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Tune In

Mere Mortals Marvel at the Magic of Mozart

The Magic of Mozart

3pm 3 October, Bicentennial Hall, Sunshine Beach

Noosa Chorale and Noosa Sinfonia conducted by Adrian King

Lovers of Mozart have a fantastic treat in store when Noosa Chorale presents The Magic of Mozart at 3pm on Sunday 3 October in the Bicentennial Hall. The program is a gorgeous mix of Mozart at his graceful, delicate best - Eine Kleine Nachtmusik - and his most dramatically powerful - The Requiem. Two other gems put the icing on the cake - Ave Verum and Regina Coeli.

The magic of Mozart is that his music becomes fresher

the more often you hear it. Call it magical or miraculous, Mozart also envisaged his compositions complete and perfectly formed in his mind, compositions which marry passion with flawless musical forms expressed with ease and grace.

Fresh from his triumph of a prolonged standing ovation for the St Matthew Passion, Conductor, Adrian King, will now delight Noosa audiences with this Mozart feast. He will have under his baton Noosa Chorale, Noosa Sinfonia and four soloists.

Soloists include mezzo soprano, Georgia Hawes, who won the Dame Joan Sutherland Scholarship and People's Choice Award in Noosa in 2005. Georgia has gone on to win other awards - 2005 Wagner Prize, 2007 Dr Francesco Castellano Italian

Operatic Prize and 2009 Peter Mitchell Churchill Fellowship.

She will be joined by tenor, David Kidd, who was a member of The Ten Tenors from 1998 to 2007 and two promising young singers, baritone, Ryan Farrell and soprano, Jennifer Turnbull.

For an afternoon of stunningly beautiful music, **book now** for The Magic of Mozart.

Tickets are \$28, conc \$25, school students \$12. Bookings 5447 4561 or at Collins Booksellers, Noosa Civic; Written Dimension Bookshop, The Junction; River Read, Thomas Street, Noosaville; Annie's Books, Peregian and Possums Books and Coffee, Cooroy.

J.W.

Volume 1, Issue 10

Inside this issue:

Mozart Soloists 2

Requiem Story Revealed 3

Bach's St Matthews Passion 4

Best Quotes about Mozart

Does it not seem as if Mozart's works become fresher and fresher the oftener we hear them? (Robert Schumann)

Beethoven I take twice a week, Haydn four times, and Mozart every day! (Rossini)

For one moment in the history of music all opposites were reconciled; all tensions resolved; that luminous moment was Mozart. (Phil Goulding)

Mozart is the highest, the culminating point that beauty has attained in the sphere of music. (Tchaikovsky)

My subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is! All this inventing, this producing, takes place in a pleasing, lively dream.

Wolfgang Amadeus Mozart



CHRISTMAS CHEER (Wassail)

Saturday 18 & Sunday 19 December

7.30pm

\$30 (includes food & drink)

Bookings now open

Phone 5474 0334

Register your interest at the Christmas Cheer Desk at The Magic of Mozart concert or Phone 54574 0334

Next Concerts

- Sun 3rd October, Bicentennial Hall, Sunshine Beach, 3:00pm
- Wassail, Christmas Cheer Sat & Sun 18 & 19 December 2010, 7:30pm

Mozart Soloists

Jennifer Turnbull - Soprano

Jennifer Turnbull studied at the Queensland Conservatorium Griffith University (QCGU) completing Graduate Diplomas in Opera Performance and Vocal Performance. She

appeared in numerous QCGU productions including *L'enfant et les sortilèges* (The Bat and The Shepherdess) and *Orpheus in the Underworld* (Eurydice). In 2001, Jennifer joined Opera Queensland's Developing Artist Program, performing as an ensemble member in productions of *Andrea Chénier* and *Tosca* and appearing in *Beethoven's Ninth Symphony*.



On the concert platform, she has appeared as a soloist with the Queensland Choir, Queen-

sland Philharmonic Orchestra, Queensland Pops Orchestra and Australian Army Band Brisbane. She has also performed the *Ca-tulli Carmina* and *Trionfo di Afrodite* at the Australian Interschool Choral Festival in Brisbane and with the Sunshine Coast Choral Society, performing *Rossini's Petite Messe Solennelle*.

Georgia Hawes – Mezzo Soprano

The promising career of Mezzo Soprano, Georgia Hawes is fast gaining momentum both in the fields of Opera and Oratorio. She completed her Bachelor of Music in Vocal Performance with First Class Honours at the Queensland Conservatorium. Georgia made her operatic debut with the Auckland Opera Studio in 2004. Her impressive oratorio and concert experience includes *Mozart's Coronation Mass*, *Vivaldi's Gloria*, *Bach's St John's Passion*, *Haydn's Harmoniemesse*, *Saint-Saëns' Christmas Oratorio*, *Haydn's Seven Last Words of Christ*, *Bach's Magnificat*, *Han-*

del's Messiah, and *Hamilton's indigenous inspired, Missa Pacifica*, which made its Australian debut in June 2006, in the QPAC Concert Hall.

In August 2006, she sang the mezzo solo in *Mozart's requiem* at the Bangalow Festival and performed in the premiere of an alternate



ending to the piece, which was both broadcast and telecast around the country in December. In 2009, Georgia performed in Opera Queensland's production of *La Traviata* and *Fidelio*. She was also awarded the

2009 Peter Mitchell Churchill Fellowship, to study with leading international experts in the field of operatic/vocal interpretation and performance.

David Kidd - Tenor

David studied at Queensland University of Technology Academy of the Arts graduating



with a Bachelor of Arts in Drama and completing his Masters of Music Degree (in 1991 and 1998 respectively) and Queensland Conservatorium of Music Griffith University completing a

Graduate Diploma in Operatic Performance (1991).

From 1998 to 2007, he was a member of the Australian ensemble The Ten Tenors, performing around the country as well as in Austria, Canada, Denmark, France, Germany, Italy, Malaysia, the Netherlands, New Zealand, Singapore, Spain, the UK and the USA. In 2002 he received the Centenary Medal (for Outstanding Contribution to the Australian Music Industry) and in 2004 a MO (with The Ten Tenors for Variety Group of the Year). David has recorded on albums totalling over 1.3 million sales worldwide, including *Colours* (1999), *Untied* (2001), *A Not so Silent Night* (2001), *One is Not Enough* (2002),

Larger than Life (2003), *Tenology* (2004), *Here's to the Heroes* (2006) and *Nostalgica* (2008). David career highlights with the Tenors include recording at Abbey Road and Sir George Martin's Air Studios, being a guest at the 2005 Emmy Awards in The Shrine Auditorium in Los Angeles and singing with the London Philharmonic Orchestra in Royal Albert Hall. In September of 2008, David joined with fellow "retired" members of TTT to form Tenorissimo, a four-part incarnation of the touring show.

Recently David has performed as a guest artist with *Creative Generation - State Schools Onstage*, on tour with Helen Donaldson in *The Sound of Julie Andrews* and as a soloist with the Queensland Pops Orchestra. For Opera Queensland he has played the Prince of Persia in *Turandot*, Raoul de St. Brioche in the *Merry Widow* and toured as iconic Australian tenor Donald Smith in *Waltzing Our Matilda*.

Ryan Farrell - Baritone

Born in Brisbane in 1983, Ryan showed a keen interest in music from a young age and began formal lessons with a local teacher at the age of fourteen. Ryan completed his undergraduate degree at the Queensland Conservatorium, Griffith University under

the tutelage of lyric tenor Gregory Massingham, obtaining a Bachelor of Music in Performance with a Distinction in Classical Voice.

Throughout the course of his studies Ryan was involved in a number of operatic projects at the Conservatorium. He was an ensemble member in the 2005 Val Machin Opera Scenes, featuring scenes from operas by Mozart, Puccini and Stravinsky, he was also an ensemble member in the Conservatorium's production of *Gluck's Orfeo ed Euridice* and he also performed the role of Mars in *Offenbach's Orpheus in the Underworld* in 2007. During his final year in 2008, he performed the role of Theseus in Benjamin Britten's *A Midsummer Night's Dream*.

From March 2009 until May 2010 Ryan was a pupil of the esteemed Australian dramatic soprano Lisa Gasteen. Ryan is currently studying privately with baritone/conductor James Christiansen and pianist/vocal coach Martha Meszaros. Ryan intends to pursue further study in the United Kingdom and Europe and hopefully begin his professional career.



Requiem Story Revealed Program Notes courtesy JW

Requiem

The Requiem was unfinished at the time of Mozart's death. His widow eventually gave the score to Süßmayr to complete. There are still disputes over what his contributions were. Even those movements accepted as his have elements so strongly reminiscent of late Mozart that the student must have worked from the master's sketches.

The Requiem is a tragic work of great power and depth. Yet even in its most despairing moments there are still glimpses of hope. As a Mass for the dead, it combines those parts usually found in all types of Masses (the Kyrie, Sanctus, Benedictus and Agnus Dei) and those sections specific to a funeral service (the opening Introit "Requiem aeternam" from which such masses get their name, and the great sequence "Dies Irae" which is broken into separate sections as distinct movements.). The impressive setting for orchestra, chorus and soloists is typical of the Austrian "Cantata-Mass," a genre Mozart had composed throughout his life. (The scoring of the Requiem, though, is particularly dark involving two bass horns or alto clarinets, whose sonority colours the whole work.) In his writing can also be seen the influence of such Baroque masters as Handel and Bach, whom he had studied and admired late in his career. This archaic style is reserved for the most imposing moments of the Mass.

The opening Introit or processional "Requiem aeternam," emerges painfully from the lower regions of the orchestra culminating in an anguished plea for eternal light. This is answered by the consoling voice of the soprano soloist floating above the orchestra. The chorus then returns, now as a tense double fugue ending in the same anguish as at first. An imposing Kyrie follows, again as a double fugue in which the petition for mercy to God and to Christ are combined as two simultaneous subjects. Mozart's music has such urgency that it seems as if the composer himself were desperately calling for deliverance from the depth of his soul.

The next six movements are all individual sections of the funerary sequence "Dies Irae" (Oh that terrible day of wrath). The first ("Dies Irae") begins with an explosion from the orchestra and chorus depicting the turmoil of the Day of Judgement. The second ("Tuba mirum") describes the stupefying trumpet announcing that day. Here the individual soloists are allowed to contribute each in turn. The ensuing Rex Tremendae Maiestatis opens with a majestic orchestral introduction and imposing calls from the chorus that portray the overwhelming power of the Lord as he returns to judge mankind. At the very end this music of granite relents in intimate petitions for sal-

vation from the choir. Now comes perhaps the most tender moment in the whole work, the "Recordare," a plea for remembrance addressed to Jesus by the soloists. The next section, the "Confutatis" paints a horrifying vision of damnation with music suggestive of a crowd being driven on by whips. This is answered by a poignant prayer from the sopranos and altos pleading to be called with the blessed. The sequence then ends with the subdued "Lacrimosa," so tragic in its resignation. Here the chorus rises in broken phrases to the moment of judgement. At the climax of the line Mozart's handwriting breaks off. Apparently Süßmayr completed the piece by repeating the first half and adding the touching "Amen" at the end.

A soul in turmoil is presented by the music of the ensuing Offertorium "Domine Jesu" with its restless orchestral accompaniment and tortured fugal sections. The music becomes grimly determined in the last of these, recalling the promise of salvation to Abraham and his seed. Mozart's contributions to the next three numbers, the Sanctus, the Benedictus and the Agnus Dei, cannot be established. Süßmayr claimed to have written all three, but there are passages that suggest Mozart so strongly that it is highly likely some of the composer's sketches were used as a basis. For the concluding movements of the work, the "Lux aeterna" and the "Cum Sanctis tuis" Süßmayr brought back the music of the first two movements—the soprano solo plea for eternal light from the Introit and the grim double fugue of the Kyrie. Thus the work returns full circle to its point of departure in anguish and yearning. (Program Notes by Brian Black for Lethbridge Symphony Orchestra)

Quote about the Requiem

Milton Cross notes: "The chilling awareness that he was dying, and that he was writing his own requiem, brought to his writing an other-worldly beauty and a depth of awareness unique even for Mozart."

Ave Verum Corpus

Even if you do not immediately recognise the title of this work, you will almost certainly recognise the music. It must have been sung at weddings, during the signing of the register, as frequently as any other piece of music and probably more often than most. Many people have declared Ave verum corpus to be their favourite of all Mozart's choral works. Its popularity is probably due to the glorious combination of melody and harmony that succeeds in arousing an emotional response in the listeners.

Mozart composed this little motet in June 1791 for his friend, Anton Stoll, the choir-

master of the parish church of Baden, near Vienna and it was performed there for the first time on Corpus Christi day that year. Written only a few months before Mozart's death on 5 December at the tragically early age of 35, the anthem represents a distillation of his genius and the flawless musical skill that developed during his short but brilliant life. This short choral work has been described as 'virtually perfect in concept and execution' and it is very difficult to disagree with that view. The exquisite modulation of the harmonies touches something deep in the human psyche and there are few musical compositions that concentrate so much affecting power into such a compact entity.

It is indeed truly remarkable that so much feeling can be engendered in a piece of music of only 46 bars and lasting only about three minutes.

(Thanks to Aylesbury Chorale Society for permission to use this program note. http://www.aylesburychoral.org.uk/concerts/works/mozart_aveverum.htm)

Regina Coeli

Regina coeli laetare, Alleluja. : Queen of Heaven, rejoice, Alleluia.
Quia quem meruisti portare, Alleluja. : For He whom you were worthy to bear, Alleluja.
Resurrexit sicut dixit. Alleluja. : Has risen, as He said, Alleluia.
Ora pro nobis Deum. Alleluja. : Pray for us to God, Aalleluia.

Mozart composed three different settings to this text. All three settings were most likely written for use in the Salzburg cathedral. Mozart's first setting of the Regina Coeli in C major, K. 108, and his second, in B-flat major, K. 127, was written one year later. Dominican Vespers place the third (K.276) as a work from 1779.

Regina Coeli, K. 276, the third setting Mozart composed for this text, evokes an atmosphere at once exuberant, triumphant, and sublime. The words "Regina Coeli" are those of a Marian hymn sung at the conclusion of the evening service of Compline from Easter until Pentecost: "Queen of Heaven, rejoice! He whom you have borne is risen, as He said; Alleluia! Pray for us to God." With its distant echoes of Handel's "Hallelujah Chorus," Mozart's ebullient motet, scored for strings without violas, oboes, trumpets, timpani, and organ, was composed in 1779, just two years before his final quarrel with the Archbishop of Salzburg.

Bach's St Matthews Passion

What an effort by all concerned and so well received by the audience, I've put a few comments below of what people thought about the concert as well as a few photos, thanks to Mary's husband

Excerpts from Review by **Marguerite Webber**

A musical milestone was reached on the Sunshine Coast last Saturday at the Lake Kawana Community Centre - with an extraordinarily moving performance of the St Matthew Passion by JS Bach, conducted by Adrian King. It was standing room only for the audience of five hundred music lovers. The audience responded with thunderous applause and a ten minute standing ovation, rarely seen anywhere.

No other work approaches The St Matthew Passion with its grandeur and architectural beauty. For centuries it has been regarded as the pinnacle of European achievement in music from the baroque era. Its performance was a huge undertaking, both musically and logistically, in a cooperative venture between the Sunshine Coast Choral Society and the Noosa Chorale. These two groups were joined by the Sunshine Coast Grammar School Choir, two eighteen piece orchestras and five professional soloists.

The arrangement of the choirs was visually stunning – all 126 singers, spread across the stage, in their black and red gowns, men in dinner suits, the children in their school uniform .

The lamenting choral fantasia set the scene perfectly for the Evangelist, tenor, Greg Massingham to begin narrating the suffering of Christ. He sang this role brilliantly, conveying



the drama and sadness of the story of the crucifixion of Jesus .

The choral singing was rich and powerful, the voices blending perfectly, with the two large choirs each singing in four- part harmony in

dramatic dialogue with each other – both contrapuntally and together in eight - part harmony - the children's voices floating at times ethereally above them. The work is punctuated with one particularly well - known Chorale, sung by all three choirs, repeated in different keys and tempos, expressing different moods.

The orchestras richly enhanced the singing, with notable performances on oboe d'amore by Ronald Webb and violin by orchestra 1 Leader Trish Corben. Continuo was provided by two harpsichords and cello played masterfully by Huguette Brassine, Natasha Koch and Louise King.

Soprano Anita Parakh-Morgan showed her remarkable ability to sing difficult roles with flair and tenderness.

Tenor Martin Paroz rose impressively to the most challenging aria "Endure, Endure", accompanied sympathetically by harpsichord and cello.



My highest accolades go to conductor, Adrian King, who since arriving from the UK in 2007 has so enhanced the musical life of the Sunshine Coast. In this performance, Adrian and his soprano chorister wife Helen had their two musician daughters also taking major roles - violinist Sarah Syme being the leader of the second orchestra, and Louise King playing cello continuo.

Thus, one of the greatest musical masterpieces of all time not only came to the Coast, but was also a joyous family affair. We are indeed privileged to have this remarkable family amongst us.



Comments Made

Hi Adrian,

Congratulations on a superb concert this afternoon. Your choirs were just magnificent, as was the orchestra and soloists. I thoroughly enjoyed every minute of the performance.

Well done, indeed! Please pass on my congratulations to all the performers.

Kind regards, *Hedley*

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On Saturday afternoon, at the Kawana Centre, our amazing, inspirational and incredibly talented Adrian King conducted a brilliant performance of The St Mathews Passion, by JS Bach. With over 110 choristers, two orchestras and 5 soloists, this was no mean feat to accomplish and has taken months of preparation on Adrian's behalf. The power of the voices and orchestral music of this amount of people cannot be underestimated, and I was so glad to be on the receiving end in the audience. J

.....
What a spectacular success this concert was. The sustained standing ovation at the end of the concert said it all. We said that the Sunshine Coast should be proud to be able to put on such challenging concert and the performance did Sunshine Coast singers and musicians proud.

The Sunshine Coast showed their appreciation in attendance numbers. The hall was filled down to the last row, JW



News Letter of Noosa Chorale Inc

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