio* was in 2007 under the direction of Paul Hillier.

Carl Crossin - conductor, educator, clinician & composer - is widely recognised as one of Australia's leading choral conductors. He is currently Head of Vocal, Choral & Conducting Studies at the Elder Conservatorium of Music at the University of Adelaide, a role he commenced at the start of 2015 following five and a half years service as Director of the Elder Conservatorium of Music.

In addition to his role as Founder, Artistic Director and Conductor of Adelaide Chamber Singers, Carl has conducted a wide range of choirs in educational (at both school and university levels), community and professional settings, and is also Chorus Director of the Adelaide Symphony Chorus and the Adelaide Festival Chorus. His recent guest conducting appearances have included: Melbourne Chorale, Sydney Philharmonia, Sydney Chamber Choir, Brisbane Chamber Choir, Gondwana Chorale, Perth's Giovanni Consort and the National Youth Chamber Choir of Australia. In addition to his many international, national and regional tours with various choirs over the past 35 years, Carl has been a clinician, guest conductor, conducting teacher and adjudicator at summer schools, festivals, conferences and competitions throughout Australia and internationally, including England, Singapore, Indonesia, New Zealand and the USA.

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

Richard Butler

A 2013 Gramophone award-winning artist as principal soloist for the Gabrieli Consort (A New Venetian Coronation, 1595), English tenor Richard Butler now lives in Sydney with his two children. In Europe, Richard performed in solo roles in many of the great concert halls, including principal tenor in a Purcell program at the Concertgebouw in Amsterdam, and in Monteverdi's *Vespers of 1610* at the Berlin Philharmonia Hall. More recently he performed Handel's *Acis and Galatea* across the continent, Blow's *Venus and Adonis* at the Wigmore Hall in London, and Britten's *St Nicholas* in Cardiff.

In Australia, Richard was Pastore in the ABO's production of *Orfeo* by Monteverdi, and was Principal tenor for the same in their Mozart the Great series. Richard also was principal tenor in Monteverdi *Vespers of 1610* for St Mary's Cathedral, Sydney as well as for St George's Cathedral, Perth. He also performed the title role of Ruggiero in a performance of an opera by Francesca Caccini for Ondine Productions as well as Evangelist in JS Bach's *St John Passion* for the Sydney Graduate Choir. Most recently Richard made his debut with Melbourne Symphony, Western Australian Symphony and Adelaide Symphony Orchestras singing Handel's *Messiah* conducted by Matthew Halls.

Richard was also soloist for the ABO's 25th anniversary concert series, guest soloist in the Bowral Music Festival, And performed in the Canberra International Festival with Roland Peelman and the Song Company and Elisabeth Wallfisch singing various Bach cantatas and with the Australian Chamber Orchestra in their Timeline concert series. Later this year, Richard will be performing Bach's *St Matthew Passion* in Adelaide, a *St John Passion* and Handel's *Israel in Egypt* in Sydney and Handel's *Judas Maccabaeus* in Perth.

Alexander Knight

Alexander Knight has recently completed an Advanced Diploma of Opera at the Sydney Conservatorium of Music, having previously graduated with a Bachelor of Music in Performance. He has worked with the distinguished conductors Richard Gill, Brett Weymark and Roland Peelman, as well as having performed with many Australian ensembles in venues around NSW and the ACT, including Sydney Philharmonia Choirs, Sydney Chamber Choir, Adelaide Chamber Singers, Sydney University Graduate Choir and the Song Company. Last year Alexander performed recitals in London and at the Edinburgh Fringe Festival, and in 2013 he received the audience prize and was a finalist in the IFAC Australian Singing Competition. He also sang the role of Aeneas alongside Fiona Campbell in Purcell's *Dido & Aeneas* with Sydney Philharmonia.

Operatic roles have included John Brooke in Adamo's *Little Women*, Le Podestat in Bizet's *Le Docteur Miracle*, Bob in Menotti's *The Old Maid and the Thief*, Figaro in Mozart's *Le nozze di Figaro*, Arthur/Officer 3 in Peter Maxwell-Davies' *The Lighthouse* and the Forester in Janacek's *The Cunning Little Vixen*, both with Sydney Chamber Opera.

Concert appearances have included Britten's *War Requiem*, Orff's *Carmina Burana*, Brahms's *Ein Deutsches Requiem*, Bach's *Johannes Passion*, *Magnificat* and *Christmas Oratorio*, Mendelssohn's *Elijah* and *Paulus*, Vaughan Williams's *Fantasia on Christmas Carols*, the Requiems of Faure and Mozart, Schubert's *Mass in E-flat*, Handel's *Messiah* and *Saul*, Haydn's *Missa Sancti Nicolai* and *Nelson Mass*, Beethoven's *Mass in C* and *Symphony No 9*, Britten's *Rejoice in the Lamb*, Monteverdi's *Vespers of 1610*, and Grieg's *Peer Gynt* with the Sydney Symphony Orchestra under the baton of Vladimir Ashkenazy. In 2012, Alexander performed the role of Christus in Bach's *Johannes Passion* with the combined forces of Adelaide Chamber Singers and Sydney Chamber Choir conducted by Carl Crossin at the Adelaide Festival and in Sydney.

Future engagements this year include the Brahms *Requiem* with Sydney Chamber Choir and Mahler's *Songs of a Wayfarer* with SSO Sinfonia in City Recital Hall, Angel Place.

Texts and Translations

John 18: 1-40

Chorus *Passio Domini nostri Jesu Christi secundum Joannem.*

Evangelist *Haec cum dixisset Jesus, egressus est cum discipulis suis trans torrentem Cedron, ubi erat hortus, in quem introivit ipse, et discipuli ejus. Sciebat autem et Judas, qui tradebat eum, locum: quia frequenter Jesus convenerat illuc cum discipulis suis. Judas ergo cum accepisset cohortem, et a pontificibus et Pharisæis ministros, venit illuc cum laternis, et facibus, et armis. Jesus itaque sciens omnia, quæ ventura erant super eum processit, et dixit eis:*

Jesus *Quem quæritis?*

Evangelist *Responderunt ei:*

Chorus *Jesum Nazarenum.*

Evangelist *Dicit eis Jesus:*

Jesus *Ego sum.*

Evangelist *Stabat autem et Judas, qui tradebat eum, cum ipsis. Ut ergo dixit eis: Ego sum, abierunt retrorsum, et ceciderunt in terram. Iterum ergo interrogavit eos:*

Jesus *Quem quæritis?*

Evangelist *Illi autem dixerunt:*

Chorus *Jesum Nazarenum.*

Evangelist *Respondit Jesus:*

Jesus *Dixi vobis, quia ego sum: si ergo me quæritis, sinite hos abire.*

Evangelist *Ut impleretur sermo, quem dixit: quia quos dedisti mihi, non perdidisti ex eis quemquam. Simon ergo Petrus habens gladium eduxit eum: et percussit pontificis servum: et abscidit auriculam ejus dexteram. Erat autem nomen servo Malchus. Dixit ergo Jesus Petro:*

Jesus *Mitte gladium in vaginam. Calicem, quem dedit mihi Pater, non bibam illum?*

John 18: 1-40

Chorus The Passion of our Lord Jesus Christ according to St. John.

Evangelist When Jesus had spoken these words, he went forth with His disciples over the brook Cedron, where there was a garden, into which He entered with His disciples. And Judas also, who betrayed Him, knew the place: because Jesus had often resorted thither together with His disciples. Judas therefore having received a band of soldiers and servants from the chief priests and the Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon Him, went forth and said to them:

Jesus Whom seek ye?

Evangelist They answered him:

Chorus Jesus of Nazareth.

Evangelist Jesus saith to them:

Jesus I am He.

Evangelist And Judas also, who betrayed Him, stood with them. As soon therefore as He had said to them: I am He, they went backward and fell to the ground. Again therefore He asked them:

Jesus Whom seek ye?

Evangelist And they said:

Chorus Jesus of Nazareth.

Evangelist Jesus answered:

Jesus I have told you that I am He. If therefore you seek Me, let these go their way.

Evangelist That the word might be fulfilled which He said: Of them whom Thou hast given Me, I have not lost anyone. Then Simon Peter, having a sword, drew it and struck the servant of the high priest and cut off his right ear. And the name of the servant was Malchus. Jesus therefore said to Peter:

Jesus Put up thy sword in the scabbard. The chalice which My Father hath given Me, shall I not drink it?

Evangelist Cohors ergo, et tribunus, et ministri Judæorum comprehenderunt Jesum, et ligaverunt eum. Et adduxerunt eum ad Annam primum; erat enim socer Caiphæ, qui erat pontifex anni illius. Erat autem Caiphæ, qui consilium dederat Judæis: Quia expedit unum hominem mori pro populo. Sequebatur autem Jesum Simon Petrus, et alius discipulus. Discipulus autem ille erat notus pontifici, et introivit cum Jesu in atrium pontificis. Petrus autem stabat ad ostium foris. Exivit ergo discipulus alius, qui erat notus pontifici, et dixit ostiariæ: et introduxit Petrum. Dicit ergo Petro ancilla ostiaria:

Chorus Numquid et tu ex discipulis es hominis istius?

Evangelist Dicit ille:

Petrus Non sum.

Evangelist Stabant autem servi, et ministri ad prunas: quia frigus erat, et calefiebant se: erat autem cum eis et Petrus stans, et calefaciens se. Pontifex ergo interrogavit Jesum de discipulis suis, et de doctrina ejus. Respondit ei Jesus:

Jesus Ego palam locutus sum mundo: ego semper docui in synagoga, et in templo, quo omnes Judæi conveniunt: et in occulto locutus sum nihil. Quid me interrogas? interroga eos, qui audierunt quid locutus sim ipsis: ecce hi sciunt quæ dixerim ego.

Evangelist Hæc autem cum dixisset, unus assistens ministrorum dedit alapam Jesu, dicens:

Chorus Sic respondes pontifici?

Evangelist Respondit ei Jesus:

Jesus Si male locutus sum, testimonium perhibe de malo: si autem bene, quid me cædis?

Evangelist Et misit eum Annas ligatum ad Caipham pontificem. Erat autem Simon Petrus stans et calefaciens se. Dixerunt ergo ei:

Chorus Numquid et tu ex discipulis ejus es?

Evangelist Negavit ille, et dixit:

Petrus Non sum.

Evangelist Dicit ei unus ex servis pontificis, cognatus ejus, cujus abscidit Petrus auriculam:

Chorus Nonne ego te vidi in horto cum illo?

Evangelist Then the band and the tribune and the servants of the Jews took Jesus, and bound Him. And they led Him away to Annas first, for he was father-in-law to Caiphæ, who was the high priest of that year. Now Caiphæ was he who had given the counsel to the Jews: That it was expedient that one man should die for the people. And Simon Peter followed Jesus: and so did another disciple. And that disciple was known to the high priest and went in with Jesus into the court of the high priest. But Peter stood at the door without. The other disciple therefore, who was known to the high priest, went out and spoke to the portress and brought in Peter. The maid therefore that was portress saith to Peter:

Chorus Art not thou also one of this man's disciples?

Evangelist He saith:

Petrus I am not.

Evangelist Now the servants and ministers stood at a fire of coals, because it was cold, and warmed themselves. And with them was Peter also, standing, and warming himself. The high priest therefore asked Jesus of His disciples and of His doctrine. Jesus answered him:

Jesus I have spoken openly to the world. I have always, taught in the synagoga and in the temple, whither all the Jews resort: and in secret I have spoken nothing. Why asketh thou me? Ask them who have heard what I have spoken unto them. Behold they know what things I have said.

Evangelist And when He had said these things, one of the servants, standing by, gave Jesus a blow, saying:

Chorus Answerest Thou the high priest so?

Evangelist Jesus answered him:

Jesus If I have spoken evil, give testimony of the evil; but if well, why striketh thou Me?

Evangelist And Annas sent Him bound to Caiphæ the high priest. And Simon Peter was standing and warming himself. They said therefore to him:

Chorus Art not thou also one of His disciples?

Evangelist He denied it and said:

Petrus I am not.

Evangelist One of the servants of the high priest (a kinsman to him whose ear Peter cut off) saith to him:

Chorus Did I not see thee in the garden with Him?

Evangelist *Iterum ergo negavit Petrus: et statim gallus cantavit. Adducunt ergo Jesum a Caipha in prætorium. Erat autem mane: et ipsi non introierunt in prætorium, ut non contaminarentur, sed ut manducarent Pascha. Exivit ergo Pilatus ad eos foras, et dixit:*

Pilatus *Quam accusationem affertis adversus hominem hunc?*

Evangelist *Responderunt et dixerunt ei:*

Chorus *Si non esset hic malefactor, non tibi tradidissemus eum:*

Evangelist *Dixit ergo eis Pilatus:*

Pilatus *Accipite eum vos, et secundum legem vestram judicate eum.*

Evangelist *Dixerunt ergo ei Judæi:*

Chorus *Nobis non licet interficere quemquam.*

Evangelist *Ut sermo Jesu impleretur, quem dixit, significans qua morte esset moriturus. Introivit ergo iterum in prætorium Pilatus et vocavit Jesum, et dixit ei:*

Pilatus *Tu es rex ludæorum?*

Evangelist *Respondit Jesus:*

Jesus *A temet ipso hoc dicis, an alii dixerunt tibi de me?*

Evangelist *Respondit Pilatus:*

Pilatus *Numquid ego Judæus sum? Gens tua et pontifices tradiderunt te mihi: quid fecisti?*

Evangelist *Respondit Jesus:*

Jesus *Regnum meum non est de mundo. Si ex hoc mundo esset regnum meum, ministri mei utique decertarent, ut non traderer Judæis: nunc autem regnum meum non est hinc.*

Evangelist *Dixit itaque ei Pilatus:*

Pilatus *Ergo rex es tu?*

Evangelist *Respondit Jesus:*

Jesus *Tu dicis quia rex sum ego. Ego in hoc natus sum, et ad hoc veni in mundum, ut testimonium perhibeam veritati: omnis, qui est ex veritate, audit vocem meam.*

Evangelist Again therefore, Peter denied; and immediately the cock crew. Then they led Jesus from Caiphas to the governor's hall. And it was morning; and they went not into the hall, that they might not be defiled, but that they might eat the Pasch. Pilate therefore went out to them, and said:

Pilatus What accusation bring you against this man?

Evangelist They answered and said to him:

Chorus If He were not a malefactor, we would not have delivered Him up to thee.

Evangelist Pilate therefore said to them:

Pilatus Take Him you, and judge Him according to your law.

Evangelist The Jews therefore said to him:

Chorus It is not lawful for us to put any man to death.

Evangelist That the word of Jesus might be fulfilled, which He said, signifying what death He should die. Pilate therefore went into the hall again and called Jesus and said to Him:

Pilatus Art Thou the King of the Jews ?

Evangelist Jesus answered:

Jesus Sayest thou this thing of thyself, or have others told it thee of Me?

Evangelist Pilate answered:

Pilatus Am I a Jew? Thine own nation and the chief priests have delivered Thee up to me. What hast Thou done?

Evangelist Jesus answered:

Jesus My kingdom is not of this world. If My kingdom were of this world, My servants would certainly strive that I should not be delivered to the Jews: but now My kingdom is not from hence.

Evangelist Pilate therefore said to Him:

Pilatus Art Thou a King then?

Evangelist Jesus answered:

Jesus Thou sayest that I am a King. For this was I born, and for this came I into the world; that I should give testimony of the truth. Every one that is of the truth heareth My voice.

Evangelist Dicit ei Pilatus:

Pilatus Quid est veritas?

Evangelist Et cum hoc dixisset, iterum exivit ad Judæos, et dicit eis:

Pilatus Ego nullam invenio in eo causam. Est autem consuetudo vobis ut unum dimittam vobis in Pascha: vultis ergo dimittam vobis regem Judæorum?

Evangelist Clamaverunt ergo rursus omnes, dicentes:

Chorus Non hunc, sed Barabbam.

Evangelist Erat autem Barabbas latro.

John 19: 1-42

Evangelist Tunc ergo apprehendit Pilatus Jesum, et flagellavit. Et milites plectentes coronam de spinis, imposuerunt capiti ejus: et veste purpurea circumdederunt eum. Et veniebant ad eum, et dicebant:

Chorus Ave, Rex Iudæorum.

Evangelist Et dabant ei alapas. Exivit ergo iterum Pilatus foras, et dicit eis:

Pilatus Ecce adduco vobis eum foras, ut cognoscatis, quia nullam invenio in eo causam.

Evangelist (Exivit ergo Jesus portans coronam spineam et purpureum vestimentum.) Et dicit eis:

Pilatus Ecce homo.

Evangelist Cum ergo vidissent eum pontifices et ministri, clamabant, dicentes:

Chorus Crucifige, crucifige eum.

Evangelist Dicit eis Pilatus:

Pilatus Accipite eum vos, et crucifigite: ego enim non invenio in eo causam.

Evangelist Responderunt ei Iudæi:

Chorus Nos legem habemus, et secundum legem debet mori, quia Filium Dei se fecit.

Evangelist Cum ergo audisset Pilatus hunc sermonem, magis timuit. Et ingressus est prætorium iterum: et dixit ad Jesum:

Pilatus Unde es tu?

Evangelist Jesus autem responsum non dedit ei. Dicit ergo ei Pilatus:

Evangelist Pilate saith to Him:

Pilatus What is truth?

Evangelist And when he had said this, he went out again to the Jews and saith to them:

Pilatus I find no cause in Him. But you have a custom that I should release one unto you at the Pasch. Will you, therefore, that I release unto you the King of the Jews?

Evangelist Then cried they all again, saying:

Chorus Not this man, but Barabbas.

Evangelist Now Barabbas was a robber.

John 19: 1-42

Evangelist Then therefore Pilate took Jesus and scourged Him. And the soldiers plaiting a crown of thorns, put it upon His head; and they put on Him a purple garment. And they came to Him and said:

Chorus Hail, King of the Jews.

Evangelist And they gave Him blows. Pilate therefore went forth again and saith to them:

Pilatus Behold, I bring Him forth unto you, that you may know that I find no cause in Him.

Evangelist (Jesus therefore came forth, bearing the crown of thorns and the purple garment.) And he saith to them:

Pilatus Behold the Man.

Evangelist When the chief priests, therefore, and the servants had seen Him, they cried out, saying:

Chorus Crucify Him, crucify Him.

Evangelist Pilate saith to them:

Pilatus Take Him you, and crucify Him; for I find no cause in Him.

Evangelist The Jews answered him:

Chorus We have a law, and according to the law He ought to die, because He made Himself the Son of God.

Evangelist When Pilate, therefore, had heard this saying, he feared the more. And he entered into the hall again; and he said to Jesus:

Pilatus Whence art Thou?

Evangelist But Jesus gave him no answer. Pilate therefore saith to Him:

Pilatus *Mihi non loqueris? nescis quia potestatem habeo crucifigere te, et potestatem habeo dimittere te?*

Evangelist *Respondit Jesus:*

Jesus *Non haberes potestatem adversum me ullam, nisi tibi datum esset desuper. Propterea, qui me tradidit tibi majus peccatum habet.*

Evangelist *Et exinde quærebat Pilatus dimittere eum. Judæi autem clamabant, dicentes:*

Chorus *Si hunc dimittis, non es amicus Cæsaris. Omnis enim, qui se regem facit, contradicit Cæsari.*

Evangelist *Pilatus ergo cum audisset hos sermones, adduxit foras Jesum, et sedit pro tribunali, in locum, qui dicitur Lithostrotos, hebraice autem Gabbatha. Erat autem Parasceve Paschæ, hora quasi sexta, et dicit Judæis:*

Pilatus *Ecce rex vester.*

Evangelist *Illi autem clamabant:*

Chorus *Tolle, tolle, crucifige eum.*

Evangelist *Dicit eis Pilatus:*

Pilatus *Regem vestrum crucifigam?*

Evangelist *Responderunt pontifices:*

Chorus *Non habemus regem, nisi Cæsarem.*

Evangelist *Tunc ergo tradidit eis illum ut crucifigeretur. Susceperunt autem Jesum, et eduxerunt. Et bajulans sibi crucem, exivit in eum, qui dicitur Calvariæ, locum, hebraice autem Golgotha: ubi crucifixerunt eum, et cum eo alios duos, hinc et hinc, medium autem Jesum. Scripsit autem et titulum Pilatus: et posuit super crucem. Erat autem scriptum: Jesus Nazarenus, Rex Judæorum. Hunc ergo titulum multi Judæorum legerunt, quia prope civitatem erat locus, ubi crucifixus est Jesus. Et erat scriptum hebraice, græce, et latine. Dicebant ergo Pilato pontifices Judæorum:*

Chorus *Noli scribere, Rex Judæorum, sed quia ipse dixit: Rex sum Judæorum.*

Evangelist *Respondit Pilatus:*

Pilatus *Quod scripsi, scripsi.*

Pilatus *Speakest Thou not to me? Knowest Thou not that I have power to crucify Thee, and I have power to release Thee?*

Evangelist *Jesus answered:*

Jesus *Thou shouldst not have any power against Me, unless it were given thee from above. Therefore, he that hath delivered Me to thee hath the greater sin.*

Evangelist *And from henceforth Pilate sought to release Him. But the Jews cried out, saying:*

Chorus *If thou release this man, thou art not Caesar's friend. For whosoever maketh himself a king speaketh against Caesar.*

Evangelist *Now when Pilate heard these words, he brought Jesus forth and sat down in the judgment seat, in the place that is called Lithostrotos, and in Hebrew Gabbatha. And it was the Parasceve of the Pasch, about the sixth hour; and he saith to the Jews:*

Pilatus *Behold your King.*

Evangelist *But they cried out:*

Chorus *Away with Him. Away with Him: Crucify Him.*

Evangelist *Pilate saith to them:*

Pilatus *Shall I crucify your King?*

Evangelist *The chief priests answered:*

Chorus *We have no king but Caesar.*

Evangelist *Then, therefore, he delivered Him to them to be crucified. And they took Jesus and led Him forth. And bearing His cross, He went forth to that place which is called Calvary but in Hebrew Golgotha; where they crucified Him, and with Him, two others one on each side and Jesus in the midst. And Pilate wrote a title also: and he put it upon the cross. And the writing was: Jesus of Nazareth, the King of the Jews. This title therefore many of the Jews did read: because the place where Jesus was crucified was nigh to the city. And it was written in Hebrew, in Greek, and in Latin. Then the chief priests of the Jews said to Pilate:*

Chorus *Write not: The King of the Jews; but that He said: I am the King of the Jews.*

Evangelist *Pilate answered:*

Pilatus *What I have written, I have written.*

Evangelist *Milites ergo cum crucifixissent eum, acceperunt vestimenta ejus et fecerunt quatuor partes: unicuique militi partem, et tunicam. Erat autem tunica inconsutilis, desuper contexta per totum. Dixerunt ergo ad invicem:*

Chorus *Non scindamus eam, sed sortiamur de illa cujus sit.*

Evangelist *Ut Scriptura impleretur, dicens: Partiti sunt vestimenta mea sibi: et in vestem meam miserunt sortem. Et milites quidem hæc fecerunt. Stabant autem juxta crucem Jesu mater ejus, et soror matris ejus Maria Cleophæ, et Maria Magdalene. Cum vidisset ergo Jesus matrem, et discipulum stantem, quem diligebat, dicit matri suæ:*

Jesus *Mulier, ecce filius tuus.*

Evangelist *Deinde dicit discipulo:*

Jesus *Ecce mater tua.*

Evangelist *Et ex illa hora accepit eam discipulus in sua. Postea sciens Jesus quia omnia consummata sunt, ut consummaretur Scriptura, dixit:*

Jesus *Sitio.*

Evangelist *Vas ergo erat positum aceto plenum. Illi autem spongiam plenam aceto, hysopo circumponentes, obtulerunt ori ejus. Cum ergo accepisset Jesus acetum, dixit:*

Jesus *Consummatum est.*

Evangelist *Et inclinato capite, tradidit spiritum.*

Chorus *Qui passus es pro nobis, miserere nobis. Amen.*

Evangelist The soldiers therefore, when they had crucified Him, took His garments (and they made four parts, to every soldier a part) and also His coat. Now the coat was without seam, woven from the top throughout. They said then one to another:

Chorus Let us not cut it, but let us cast lots for it, whose it shall be:

Evangelist That the Scripture might be fulfilled which saith: They have parted My garments among them, and upon My vesture they have cast lots. And the soldiers indeed did these things. Now there stood by the cross of Jesus His Mother, and His Mother's sister, Mary of Cleophas and Mary Magdalen. When Jesus therefore had seen His Mother and the disciple standing whom He loved, He saith to His Mother:

Jesus Woman, behold thy son.

Evangelist After that, He saith to the disciple.

Jesus Behold thy mother.

Evangelist And from that hour, the disciple took her to his own. Afterwards, Jesus, knowing that all things were now accomplished, that the Scripture might be fulfilled, said

Jesus I thirst.

Evangelist Now there was a vessel set there, full of vinegar. And they, putting a sponge full of vinegar about hyssop, put it to His mouth. Jesus therefore, when He had taken the vinegar, said:

Jesus It is consummated.

Evangelist And bowing His head, He gave up the ghost.

Chorus You who have suffered for us, have mercy upon us. Amen.

Notes on the Program

Arvo Pärt was born in Paide, Estonia on September 11, 1935. His education and early career developed in Soviet Estonia but in 1980, after a prolonged struggle with Soviet officials, Pärt was 'encouraged' to emigrate to the West with his wife and two sons. He lived first in Vienna, where fortuitous contacts with prominent Austrian musicians enabled him to take Austrian citizenship, and then relocated to Berlin in 1981. Pärt has since returned to Estonia and now lives alternately in Berlin and Tallinn. When Pärt left Estonia in 1980, he took with him his first sketches for a setting - in Latin - of the St. John Passion. *Passio* was Arvo Pärt's first large scale vocal-instrumental work in what was to become his 'tintinnabuli' (bells) style and remains today one of his most significant compositions. Pärt eventually finished the work in 1982 and it was finally published in 1989. *Passio* has since been recorded three times.

Passio is a through-composed setting of the text of St. John's Gospel, Chapters 18 & 19. The narrative is preceded by a short introduction (Exordio) and followed by a brief conclusion (Conclusio). The work is for baritone soloist (Jesus), tenor soloist (Pilate), an SATB vocal ensemble (Evangelist), four solo instruments (oboe, violin, cello and bassoon), organ and SATB choir.

At the time of its composition, *Passio* marked the culmination of the years Pärt had spent absorbing the styles of plainchant and medieval music and there are a number of medieval elements that influence both the structure and the musical content of *Passio*. From a harmonic and melodic perspective, each role in the narrative is clearly defined and characterized by its use of a particular mode: the music for the Evangelist ensemble is unmistakably set in the Aeolian mode; that of Jesus is Phrygian; Pilate's music is in the Locrian mode with its characteristic interval of a tri-tone ('diabola in musica'!) while the music for the 'turba' chorus sections (the crowd) is a powerful and simultaneous mixture of E major broken chordal figures (sopranos and tenors) and G major mixolydian melodic lines (altos and basses). Rhythmically, the two solo roles of Jesus and Pilate are further characterized by their use of different note lengths – long notes helping to depict the solemnity of the role of Jesus, while shorter, irregular note lengths betray a certain uneasiness in the role of Pilate.

Pärt's tintinnabuli writing (of which *Passio* is probably the most perfect example) also displays a distinctly personal approach to part-writing. Conductor Paul Hillier was the first to describe the part-writing of Pärt's tintinnabuli style as using M parts (melodic) and T parts (triadic). The writing for both the Evangelist ensemble and the 'turba' choruses for example, employs principally step-wise melodic writing for the alto and basses parts (M) and triadic or broken-chord movement in the soprano and tenor parts. The distinctive sound of Arvo Pärt's harmony is the direct result of the juxtaposition of these two types of movement – it is this combination that causes the particular type of dissonances that we have come to recognize as a hallmark of Pärt's style. The instrumental quartet also uses the same approach to their musical lines and the writing for both Jesus and Pilate conform as well – Pilate role is a T-part and Jesus sings an M-part.

Passio has been described as an audacious work and, in reviewing the Tonus Peregrinus recording of *Passio* (conducted by Anthony Pitts), scholar John Quinn describes how "the audacity of the composition lies in the extreme severity and austerity of the music." Quinn recognizes that although "there is drama aplenty under the surface the music, at first hearing, [the work] seems extremely spare and bleak. This is a very conscious decision on the part of the composer who wants the listener to concentrate on the text and its meaning." In the notes accompanying the Tonus Peregrinus recording Pärt himself is quoted as saying that: "[the text is] more important than the music" because "the text is stronger and it has given food for hundreds and thousands of composers, and it will continue so." While it is true that the music is determined by the structure of the words and phrases, Pärt seldom indulges in 'word painting' or other such devices of musical characterization. This does not mean that the work is devoid of drama - on the contrary - but it *does* mean that the ritual elements and 'internal' expressive qualities of chant are foremost in driving the narrative. In *Passio*, form and content meet at a much deeper level than mere 'madrigalisms'.

(Notes by Carl Crossin)

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