

Tune in... to Noosa Chorale

The Newsletter of Noosa Chorale Inc
Volume 9, Number 7, July 2015

Chorale a "first" for ace jazz trumpeter

"I've had some big moments in jazz. The night I played with Louis Armstrong was probably the biggest but one thing I've never done is perform with a major choir."

Trumpeter Bob Barnard AM has dominated Australian jazz for six decades and made many national and international tours, playing at major festivals and jazz clubs in Los Angeles, St Louis, New Orleans in the U.S., England, Holland, Austria, Germany, Sweden, Denmark, France, Canada, Japan and all over Australia.

He was once described by the ABC's jazz pioneer Clement Semmler as "one of the best mainstream trumpet players in the world."

He is coming to Noosa with his group of ace musicians, the Australian Jazz Ensemble, to kick off the 10-day Noosa Jazz Party with Noosa Chorale in "Broadway to Jazz" on 28-29 August.

The Chorale's 70 singers will occupy the first half with fabulous music from "Show Boat," "Lullaby of Broadway," "The Sound of Music" and many others. Bob and the Australian Jazz Ensemble has the second half, then both groups combine for the finale.

"I played with the Brisbane Symphony Orchestra once but never with a choir. I'm looking forward to it. It'll certainly be different," he told me when I called him in Sydney.



Bob Barnard on trumpet, Peter Locke on piano.

Bob made his first visit to Noosa in 1994 and he has been a regular performer since. I asked him how the session with Louis Armstrong happened.

"It was in 1963 and I was at Sydney Airport with Graeme Bell and his All Stars when he arrived. In those days you got off the plane and walked across the tarmac to get to the terminal. Security as we know it today was pretty much non-existent.

"Satchmo just took out his trumpet and joined us on the tarmac. A radio station recorded it and I've still got the tape.

"I think combining with the Noosa Chorale and extending the Jazz Party to 10 days instead of four is a great idea. It gives us the chance to play at different venues like a river cruise, restaurants and in the streets. I hear there's a Flash Mob session planned for Sunshine Beach."

Bob rates the Jazz Party as "one of the best in the world. Some festivals offer different styles of music but the Noosa style is all from the same school and we get along fine together. It's a party, really."



Bob Barnard on trumpet (second from right), greeting Satchmo from the plane at Sydney airport.

Noosa Chorale & Jazz Club
with the Australian Jazz Ensemble

Broadway to JAZZ

thej Tickets \$35
Book through Noosa Heads Jazz Club
Phone 07 5447 2229
or online www.thej.com.au
60 Noosa Drive
Noosa Junction

Friday 28 August 2015 at 7.00pm
Saturday 29 August 2015 at 2.30pm

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When Hettie swung on a trapeze

Noosa Chorale is proud of the versatility and talent of its singers. In our last Tune In we wrote about three of members, Linda Bishop, Margaret Haffenden and Diana Thomson and their past lives in musical theatre. Today we introduce soprano Hettie van Wyk who on August 28 and 29 will feature with the rest of the choir when we share the stage with The Australian Jazz Ensemble in "Broadway to Jazz" at The J.

A year ago, almost to the day, Hettie sang in Opera Queensland's regional performance of Puccini's *La Boheme* at Maryborough. "It was a magnificent experience, so exciting to sing with such magnificent people," she says.

This wasn't first Hettie's involvement in an opera, having appeared previously in Mozart's "The Magic Flute" with the Pocket Opera in Queensland and the rock opera "Boadicea" with the Queensland Folk Federation.

She is a foundation member of the Chorale, joining in 1994 and, at the same time, appearing with the

Noosa Arts Theatre Group in shows like "Barnum" where she says, "I played the role of Jenny Lind and had to swing on a trapeze.

"I enjoy being part of productions like these because I get to be someone different for a while, joining other people doing the same thing."

She is proud of her record of only having missed "two or three Chorale

concerts in the last 20 years. Rehearsals are lively and a lot of fun. "I've developed lots of friendships. It's a very friendly group. I'm particularly thankful we've had wonderful musicians like Leonard Spira and Adrian King (choir music directors) to lead us.

"Being part of Noosa Chorale has given me the opportunity to learn and sing varied and interesting music in a friendly and encouraging environment." Each performance with the Chorale has brought its own measure of satisfaction. I'm looking forward to 'Broadway to Jazz' and singing those wonderful Broadway songs, especially Cole Porter's 'I've Got you Under My Skin.' It's one of my favourites."



(left) Hettie in "La Boheme" and (right) as Jenny Lind in "Barnum".



An enchanted evening

JIM FAGAN



(Editor's Note) Dean Martin submitting to the charms of Noosa Chorale bass singer / journalist Jim Fagan some little while ago in Hollywood.

I was in Hollywood on assignment for Sir Frank Packer's magazines, the *Women's Weekly* and *Everybody's*. It was the late 60's and my job was to get interviews with stars like John Wayne, Kirk Douglas and Sonny and Cher whose "I Got You, Babe" was No 1 in the world's charts.

One of the studios invited me to the Santa Monica auditorium where the stars were putting on a show for charity. Dean Martin was the emcee and his stand-up gags and singing had the biggest names in the movie world yelling for more.

One of his snatches of song I still chuckle at was, "I'm dancing with tears in my eyes for the girl in my arms is a boy!"

The Chorale is singing a selection from Rodgers and Hammerstein "South Pacific" and I'm just a little sad we're not singing "Some Enchanted Evening."

Dean sang it with his arms round the luscious Emmy award actress, Polly Bergen. They were smooching and being very attentive to each other and, when the song was over, he looked at the table where his wife, Jeanne Beigger, was sitting and pleaded:

"Now don't give me them daggers. She put her arms round me first."

An enchanted evening, indeed.

A word from our President

Dear Singers and Friends,

Less than a month to go now before our very exciting Broadway to Jazz concert that kicks off this year's Noosa Jazz Party. Noosa has taken to heart our alliance with Noosa Heads Jazz Club—our first ever—and I've never known tickets to be snapped up so quickly. I recommend you make your bookings now so you don't miss out.

The choir is singing a selection of 37 fabulous songs from Broadway shows and movies, and the rehearsals under the guiding hand of maestro Adrian King are hotting up! Although we are known as a choir with an enviable reputation for performing classical music, I can report that our singers are loving the chance to sing these timeless songs by masters like Cole Porter, Rodgers & Hammerstein & George Gershwin.

They are also delighted to be sharing the stage with the cream of Australia's jazz musicians, The Australian Jazz Ensemble, led by legendary trumpet player Bob Barnard.

A big thanks to the volunteers who managed to get some order into our storage space at The J—Talluah Harper and her family, along with Jenny Jackson, Angela Oakey, Con Bleyerveld, Ray Judd, Michael Andersen, and Rod Probert.

And please have a look at our Facebook page—soprano Sherelle Scott has put new life into it!

John Davies, President.

French star for Noosa Jazz Party

The Noosa Jazz party is one of international jazz singer Tricia Ewy's favourite events. When she stars at The J from September 3-6 for the Noosa Heads Jazz Club it will be the third visit here for the Parisian star.

Tricia grew up in Guadeloupe in the French West Indies and went to Paris to study biology.

"I met jazz musicians, and I realised that it was possible to live with your music. So for me it's music who chose me.

"I grew up surrounded by music, I've got a lots of influences, because my parents were listening to Classic, Zouk, Kompa, Chansons Françaises and more."

Ella Fitzgerald was another influence. "She was the first contact that I had with jazz. She is the one who made me fall in love with this music. She also made me realise that the voice is a real instrument with infinite possibilities."

Her favourite jazz song is "Golden Earrings" composed by Victor Young. "I love the melody and the lyrics. In the song they say; "Make love your guiding light", and that's what I'm trying to do every day. I recorded this song in my first album. I always enjoy singing it on stage.

"The Noosa Jazz Party is actually more than any other show for me.

"It's a "rendezvous" every year where I can see friends, share music, meet new people and mostly learn a lot by listening to other musicians.

"When you start playing in the Noosa Jazz

Party you become a part of a beautiful family.

It's always a wonderful time. Good crowd, good music, good people, good weather.

"Like the song title..... Who Can Ask For Anything More?"



Noosa Jazz Party at The J. Thursday September 3 to Sunday September 6 sponsored by Noosa Heads Jazz Club. Tickets per night \$35 (6 hours of jazz per night 5pm to 11pm). Early bird special available until sold out-- \$120 for all four nights. Phone 07 5447 2229. Please have your MasterCard or Visa handy.

www.noosajazzclub.com

Sherelle makes Facebook buzz!

Since generously agreeing to take over the role of managing the Noosa Chorale Facebook page, Sherelle Scott (soprano) has put new life into our social online presence on Facebook. Here, Sherelle invites readers to engage with the Chorale on Facebook to help boost our presence in the cybersphere.



Hi all fellow singers and music enthusiasts!

Just thought I would give you a 'quick and dirty' guide to Facebook to help us get Noosa Chorale's face and name out to the loads of eager bodies in 'social media' land.

Firstly, if you are on Facebook and enjoying all the photos of the kids and grandkids, but have been remiss in 'liking' our site, we forgive you.... but make sure you pop on to our site and give it a quick thumbs up.

Next.... When you see us, send through a post. Make sure you hit the 'like' button or even better 'share' the post with your friends. This pops us up the popularity list and makes us search-worthy on Facebook and in Google's eyes.

And even more important.... When you see us post an Event and it asks you to join, then hit the 'join' button, even if you are singing in the choir (and not really in the audience). Each hit on the join button is tallied up, showing how popular the event is.

So please jump onto Facebook and 'like' everything!!

Cheers, Sherelle (your Facebook slave).

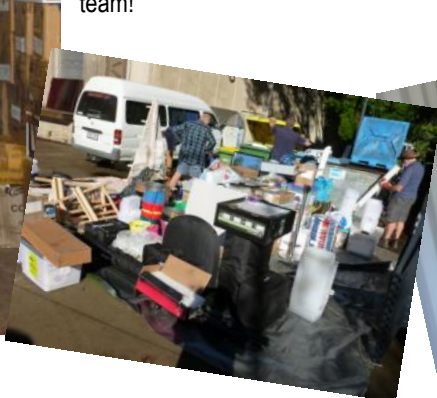
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From chaos to order



On a recent sunny day at the start of the school holidays, a troop of volunteers threw themselves into turning the jumble of Noosa Chorale's storage unit at The J into a tidy and respectable store house. Helping out President John Davies, Vice-President Talluah Harper, and Venues Manager Michael Andresen, were Talluah's husband Ricky and two daughters, along with Jenny Jackson, Angela Oakey, Con Bleyerveld, Ray Judd, Michael, Rod Probert. What a team!



Chorister highs...

Choir members often talk about the fantastic experience of singing in a choir, with its challenges and discipline, the life-time friendships that are formed, the privilege of performing to a large and receptive audience, and the thrill of singing with musical accompaniment.

Jane Hawking, the first wife of Stephen Hawking (the noted physicist of 'black hole' fame), captures the excitement of singing in a choir in a way that may resound with singing readers, and may entice other would-be singers to join up. Hawking's book "Travelling to Infinity: My Life with Stephen" was recently made into an acclaimed film, "The Theory of Everything".

"At a concert in the university church of Great St Mary, I encountered the sort of choir I was looking for—a mixed bunch of people of all ages and all walks of life—performing a wide repertoire and aspiring to a high standard. The dynamic young conductor, Stephen Armstrong, a recent graduate of the University, took me on and thereafter I found myself attending the once-weekly rehearsals, which demanded intense application for two solid hours at the end of a long day, and a great deal of learning in the intervening week.

The day of the performance, usually a Saturday, was hectic. Concert or no, the family had to be fed and cared for, and the final rehearsal was always gruelling. Then the concert itself would be over in a flash and eight weeks' work would vanish in a single evening, sometimes creating a wild sense of euphoria at phrases that had gone exceptionally well, sometimes leaving tinges of frustration that others had not come up to expectation.

Concert succeeded concert with quick changes of idiom and musical personality from baroque to modern via the classical and Romantic periods. From Bach to Benjamin Britten, the exhilaration from each performance well sung was heady. I did not mind what we sang; each successive work, each successive composer became my passionate favourite for the duration of the rehearsals and the concert, bringing about a timeless distillation of the fragile pathos of our lives, transforming painful intensity into consoling spirituality."

