

Noosa Chorale Tune in

The Newsletter of Noosa Chorale Inc

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“Baroque is beautiful,” says Annika

Soprano Annika Hinrichs is enthusiastic about Baroque music. “It’s absolutely beautiful and I’m especially excited about singing with the Chorale as we have both Handel and Bach together.

“Lots of singers are either Handelian or Bach. It’s difficult to do both as they have very specific technical demands but I love them equally.”

Annika (23) is one of the five soloists Noosa Chorale music director Adrian King has invited to sing in the *Concertedly Baroque* concert which, on Saturday May 26 at the J Theatre, will showcase Bach’s *Magnificat* and Handel’s *Dixit Dominus*.

She’s a little different from your usual piano-playing professional singer in that she also plays and teaches the trumpet.

“Combining my trumpet with singing has given me a very good ear. You get good at identifying notes. You press one key and you can make several different notes. You know when you’ve

chosen the wrong one.”

Annika was a second grade schoolgirl when she heard an older girl play the trumpet.” She let me have a go and I pestered my parents to buy me one.”

She grew up Blackwater, a coal mining town in Central Queensland two hours west of Rockhampton.

From four years, until she turned 12 and moved to Brisbane, she and her sister Elyssa were taken by their parents to Emerald on Fridays for piano lessons. On Saturdays they drove to Rockhampton for a trumpet lesson (Annika) and a clarinet lesson (Elyssa) and then later in the day to Emu Park for singing lessons, all up a total of 750 kms!

A professional since she was 17 and a graduate of Queensland Conservatorium of Music, Annika’s career to date has included principal and lead roles in several operas, among them Massenet’s *Cendrillon* and



Annika Hinrichs doubles on trumpet.

Benjamin Britten’s *Albert Herring*.

She is a frequent soloist with the Queensland Choir, the Brisbane Philharmonic Orchestra and the Queensland Symphony Orchestra.

“I’ve been a musician as long as I can remember. I always knew it would be a huge part of my life.

“I adore what I do and I especially love everything about opera—the way it combines so many different art forms into one experience.”

Meet our
other
Baroque
singing stars
on page 2



Cassandra Wright



Melissa Gregory



Rowan King-Rose



Henry Pinder



One performance only
Saturday 26 May, 2pm
The J Theatre

book
now 

Since 1998 Noosa Chorale has been encouraging and fostering the careers of Queensland's finest young singers by featuring them in its performances of classical works. For its *Concertedly Baroque* concert this month the Chorale has maintained the tradition by inviting, along with Annika Hinrichs, these rising young singing stars.



Cassandra Wright — soprano

Award winning Cassandra Wright is a versatile soprano with diverse performance experience in both opera and musical theatre.

She is currently completing her Honours year at the Queensland Conservatorium studying under Dr Margaret Schindler.

At the Conservatorium, Cassandra has won the Elizabeth Muir Memorial Prize and the Blanche & Hugh Campbell Award for her vocal studies.

She has sung the roles of La Bergere and La Chouette in Ravel's *L'Enfant et les Sortilèges* and last year presented "Twilight Song" — a sold-out solo recital in her home town of Cairns.

Other performance highlights include *Le Nozze di Figaro* (Contessa), *Così fan tutte* (Fiordiligi) and *Die Tote Stadt* (Marietta) at the Cuskelly Summer School.



Melissa Gregory — mezzo soprano

Brisbane-based mezzo-soprano, Melissa Gregory recently made her Opera Queensland debut in *Mozart Airborne* with the Expressions Dance Company.

She has a first class honours from Queensland Conservatorium of Music and has performed with the Song Company, as soloist in Mozart's *Requiem* with the Queensland Choir, and Brahms's *Liebeslieder* and Bach's *St Luke Passion*.

She has also sung with the Bach Society of Queensland Vivaldi's in *Gloria* RV 589 as well as Dvořák's *Mass in D* with the Brisbane Chorale.

Her operatic roles include the title role of Hansel in *Hansel and Gretel*, Dritte Dame in Mozart's *Die Zauberflöte* and Florence Pike in Britten's *Albert Herring*.



Ronan King-Rose — tenor

Ronan King-Rose is a tenor and student at The Queensland Conservatorium of Music.

He has achieved high distinctions in AMEB practical singing examinations, and multiple placings in local and state-wide vocal competitions.

In 2017, Ronan was awarded the Elizabeth Muir Memorial Undergraduate Award for

Singing. The award is presented to a first year Queensland Conservatorium student completing Performance Study in Classical Voice, with the highest result in the end of year performance examinations.

Earlier this month he performed in his first principal roll with the Conservatorium, in the Conservatorium's production of Purcell's *The Fairy Queen*.



Henry Pinder — bass

Henry Pinder is a Brisbane-based bass currently in his final year at the Queensland Conservatorium under Dr Margaret Schindler.

Henry first began singing at age 9 in the children's chorus of Opera Queensland's productions of Bizet's *Carmen* and Puccini's *La Bohème*.

At the age of 11, Henry moved to Austria to sing with the Vienna Boys' Choir, with whom he

toured extensively.

Returning to Australia, Henry once again sang with Opera Queensland in the world premiere performance of Jonathan Henderson's *Dirty Apple* as part of the Q150 festival.

Henry regularly performs in oratorios and song recitals, recently including the bass solos in the *Messiah* and *St Matthew's Passion*.

Anzac Day: Chorale remembers



Above: Noosa Chorale at Verrierdale

Once again it was Noosa Chorale's privilege to be invited to sing at the Verrierdale Dawn Service and later in the morning at the Eumundi Commemoration Service following the Anzac March.

The Chorale has had a commitment to sing at these at these two assemblies for some years now. The early morning service at Verrierdale is one the choir happily anticipates with its bush setting, the breaking light and the calls of the birds outside the community hall, all creating a uniquely Australian ambience.

Right: The Doo Wop Dolls (from left) Natalie Watts, Melissa Isles and Dani Vickery. Photo/Ann Milland

This year was particularly special with the little pine tree, a descendant of the trees at Gallipoli's Lone Pine Ridge (see story this page) being featured for the first time in the Commemorative Garden outside the hall.

Two hours later at Eumundi some of the choir took part in the Anzac March and later, accompanied by the Doo Wop Dolls trio, eye-catchingly dressed in military costumes, the choir led the Australian and New Zealand National Anthems.



Gallipoli recalled by Lone Pine tree



Above: Verrierdale Community Group members Sue Fingleton and Ed Boyd. Below: Little tree recalls Pine Tree Ridge battle. Photos/Jo Fagan.

For the last two years Ed Boyd has nurtured in his Verrierdale garden a descendant of the pine trees which once covered Lone Pine Ridge at Gallipoli.

It now sits in the Anzac Commemoration Garden outside the Verrierdale Community Hall—a silent tribute to the 2000 Anzacs killed, along with about 7000 Turks, after three days of brutal hand to hand fighting at Lone Pine in August, 1915.

Mr Boyd told the story of how the little tree has become a Verrierdale showpiece at the community's Anzac Day Dawn Service last Wednesday.

After the battle, Lance Corporal Benjamin Smith, 3rd Battalion AIF collected several pine cones from the branches used by the Turks as overhead cover for their trenches. He sent the cones home to his mother, Jane McMullin, in remembrance of his brother, Mark, who died in the fighting on August 6.

From one of the cones Mrs McMullin sowed several seeds and successfully raised two

seedlings. One was planted in Inverell, NSW, where both her sons had enlisted, and the other was planted in 1934 at the Australian War Memorial where it still stands today.

Each year seeds are collected from the Canberra pine to produce offspring which are then made available to RSL clubs, schools and memorial sites.

Mr Boyd said that as far as he was aware the Verrierdale tree is the only one in Noosa.

He was given the miniature pine tree, which is potted, two years ago by a friend who lives in Canberra and it has now doubled in size.

"The Commemorative Garden is very much a community effort. In 2014 we started it by taking a front-end loader and a truck and loading up rocks from a quarry.

"We've tried to make the site a tribute to Gallipoli with the rocks representing the hills of the peninsula and sand depicting the beach front."

JIM FAGAN



Meet Noosa Chorale's new voices

Tune In's Angie Oakley meets up with the Chorale's new singers to find out what drew them to joining the choir.

'A love of music brought me to the choir.' The words of recently arrived soprano Joy Heffernan are echoed by our other three 'newbies' joining the choir at the start of 2018: soprano Marilyn Nicopoulos, alto Lesley Huntley, and bass Anthony Dow.

Noosa Chorale is fortunate indeed to have recruited four such accomplished singers for our 'Concertedly Baroque' performance in May.

Joy, a recent arrival from the Mornington Peninsula, has been singing all her life. Raised in a military family, she has lived all over the world, but fortunately for us has decided to call Noosa home.

Music has always been an important part of her family life, and Joy's son is keeping up the family tradition as an operatic baritone. Her father played the organ, ukelele and banjo, and her uncle played the harp and piccolo for the London Symphony Orchestra... strong musical genes there!

Marilyn, on the other hand, left Melbourne nineteen years ago and has

lived in Doonan ever since. She too has had a lifelong love of music, but her last choral experience was in her school choir.

That was until Adrian called upon the audience to join the Chorale to sing the 'Hallelujah Chorus' at last year's Wassail. Determined to fulfil a lifelong ambition to sing Handel's great work, she braved her nerves and headed for the stage.

So delightful an experience was it, that she made up her mind to join us! She is finding the music challenging, but loves it. Well done, Adrian.

Lesley arrived in Noosa from Brisbane five months ago, and brings to the Chorale a lifetime of musical involvement. An accomplished pianist, she also plays guitar - classical and jazz - well enough to be part of a jazz trio.

She's finding the conviviality of the choir a delightful experience in



From left: Joy Heffernan (soprano), Anthony Dow (bass), Lesley Huntley (alto), & Marilyn Nicopoulos (soprano).

contrast to the solitariness of the piano. This is surely something to which we can all relate as we pour out into the car park on a Tuesday evening with a head-full of Bach or Handel.

Anthony, our welcome addition to the basses, has been in Noosa for seven years and also calls Doonan home. With Welsh and Scottish heritage, it's no surprise that singing comes naturally, and while in New Zealand he sang with the Auckland Welsh Choir.

Music has run through all of his family from his grandfather, a singer, to his children, who play clarinet and piano. It's good to know the music is continuing down the generations.

All of our newbies paid special tribute to Adrian's dynamic and delightful teaching style, and to Janet's superb accompaniment...and so say (or should that be sing) all of us.

"Love and Celebrations"



Their programme will traverse the rocky terrain of love with Monteverdi's alluring "Sì dolce è 'l tormento" and "Lamento della Ninfa", Caccini's "Amarilli, mia bella" and JS Bach's "Bist du bei mir" and "Beriete dir, Jesu".

The programme will also celebrate Couperin's 350th birthday with his Third Concert Royaux in A, and Barbella's 300th birthday with his violin sonata in Bb, just to name a couple.

Arioso features Hungarian soprano Judit Molnár and baroque instrumentalists Margaret Caley (violin), Belinda Manwaring (cello) and Janet Brewer (harpsichord). The ensemble has regularly performed at music festivals including Sandgate's

Arioso Chamber Ensemble will be performing a concert of *Love and Celebrations* at Good Shepherd Lutheran Church 4.30pm Saturday 19 May and Caloundra Uniting Church 2.30pm Sunday 20 May. As part of the 4MBS Festival of Classics the ladies have been lured by the musical vibrancy of Noosa Shire and City of Caloundra to bring their unique sound and music.

"Music by the Sea", the Caloundra Fringe and New England Bach Festivals. Individually each artist has performed internationally.

Janet is a long-term performer on the Sunshine Coast. She is Artistic Director of Pacific Chamber Players and accompanist for Noosa Chorale. Most recently she was pianist for "A Chorus Line" seen at The "J" and at the Caloundra Events Centre. It will surely be an afternoon to delight and to be remembered.

Tickets are \$28 adults, \$25 concession, \$7 school students. For further information or to book online please see www.ariosoensemble.com or phone 5446 8128 to reserve your seat. Tickets are available at the door but for cash sales only.

Singing is brain food!

Noosa Chorale member Lesley Huntley is an occupational therapist who has often employed music in a range of clinical practices. In this article she discusses the therapeutic benefits of music.



Singing is not only good for you physically; it is good for your brain too!

Over the past few years, the popularity of choirs (both professional and non-professional) has increased dramatically all over the world.

Singing has been found to be both an exhilarating and transformative experience and it nearly always evokes a positive emotional response within both the singer and the audience. The positivity of singing in a choir is instantly rewarding and reinforcing.

Science has been hard at work trying to explain why group singing is so good for us.

When we sing, our brains release the “feel good “ chemicals or

neurotransmitters such as endorphins, oxytocin, serotonin and dopamine and so we experience an enhanced sense of well being. We also experience an increased sense of social group cohesiveness due to the oxytocin.

As we continue to sing, there is a significant decrease in the release of cortisol (the stress hormone) in our bodies and so we feel calm.

Neuroimaging studies have shown that people who study and practise singing have an increased volume in the grey matter of the cerebral cortex!

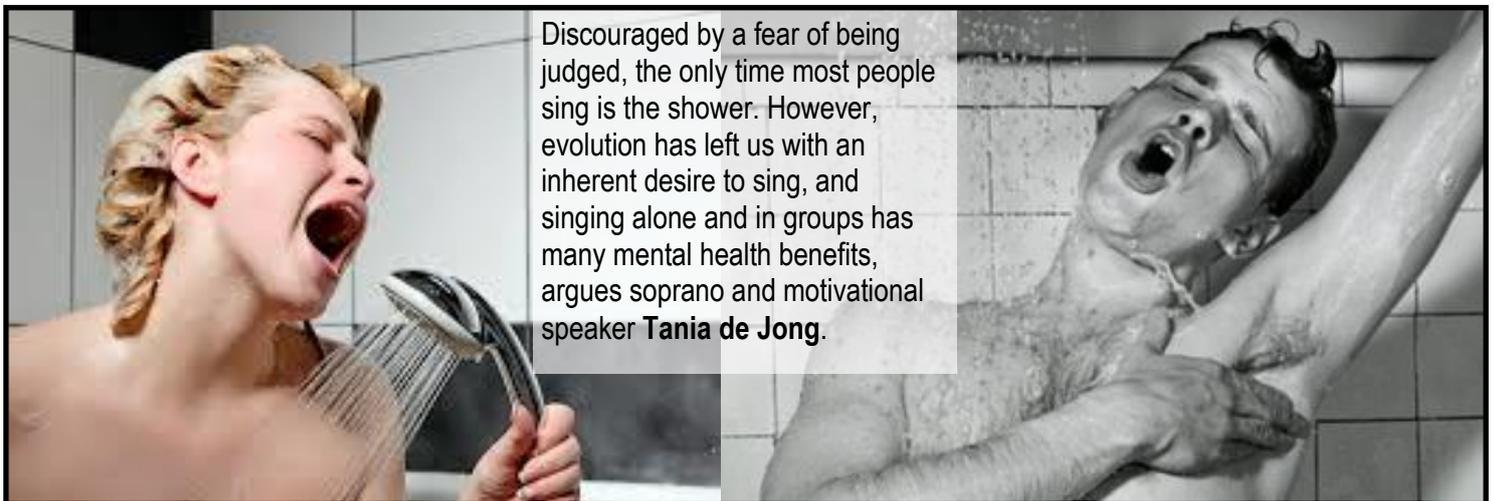
It has been shown that multiple cortical areas of the brain are used to produce singing vocalization: not only the speech centres of the cerebral

cortex but also the thalamus, the midbrain and the cerebellum.

When we sing, our brain must control the muscles of the vocal tract as well as co-ordinate respiration, vocal chord motion, resonance and articulation.

Singers must also call into play a complex auditory and somatosensory feedback system that notifies them of vocal errors and allows for correction. These complex networks allow for learning and improvement with vocal training and practice. Studies have also shown that extensive singing training does in turn improve these complex somatosensory feedback systems.

It certainly seems to be scientifically true that practice does make perfect!



Discouraged by a fear of being judged, the only time most people sing is the shower. However, evolution has left us with an inherent desire to sing, and singing alone and in groups has many mental health benefits, argues soprano and motivational speaker **Tania de Jong**.

Calling all singers!

Are you a closet crooner? Do you warble on a walk? Are you a toolshed troubadour or a bathtub babbler? Do you catch yourself doo-bee-doo-bee-dooing at the kitchen sink?

Noosa Chorale wants you to come and sing with us at our next thrilling jazz concert – **Showtime in Las Vegas** – on 24 and 25 August, at the start of this year’s now legendary Noosa Jazz Party.

Singing with Noosa Chorale is a great way to make new friends and to feed your brain! Singing these jazz classics is the absolute bees’ knees.

Just come along to our first rehearsal on Tuesday 29 May to see if you like it! Rehearsals meet every Tuesday 7pm – 9.30pm at The J Theatre.

[Click here for more information...](#)

<http://www.noosachorale.org.au/sing-with-us.html>





The second in our series of memorable flashbacks to celebrate Noosa Chorale's 25th anniversary year in 2019. This issue's flashback is from November 2013—Tune In Vol 7, No 5.

Superlative Mozart meets Jenkins concert brings standing ovation

Our music director and conductor, Adrian King, reflects on the combined efforts of so many people to bring this brilliant concert together on 27th October 2013 at Bicentennial Hall.

In my opinion, there are many superlatives that spring to mind regarding the Mozart meets Jenkins concert: confident—polished—superb—outstanding—marvellous—emotive—poignant—the list could go on!!

You, the members of the Chorale—to quote John in his “thank you” message—“sang your hearts out”. You were disciplined, and sang with passion and musicality throughout the whole concert.

The beginning of the Mozart Vespers was the “bench mark” for the afternoon—I could tell as soon as the orchestral “A” was reiterated, it was as though there was an electric current of excited, concentrated and disciplined emotion that permeated throughout the whole of the concert. The opening C major chord was “spot on”!

There was a choral Mozartian lightness to the Vespers with superb orchestral playing, always supporting the vocal line and never obscuring it.

All four soloists in the Vespers (Fran, Debra, Mitch and David) sang with confident musicianship, but I would like to pay special tribute to Fran in the Laudate Dominum! Beautiful controlled singing Fran—thank you!

The choir had worked very hard in the rehearsals to perfect the tricky Mozart rhythms, melodies, harmonies and the text. In addition I was very pleased with the way the choral lines projected throughout the movements.

The Serenade was excellently played by the Sinfonia, superbly led by Trish, lovely Horn and Piccolo solos from Lloyd and Julie, and I have recently sent everyone an email of grateful thanks for their splendid contribution to the concert.

The Requiem which began the second half of the concert had controlled yet passionate and emotive singing. The dynamics, ambience and interpretations of the varying movements were superbly contrasting and controlled. The Dies Irae in particular had the desired effect—the audience spontaneously applauding! The Pie Jesu and the Lacrimosa solos particularly were exquisite—thank you Talluah, Debbie and Kathy.

Our soloists shone with confident, articulate singing and the Chorale was indeed fortunate to have the calibre, talent and competence of Fran, Debra, Mitch, David, Talluah, Debbie and Kathy. Thank you all of you for the quality of your performances!

The choir indeed rose to both occasions, giving everything they had. I was exceptionally pleased with the members' singing and the way the stage discipline was executed. Certainly there were slight flaws in the concert as inevitably you get with all live performances, but these were in no way detrimental to the overall presentation.

I thank John Davis, the president, Michael, vice president and concert manager, all the stage and front of house crew, also the committee for their support in promoting this concert, Pam for efficiently taking rehearsals, and Huguette for the way in which she magnificently played not only for the practices, but also the organ part in the Vespers and the Harp part in the Jenkins.

Lastly, I thank you, members of the Chorale for your brilliant singing and kind attention. We can all be pleased and satisfied with our performances on the afternoon of Sunday the 27th. Standing ovations from the appreciative audience certainly proved the point!



Noosa Chorale sings Mozart's Solemn Vespers, with soloists [left to right] Fran Wilson (soprano), Debra Schneider (alto), Mitch Meyer (tenor), and David Hilton (bass), and Noosa Sinfonia.



Who's that lady in leather?

It's none other than Noosa Chorale President Gai Ramsay who, pictured here with husband Bob, is heading off on a 3-week tour by motor bike to South Australia. With promises that she will be practising her Handel and Bach from her pillion seat throughout the trip, Gai will be back in time to sing with the Chorale at the Concertedly Baroque concert on 26 May. We wish them a happy and safe trip!

