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Noosa Council Grant supports Gala Concert

Noosa Chorale was one of the 72 successful Noosa Council Community Project Grant recipients from the first round held earlier this year. The funding provides a significant boost of \$5,000 to the Chorale's resources as a subsidy for the presentation of the twentieth year celebratory gala concert to be held on 18 and 19 October.

Noosa Chorale President John Davies says all the performers are working very hard rehearsing for the grand occasion. "We're working with an orchestra of some 60 musicians and four soloists, including Opera Queensland and former Ten Tenors' Andrew Pryor. When combined with 70 choir members and the music master, there will be 135 performers, which must be some sort of record for the J," he said.

From the President

Dear readers,

The cold and flu season is clearly with us at this time of year and many of our singers have succumbed. Yet in spite of our voiceless absentees from rehearsals, we had a ball of a rehearsal recently and the choir sang the German words in Beethoven's 9th with gusto. You couldn't get the smile off Adrian's face at the end of rehearsal. Clearly the concert in October is going to go off with a bang.

The choir sang exhilarating renditions of some Australian songs at the Noosa Citizenship ceremony in July at The J. It was great seeing so many nationalities joining our community and enjoying our singing. We had some 30 plus members of the Chorale onto the stage for the event—great work all of you and many thanks to Adrian and Huguette for guiding us through the songs.

Readers should be aware that we'll be running two Gala concerts this year one on the Saturday evening, 18th of October and

the other Sunday afternoon, 19th of October, so get your dinner and excursion parties together and book your seats through The J for the performance time that suits you.

All seating is likely to be tiered as we have such a large orchestra to accommodate, and the seating on the upstairs mezzanine floor will be available at a lower cost. If you need non tiered seating you'll need to make contact with The J so that special arrangements can be made to accommodate you.

Looking forward to seeing you all in October. It's going to be a blast from the past—a selection from the best of Noosa Chorale repertoire.

And to top it all off, we have been awarded a grant from Noosa Council to help with the presentation of the concerts.

Regards to all,

John Davies, President

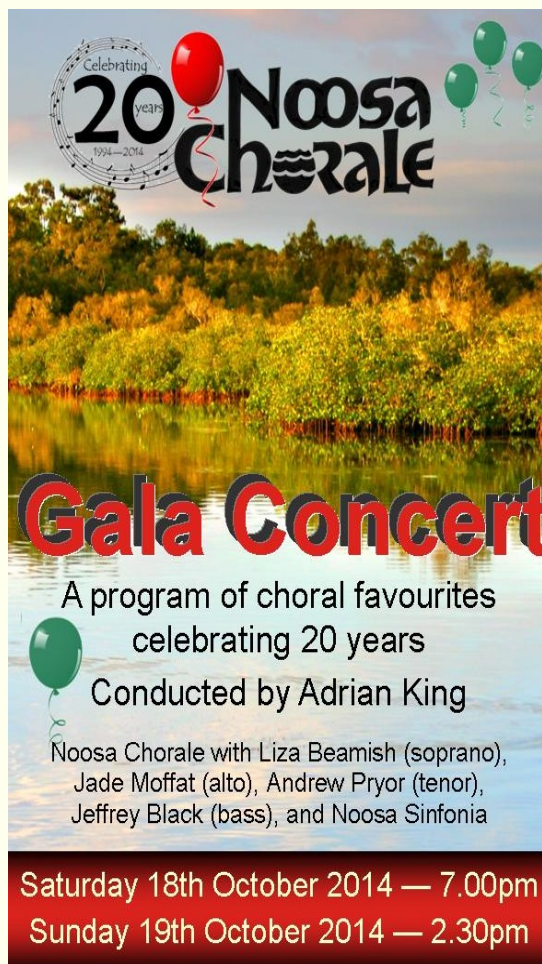
Scaling the heights—a Gala occasion

For twenty years, Noosa Chorale has been wowing audiences with its mix of sacred and secular choral works, from those of the medieval and renaissance masters, through to contemporaneous composers, and across a spectrum of styles—classical, light opera and musicals, folk, jazz...

And now in this celebratory year, the Chorale will be presenting a smorgasbord of excerpts from its extensive repertoire. We don't want to ruin the surprise by telling you the whole program, but just to whet your appetites, here's some of the pieces that the choir is now in full flight rehearsing.

Carl Orff's Carmina Burana begins with "O Fortuna" whose driving, hypnotic, even unnerving beat will probably be familiar to most audiences. It has been used in countless films and television advertisements, perhaps most notably in the Carlton draught beer ad in 2005. But the other sections from this extraordinary work can be quite surprising. Little wonder, as the libretto, which is based on an original text from

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Gala Concert
A program of choral favourites
celebrating 20 years
Conducted by Adrian King
Noosa Chorale with Liza Beamish (soprano),
Jade Moffat (alto), Andrew Pryor (tenor),
Jeffrey Black (bass), and Noosa Sinfonia
Saturday 18th October 2014 — 7.00pm
Sunday 19th October 2014 — 2.30pm

■ Tiered seating \$38 (Concession \$35)
Mezzanine level \$30 (No concessions)



The J
60 Noosa Drive
Noosa Junction
Bookings: www.thej.com.au
Enquiries: 07 5329 6560

www.noosachorale.org.au

Our organisation has been supported by Noosa Council

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20 years of choral brilliance to be celebrated in the Gala Concert

John Woodlock, past President, reflects on his years with Noosa Chorale

The 20th Anniversary Concert program will bring back wonderful memories of concerts for Chorale singers and audiences. Over the last twenty years, Chorale singers have been introduced to most of the great choral works and been able to sing them with an orchestra and soloists under the direction of brilliant conductors.

The **Verdi Requiem** brings back exciting memories for me. When we first sang it in 2001 I had just agreed to do the publicity and was not President at the time. I loved singing the work and the more I read about it the more I enthused about it. I was determined to do everything I could to get this concert sold out.

I also became a great fan of Verdi as a person and with 2001 being anniversary of his death, I jumped at the opportunity to link our concert with the official Verdi celebrations around the world and to invite the Italian Consul to the concert.

On 15 July 2001, 474 people attended the concert. The atmosphere was electric. It was a celebration of Verdi's grand Italian operatic music. It was also a stunning achievement for the Chorale and for the late Leonard Spira's organisation and musical direction. The applause and standing ovation were overwhelming.

Five years later, Verdi Requiem gave Chorale singers one of their most beautiful experiences - singing in St John's Cathedral Brisbane on 16 September 2006 with the Brisbane Philharmonic Orchestra. The soprano, Jacqueline Mabardi, was one of the most beautiful singers I have ever heard. She is now a most sought after singer worldwide. Verdi Requiem evokes something very special in Chorale singers. Dick Tombs, who reviewed the Bicentennial performance, remarked, 'Beyond doubt the Chorale has discovered the gift of transcending by several magnitudes its place as a community choir.'

In 2013, under the expert guidance of Adrian King, Chorale singers for the first time sang Verdi Requiem as originally composed for two choirs in a joint performance with the Sunshine Coast Choral Society. This was a Verdi Requiem on a grand scale which uplifted both performers and audience to new heights.

The other joint performance with the Sunshine Coast Choral Society was **St Matthew Passion** on 17 July 2010. The feeling and tone of this work was very different to Verdi but had a profound emotional effect on me. Adrian was more inspired and brilliant than I had ever seen him before. He brought something very special to this performance and we experienced the longest standing ovation ever.

Another special performance for me was **War Peace Glory** concert. I had for a long time wanted to produce a concert with visuals. On 20 May 2012 the Chorale sang The **Puccini Gloria Mass** with slide visuals which enhanced the words. The main work in this concert was **The Armed Man** which was sung against a backdrop of a professional video hired from England that was specially made to synchronise with the music. The Armed Man video threw up a lot of technical as well as content challenges, but on the day things came together to stun the audience with a powerful presentation of the effects of war. Again the Chorale gave audiences an intensely emotional and musically beautiful experience.

For many years I had listened to **Charpentier's Te Deum** and thought how wonderful it would be to perform it. **Handel's Coronation Anthems** were another of my favourite pieces. I was delighted when the Committee and Adrian agreed to my suggestion for a fifteenth anniversary concert program in 2009 comprising these two pieces and Handel's Fireworks music. This was a huge sing for the choir, an absolute heaven for the brass section of the orchestra and of course a feast for lovers of Baroque music. As publicity officer I enjoyed reading up about all these works and couldn't resist writing a commentary to go with the pieces at the concerts. The commentary also gave the choir a chance to sit down in The Coronation Anthems as only one anthem had soloists!

Over the years members of the Chorale have asked to do lighter works. One of the most successful concerts was produced and directed in November 2002 by the late Ken Evans, Deputy Musical Director at the time. Titled **Elizabeth I to Elizabeth 11**, it consisted of some English Madrigals, Ken's arrangements of songs like the Beatles' Yesterday and of compositions by Ken himself. Ken was one of Australia's best jazz trombone players and also blazed a trail in composing cross over music between classical and pop. The two concerts in The Good Shepherd Lutheran Centre attracted an audience of over 500.

Noosa Pops 1 and 2 under the direction of Adrian King again were responses to requests for lighter singing repertoire and provided lot of challenges to singers used to singing in a more classical style. Adrian's versatility and expertise in a wide variety of musical styles came to the fore in teaching and directing our singers in these two successful concerts which also featured soloists from Chorale members.

For brilliant programming and joyful exuberance, the pairing of **Carmina Burana** with **Gershwin's Rhapsody in Blue** on 18 May 2008 was hard to surpass.

At the end of 2007, Adrian and Helen King introduced Noosa to the **Wassail (Christmas Cheer concerts)**. This combination of carols and readings along with Christmas fare in a decorated hall became an instant success with Noosa audiences. As happened with Adrian's previous choir in England, this event was a successful fund raiser for the Chorale and helped to subsidise some of the more costly classical concerts.



John and Yvonne Woodlock

These concerts were a great opportunity for Chorale members to work together to prepare food and decorate the hall. I loved the annual mince pie making at our place. My wife, Yvonne, took the running on the overall coordination and ticket selling for this event for the first five years and helped build up the audience base and the appeal of this event.

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The Christmas Cheer concerts added a new dimension to the Chorale involving it in a more diverse repertoire and widening the Chorale's appeal to audiences. It also brought the Chorale much closer to its audience with Chorale members serving at tables and at times singing from the floor with the audience.

Adrian King also helped to bring the Chorale closer to the Sunshine Coast community with his willingness to be involved in community performances. We have performed carols at Hastings St for many years and have sung at some fund raising events such as the Bushfire Fundraiser at Nambour. For me the most moving community events are our singing at the Anzac Day memorial services at Verrierdale and Eumundi. We have Jim Fagan to thank for introducing us to the Verrierdale Anzac Day committee and to the amazing song There is No Death. I know that our singing at these events makes these services more moving and meaningful for all those attending and my participation in the singing has given me a greater insight into what Anzac Day means.

In my time as publicity officer, I tried to involve Chorale painters in designing and producing the artwork for our concerts. It was a chance to showcase the talent of our artists and also to come up with something original. Ann Milland painted the stunning painting for the Elijah poster, Rose Barry did the beautiful artwork for the Faure Concert and Anne Marie Jones did the

brilliant artwork for the Carmina Burana concert, the St Matthew Passion concert and The Creation and Mozart Requiem concerts.

For me the years in the Chorale were years of musical discovery. I was introduced to new works that I didn't know and introduced to some works that I thought I wouldn't like and would find too hard to sing. The *Brahms Requiem* was a case in point. I, like most of the choir, found it hard to click into this work and we seemed to struggle with it up to a few weeks before the concert. However, the genius of the work won me over as Adrian's patient direction eventually helped me and the rest of the choir master this work and it was a fabulous experience singing in the concert.

So let's celebrate 20 years of wonderful singing, music making and building community in Noosa and also celebrate all the singers, musicians, soloists and helpers who have contributed to the extraordinary history and achievement of Noosa Chorale. I am sure that the talented new committee will take a creative and imaginative approach to the future programming and management of the Chorale and that the Chorale will give to many others the wonderful opportunities for singing that I have enjoyed.

JOHN WOODLOCK, 17 August 2014

Scaling the heights...continued from page 1...

the 11th or 12th century, includes phrases in Latin, Middle High German, and Old Provençal. Its themes are universal ones—the fickleness of fortune, the fleeting nature of our lives, the joys of Spring, and the thrills and spills of drinking, gluttony, gambling and lust.

In quite a different mood, amongst the 20th century compositions included in the program are works from The Beatles, with a medley of fifteen Lennon-McCartney songs.

Equally well-known is the magnificent “Choral Symphony” from Beethoven's Symphony No 9. This is a particularly challenging choral work, not just because the choir will be singing it in German, but also because of the huge pitch range across the octaves for all parts. Truly the choir will be scaling the heights with this work. Our accompanist, Huguette Brassine, provides some insights on this page into the pitch challenge.

The concert is expected to have such appeal that there will be two performances for audiences to choose from—one in the evening (Saturday 18th October at 7pm), and the other a matinee (Sunday 19th October at 2.30pm).

See details on page 4 for how to make your booking.



"He's here to hit the high notes."

Higher! Higher! Higher!

Musical works of the past are often rather demanding to perform due to the vagaries of pitch along the centuries. From one epoch to the next, and from one country or even one city to another, there was a large and alarming variety of pitch levels for the same note. Johann Sebastian Bach for example, often had to transpose his instrumental parts in order to play according to the differing pitches of church organs.

The note A went as high as 506 Hz (on the cathedral organ of Halberstadt in 1495) and as low as 377 Hz (in a church in Heidelberg 1511). In 17th century France, it is generally accepted that pitch was at 392 Hz. We know this because of the contemporary theoretical works of Mersenne and Praetorius (Baroque Period) and others, but also through the analysis of the manufacture of wind instruments and organology of past centuries.

It is generally accepted that baroque music was performed at or around A 415 Hz. Handel's and Mozart's tuning forks were set at 422 Hz, which would have sounded about a semitone lower. Likewise, Beethoven's compositions would not have been heard as high as they are performed nowadays, but rather would have sounded approximately a semitone down.

Understanding how pitch has varied across the ages might not help us to sing the high notes, but at least may explain in part why the Beethoven choral symphony is so demanding for voices. The issue of non-standard pitch was addressed at an international conference in London in 1939 where it was decided that the A, which is the standard point for tuning instruments, should have a pitch of 440 Hz or 440 vibrations per second.....and singers have suffered ever since!

HUGUETTE BRASSINE, 15 August 2014

What's on?

Cello Ballade

Cello Dreaming (Louise King)

23 August, Eudlo Hall

<http://www.celldreaming.com.au/concerts/>

The Fieri Consort

(contemporary sacred choral works)

24 August, St John's Cathedral, Ann Street, Brisbane

<http://bccmf.org/events-3/>

Jerry's Girls

4—21 September, Noosa Arts Theatre

<http://www.noosaartstheatre.org.au/productions/>

ournextproduction.aspx

Oh What a Night!

23 September, Nambour Civic Centre

<http://www.scvenuesandevents.com.au/nambour-civic-centre>

A Musical Interlude

(Harmonies by Tapestry)

26 September, Caloundra Regional Gallery

[http://gallery.sunshinecoast.qld.gov.au/sitePage.cfm?](http://gallery.sunshinecoast.qld.gov.au/sitePage.cfm?code=musical-interlude)

[code=musical-interlude](http://gallery.sunshinecoast.qld.gov.au/sitePage.cfm?code=musical-interlude)

Artico Ensemble—Chamber Music with a Difference

27 September, Good Shepherd Lutheran College, Noosaville

<http://www.noosamusic.org/>

Operatif presents.... A Dream of Vienna!

2 October, Nambour Civic Centre

<http://www.scvenuesandevents.com.au/nambour-civic-centre>

Opera at the Castle

24—26 October, Bli Bli Castle

<http://popuopera.com.au/events/4583790889>

Noosa Chorale Gala Concert

18 October at 7.00pm

19 October at 2.30pm

The J, Noosa Heads

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

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And on a light-hearted note



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