



INSIDE THIS ISSUE

- From the President
- Choir fans will love the Jenkins' Requiem
- Vowel problems and hissy fits
- Who's singing where?
- On a light-hearted note

From the President of Noosa Chorale

It's been a very busy time for all choir members with the approaching concert, and particularly rewarding for Adrian to hear that choir members have been assiduous in their practice. It has been saddening to hear of the passing of Leonard Spira, the Chorale's original conductor and choir master. We will be dedicating our upcoming concert to his memory.

Regards to all, John Davies.

Choir fans will love the Jenkins' Requiem, says former Chorale President

JIM FAGAN

John Woodlock has been a policy advisor to four Prime Ministers but he says putting together last year Karl Jenkins' *The Armed Man*, complete with 84 singers, a 46-piece symphony orchestra and a video on a giant screen, made working in Canberra seem easy.

John, who stepped down as president of Noosa Chorale in April after 12 years of leading the choir, is still an enthusiastic choir member and has done some wonderful work in publicising our next concert *Mozart Meets Jenkins* on Sunday October 27 to Noosa supporters.

"I've enjoyed promoting this concert. People who remember *The Armed Man* will love the *Jenkins' Requiem* and, of course, we have two brilliant works from Mozart as well."

Of the 34 concerts John organised and sang in, he remembers the mass to peace, *The Armed Man*, as "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. It's immensely satisfying when you put a lot of work into a concert like that and have such an effect on people."

John first heard the Chorale when he and his wife Yvonne were on holiday in Noosa in 1996 from Canberra. "We came here to find out if there was more to Noosa than beaches and stuff. We didn't want to come to a cultural desert."

....continued page 2



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



Follow Noosa Chorale
on Facebook

www.noosaChorale.org.au

Find out more from
our website

Two years later he and Yvonne, who sings with the choir's sopranos, were back in Noosa to stay. John had retired after a 26-year career in the Public Service, having first joined the Bureau of Census and Statistics in 1972. "After three years, departments started to be cut back so I moved over to the PM's department as I thought that's one department they'll never get rid of."

"It was just at the tail end of the Whitlam thing. There were all the Fraser years, then the Hawke years, then the Keating years. I didn't stay too long when John Howard became Prime Minister. It was time for a change."

John remembers it as a "fascinating time. They all had their different personalities, styles, different ways of operating. Fraser was extremely demanding. One of the things he did was really work his constituency. It had to be given a priority. He built up big support in his electorate."

"I found it quite stimulating. If we said there's no way we can help this person, then we were told to think again. He was quite pushy when he wanted something done."

John took over as Chorale president in 2001 and brought to the job an energy and skill which bonded choir

members even more strongly than before as well as creating a new level of public awareness and appreciation.

"What amazes me is the depth of talent we have in the choir. Last year we performed *Fabulous Favourites – from Opera to Abba* and the distinguishing feature of this concert was the opportunity it gave to some of the singers to perform solos. It showcased a lot of talent we didn't know we had. Some had not performed in public before."

He is also proud of the fact that the Chorale is a community choir which, as well as performing classical blockbusters, has developed into an enthusiastic supporter of community and charity events.

"We sing at Australia day celebrations, and lead Christmas carols in Hastings Street and Noosa Junction. Late last year we sang the National Anthem at the presentation of uniforms' ceremony for the Australian Down Syndrome swimming team and we are part of the Anzac Day services at Verrierdale and Eumundi."



John Woodlock in his role as Major General when the Chorale performed the *Pirates of Penzance* last year. Left to right: Ray Judd, Tony Jones, Michael Gough, Jim Fagan, John Woodlock, Hettie van Wyk, Debbie Boyles, Linda Bishop, Margaret Courtney

Problems with your vowels? Horrible hissy fits?

Look carefully at your next rehearsal, and you may notice an uncomfortable change of expression on the face of your choir director when certain sounds are emitted from the choir. Here are a couple of common causes of conductor nightmares, and some techniques for ensuring you are not the cause. It is recommended that these methods are tried out in the privacy of your own home. No special safety messages are needed, although it might be advisable to shut all the doors and windows.

Problems with your vowels

How many thousands of times have we been told to watch our vowels? The problem comes about because Latin is pronounced with only 'pure' vowels, whereas we unconsciously pronounce the Latin texts with our natural English complex vowel sounds. For example, the word *te* is pronounced in Latin with 1 pure vowel sound (*teh*), but if it were to be pronounced in English, it would have 2 vowel sounds as *tay-ee*, in other words, as a diphthong. The contrast is perhaps even more noticeable amongst English speakers with a broad Australian accent.

Here's some techniques you can try:

- ◆ It's actually quite difficult to identify vowel problems in your own singing, and so you may not even know that you've got a problem. Try asking someone to listen critically to your vowel sounds when you are practising, and note what's going on at the time if they wince. Ask them to put their hands over their ears every time you sound like Bazza McKenzie.
- ◆ Mark up your score with a special symbol of warning wherever there are really noticeable places that the vowel sound must be pure. Try even harder to be good at these places.
- ◆ Imagine the Latin word has an additional sound at the end of it, but chop this extra sound off when you say it. For example, imagine the word *domine* is *dominegg*. Now say *dominegg* but don't pronounce the final *g* sound. The purpose here is to trick yourself out of doing what we normally do in English – that is, we normally finish an open vowel sound at the end of a word by turning it into a diphthong.
- ◆ Check your pronunciation by saying the word with an exaggerated Australian accent, giving the vowel its richly elongated ocker flavour, and then by saying it again with its corrected simple and pure Latin vowel sound. For example, say *dom-ee-nay-ee*, and then correct it to *dom-ee-neh*. Notice what's going on with your mouth. In the ocker version, your mouth is moving to create the multiple sounds making up the vowel. In the Latin version, your mouth should not move during the final vowel sound. Likewise, when we say the *o* sound of *toto*, our natural speaking pattern makes us want say *tow-tow-ooooo*, with the mouth closing at the end. Dead give-away that mouth closing! Instead just let the beginning of the vowel sound run through without closing it.
- ◆ Try saying the last vowel sound of *domine* in front of a mirror, making certain that nothing is moving – mouth shape, tongue, jaw, teeth – nothing! Do the same with the *o* sound of *toto*. Check that just the pure simple vowel sound is coming out continuously, and the only movement is your eyes sparkling.
- ◆ Sing a continuous *e* (as in *egg*) sound, pulsing it in your mind as if it consists of many small *e* sounds. Another way to think of this is that you are constantly renewing the same vowel.

Be careful that there is no movement to change the quality of the vowel sound. This kind of internal pulsing can also be helpful to avoid going flat when you are singing those long unbroken stretches on the same note.

- ◆ Try singing through a section with only the vowel sounds, that is, minus the consonant sounds, and concentrate on ensuring all the vowel sounds are pure. For example, *confitebor tibi domine* would be sung: *oh-ee-e-or / ee-ee / oh-ee-e*
- ◆ Joining the pure vowel sounds together can also be a challenge. Our natural tendency in English is to add an extra sound to make it easier – this is referred to as 'elision'. For example, when we sing *Patri et Filio*, we want to sing it as *pa-tree-yet...*, just as we would say *I-yam-hap-py-yan-din-love*. By contrast, elision in Latin is much underemphasised. Practise saying these phrases without adding an extra sound between each of the vowel sounds: *Requiem* (*re-kwee-em*; not *re-kwee-Yem!*); *In Deo salutari meo* (not *de-Yo...me-Yo!*); *Hosana in excelsis* (not *ho-zanna-Rin!*)
- ◆ Final technique: Pretend you are Italian. Even better, pretend you are an Italian opera singer.



Horrible hissy fits

Hissing is the dead give-away that we are not watching. If we were watching the conductor (he who must be obeyed), our syllables would start and finish together. Of course all the other sounds give this away too, but there are none so distracting or irritating as the sibilance of that ubiquitous *ess*. The sound of a choir hissing its way (and unsynchronised) through an otherwise beautiful piece of singing can be a pretty annoying thing for an audience.

Here's some techniques you can try:

- ◆ Stop hissing, full-stop!
- ◆ Observe Rule Number One – watch Adrian and do as he commands. If we de-ess, Adrian will de-stress.
- ◆ Check if you have a pronounced sibilance. For some of us, a pronounced sibilance is just something we've lived with all our lives; for others, it may have developed over the years, often as a result of dental prostheses or orthodontic work. Try saying *qui salvandos salvos gratis* in an empty room, and if you hear the room whistling with *esses*, try one of the following:
- ◆ Change the position of your tongue relative to your teeth when you say *ess*. For example, move your tongue further away from the roof of your mouth, or closer to the back of your top teeth.
- ◆ Final technique: If you're still whistling, try singing the words without the *ess* sound – that is, just omit it!! In some choirs, only 1 in 5 choristers are actually allowed to sing the *ess* sounds. –inging rather than singing may –olve the problem.

Who's singing where

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>

10th November, Heroes and Heroines, St Lucia Orchestra with the Maleny Singers, Maleny Community Centre

http://community.sunshinecoast.qld.gov.au/sites/default/files/heroes_and_heroines_maleny.pdf

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>

14th & 15th December, Noosa Chorale Wassail (Christmas Cheer Concert), Bicentennial Hall, Sunshine Beach

<http://www.noosachorale.org.au>

NOOSA CHORALE 2014 CONCERT PROGRAM

18th May 2014

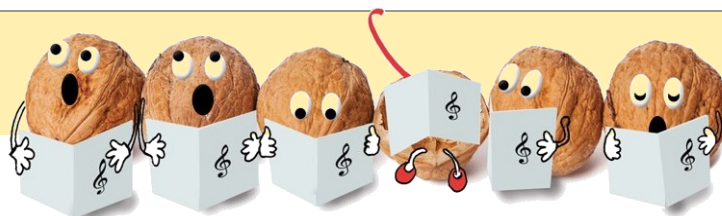
19th October 2014

14th December 2014

And on a light-hearted note

Golden Rules for Choral Singing (or how to be sacked from the choir in 13 easy steps)

1. Do not worry if you don't have perfect pitch - you may find singing less stressful without it!
2. The right note at the wrong time is not necessarily the wrong note.
3. The wrong note at the right time is still not necessarily a wrong note.
4. A wrong note sung timidly is a wrong note.
5. A wrong note sung with authority is an interpretation.
6. A true interpretation is realized when not one note of the original remains.
7. If you happen to sing a wrong note, give a nasty look to one of your neighbours.
8. If everyone gets lost except you, follow those who get lost.
9. If you are completely lost, stop everyone and start an argument about repeat marks.
10. Strive to achieve the maximum notes per second - that way you at least gain the admiration of the totally incompetent.
11. If a passage is difficult, slow it down. If it is easy, speed it up. Everything will work itself out in the end.
12. Markings for slurs, dynamics, ornaments and breathing should be ignored. They are only there to embellish the score.
13. When everyone else has finished singing, you may sing any spare notes you still have left.



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