

In Paradisum

Noosa
Chorale

Conducted by Adrian King

Gabriel Fauré REQUIEM

Karl Jenkins STABAT MATER

27 & 28 May 2022

at The J Theatre



In solidarity with the people of Ukraine,
we pay tribute, through this concert,
to the strength and courage of the human
spirit in the face of the fiercest adversity.

ADRIAN KING

Music Director & Conductor



I warmly welcome you to an experience of sublime and dramatic music from two great composers, each of whom has a unique style and musical language, yet they share certain traits and features.

Fauré's particular talent lay within the more intimate musical forms—songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

Of the many settings of the Requiem, Fauré's is probably the most widely loved, that is in comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz. His setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal.

At the other end of the musical spectrum and in contrast is Welsh composer Karl Jenkins who, fourteen years ago, joined the ranks of illustrious composers such as Pergolesi, Haydn and Rossini when he wrote his own large scale setting of the famous medieval text, *Stabat Mater*.

Inspired by ancient instruments and modes from the Middle East, Jenkins' choral and orchestral masterpiece features strong appealing rhythms and exotic instrumentation alongside traditional harmonies and scales, giving fresh expression and intensity to this timeless text.

As a composer, Jenkins manages to combine very different styles of music from classical to pop and to draw on different cultures from around the globe. Not unlike his *Armed Man*, the *Stabat Mater* draws its text from many parts of the world and from diverse religions and cultures.

For this concert, the Chorale and I are delighted and honoured to have as our soloists, Annika Hinrichs (soprano), Shirin Majd (mezzo soprano), and Oliver Heuzenroeder (bass).

We also salute and welcome again, members of the Noosa Chorale Sinfonia, led by Donna McMahon. We value greatly their talents and expertise.

It has been a voyage of pleasurable discovery for me, the Chorale, the soloists and the orchestra, to bring these inspiring, dramatic and much-loved musical works to performance, and I hope you enjoy these great works as much as we have enjoyed rehearsing them.

Born in Lincolnshire, England, Adrian received his musical training at the Guildhall School of Music in London, specialising in Singing, Conducting, Piano and French Horn. He was also awarded an LTCL from the Trinity College of Music. For twenty years in the UK, Adrian regularly conducted community and semi-professional choirs, orchestras and ensembles. He adjudicated in festivals and accompanied in recital series and Associated Board Music examinations.

For fifteen years he was Director of Music at St James' Choir School in Grimsby. He was Conductor and Choral Director of the Grimsby Philharmonic and the Bach Choirs and was closely involved with youth organisations, conducting the area's Symphonic Wind Band and Orchestra, and founding the Grimsby, Cleethorpes and District Youth Choir. He migrated to Australia in August 2006 with his wife Helen to be with his family of four grandchildren and two daughters, Louise and Sarah—both professional string players.

In January 2007, Adrian was engaged as Conductor and Music Director of the Noosa Chorale and has subsequently conducted their performances of all the major works of the Baroque, Classical, Romantic and Twentieth Century repertoire. Later that year he was appointed Conductor and Music Director of the Sunshine Coast Choral Society. In the latter part of 2008 he was engaged as Conductor and Music Director of the Sunshine Coast Symphony Orchestra.

In July of 2010 Bach's *St Matthew Passion* was performed by the Chorale and the Sunshine Coast Choral Society in which Adrian conducted to a full house at Lake Kawana Community Centre and the Bicentennial Hall. These same venues echoed to the operatic sounds of Verdi's *Requiem* in the June of 2013 with packed halls for this Bicentenary celebratory concert of Verdi's birth.

2014 was a milestone in the life of the Chorale as it celebrated its vicennial birthday and in June that year, Adrian conducted the celebrated Handel *Messiah*. This was closely followed with a Gala Concert in October of a kaleidoscopic content from past programmes: Beethoven's *Choral Symphony*, excerpts from Mendelssohn's *Elijah*, *Carmina Burana*, Haydn's *Creation*, Mozart's *Requiem*, and Brahms' *Requiem*, and in total contrast a Beatles medley!

In 2015 Adrian conducted the Anzac Centenary programme of Karl Jenkins' *Armed Man*, in 2016, Rossini's *Petite Messe Solennelle*, and in 2017 a Classical programme of Mozart's *Coronation Mass*, Schubert's *Mass in G minor*, Haydn's *Te Deum* and the *Cello Concerto in C major*. Subsequently, concerts in 2018 and 2019 have included The Australian Jazz Ensemble and Julianna Clark, Bach's *Magnificat*, Handel's *Dixit Dominus* and latterly revisited one of the most important cornerstones of the Classical repertoire—Verdi's *Requiem*.

Adrian has directed music for the Noosa Arts production of *Gigi* and also conducted *West Side Story*, *The Addams Family* and *Side Show* for the Pacific Lutheran College. His past repertoire of musicals in England include: *Joseph*, *Wizard of Oz*, *Blood Brothers*, *Guys and Dolls* and *Godspell*.

2022 marks a watershed for Adrian as it will be his last year as Music Director and Conductor of Noosa Chorale as well as his two other Sunshine Coast musical societies, and he enters the next chapter of his life—but enriched of course with the sheer joy of music-making.

ANNIKA HINRICHS soprano



Soprano Annika Hinrichs has been performing since the age of ten; growing up in Central Queensland she travelled up to 750km each week for voice, trumpet, and piano lessons.

She holds a Bachelor of Music in Advanced Performance majoring in Classical Voice from the Queensland Conservatorium of Music and will graduate in May this year with a Postgraduate Diploma in Music Studies (Opera).

Along with her studies of voice under Dr Margaret Schindler, Annika studied Theatre Practices and Movement with renowned specialist Anna Sweeny.

Annika has performed in numerous mainstage productions as well as operas. In 2015 she became the youngest finalist ever selected for the prestigious Joan Sutherland and Richard Bonyngé Bel Canto Award, as well as qualifying as a semi-finalist for the IFAC Australian Singing Competition and a finalist in the National Liederfest.

In addition to her singing, Annika is a talented trumpet player and teaches both voice and trumpet with Mansfield Musicworx.

She is currently employed as a Soprano in the 8-voice Schola of the Cathedral of St Stephen, a musically demanding position she has been awarded for the fourth time, upon re-audition, this year.

She is also frequently engaged for soloist work which has included performances with the Brisbane City Pops Orchestra, The Queensland Choir, the Brisbane Philharmonic Orchestra, and the Queensland Symphony Orchestra.

SHIRIN MAJD mezzo soprano



A classical singer and song writer, Shirin Majd was born in Tehran, Iran. At age 17, she began studying classical singing and joined the choir of the Tehran Symphony Orchestra.

Prior to arriving in Australia, Shirin undertook studies in Armenia, then at the Universität Mozarteum Salzburg, and in 2010 she studied Opera and music at the Johann-Joseph Fux Konservatorium and at the University of Music and Performing Arts in Graz, Austria.

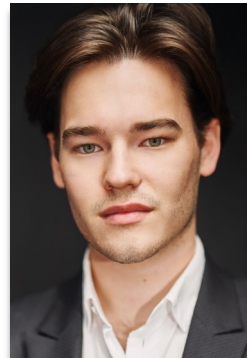
Since moving to Australia, Shirin has continued her education in classical singing with Margaret Schindler and Lisa Gasteen. She graduated with a Master of Music Performance and Master of Vocal Pedagogy at the Queensland Conservatorium and attended the Lisa Gasteen National Opera School in 2012.

As well as joining the Queensland Choir and the Brisbane Mahler Chorus, she manages Brisbane's Sweet Sound Ensemble and performs as a soloist with them and other ensembles. She was awarded best classical singer in BEMAC planet performances in 2012 and won a scholarship to study music business.

She has published numerous collections of her work. Her CD called "Rebirth" which she performed on a US and UK tour as well as in Australia. With composer Paul Kopetz, her bilingual Chamber Opera called "Tales of Scheherazade" was performed in concert in 2018.

In 2019, her show "Kooch: Songs of Migration" had its international debut at the Edinburgh Festival Fringe in Scotland and at SUNPAC in Brisbane. Shirin released her fifth album "Secret" in 2020. She is currently working on a new multi art project called "Stolen Identity" and has released two music videos of this project in 2021-2022.

OLIVER HEUZENROEDER bass



Oliver is an Australian baritone originally from Sydney, and currently living in Brisbane.

His musical journey began at a young age and has had many

highlights such as singing with Opera Australia and touring internationally with Gondwana Chorale, one of the nation's premier choirs.

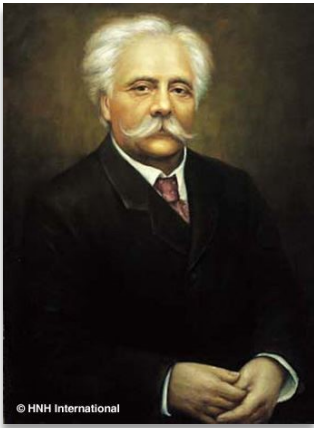
Oliver studies at the Queensland Conservatorium of Music Griffith University under Associate Professor Dr Margaret Schindler, graduating with a Bachelor of Music Honours (I) in Classical Voice in 2021.

He was also awarded the Joyce Campbell-Lloyd Scholarship for Overseas Study which will enable him to audition and pursue his studies overseas in 2023.

On the stage, Oliver has performed many operatic roles such as Marcello (*La Bohème*), Claudio (*Béatrice et Bénédicte*) and Il Conte (*Le Nozze di Figaro*) under many esteemed conductors.

He was also a scholarship recipient for the Lisa Gasteen National Opera Program. Oliver continues to work towards building his repertoire and preparing for auditions overseas. He is very pleased to make his Fauré Requiem debut with the Noosa Chorale.

GABRIEL FAURÉ



Gabriel Urbain Fauré, 1845—1924, was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation and his musical style was very influential in 20th century composition, and particularly for his harmonic and melodic innovations.

It is said that he wrote the Requiem as a tribute to his father who had died in 1885. The work does not follow the usual text of a requiem mass. He particularly chose to omit the usual almost apocalyptic movement of the “Dies irae”, preferring instead to offer a more tender vision of death and heaven.

Indeed his Requiem is more of a “lullaby of death”, reflecting how he felt about death, that it is “a happy deliverance, a yearning for the happiness of the beyond, rather than as a distressing transition.”

This divine Requiem was performed at Fauré’s own funeral in 1924.

REQUIEM

I. INTROITUS—KYRIE

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Kyrie eleison, Christe eleison, Kyrie eleison.*

II. OFFERTORIUM

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu.
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus
ne cadant in obscurum.
Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eus.*

III. SANCTUS

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth
pleni sunt coeli et terra gloria tua
hosanna in excelsis.*

IV. PIE JESU

*Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem*

V. AGNUS DEI

*Agnus Dei, qui tollis peccata mundi
dona eis requiem.
Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis*

VI. LIBERA ME

*Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem
Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira
Dies illa, dies irae, calamitatis et miseriae
dies illa, dies magna et amara valde.
Requiem aeternam ...*

VII. IN PARADISUM

*In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem*

I. INTROITUS—KYRIE

Rest eternal give them, Lord,
and let light always shine on them.
It is right to hymn you, God, in Sion
and to you will be made a vow in Jerusalem.
Hear my prayer, to you all flesh will come.
Lord have mercy, Christ have mercy, lord have mercy.

II. OFFERTORIUM

O lord, Jesus Christ, king of glory
free the souls of the dead
from the punishment of hell and the deep pit.
O Lord Jesus Christ, king of glory,
deliver the dead souls from the mouth of the lion,
so they are not swallowed by hell
and do not fall into darkness.
Sacrifices and prayers to you, lord, with praise we offer
receive them for those souls
whom today we remember.
Make them, lord, from death cross over to life
as once to Abraham you promised and to his seed.

III. SANCTUS

Holy, holy, holy, Lord God of hosts
full are the heavens and earth with the glory of you
hosanna in the highest.

IV. PIE JESU

Merciful Jesus, Lord, give them rest
give them rest, eternal rest.

V. LAMB OF GOD

Lamb of God, who takes away the sins of the world,
give them rest.
Let light eternal shine on them, lord,
with your saints for eternity,
for you are merciful.
give them eternal rest, lord,
and let light always shine on them.

VI. LIBERA ME

Free me, lord, from death eternal
on that day of dread
when the heavens will be shaken and the earth
while you come to judge the world with fire.
I am made to shake, and am afraid
awaiting the trial and the coming anger.
That day, day of anger, of calamity and misery,
that day, the day of great and exceeding bitterness,
(reprise of the introit)

VII. IN PARADISUM

Into paradise may angels draw them,
on your arrival, may the martyrs receive you
and lead you into the holy city Jerusalem.
May the chorus of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

Boosey & Hawkes
Aldwych House,
71-91 Aldwych,

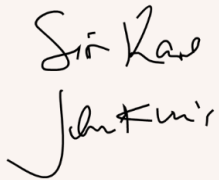
Dear Noosa Chorale,

I understand that you will be performing my *Stabat Mater* in May. I extend my best wishes to you with the hope that you have a rewarding experience. Apparently you have performed my 'Armed Man' twice and also my Requiem. Thank you for supporting my music; it is both humbling and gratifying that you do so.

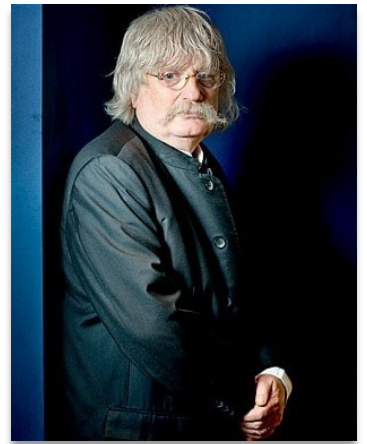
It is great to have choirs (and orchestras) performing again but at least I could write some music during those two years. I am currently undertaking a UK 'Armed Man' tour, dedicating each performance to the tragedy that is Ukraine.

Stay healthy, keep safe, keep singing!

With best wishes,



SIR KARL JENKINS



Sir Karl William Pamp

Jenkins, CBE, born in Wales in 1944, is among the world's most performed living composers.

The extraordinary diversity of his musical compositions range through pop, rock, jazz-rock fusion, classical, and genre mixes that are breath-taking for their innovativeness.

He has been invited to compose music for HRH The Prince of Wales, Sir Bryn Terfel, Dame Kiri Te Kanawa, Dame Evelyn Glennie, Lesley Garrett CBE, Rolando Villazon, Milos and the London Symphony Orchestra.

He has released albums on all major classical labels and is currently a Decca Records artist, while he has performed regularly with major UK orchestras (LSO, LPO, RPO, Philharmonia) and The World Orchestra For Peace.

He was awarded a Doctor of Music (D.Mus), and has held Fellowships, Honorary Doctorates and Professorships at five universities or conservatoires, including the Royal Academy of Music (FRAM), where a room has been named after him.

Composer's note on *Stabat Mater*

Reprinted with kind permission of Boosey & Hawkes, publishers of the vocal score of Jenkins' *Stabat Mater*.

Stabat Mater is a 13th-century Roman Catholic poem attributed to Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat Mater dolorosa* ('the sorrowful mother was standing'). This text, one of the most powerful and immediate of medieval poems, meditates on the suffering of Mary, Jesus Christ's mother, during his crucifixion.

It has been set to music by many composers, among them Haydn, Dvořák, Vivaldi, Rossini, Pergolesi, Gounod, Penderecki, Poulenc, Szymanowski, Alessandro Scarlatti, Domenico Scarlatti and Verdi.

In addition, I have set six texts that lie outside the original poem. These comprise a choral arrangement of the Ave verum that I originally composed for Bryn Terfel; And the Mother did weep, comprising a single line of mine sung in English, Hebrew, Latin, Greek, and Aramaic (the common language of the period in the Middle East); Lament by Carol Barratt, written especially for this work; Incantation, semi-improvised in nature and sung partly in early Arabic; then two settings of ancient texts, revised into the original *Stabat Mater* rhyming scheme by the poet Grahame Davies, which is sung in both English and Aramaic.

Of the two ancient texts Are you lost out in darkness? comes from the Epic of Gilgamesh, which is the world's oldest written story, recorded on clay tablets in the 7th century

BCE, and based on material from the third millennium BCE. It is from the ancient Babylonian civilisation, which means, of course, that it has come from what is now Iraq, so it has real resonance for our current time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh's friend and companion, Enkidu. Gilgamesh laments him bitterly and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is where Gilgamesh laments his friend.

Now my life is only weeping is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense relationship with a spiritual mentor called Shams al-Din Tabrizi whose apparent murder turned Rumi into a poet and mystic who sought consolation in the Divine.

The scoring of *Stabat Mater* features ancient instruments and modes from the Middle East/Holy Land: percussion such as the darabuka, def, doholla and riq; the double-reed woodwind instrument the mey; and, alongside western harmony, scales or modes (maqams) such as Hijaz and Bayati. For performance purposes optional alternative scoring for standard orchestral instruments is included.

STABAT MATER

1. CANTUS LACRIMOSUS

*Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.
Cujus animam gementem,
contristatam et dolentem
pertransiit gladius.
O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!
Quae maerebat et dolebat,
pia Mater, dum videbat
nati poenas incliti.*

2. INCANTATION (ARABIC)

*Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara,
salli li ajlinaa.*

3. VIDIT JESUM IN TORMENTIS

*Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?
Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.
Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.
Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.*

4. LAMENT

*Feeling all the grief and sorrow,
we live life with shadows in our hearts and minds.
With tears that wait to fall when sorrow in the world
is more than we can truly bear.
We hear the cries of children,
we see death cast shadows on their hearts and minds,
As mothers in their grief stand crying, weeping, weeping, crying, crying,
weeping, weeping for this world.
On our bed of thorns such sorrow must surely end,
Our tears can wash away the sins of the world,
no more crying, weeping, weeping, crying, crying,
weeping, weeping in this world, this world.*

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.
Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.
O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.
Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Pray for us,
O Holy Mary,
O Mother of God,
O virgin of virgins,
pray for us.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?
Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?
For the sins of his own nation,
she saw Jesus wracked with torment,
all with scourges rent.
She beheld her tender child,
saw him hang in desolation,
till his spirit forth he sent.
O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:
make me feel as thou has felt;
make my soul to glow and melt
with the love of Christ my lord.

5. SANCTA MATER

*Sancta mater, istud agas,
Crucifigi fige plagas
Cordi meo valide.
Tui nati vulnerati
Tam dignati pro me pati
Poenas mecum divide.
Fac me tecum pie flere
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.*

6. NOW MY LIFE IS ONLY WEeping

*Now my life is only weeping,
like a candle melting,
like a flute my cries are song.*

7. AND THE MOTHER DID WEEP

*Vehaeym bachetah (Hebrew)
Lacrimavit Mater (Latin)
Warkath hahi imma (Aramaic)
Kai eklausein he meter (Greek)*

8. VIRGO VIRGINUM

*Virgo virginum praeclara,
Mihi iam non sis amara;
fac me tecum plangere.*

9. ARE YOU LOST OUT IN DARKNESS?

*Are you lost out in darkness?
Is your sleep, your silence, endless?
Can you no more hear my voice?*

10. AVE VERUM

*Ave verum corpus natum
de Maria Virgine,
Vere passum, immolatum
in cruce pro homine.
Cujus latus perforatum
fluxit aqua et sanguine,
Esto nobis praegustatum
mortis in examine.
Jesu dulcis! Jesu pie,
Fili Mariae.
Amen.*

11. FAC, UT PORTEM CHRISTI MORTEM

*Fac, ut portem Christi mortem,
passionis fac me sortem,
et plagas recolorere.
Fac me plagis vulnerari,
Fac me cruce inebriari
et cruore Filii.*

Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified:
let me share with thee his pain,
who for all my sins was slain,
who for me in torments died.
Let me mingle tears with thee,
mourning him who mourned for me,
all the days that I may live:
by the cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

(Aramaic)

Barchay balchoordd hasha haina,
sharach barmooth shaoth shra,
barmooth baroof rauvai kal.

Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine.

(Aramaic)

Ahtu sheereek bercheshka?
Damkuthak shetkaak dalalam?
Meshar arlam mashma kaalee?

Hail, true body,
born of the Virgin Mary,
truly suffered, sacrificed
on the cross for mankind,
whose pierced side
flowed with water and blood,
be for us a foretaste
in the trial of death.
Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.

Let me, to my latest breath,
in my body bear the death
of your dying son divine.
Wounded with his every wound,
steep my soul till it hath swooned
in his very blood away.

12. PARADISI GLORIA

*Flammis ne urar succensus, per te, Virgo, sim defensus in die judicii.
Christe, cum sit hinc exire, da per matrem me venire ad palmam victoriae.
Quando corpus morietur, fac, ut animae donetur paradisi gloria. Amen. Alleluia.*

Be to me, O Virgin, nigh, lest in flames I burn and die, in his awful Judgement Day.
Christ, when thou shalt call me hence, by thy Mother my defence, by thy cross my victory.
When my body dies, let my soul be granted the glory of Paradise. Amen. Alleluia.

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NOOSA CHORALE SINGERS

SOPRANOS

Linda Bishop
Lindy Blackburn
Debbie Boyles
Rosemary Brown
Joan Clift
Margaret Haffenden
Val Handreck
Dale Heidenreich
Isabel Lawrence
Eleanor MacDonald
Jacky Martin
Joan Murray
Marilyn Nicolopoulos
Jutta Rathgeber
Marianne Seldon
Jendy Smith
Joan Trusler
Pamela Turnbull
Helen Vaughan-Roberts
Hettie van Wijk
Fran Wilson

TENORS

Patricia Eames
Donald Grant
Elizabeth Henley
Ian Jobling
Ian Lowe
Rita Malik
Dianne Roberson
Babette Urban

ALTOS

Wilma Barnes
Jean Bleyerveld
Kay Cartwright
Marita Finch
Margaret Fisher
Trish Fox
Janeen Hawkins
Carolyn Hay
Ruth Jones
Anne Kropman
Marianne McLellan
Carol Monks
Angie Oakley
Antje Raymond
Jenny Reeve
Pam Sage
Carol Searle
Gail Spira
Cal Webb
Karen Wright

BASSES

Peter Althaus
Jonathan Anstock
Kevin Bratby
John Davies
Phil Elliott
Jim Fagan
Jeremy Martin
Grant McLachlan
John Pennell
Peter Wright

NOOSA CHORALE SINFONIA

VIOLIN 1

Donna McMahon
Trish Corben
Genevieve Bignell
Jo Goydych
Anna Moores

VIOLIN 2

Sarah King
Cathie Roberts
Karlee Hutchinson
Lucy Holthusen
Sherab Holly

VIOLA

Sue Coleman Mann
Melissa Macourt
Dan Williams

CELLO

Franziska Frank
Peter Corkill
Julia Janiszewski
Graeme Souster

DOUBLE BASS

Nik Davey

FLUTE

Sharelle Guest
Julie Schaber

OBOE

Sue Hunkin
Emma Secomb

CLARINET

Jenni Maggs
Bob Badger

BASSOON

Neil Heymink
Bevan Andrews

TIMPANI

Tim Yarham

PERCUSSION

Simon Renfrey
Janet Brewer
Tina Rogers
Alex Angus
Harrison Wockner

TRUMPET

Warren Brewer
Nelson Oakley
Todd Wynyard

FRENCH HORN

Kylie Cooper
Helen Rogers
Karina Bryer
Helen Chandler

TROMBONE

Melissa Campbell
Geoff Coxon
Barry Bright

TUBA

Lyndon Hobbs

ORGAN

Janet Brewer

HARP

Alex Angus



With many thanks to our volunteers whose energy and spirited contributions over the years have done so much to ensure the success of our concerts and the enjoyment of our audiences.

With grateful thanks to the Music Department of Good Shepherd Lutheran College and the Sunshine Coast Brass Band for their generosity in lending us their percussion instruments.



NOOSA CHORALE

Inspiring musical excellence
and enjoyment through song



Noosa Chorale is a community choir dedicated to bringing a rich repertoire of great choral works to the people of the Noosa region and Sunshine Coast. The shared love of music, both for personal enrichment and for that of the community, is at the heart of the Chorale.

The Chorale has become a major feature of Noosa's cultural landscape with a rich history dating back to its first performance in 1994, providing a social and therapeutic engagement in singing for many community members over the years.

The choir performs several major concerts each year under the musical leadership of conductor Adrian King, and regularly sings at local community events.

An invitation to sing with us

Noosa Chorale welcomes new members. Membership is open to anybody in the community wanting to enrich their lives through the joy of choral singing.

Our next rehearsal term for 2022 commences on Tuesday 27 September at The J Theatre. Further information about joining the Chorale can be found on the "sing with us" page on our website.

www.noosachorale.org.au

Please contact us by email prior to the beginning of the rehearsal term if you are interested in joining.

noosachorale@gmail.com

On Saturday 10th and Saturday 17th September 2022, Noosa Chorale will join with the Sunshine Coast Choral Society to perform Carl Orff's dramatic Carmina Burana, accompanied by the Sunshine Coast Symphony Orchestra.

We hope you will join us for this major event which brings together the three musical groups conducted by Adrian King in his final year with us.