

CHOIR'S CUSTOMARY EXQUISITE BEST



Rodney Smith, *The Advertiser*
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Subscriber only

To some extent the setting for this concert traded acoustics for visuals.

The wonderful view through UKARIA's backstage picture window was to be a magnet drawing a most unusual program together reflecting Easter and Anzac Day as the setting sun turned to darkness.

But an unfortunately timed interval caused us to miss some of these precious moments and reflected hall lights mitigated the full effect when night fell.

Nor is Ukaria the finest acoustic for choirs despite its excellence for instrumental music.

With long periods of contemplative stasis and rich velvet walls of sound this program especially needed the broader resonances of a church or cathedral for full impact.

That said, Adelaide Chamber Singers and its director Carl Crossin gave us its customary exquisitely polished best, adorned with the musical colours of cello magician Umberto Clerici.

And the works of John Tavener, Eriks Esenvalds and Richard Alain proved real showstoppers.

Perhaps Esenvalds' *In Paradism*, where the ACS and Clerici were joined by splendid violist Stephen King made the biggest impact of the evening.

Its overtly romantic gestures reminded one irresistibly of Faure's famous version, but the language was unadulterated early twenty-first century etched with plangent harmonic felicities that were never too edgy for comfort.

Planted right in the middle of the program, Bach's wondrously energised *Cello Suite No 1 in G* was given with élan, panache but delicacy too by the mercurial Clerici, its reasoned balance hitting just the right notes at the right time.

Adelaide Chamber Singers

UKARIA

April 27