

“Magnificat” times three

Noosa Chorale singers have commenced 2023 in style with rehearsals underway for their “Magnificat” concert in May under the baton of well-known and respected conductor Kim Kirkman.

Kim has already charmed the singers with his wit and panache, but they have also quickly discovered just how much his musical knowledge and skill is adding to their appreciation of these three intricate pieces, and to their own development of the vocal dynamics to interpret the works. (See page 2 to read more about Kim.)

The concert programme presents three different compositions of the *Magnificat*, one by Antonio Vivaldi, one by Johann Sebastian Bach, and the third by Bach’s son Carl Philipp Emanuel Bach. (See page 4 to read more about the composers.)

Along with a baroque orchestra, five impressively talented Brisbane-based soloists will feature in the programme. (See page 3 to read more about the soloists.)

The *Magnificat* is a poem of praise to God. Sometimes referred to as Mary’s prayer, it is sung in Latin and begins:

*Magnificat anima mea Dominum;
et exultavit spiritus meus in Deo
salvatore meo, quia respexit
humilitatem ancillae suae.*

“My soul proclaims the greatness of the Lord, my spirit rejoices in God my Saviour, for he has looked with favour on his lowly servant.”

Its message of praise for humility over pride transcends all religions.

There are countless hundreds of musical settings of the *Magnificat* and a magnificent variety of styles and moods across the choral versions of this work throughout the last five centuries or more. Palestrina alone composed 35 different settings of the work in the 1500s.

The three chosen for the Chorale’s concert in May are amongst the best known and most frequently performed today.

They each reveal a variety of moods across the movements, and each makes significant demands of virtuosity from the soloists, choristers, and instrumentalists.

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Chorale President Fran Wilson says, “Singing choral music from the Baroque period is both challenging and rewarding. The music is often fast-paced and complex, with vocal parts interweaving, and the whole effect is dynamic and emotive.

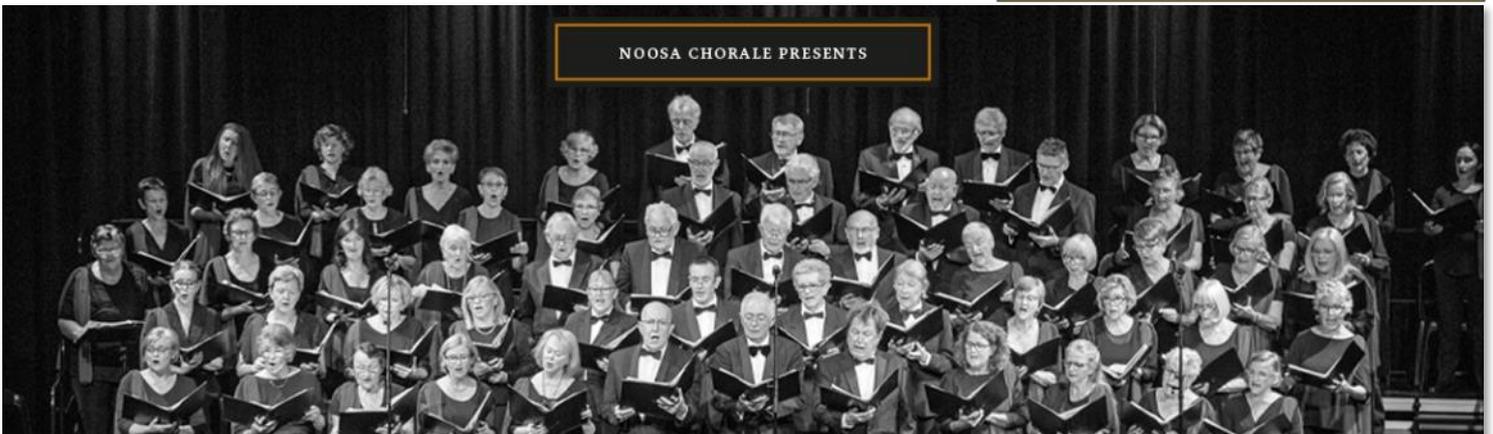
“Accompanied by orchestra and with five brilliant soloists, the choir is set to deliver two wonderful performances under the baton of Kim Kirkman. Our ‘Magnificat’ will be magnificent!”

FRIDAY 26 MAY, 7PM
SATURDAY 27 MAY, 2PM
The J Theatre, Noosa
Tickets \$45

“MAGNIFICAT”

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NOOSA CHORALE PRESENTS



MAGNIFICAT

JS BACH | ANTONIO VIVALDI | CPE BACH

with soloists and orchestra conducted by
KIM KIRKMAN

Action man Kim for “Magnificat” by JIM FAGAN

Man of action Kim Kirkman has three credos that he lives by: “Do it now”, “Catch the energy wave”, “Act.”

And Noosa Chorale singers have responded to their guest conductor for their “Magnificat” concerts in May with an enthusiasm that’s made even taskmaster Kim, master musician, former Ten Tenor, charcoal entrepreneur and belly breather a happy man.

We should also add that Kim (49) from Conondale is a professional singer/violinist/harpist plus choir conductor for five choirs on the Sunshine Coast plus a music educator, arranger and instrument dealer.



Kim Kirkman

To find out more, Tune In asked him:

What age were you when you decided to become a musician? I was 15. I had lots of wonderful music teachers. One man was very emotional about feeling music, his name was Colin Fox, and he was a conductor. He would get so animated with his conducting sometimes he would knock the cello player’s music off the stand during the performance.

What did you do about it? I started on the violin when I was six. I didn’t practise and by the time I was 12 the inevitable came. “Look, you can’t really play the



Kim with violin

violin, why don’t you try the viola?” So, I mangled that for a few more years and finally gave up when I was 15.

After six months I asked my Mum why I was so sad all the time and she said maybe it because I had given up my music.

So I took it back up and decided then that it really was essential for my mental health, which I thought was more important than other people’s ears.

I did a Bachelor of Music in viola first, then a post grad diploma in voice and I took up the harp about 15 years ago.

different composers writing about the same subject.

Vivaldi’s music is very close to my heart. I have this very strong sense of how his music should be performed. JS Bach is of course the epitome of genius. The CPE Bach is also interesting as a bridging work spanning the rococo period into the classical.

It’s really great that we will be performing with professional soloists and orchestra. Working with such class really inspires a choir and I’m absolutely positive we will rise to the occasion.



Kim leads the tenors and basses in rehearsal while the sopranos and altos look on.

How did the Ten Tenors come about? I understand you were a co-owner, music director and performer. The Ten Tenors were put together for Channel 10’s 25th birthday party. It was meant to be a one off. We were asked, however, to do more and more gigs.

The owner got sick of trying to hold together a bunch of silly boys so offered it up for someone else to take over. My business partner and I decided to do just that.

We took it from a corporate act to a profitable business turning over \$1 million a year in six years.

When did you leave? I left in 2001 after six years. Once I was out of the way they got much better!

What do you think of the music for the Chorale’s upcoming concert? I love the Magnificats we are performing. I think it is very interesting to have such

Is singing good for you? I believe so. It releases endorphins, makes you fit, keeps the brain active and provides excellent social opportunities, to name just a few of the benefits.

Confidence is found inside the belly. I teach belly-breathing to singers. Low breathing will change your life!

What’s life like for you now? I really enjoy doing lots of different things. I love physical labouring and am just about to start a biochar business.

Biochar is basically charcoal that is put on the garden. It aids water and nutrient retention, provides homes for soil microbes and helps plants flourish. It is also a great way of stopping carbon dioxide escaping into the atmosphere.

Soloists bring a feast of musicality to “Magnificat”



ANNIKA HINRICHS
Soprano



JOLANTA KUDRA
Soprano



MORGAN ROSATI
Mezzo-soprano



SEBASTIAN MACLAINE
Tenor



LEON WARNOCK
Baritone

Chorale singers are excited about meeting the five soloists engaged to sing at the choir’s May “Magnificat” concert.

Soprano Annika Hinrichs has sung with the Chorale on two previous occasions. The first was in 2018 when she performed the first soprano part from JS Bach’s *Magnificat* at the “Concertedly Baroque” concert.

Annika’s diverse musical career does not stop with singing. She is a talented trumpet player and teacher of trumpet as well as voice. Growing up in Central Queensland, Annika would travel up to 750km each week for voice, trumpet, and piano lessons.

Annika was again warmly welcomed back in 2022 to sing the ethereally entrancing solo soprano part from Fauré’s *Requiem* at the choir’s “In Paradisum” concert.

It was at that same concert last year that the choir had the pleasure of meeting baritone Leon Warnock who most graciously stepped in at the last minute when the bass who had been engaged for the concert fell ill.

Leon’s vast performance experience, both at home and abroad in Germany, has

included innumerable solo roles across a wide range of musical genres including opera and sacred music.

Both Annika and Leon are graduates of Griffith University’s Conservatorium of Music in Brisbane, as are the three other soloists featured in “Magnificat”.

Like Annika, soprano Jolanta Kudra is also a country kid. Of Polish background, she was originally from Berri in South Australia but took up studies at the Queensland Conservatorium where she has recently completed her postgraduate studies.

Jolanta has performed numerous operatic roles as well as singing sacred works. She will perform the second soprano part in the JS Bach and Vivaldi *Magnificats*.

Italian-born mezzo-soprano Morgan Rosati completed her undergraduate degree with honours at the Queensland Conservatorium, and is now undertaking postgraduate studies there.

She has performed in numerous operatic roles and a variety of concert productions. Morgan will bring her lush mezzo tone to the alto solo parts of the *Magnificats*.

Performing the tenor parts in all three *Magnificats*, Sebastian Maclaine can draw on a rich performance background across many musical styles, not only operatic and sacred music, and diverse experiences from study and performance overseas.

As a member of the popular Australian group The Ten Tenors, Sebastian has performed in 16 countries and recorded several albums.

The talents of all five of these exceptional soloists have been acknowledged and rewarded with awards and scholarships including:

- The Joan Sutherland and Richard Bonyngé Bel Canto Award (Annika)
- The Linda Edith Allen Postgraduate Award (Yolanta)
- The UQ Ethel Osborne prize (Morgan)
- A scholarship to study at the UK Royal Northern College of Music (Sebastian)
- The Herald Sun Aria prize (Leon)

“Magnificat” in May with these five accomplished soloists is shaping up to be an unmissable event in Noosa’s musical calendar.



“MAGNIFICAT”

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Annika Hinrichs and Leon Warnock at Noosa Chorale’s “In Paradisum” concert in May 2022.

Photo: Travis Macfarlane

Like father, like son—the Vivaldis and the Bachs by CAL WEBB

Antonio Vivaldi is, without a doubt, the master of the Italian Baroque, as popular today as he was in his day some three centuries ago. Born in Venice in 1678, he was taught the violin at a young age by his father who, on leaving behind his job as a barber, had taken up professional work as a violinist.

What a swell pair they must have been, the father and his young son, wowing audiences as they toured Venice playing violin together.



Anonymous portrait, generally believed to be that of Antonio Vivaldi.

Before long, Vivaldi's reputation as a virtuosic violinist spread further afield, all while he also began composing music. His published scores were sought after across Europe and it's easy to imagine other musicians of the day envying the elegant buoyancy of his compositions.

In all, Vivaldi wrote some fifty operas, five hundred concertos, and ninety sonatas, and the influence of his music across Europe was very significant in his lifetime.

He composed the *Magnificat* and various revisions of the work around the period 1717 through to the early 1720s when working as an ordained priest and director of music at an orphanage for girls in Venice.

Among Vivaldi's contemporaries, Johann Sebastian Bach, generally considered to be one of the greatest composers of all time, was born in 1685, seven years after Vivaldi, at Eisenach Germany into a large and very musical family of mostly professional musicians.

Like Vivaldi, the young JS was taught the rudiments of violin by his father who was a

professional string player. No doubt the Bach seniors would have been very proud of their exceptional offspring, and the Bach household would have been pumping with the sounds of music every time the extended clan got together.

Bach's prodigious musical talent saw him quickly develop proficiency both as an organist and composer which secured him the position at Leipzig, in 1723, of Kantor of the Thomasschule and musical director of the four main churches in Leipzig where he remained for the rest of his life.

He composed his *Magnificat* in that first year which marked what many musicologists consider to be the start of a decade of the most creative explosions in all of western music.



Johann Sebastian Bach. Portrait by Elias Gottlob Haussmann in 1748. Bach is holding a copy of the six-part canon BWV 1076.

JS Bach married twice and fathered twenty children, only ten of whom survived to maturity. His second son from his first marriage was Carl Philipp Emanuel, born in 1714 when JS was 29.

Just as he had learned the basics of music from his father, JS was equally committed to the education of all his sons. With his encouragement to further their musical education, four of his sons followed in their father's footsteps.

Such was the obvious talent of the young CPE that he eventually became more famous than his father in his lifetime. Indeed, in the second half of the 18th century, the name Bach was almost exclusively associated with the initials CPE.

But there was no evident animosity between these two towering giants. Quite the contrary, CPE was a loyal son who treasured his father's manuscripts and whose efforts to preserve them ensured their survival for future generations.

CPE's *Magnificat*, composed in 1749 and clearly inspired by his father's, is more "modern", very different in style and effect from the high baroque influences and strong theological references of JS Bach.

The young CPE engaged with poets, painters and philosophers, and his music has been argued to be a reflection of the burgeoning secular discourse of his time. He was in the vanguard of the shift in musical fashions from baroque to classical style.

However, because his music did not fit well with the Viennese mainstream, his popularity began to wane and over time the reputation of his father became the more dominant.



Carl Philipp Emanuel Bach
Portrait by Franz Conrad

Today when we speak of Bach, it is inevitably the senior, the mighty Johann Sebastian, who comes to mind rather than CPE or the other musical members of the dynasty.

Unfortunately, the father-son musical link in the Bach tribe was not continued with CPE Bach as none of his surviving children became musicians.

Chamber music gems at Cooroy

by JIM FAGAN

Pacific Chamber Players have been presenting quality chamber music on the Sunshine Coast for the last 21 years and it is calling its first programme for 2023 at Cooroy Memorial Hall *Hidden Gems*.

Performers include Deborah Cox (flute), Sue Hunkin (oboe), Christy Dykes (clarinet), Neil Heymink (bassoon), Carolyn Moore (horn), Anna Moores (violin), Andrew Paszkowski (viola), Franziska Frank (cello), Nik Davey (double bass) and Janet Brewer (piano).

“We have selected what we believe are the precious jewels of chamber music,” Janet said.

“The emerald is Louis Spohr’s “Grand Nonetto” op 31, a work for strings and wind, making use of each instrument’s particular idiosyncrasies to create a work of musical colour and originality.

“Mozart’s Piano Quartet in G minor KV 478 is the diamond and it is just delightful. Thuille’s Sextet for Piano and Winds is the ruby, truly engaging.



Photo from left: Andrew Paszkowski (viola), Christy Dykes (clarinet), Anna Moores (violin), Sue Hunkin (oboe), Janet Brewer (piano), Carolyn Moore (horn), Neil Heymink (bassoon), Franziska Frank (cello), Nik Davey (double bass), Deb Cox (flute).

“It consists of four movements. The first one opens with horn creating a sense of nobility, the second is sombre and dignified, the third a charming gavotte, the fourth full of spirit and lovely melodies.”

Cooroy Memorial Hall 2.30pm Sunday March 26. Former ABC producer Nancy Tow will talk about the music at 2.00pm.

Tickets: \$33 adults, \$30 concessions, \$10 school students. Book online or cash at the door. www.pacificchamberplayers.com



16 Quiz Questions — do you know your composers?

1. What was Mozart’s middle name?
2. From which Beethoven symphony does “Ode to Joy” come?
3. Who composed “The Planets”?
4. Who was the first woman composer to publish her music under her own name rather than a male pseudonym?
5. Of what instrument was Paganini a virtuoso?
6. What nationality was Peter Sculthorpe?
7. From which famous oratorio does the Hallelujah chorus come?
8. What was Carl Orff’s most famous composition?
9. Where was Australian composer Elena Kats-Chernin born?
10. Who famously orchestrated Mussorgsky’s piano composition “Pictures from an Exhibition”?
11. What nationality was Jean Sibelius?
12. What was the surname of 19th century German composer Fanny, sister of Felix?
13. Who composed “The Barber of Seville”?
14. Who did virtuosic pianist and composer Clara Wieck marry one day before her 21st birthday?
15. Which composer’s name might be translated into English as “Joe Green”?
16. With which famous French author did Chopin have a 10-year fling?

ANSWERS: 1.Amadeus; 2.Symphony No 9 in D minor; 3.Gustav Holst; 4.Barbara Strozzi, Italian composer; 5.Violin; 6.Australian; 7.Handel’s Messiah; 8.Carmina Burana; 9.Tashkent, Uzbekistan; 10.Maurice Ravel; 11.Finnish; 12.Mendelssohn; 13.Gioacchino Rossini; 14.Robert Schumann; 15.Guisepppe Verdi; 16.George Sand.



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