



INSIDE THIS ISSUE

- Mozart a hit with Chorale music lovers
- From the President
- Mozart meets Jenkins in concert
- Chorister desiderata
- Who's singing where?
- On a light-hearted note

COMING PERFORMANCES

- Sunday 27th October 2013—Mozart meets Jenkins
- 14th and 15th December—Wassail (Christmas Cheer Concerts)

From the President of Noosa Chorale

Preparations for the October concert are going full steam ahead, as you will see from reading this issue of the newsletter.

The concert will feature solo performances by members of the Chorale, and the opportunity to highlight our talent in this way will make the concert an especially enjoyable and engaging one.

Over the next weeks, we can expect to see articles promoting the concert in the local papers, and flyers being distributed widely around the region.

Ticket sales will open soon – details are on the next page. Please pass the newsletter on to friends and family so they will not miss out on tickets, as we're expecting a full house!!

Kind regards to all (and welcome back John and Yvonne Woodlock from their European tour).

John Davies.

Mozart a hit with Chorale music lovers since 1995

JIM FAGAN

In 1995 Noosa Chorale gave its first performance of the Mozart choral masterpieces which have continued to delight Noosa audiences through the years.

The film *Amadeus*, released earlier in 1984, won eight Academy Awards and introduced Mozart's works to a whole new and enthusiastic audience. His *Requiem* was featured in the film and, although the Chorale was just 12 months old, the conductor Leonard Spira felt the singers could meet the challenge of singing it.

The *Requiem* was performed at Noosaville, Nambour and Caloundra and the standing ovations each time prompted Leonard to say, "I think it is one of the best things we have ever done."

Since then the Chorale has sung the *Requiem* two more times—in 2000 and 2010. At the Millennium Concert in 2000 international viola player and composer Brett Dean played in the orchestra and some years later told me, "I had played the *Requiem* with the Berlin Philharmonic and I was amazed that such an enriching and energetic sound could come from such a small community."

Ten years later, following the Bicentennial Hall concert, music critic Margaret Webber reported, "It would be difficult to imagine that an audience would not have been happy with a performance of such all-round quality. The packed house indicated its delight with exuberant applause."

Three years earlier in March 1997 Mozart shared the program with Vivaldi and Handel. Leonard Spira had selected

Mozart's *Coronation Mass* and his affection for visual effects was made clear when he had two actors dressed as a king and queen sitting at each side of the stage—indeed a Royal performance.

It's against this background of Mozartian success that the Chorale next month will present two other works by the great composer which are new to Noosa. Conducted by Adrian King, the Chorale will sing Mozart's *Solemn Vespers* written in Salzburg in 1780. There are six movements and it ends with the magnificent *Laudate Dominum* which will be sung by choir member, soprano Fran Wilson.

Fran has sung in choirs and a cappella vocal groups in Canberra and Melbourne and performed in theatre and opera. Her opera roles include Mercedes from Bizet's *Carmen*, Lucy Lockit from Gay's *The*

...continued page 2



Fran Wilson, Noosa Chorale



Follow Noosa Chorale on Facebook

www.noosachorale.org.au

Find out more from our website

...continued from page 1

Beggars Opera and understudy to Cherubino in *The Marriage of Figaro* by Mozart.

Excerpts from Mozart's *Serenade No 9* will bring a sparkling finish to the first half. Noosa Sinfonia will feature Brisbane flugelhorn player Lloyd Robins as soloist in the work which is known as *The Post Horn*.

Karl Jenkins' *Requiem* occupies the second half of the program. Noosa choral music lovers were introduced to the Welsh composer's works last year with the mass to peace, *The Armed Man*.

John Woodlock who was Chorale president at the time remembers it as being "most amazing. It was a stunning and unforgettable experience for the audience as well as for the singers and the musicians.

"It was the first time we had used a video to synchronise with the music and it made the message of the futility of war just so much more powerful. We showed the video to the choir at rehearsal and some of the scenes were so graphic that some people needed to go home.

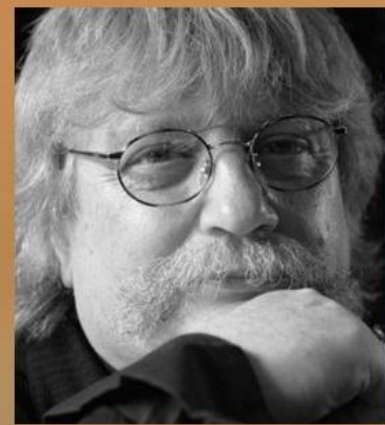
"We did some soul-searching about cutting some of the scenes but finally decided to put the whole thing up and it worked.

"There was a long silence when we finished and then people just stood and clapped and cheered. We had a friend from Canberra staying with us and I invited him to the after concert party. He told me he just wanted to go home and 'sit quietly and let the experience wash over me.' We have never had a concert when so many people made so many laudatory comments. It's immensely satisfying when you put a lot of work into a concert like that and have such an effect on people."

Since it started 19 years ago, The Chorale has created a tradition of excellence in its presentation of the music of our great classical composers. The *Mozart Meets Jenkins* concert on Sunday October 27 will continue its reputation of maintaining the quality by which it is recognised today.

Jim Fagan is choir historian and author of "Noosa Sings" – the story of Noosa Chorale's first fifteen years.

Noosa Chorale presents



Mozart meets Jenkins

Adrian King conducts
Noosa Chorale, with soloists
and Noosa Sinfonia

Mozart: *Solemn Vespers*
& excerpts from *Serenade No.9 (Post Horn)*

Karl Jenkins: *Requiem*

Sunday 27th October 2013 – 3.00pm
Bicentennial Hall, Sunshine Beach

Tickets \$30 (Concession \$25)

Tickets can be purchased at:

Peregian - Annie's Books on Peregian

Noosa Junction - Written Dimension Bookshop

Noosaville - River Read Bookshop

Cooroy - Possums Books and Coffee

Further information/bookings—phone 5447 4561

www.noosachorale.org.au

Tewantin Community Bank® Branch



Listen to the Mozart Solemn Vespers on You Tube

<http://www.youtube.com/watch?v=H7QbViCuGfU>



Listen to this interview with Karl Jenkins about the Requiem

<http://www.karljenkins.com/video/view/karl-jenkins-requiem-interview-2>



Listen to the Karl Jenkins Requiem on You Tube

<http://www.youtube.com/playlist?list=PLEz-nOKGnf8kfFDQJ8r2xZ94cGI7m5GAR>

1. Practise! And practise some more!

- ◆ The more you practise, the more enjoyable choir rehearsals will be for you and everyone.
- ◆ Make sure you have a good method of practising, even when you know the music well. Listen to your music files regularly, making sure you commit your own part to memory, and seeing how your part blends with the other parts.
- ◆ Learning to sing the notes, words and getting the timing right is only the first stage. It's how the choir (and other players) sing together which is the creative and really satisfying part.

2. Make the most of choir rehearsals.

- ◆ One of the greatest joys of singing in a choir is achieving a close bond between Musical Director / conductor and choir. This is the way we achieve fantastic dynamics, precise timing and unity of interpretation and emotional effect for ourselves and the audience.
- ◆ Watch the conductor. Learn the songs well enough so that you're not looking at your score all the time with your face and eyes down! Learning by heart is also great memory training and you will be surprised at how much more liberating and enjoyable singing is when you know the notes and the words.
- ◆ Make sure you always bring your score and a pen or pencil to mark your score up with directions given by the conductor and that you practise with these directions in mind. These can be about note-learning, timing, interpretation and emotion, performance directions, and so on... Many singers find yellow highlighting of their part very helpful in focusing their eyes quickly on their part and giving them more opportunity to watch the conductor.
- ◆ Observe the rehearsal schedule for each performance to give special attention to your individual practice of each week's focus, and take note of weekly announcements about rehearsals.

3. Contribute positively to the community of the choir.

- ◆ Producing a beautiful choral sound together under the guidance of a professional musical director is the unique experience we come to rehearsals to share.
- ◆ Respect for others' desire to learn, and respect for the conductor requires a strict no talking etiquette during the rehearsal which also gives you the best opportunity to benefit from this valuable learning experience.
- ◆ Listen to the other parts during the rehearsal, as this will help to consolidate your learning of your own part and help you blend your voice in better.
- ◆ Avoid wearing perfumes to rehearsals or performances – although deodorant is ok!
- ◆ Turn your mobile phone OFF or to silent.
- ◆ Help if you can with rehearsal arrangements by coming early to set up chairs etc, and by putting chairs away and generally tidying up the rehearsal space at the end.

4. Attend rehearsals regularly.

- ◆ Realise that your attendance at choir every week is part of the whole experience for everyone. Even if you know all the notes, you need to be there to be a part of the combined blending of voices.
- ◆ Your attendance each week also keeps the choir financially sustainable. Your term fee or nightly fee ensures the choir can cover payments to the conductor, the accompanist and payments for the hall hire and supper. The Chorale incurs these expenses each night, regardless of the number of people attending.
- ◆ Arrive at rehearsals at least 10 minutes early, and ensure your name is marked on the attendance book.
- ◆ Attend at least 50% of rehearsals for a performance if you want to sing in the performance, and 100% of the last three rehearsals before a performance. (In special cases of absence, the conductor may give you approval to sing in a performance.)
- ◆ Let us know as much in advance as possible (at the registration desk, by phone, by email...) if you will be absent from one or more rehearsals.

5. Look after your voice.

- ◆ Keep yourself well hydrated, avoiding diuretics like caffeine and alcohol before singing.
- ◆ Warm up vocally before rehearsals so you are not completely dependent on the warm-ups offered before the repertoire is begun.
- ◆ During rehearsals, sit or stand with good posture – back straight, shoulders, neck and jaw relaxed – in order to support your voice and take the strain off the vocal folds or cords.
- ◆ Save your voice for singing. Talking, and especially battling to be heard in a noisy environment, can put a great deal of strain on the voice.
- ◆ Consider having singing lessons and refreshers to improve your voice and understanding of music and singing.

6. Enjoy the thrill of performance.

- ◆ Make sure you are familiar with all instructions, for example, about preparing your score in advance, the procedure for going on and coming off stage, and the cues for sitting and standing throughout the performance.
- ◆ Watch the musical conductor as much as possible, keeping in mind the pivotal role played by the conductor in ensuring all parts come together beautifully – choir, soloists, orchestra, instrumental soloists – to bring the composer's work to life, and to enable the interpretation of the music to be exacting, exciting, inspired and magical.
- ◆ Sing to the audience – they have come to be thrilled and entertained.

7. And, above all, enjoy your singing!



Who's singing where

29th September, In the Mood, The Events Centre Caloundra

<http://www.scvenuesandevents.com.au/the-events-centre/events/the-mood>

4th—7th October, Caloundra Music Festival

<http://www.caloundramusicfestival.com/artists/2013>

18th—26th October, Adrift in Macao (musical), Coolum Theatre Players

http://www.coolum.com.au/display_listing.asp?id=763

26th October, Tallis Scholars, Queensland Performing Arts Centre Brisbane.

http://www.qpac.com.au/event/Tallis_Scholars_13.aspx

26th—29th October, Opera in the Castle, Sunshine Castle Bli Bli

<http://www.eventfinder.com.au/2013/opera-in-the-castle/sunshine-coast/bli-bli>

10th November, Sing for Life concert, Buderim Male Choir, Nambour Uniting Church

24th November, Sing for Life concert, Maroochydore Uniting Church

<http://www.buderimmalechoir.org.au/events.html>

15th—30th November, Calendar Girls, Caloundra Chorale, Wurtulla

Phone 5437 2719 <http://www.caloundrachorale.com.au/>

20th November, Mum's the Word, The Ten Tenors, The Events Centre Caloundra

<http://www.scvenuesandevents.com.au/the-events-centre/events/the-ten-tenors-%E2%80%93-mum%E2%80%99s-the-word>

21st November, Bjorn Again, Nambour Civic Centre

<http://www.scvenuesandevents.com.au/nambour-civic-centre/events/bjorn-again-0>

29th November—14th December, Stepping Out—the Musical, Lind Lane Theatre, Nambour

<http://www.lindlane.com.au/watch>



NOOSA CHORALE 2014 CONCERT PROGRAM

18th May 2014

19th October 2014

14th December 2014

And on a light-hearted note

How many choir directors does it take to change a light-bulb?

No one knows because no one was looking.



And from a Noosa Chorale soprano named Anon:

A conductor of choirs, name of King,
Tried to teach half of Queensland to sing,
But try as he might,
They'd not get it right,
It was flat, sharp or boring - no zing!

Essential musical terminology

Augmentation	Special surgery for sopranos involving falsetto implantation.
Basso Continuo	When the director can't get the basses to stop.
Basso Obstinato	Recurring wrong notes in the bass section.
Contralto	An alto who has been convicted.
Dominant	In a choral relationship, usually the alto.
Euphonium	If they won't answer your letters or emails, euphonium.
Incomplete Cadence ..	Harmonius interruptus.
Leitmotif	Like a regular motif, only less filling.
Metronome	A small elf that lives in the London subway system.
Polychoral Motet	A raucous of parrots singing "Cantate Domino."
Riff	What happens when a soprano takes a tenor's music score.
Score	Sopranos 3, Tenors 0.
Tonic	Enjoyed with gin after choir rehearsal.

Noosa Chorale is supported by

Tewantin **Community Bank**® Branch



For enquiries regarding Tune in, the Newsletter of Noosa Chorale Inc, please contact the Editor, Cal Webb.

Ph: 07 5472 0498 Email: cal@carolynwebb.com.au

Please advise the editor if you wish to be removed from this mailing list.

For all other enquiries regarding Noosa Chorale Inc, please contact the President, John Davies.

Ph: 07 5447 3497 Email: jad@microed.au