

Tune in... to Noosa Chorale

The Newsletter of Noosa Chorale Inc
Volume 9, Number 8, August 2015

Meet the Australian Jazz Ensemble

You can expect to hear jazz classics like "Sweet Georgia Brown" and a touch of Gershwin with "Summertime" when Melbourne singer Juliarna Clark fronts The Australian Jazz Ensemble at the "Broadway to Jazz" concerts at The J on Friday and Saturday, August 28-29.

A Bachelor of Music from Melbourne University and a classically trained soprano, Juliarna told Tune In she "joined the dark side seven years ago when she heard the rumour that jazz musicians change the key, even the notes, to anything they like."

It also had something to do with the fact that she met and married a jazz double bass player, James Clark, who is also coming to Noosa with the Ensemble. Since then she has made two CDs, has a regular gig in Melbourne and has appeared at jazz clubs and festivals in Australia and Europe.

James has been playing bass since he was a teenager and has just come back from his 18th tour of Germany with his band, The Syncopators. "We've played in Germany, Holland, Finland and appeared in Edinburgh a couple of times," James said.

Well known bands he has played with include Peter Hooper's Royal Garden Jazz Band, The Hephounds. and the Kym Purling Trio. He has supported James Morrison and Ray Brown and backed artists like 'Wild' Bill Davison, Art Hodes and Ian Date.

It will be a family affair for James and Juliarna when they come to Noosa as they are bringing their two young children. "We're so looking forward to it. We've never fronted a big choir before," said James.

The other players in the Ensemble also have well-known pedigrees as jazz musos. Peter Locke is one of Australia's top jazz pianists. In high demand in Sydney, Peter has toured the USA several times and has a

reputation for his seamless interpretations of the works of Bix Beiderbecke and Duke Ellington to Be-Bop and beyond.

Paul Furniss plays clarinet, flute, soprano alto and tenor saxophones and has a distinctive and powerful style. He is recognised both internationally and at home as a very talented jazz musician of whom Australia can indeed be proud.

He has had long associations with many of Sydney's leading jazz bands, including Geoff Bull's Olympia Jazz Band, the Adrian Ford Big Band, the band of the late Nancy Stuart, Graeme Bell's All Stars, and also Paul's own Eclipse Alley Five, and now the San Francisco Jazz Band.



Juliarna and James Clark. Photo Kylie Else

Guitarist Nigel Date has performed at major jazz festivals world-wide as well as Sydney's Darling Harbour Jazz Festival and the Wangaratta Jazz Festival, and has featured in numerous radio and TV appearances and 1000s of gigs around Australia.

Nigel plays an acoustic solo jazz guitar in a "gypsy jazz" style that owes a lot to the influence of the legendary gypsy Django Reinhardt.

Anthony Howe has been playing jazz drums for over 15 years. His heartfelt antics at the drumkit are fondly

regarded around Australian, international jazz and popular music circles. A performer from an early age, Anthony grew up in a musical family, with parents who were dancers and jazz-lovers. He studied classical piano, violin and pipe band drumming during his younger musical years.

And now the last member of the Ensemble, trumpet player Bob Barnard who featured in a recent Tune In. He has been described as one of the best mainstream trumpeters in the world" and the "the perfect jazz musician." Who could ask for anything more?



Paul Furniss



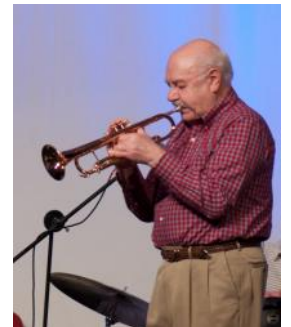
Nigel Date



Peter Locke



Anthony Howe







Bob Barnard

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“There Is Nothing Like a Dame”

And there will nothing like the glorious sound of the toe-tapping Noosa Chorale when it sings the rousing chorus from “South Pacific” and other Broadway and movie smash hits at The J on Friday and Saturday August 28-29.

Tickets are on sale now for the two shows on Friday and Saturday August 28-29 and are already being snapped up. Noosa wants to see the Chorale perform with Sydney and Melbourne’s finest jazz musicians, The Australian Jazz Ensemble.

Noosa Heads Jazz Club is bringing the band for its 10-day, non-stop Noosa Jazz Party which will drum roll with the Chorale concerts.

Headlined “Broadway to Jazz” the shows will be an infectious melange of trad jazz classics plus timeless songs from musicals like “South Pacific,” “The Sound of Music,” “Show Boat” and movies like “42nd Street” and the “Glenn Miller Story.”

The Chorale singers are taking time out from their usual offerings of great classical music and they are loving the change of beat.



Chorale singers (clockwise from back left) Warren Baker, Ray Judd, Jeremy Martin, Linda Bishop, Hayley Yappa and Rosemary Brown.

Tickets: www.thej.com.au

Broadway to JAZZ

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



Jazz concert kicking off 10-day party!

Let the drums roll out! Let's the trumpets call! It's only eight days to Noosa Chorale's "Broadway to Jazz" concert at The J and the start of the 10-day celebration of jazz music with the Noosa Jazz Party.

And excited organiser Richard Stevens is hailing this year's Party as the biggest, most entertaining and most diverse since he started organising the event in 1992.

The Chorale and The Australian Jazz Ensemble will kick off the Party next Friday and Saturday (August 28 and 29) with songs from Broadway hit musicals and jazz classics.

Ten days later on Sunday, September 6, it will finish with a free public concert – by special request from Mayor Noel Playford—performed by Australia's top jazz players at the Park Riverstage next to Noosa Yacht Club.

In between, Noosa will be host to visitors from all over Australia and New Zealand enjoying with locals live music on the river, in restaurants and pop up bands playing around the streets of our town.

Richard is president of Noosa Heads Jazz Club, main sponsor of the event, and he says local restaurants have been quick to be part of the Party. "On Tuesday, September 1, we have a two-boat Jazz Cruise with Noosa River Ferries, leaving from Harbourtown at 5pm and then back to the Riverdeck or the Rump House for dinner and two bands swapping restaurants so there is always variety.

"The following night Miss Money Penny's in Hastings Street and Fratellini's at Sunshine Beach will have special dinner menus and feature more live music from the cream of Sydney and Melbourne jazzmen."

Main event of the Jazz Party is, of course, the four-night gig which will start on Thursday, September 3, at The J where French international singing star Tricia Evy and Australian jazz queen Julianna Clark will perform with 32 of Australia's ace jazzmen in six hours of non-stop music each night from 5pm.

"We've kept the original 1992 concept of the Party," says Richard. "We're bringing together individual musicians to form into bands or smaller quartets and they will pop up in places in Noosa where you least expect them.

He says ticket sales at the various venues are on track for a sell-out. "We've expanded our marketing to include all the jazz clubs interstate and New Zealand and we've employed a PR company to tell the media about the Party.

"The response has been fantastic. What we are finding is that people are coming to stay for the 10 days. They want to hear Bob Barnard and The Australian Jazz Ensemble when they launch the Jazz Party with Noosa Chorale and then they are staying on to enjoy the delights of Noosa and our jazz greats.

"We appreciate the support in kind from locals and Noosa Council has also been a great supporter. Although many of our followers come from interstate and overseas, we haven't been able to attract any tourism funding.

"We are a not for profit group and, sadly, we can't spend as much as we would like to attract more tourists.



The countdown to the Jazz Party starts for Noosa Jazz Club president Richard Stevens (left), Chorale president, John Davies (right), and choir conductor, Adrian King.

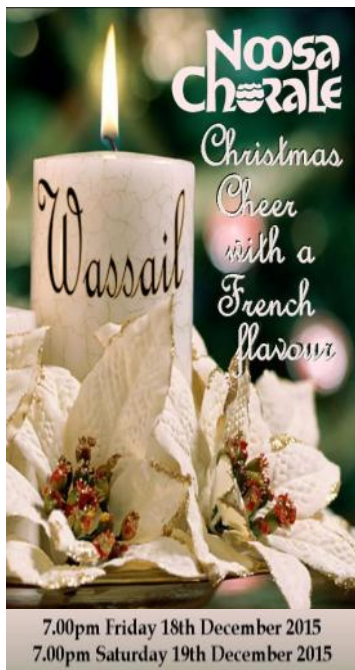
Book for the Jazz Party centrepiece

Four evenings of jazz at The J Theatre from Thursday 3rd to Sunday 7th September.

Tickets:

Noosa Heads Jazz Club Phone 07 5447 2229

Come wassailing with us—a call to singers!



Don't stop at just singing in the shower. Whether you have sung in a choir before or not, do consider joining for the next exceptional festive season of song as the choir prepares for the annual Christmas Cheer concert called the Wassail, a much-loved occasion for merriment, eating and drinking, and singing of carols.

This year's Wassail will be imbued with a French theme with the centrepiece being the exquisite Messe de Minuit pour Noël by Marc-Antoine Charpentier.

The Chorale is always happy to welcome new singers. Make sure you get in touch soon to order your music score. The rehearsal term starts Tuesday 1st September at The J Theatre.

Further details about singing with Noosa Chorale can be found on our website where you will also find the Member Information booklet, as well as application forms for joining.

www.noosachorale.org.au

Think you sound pretty good singing in the shower?
Like to experience the thrill of singing with an orchestra?
Want to improve your voice and singing technique?
Love the sound of massed voices singing in harmony?
Keen to meet people and make friends?
Want to do something new and exciting?

Noosa Chorale

...then joining Noosa Chorale may be for you!

- new members are always welcome
- you don't need to be able to read music although it helps
- there are no auditions but you do need to practise regularly

Rehearsals: Tuesdays 7–9.15pm, at The J, 60 Noosa Drive, Noosa Junction
Email: noosachorale@gmail.com
Post: Noosa Chorale Inc., PO Box 284 Gibson Rd, Noosaville 4566
Phone: John Davies, President: 07 5471 2938; 0411 695 393
Web: www.noosachorale.org.au
Newsletter: www.noosachorale.org.au/news
Facebook: www.facebook.com/noosachorale

7.00pm Friday 18th December 2015
7.00pm Saturday 19th December 2015

The new (not so serious) guide to the choir

ANON

In any chorus, there are four voice parts: soprano, alto, tenor, and bass. Sometimes these are divided into first and second within each part prompting endless jokes about first and second basses. There are also various other parts such as baritone, countertenor, contralto, mezzo soprano, etc., but these are mostly used by people who are either soloists, or belong to some excessively hotshot classical a cappella group (this applies especially to countertenors), or are trying to make excuses for not really fitting into any of the regular voice parts, so we will ignore them for now.

Each voice part sings in a different range, and each one has a very different personality. You may ask, "Why should singing different notes make people act differently?", and indeed this is a mysterious question and has not been adequately studied, especially since scientists who study musicians tend to be musicians themselves and have all the peculiar complexes that go with being tenors, french horn players, timpanists, or whatever. However, this is beside the point; the fact remains that the four voice parts can be easily distinguished, and I will now explain how.

The sopranos sing the highest, and because of this they think they rule the world. They have longer hair, fancier jewellery, and swishier skirts than anyone else, and they consider themselves insulted if they are not allowed to go at least to a high F in every movement of any given piece. When they reach the high notes, they hold them for at least half again as long as the composer and/or conductor requires, and then complain that their throats are killing them and that the composer and conductor are sadists.

Sopranos have varied attitudes toward the other sections of the chorus, though they consider all of them inferior. Altos are to sopranos rather like second violins to first violins - nice to harmonize with, but not really necessary. All sopranos have a secret feeling that the altos could drop out and the piece would sound essentially the same, and they don't understand why anybody would sing in that range in the first place - it's so boring. Tenors, on the other hand, can be very nice to have around; besides their flirtation possibilities (it is a well-known fact that sopranos never flirt with basses), sopranos like to sing duets with tenors because all the tenors are doing is working very hard to sing in a low-to-medium soprano range, while the sopranos are up there in the stratosphere showing off.

To sopranos, basses are the scum of the earth - they sing too damn loud, are useless to tune to because they're down in that low, low range - and there has to be something wrong with anyone who sings in the F clef, anyway (although while they swoon while the Tenors sing, they still end up going home with the basses).

The altos are the salt of the earth - in their opinion, at least. Altos are unassuming people, who would wear jeans to concerts if they were allowed to. Altos are in a unique position in the chorus in that they are unable to complain about having to sing either very high or very low, and they know that all the other sections think their parts are pitifully easy. But the altos know otherwise. They know that while the sopranos are screeching away on a high A, they are being forced to sing elaborate passages full of sharps and flats and tricks of rhythm, and nobody is noticing because the sopranos are singing too loud (and the basses usually are, too).

Altos get a deep, secret pleasure out of conspiring together to tune the sopranos flat. Altos have an innate distrust of tenors, because the tenors sing in almost the same range and think they sound better. They like the basses, and enjoy singing duets with them - the basses just sound like a rumble anyway, and it's the only time the altos can really be heard. Altos' other complaint is that there are always too many of them and so they never get to sing really loud.

The tenors are spoiled. That's all there is to it. For one thing, there are never enough of them, and choir directors would rather sell their souls than let a halfway decent tenor quit, while they're always ready to unload a few altos at half price. And then, for some reason, the few tenors there are are always really good - it's one of those annoying facts of life. So it's no wonder that tenors always get swollen heads - after all, who else can make sopranos swoon? The one thing that can make tenors insecure is the accusation (usually by the basses) that anyone singing that high couldn't possibly be a real man. In their usual perverse fashion, the tenors never acknowledge this, but just complain louder about the composer being a sadist and making them sing so damn high.

Tenors have a love-hate relationship with the conductor, too, because the conductor is always telling them to sing louder because there are so few of them. No conductor in recorded history has ever asked for less tenor in a forte passage.

Tenors feel threatened in some way by all the other sections - the sopranos because they can hit those incredibly high notes; the altos because they have no trouble singing the notes the tenors kill themselves for; and the basses because, although

they can't sing anything above an E, they sing it loud enough to drown the tenors out. Of course, the tenors would rather die than admit any of this. It is a little-known fact that tenors move their eyebrows more than anyone else while singing.

The basses sing the lowest of anybody. This basically explains everything. They are stolid, dependable people, and have more facial hair than anybody else. The basses feel perpetually unappreciated, but they have a deep conviction that they are actually the most important part (a view endorsed by musicologists, but certainly not by sopranos or tenors), despite the fact that they have the most boring part of anybody and often sing the same note (or in endless fifths) for an entire page. They compensate for this by singing as loudly as they can get away with - most basses are tuba players at heart. Basses are the only section that can regularly complain about how low their part is, and they make horrible faces when trying to hit very low notes.

Basses are charitable people, but their charity does not extend so far as tenors, whom they consider effete poseurs. Basses hate tuning the tenors more than almost anything else. Basses like altos - except when they have duets and the altos get the good part. As for the sopranos, they are simply in an alternate universe which the basses don't understand at all. They can't imagine why anybody would ever want to sing that high and sound that bad when they make mistakes. When a bass makes a mistake, the other three parts will cover him, and he can continue on his merry way, knowing that sometime, somehow, he will end up at the root of the chord.

