

Noosa
Cherale presents

Rossini's
Petite Messe Solennelle

Saturday 28 May 2016 @ the **j**



Journey of a Pianist, by artist CindyChinn.com

Welcome from Noosa Chorale Music Director & Conductor

It is my great pleasure to warmly welcome you to this concert of Rossini's *Petite Messe Solennelle*.

For today's performance, the Chorale and I are delighted and honoured to have singing with us Panayiota Kalatzis (Soprano), Anastasia Bickel (Mezzo Soprano), David Kidd (Tenor) and Samuel Piper (Baritone).

Warm salutations and greetings must also be extended to Natasha Koch and Janet Brewer (Pianos), and Huguette Brassine (Harmonium).

Why did I choose to perform the *Petite Messe Solennelle* with the Chorale?

I first discovered and encountered this epic and amazing piece at the Guildhall School of Music in London many years ago now, and I can remember being astonished and astounded at the way the music ranged from a hushed lyrical intensity to an animated, boisterous and high spirited flamboyance with an abundance of memorable tunes and rhythmic vitality for which Rossini has become so justly famous.

Rhythm and modulation play an important part in the opening ternary-form *Kyrie* and the excitement continues throughout the *Gloria* and *Credo*. Especially of note is the contrapuntal writing in the *Cum sancto spiritu* and *Et vitam venturi sæculi*.

The magnificent tenor solo *Domine Deus* recalls the *Cujus animam* from Rossini's earlier *Stabat Mater*, while Rossini's operatic roots are represented in the *Quoniam*.

The insertion of the *O salutaris* (not part of the liturgy, but often used as a hymn during the Mass or Benediction) provided Rossini with an opportunity to explore the unusual harmonies he was using in his piano pieces at the time.

The final, luminescent *Agnus Dei* for contralto (Rossini's favourite voice) and choir brings the work to a dramatic close.

I hope that everyone is inspired by the uniqueness and grandeur of the work as much as I am, and that you are constantly amazed at the unfailing sense of colour and drama, great contrapuntal skill and the way in which its title exemplifies Rossini's characteristic wit.

I am sure you will find today's concert exceedingly inspiring and uplifting as we the performers have experienced in rehearsing it.

Adrian King
Conductor and Music Director



Concert Programme

KYRIE

~

[GLORIA]

GLORIA IN EXCELSIS DEO

GRATIAS AGIMUS TIBI

DOMINE DEUS

QUI TOLLIS PECCATA MUNDI

QUONIAM TU SOLUS SANCTUS

CUM SANCTO SPIRITU

INTERVAL

[CREDO]

CREDO IN UNUM DEUM

CRUCIFIXUS

ET RESURREXIT

~

PRELUDIO RELIGIOSO

~

RITORNELLO—SANCTUS

~

BENEDICTUS

~

O SALUTARIS HOSTIA

~

AGNUS DEI

Signor Gioachino Rossini (1792—1868)

Gioachino Rossini was born in Pesaro, Italy in 1792 into a musical family, and began to show his musical talent from a young age. He had learnt the French horn, sung in an opera in his home town of Bologna, and written a one-act comedic opera—all by the age of 18.

By the time he was 20, he had already been commissioned to write several operas. At the tender age of 23, the international reputation he had by now gained led to his appointment as musical and artistic director of the Teatro San Carlo in Naples.

Within the next year, he had written two of his most famous comedic operas, the scintillating *Il barbiere di Siviglia* and *La Cenerentola*. And from there, his prodigious talent was virtually unstoppable, resulting in more than 40 operas which he composed for Naples, Venice, Bologna, London and Paris over the succeeding years until 1829.

In 1829, at just 37 years of age, after completing the large-scale *Guillaume Tell*, he retired to live in Italy where he lapsed into a period of prolonged and painful illness during which time his first wife died. Fortunately, under the care of his second wife who had looked after him during his illness, he recovered his health and in 1855, he returned to Paris.

As a highly celebrated composer, with a reputation as a wit and an epicure, he held “salons” attended by the artistic elite and intelligentsia of the day. Luckily for us, he also went back to composing, writing over 150 piano pieces, songs, and small ensembles.

Rossini composed the *Petite Messe Solennelle* at the age of 71 with an instrumental scoring for two pianos and harmonium—such instrumentation was not unusual for salon pieces. He specified that performance of the *Messe* required only twelve singers, with the soloists also singing the chorus parts when they had no solo line to sing.

The first performance of the *Messe* was a relatively quiet affair given at the house of the Count and Countess Louise Pillet Will to whom he dedicated the work. But although attended by a small invitation-only audience, it must have been a splendid occasion. A critic at the time described it thus:

“Rossini [who was not present] would have enjoyed a rare spectacle that some attentive persons noticed: a Mass, a religious piece, performed at 10:00 at night in front of an audience of women dressed to the nines, to inaugurate the mansion of a Protestant patrician, before the Papal nuncio, who spoke with goodly courtesy to the Ambassador from Turkey, while a Jewish artist [Jules Cohen] directed the orchestra.”

The only other performance of the *Messe* in Rossini's lifetime was a year later. Another critic of the day described the work as having enough fire to melt a marble cathedral if it had been scored for full chorus and orchestra. Understandably

enough, this prompted Rossini to revise both the original score, and to prepare a new edition for full orchestra.

Upon his death in 1868, at the age of 76, Rossini was buried in Paris. In 1887, his remains were moved to the Basilica di Santa Croce in Florence.

Phillip Gossett, the American musicologist and authority on Rossini, wrote about him: “No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognised him as the greatest Italian composer of his time.”



The wit and wisdom of Rossini

“Answer critics with silence and indifference. It works better, I assure you, than anger and argument.”

“Eating, loving, singing and digesting are, in truth, the four acts of the comic opera known as life, and they pass like bubbles of a bottle of champagne. Whoever lets them break without having enjoyed them is a complete fool.”

“One can't judge Wagner's opera *Lohengrin* after a first hearing, and I certainly don't intend to hear it a second time.”

“Wagner is a composer who has beautiful moments but awful quarter hours.”

“Give me a laundry list and I'll set it to music.”

“Every kind of music is good, except the boring kind.”



Rossini

Adrian King—Music Director and Conductor

Adrian was born in Lincolnshire, England. His fondest musical memories are of singing and conducting the rich choral tradition that exists throughout the UK.

He received his musical training at the Guildhall School of Music in London, specialising in singing, conducting, piano and French horn. He was also awarded an LTCL from the Trinity College of Music.

For 20 years in the UK, Adrian regularly conducted community and semi-professional choirs, orchestras and ensembles. He adjudicated in festivals and accompanied in recital series and Associated Board Music examinations. For fifteen years he was Director of Music at St James' Choir School in Grimsby. He was Choral Director of the Grimsby Philharmonic and the Bach Choirs and was closely involved with youth organisations, conducting the area's Symphonic Wind Band, Orchestra and founding the Grimsby, Cleethorpes and District Youth Choir.

He migrated to Australia in August 2006 with his wife Helen to be with his family of four grandchildren and two daughters, both professional string players on the Sunshine Coast.

In January 2007, Adrian was engaged as Conductor and Music Director of the Noosa Chorale. The repertoire of the main concerts since then include *An Evening of Music* by John Rutter, Mendelssohn's *Elijah*, *Carmina Burana*, *Fabulous Fauré*, Charpentier's *Te Deum*, Handel's *Coronation Anthems*, Haydn's *Creation*, *The Magic of Mozart*, a programme of Brahms including his *Requiem*, *A Miscellany of Marvellous, Much Loved and Memorable Melodies*, the celebrated Karl Jenkins' *Armed Man*, Verdi's *Requiem* and, in 2013, Karl Jenkins' *Requiem* and Mozart's *Solemn Vespers*.

He was appointed Conductor and Music Director of the Sunshine Coast Choral Society in the latter part of 2007,



and he has since conducted *Musical Treats from Around the World*, Rutter's *Mass of the Children*, Handel's *Messiah* and *Samson*, Vivaldi's *Gloria & Dixit Dominus*, Rossini's *Petite Messe Solennelle*, *Opera Favourites*, an a cappella concert of madrigals and part songs, Handel's *Dixit Dominus* and, in April 2012, a programme of music by Fauré including his celebrated *Requiem*.

In July of 2010, Bach's *St Matthew Passion*, performed by Noosa Chorale and the Sunshine Coast Choral Society,

was conducted by Adrian to a full house at the Bicentennial Hall and Lake Kawana Community Centre. These same venues echoed to the operatic sounds of Verdi's *Requiem* in the June of 2013. Again these were sung by the two choirs, and again to packed halls for this Bicentenary celebratory concert of Verdi's birth.

2014 was a milestone in the life of the Chorale as it celebrated its vicennial birthday since its establishment and in June Adrian conducted the celebrated Handel's *Messiah*, this was closely followed with a Gala Concert in October of a kaleidoscopic content from past programmes; Beethoven's *Choral Symphony*, excerpts from Mendelssohn's *Elijah*, *Carmina Burana*, Haydn's *Creation*, Mozart's *Requiem*, Brahms' *Requiem* and, in total contrast, a Beatles Medley.

Adrian has also directed music for the Noosa Arts production of *Gigi* and conducted *West Side Story* with the Pacific Lutheran College. His past repertoire of musicals includes *Joseph*, *Wizard of Oz*, *Blood Brothers*, *Guys & Dolls* and *Godspell*.

In the latter part of 2008 he also was engaged as Conductor and Music Director of the Sunshine Coast Symphony Orchestra, and his programmes with them have included *Best of British*, *An Australian Afternoon*, *The QLD 150*, and a concert specifically designed for children and the young at heart, *An Adventure In Music*.

Adrian has also regularly conducted *Light Music* at Coolum, *The Classics* as part of the Kenilworth Arts Festival and the celebrated series of *Proms Concerts* at Lake Kawana, Noosa and Mount Mee.

Adrian has a busy schedule freelance conducting, adjudicating and teaching privately. He is currently Head of Instrumental Music at the Pacific Lutheran College.



Natasha Koch—piano

Natasha Koch is a familiar face on the Sunshine Coast music scene, having served as official accompanist for the Sunshine Coast Choral Society since 2008 as well as performing at the popular *Opera on Kings*, the Sunshine Coast Choral Festival and countless other concerts and events, from Christmas Carols to Queensland Eisteddfods.

Over the years, she has worked with as many as seven Sunshine Coast Choirs, including two appearances with Noosa Chorale in 2012 (*Fabulous Favourites—Opera to ABBA* and *The Armed Man* by Karl Jenkins).

Natasha studied piano performance with Max Olding at QUT in the late 1990s and holds degrees in both Music and Early Childhood Education. In addition to her accompaniment work, Natasha enjoys writing and performing music for children with her band, Jelly Kids, which has twice been a finalist for Best Children's Song at the Queensland Music Awards.

She is now based in Brisbane where she splits her time between her work as a musician and her full-time job as mother to three very young daughters.

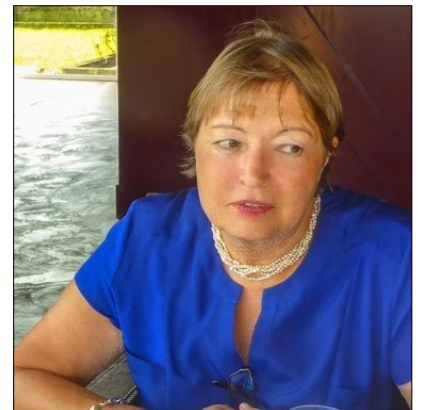


Janet Brewer—piano

Janet is well known on the Sunshine Coast as performer, accompanist and teacher of piano and woodwind. She is Artistic Director and Pianist for Pacific Chamber Players who have been performing Classical and Romantic chamber music repertoire on the Coast for 12 years, and who have, once again, been invited to be a part of the 4MBS Festival of Classics in June 2016. Janet is also Harpsichordist for Arioso Chamber Ensemble who have recently returned from the New England Bach Festival with critical acclaim.

As an accompanist Janet has worked with Sunshine Coast Choral Society and Oriana Concert Choir. She also regularly accompanies students for recitals, examinations and auditions. Janet is no stranger to Noosa Chorale. On various occasions over the last 25 years, she has had the pleasure of either accompanying the choir for rehearsals or playing in the orchestra for their choral performances.

Janet holds a Licentiate Diploma in Piano and a Master of Music in Piano Performance and Research from the Queensland Conservatorium of Music. She has also competed additional performance study in Norway and England. In 2014 Janet was nominated for an Australia Day Award for her services to music on the Sunshine Coast.



Huguette Brassine—harmonium

After graduating from the Conservatoire Royal in Brussels with Premier Prix with Distinction, Huguette Brassine's professional life took her to several countries including Belgium, France, Holland, USA, South Africa, West Africa, Sweden, England, and Australia where she lectured at the Queensland Conservatorium from 1982 to 2014.

She has performed at King's College and at the International Early Music festival in London, at the Bach festival in Armidale, at both the New South Wales and Queensland Conservatoria, at the University of Queensland, and at other events in Brisbane, the Gold Coast, and the Sunshine Coast.

In November 2005, Dolce in London published an edition by Barnaby Ralph and Huguette Brassine of the *Complete sonatas Opus 1* for recorder and continuo by Barsanti. In March 2006, Naxos released a CD recording of these sonatas featuring Louise King, Barnaby Ralph and Huguette Brassine.



Panayiota Kalatzis—Soprano

Brisbane-born soprano Panayiota Kalatzis is a graduate of the Queensland Conservatorium of Music with a Bachelor of Music, a Graduate Certificate in performance, and a Masters of Music in Opera. Panayiota has performed extensively in Australia, including with Queensland Symphony Orchestra, Lisa Gasteen National Opera School, Opera and Arts Support Group (Sydney), and as a member of the Opera Queensland Chorus.

During her time at the Conservatorium, Panayiota was mezzo soprano performing many roles including Suor Zelatrice and Zita in Puccini's *Il Trittico*, Dorothee in Massenet's *Cendrillon*, and Hermia (cover) in Britten's *A Midsummer Night's Dream*.

In 2012, the year of her transition to soprano, she played Donna Elvira in Queensland Conservatorium's *Val Machin Scenes*, and was selected to represent the Lisa Gasteen National Opera School in a recital at Admiralty House for then Governor General of Australia, Her Excellency Ms Quentin Bryce.

Between 2011 and 2013, Panayiota was awarded by QCGU a Postgraduate Scholarship and the Owen Fletcher Postgraduate Award, a Dr Francesco Castellano Italian Opera Award, and the Lisa Gasteen National Opera School Scholarship. In 2013, she was a Dame Nellie Melba Scholar, a finalist in the Opera and Arts Support Group, and a semi-finalist in the Sydney Eistedfods McDonalds Operatic Aria and Herald Sun Aria Competitions.

In 2014, Panayiota was awarded the Australian International Opera Award to study a MA in advanced vocal studies at the Welsh International Academy of Voice (Cardiff), under the tutelage of tenor Dennis O'Neill and honorary president, Dame Kiri Te Kanawa.

Anastasia Bickel—Mezzo Soprano

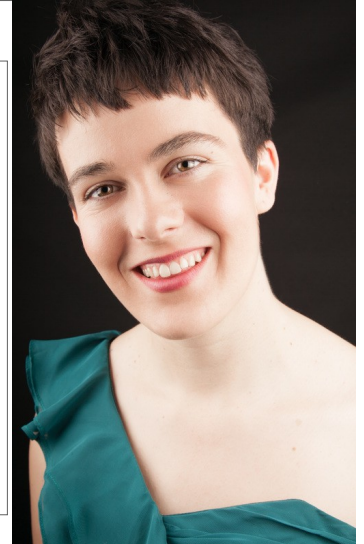
Anastasia Bickel is in her final semester of a Bachelor of Music, majoring in Classical Voice (Advanced Performance) at the Queensland Conservatorium of Music where she is studying under Margaret Schindler.

Anastasia has performed many sacred works, including the alto solos in Duruflé's *Requiem* for the Cantate Singers, Handel's *Ode to St Cecilia* with Chordiality, and Mozart's *Requiem* and Haydn's *Nelson Mass*. With the Festival of Voices Workshop Chorus, she performed the alto solo in Pergolesi's *Stabat Mater*, and Dvorak's *Mass in D*; with the Hobart Orpheus Choir, Schubert's *Magnificat*; and with the Queensland Choir, Beethoven's *Choral Fantasy*.

Her operatic performances have included playing the role of Hansel in Humperdinck's *Hansel and Gretel* at the Queensland Conservatorium and, as a scholarship recipient at the Lisa Gasteen National Opera School in 2014, the role of Olga in scenes from

Tchaikovsky's *Eugene Onegin*, and the role of Flosshilde in Wagner's *Götterdämmerung*. She performed the role of the Sorceress in Purcell's *Dido and Aeneas* twice in 2014: in a staged production at the Mornington Peninsula Summer Music Festival and in a concert performance for the Royal Melbourne Philharmonic (RMP). In 2014, she also performed the role of Mrs Pasek in scenes from Janáček's *Cunning Little Vixen* and created the role of the Alto Soloist in Diré's new opera *Flood* for the Queensland Conservatorium.

Anastasia has achieved success in vocal competitions around Australia, including winning the Joyce Campbell Lloyd Scholarship for Overseas Study at the Queensland Conservatorium, the inaugural AOAC Judith Ward Lieder Scholarship (2015), the Radzyminski Family Award in the Australian Singing Competition, and prizes at the National Liederfest in two years running.



David Kidd—Tenor

In a career spanning twenty-five years, David has been continually in demand on theatrical and concert stages, as a corporate performer and a recording artist.

For fourteen years David toured with Australian ensemble The Ten Tenors, performing 2,100 shows in 24 countries and recording on albums totalling over 2.4 million sales worldwide.

Recently David has toured with Helen Donaldson in *The Sound of Julie Andrews* and appeared as a soloist with the Queensland Pops Orchestra, The Australian Army Band and in Creative Generation, State Schools Onstage.

For Opera Queensland he has appeared in *Turandot*, *Fidelio*, *The Merry Widow* and *The Girl of the Golden West* as well as touring in the role of iconic Australian tenor, Donald Smith in *Waltzing Our Matilda*.

His concert appearances include Mozart's *Requiem*, Beethoven's *Ninth Symphony*, Rossini's *Petite Messe Solenne* and Mendelssohn's *Elijah*. He has also produced a series of concerts, Opera in the Pavilion (Cooloom), Opera in the Gardens (in Brisbane's Botanic Gardens) and Brisbane Sings, featuring a 500-voice choir.

David's interest in fostering talent has seen him work as the Artistic Director of the Queensland Show Choir, as a consultant for the Department of Education and Training, as a lecturer at QUT and as vocal coach at numerous Queensland schools.

In 2014, David joined with fellow ex-Ten-Tenors Craig Atkinson and Andrew Pryor to form Tenori, a trio performing a modern fusion of opera, pop and music theatre.

Samuel Piper—Baritone

Samuel Piper is a graduate student at Griffith University's Queensland Conservatorium where he is currently undertaking a Masters of Music Studies (Opera & Classical Voice).

During his studies, Samuel's awards have included the Lyceum Club Award, Alton Budd Memorial Prize, Donald Penmann Award and an Academic Excellence Award. He received his Bachelor of Music in Classical Voice from QCGU in 2014, and attended the Lisa Gasteen National Opera School in 2014 & 2015 on a scholarship. Samuel undertook intensive study at the Goethe-Institut Berlin in 2012.

In 2016, Samuel's roles include Papageno in Mozart's *The Magic Flute* in May, Sid in Britten's *Albert Herring* in September, and as a soloist/ensemble member in Purcell's *King Arthur* at Brisbane City Hall in April.

Previous roles include: Ottone (*L'incoronazione di Poppea*), Peter (*Hansel and Gretel*), Antonio / Figaro (cover) (*Le Nozze*

di Figaro), The Gamekeeper (*The Cunning Little Vixen*) and Manu in Gerard Brophy's *A Water Parable*. Workshop performances have included roles in *Don Giovanni*, *Così fan tutte*, *Carmen* and *Il Barbiere di Siviglia*.

Other engagements have included Queensland Symphony Orchestra's Music on Sunday's concerts and Opera Queensland's Cloudsong, as well as performances with local and regional groups in works such as Handel's *Messiah*, Puccini's *Messa di Gloria*, Schubert's *Mass in G*, Bach's *Ich habe genug*, Butterworth's *A Shropshire Lad*, Schumann's *Dichterliebe op. 48*, Barber's *Dover Beach*, Vaughan-Williams' *Songs of Travel*, Brahms' *Liebeslieder* and Schmitt's *Chansons à quatre voix*.

Samuel has performed as a chorister in Verdi's *Otello*, Purcell's *The Fairy Queen*, and *Dido & Aeneas*, Stravinsky's *The Rakes' Progress*, and Britten's *War Requiem*.



Noosa Chorale singers

SOPRANO

Jennifer Barry
Linda Bishop
Debbie Boyles
Rosemary Brown
Marie Cavanagh
Robyn Charlesworth
Joan Clift
Valerie Cozens
Gayle Foskett
Sue Germain
Karina Gough
Margaret Haffenden
Dorothy Hertelendy
Bronwyn Innes
Jenny Jackson
Eleanor MacDonald
Lyn McLeod
Ann Milland
Joan Murray
Margo Nichols
Jutta Rathgeber
Lisa Small
Daphne Wayth
Fran Wilson
Jan Wood
Lesley Wynter
Hayley Yappa

ALTO

Claudia Andersen
Wilma Barnes
Merylyn Benson
Jean Bleyerveld
Kay Cartwright
Kerrie Cook
Helen Cundiff
Betty Evans
Margaret Fisher
Trish Fox
Carolyn Hay
Ruth Jones
Annie Kropman
Marian Mandeville
Marianne McLellan
Carol Monks
Angie Oakley
Gai Ramsay
Antje Raymond
Jenny Reeve
Pam Sage
Gail Spira
Jodie Thomas
Cal Webb

TENOR

Daryl Gray
Elizabeth Henley
Ian Jobling
Phil Layton
Tommy Lee
Ian Lowe
Gloria Meyer
Des Storer

BASS

Peter Althaus
Jonathan Anstock
John Davies
Jim Fagan
Michael Gough
Alistair Innes
Ray Judd
John Pennell
David Rudkin

Join us in 'The Roaring Twenties!'

The Noosa Jazz Party is on again this year and organisers are promising ten days of fabulous jazz, starting on August 26 through to Father's Day, September 4.

The Party will kick off with two concerts, themed 'The Roaring 20s,' featuring Noosa Chorale and The Australian Jazz Ensemble, led by Australian legend Bob Barnard on trumpet and Melbourne singer, Juliarna Clark.

Friday 26 August at 7pm

Saturday 27 August at 2.30pm

Tickets \$35 — **Book online:** www.thej.com.au

For more information about the 10-day Jazz Party, including the centrepiece four nights of improvised jazz at The J (September 1-4), visit the Noosa Jazz Party website <http://www.noosajazzclub.com/noosa-jazz-party/>

or phone the Jazz Club at (07) 5447 2229 for information and to purchase your early bird discount tickets.



The Roaring Twenties

7.00pm Friday 26th August 2016
2.30pm Saturday 27th August 2016

the j Tickets: \$35
The J Theatre
60 Noosa Drive Noosa Heads
Enquiries: 07 5329 6560
Bookings: www.thej.com.au

Or book your seats when you buy your tickets for the
Noosa Jazz Party, 26 August to 4 September 2016
Noosa Heads Jazz Club 07-5447-2229

Noosa Chorale—singing since 1994



Noosa Chorale is a community choir dedicated to bringing the rich repertoire of great choral works to the people of the Noosa region and Sunshine Coast. The shared commitment to personal and community enrichment through music is at the heart of the Chorale, and our members engage wholeheartedly in the rigorous rehearsal schedule leading up to every performance in order to share our love of music with our community.

Noosa Chorale was formed in early 1994 at the instigation of local solicitor, Joseph McMahon, who saw a gap in the cultural life of Noosa. He invited recently arrived Sydney conductor, the late Leonard Spira OAM, to take charge of the fledgling choir. From a modest initial group of twenty founding members, Noosa Chorale has grown to its present complement of around 100 members each year.

Under Leonard's musical direction until December 2006, Noosa Chorale performed mainly masterworks from the 18th and 19th century choral repertoire. In 2002, under the direction of its Deputy Musical Director, Ken Evans, it added Renaissance

compositions and choral arrangements of jazz classics to its repertoire.

Leonard retired as musical director in 2006 and was awarded the Medal of the Order of Australia in 2008 for service to music, particularly as a contributor to the early development of opera in Melbourne and through establishing and directing a range of musical groups in Sydney and the Noosa district.

Adrian King was appointed the new musical director in 2007. Trained in the Guildhall School of Music, London, Adrian King has an amazingly rich background in conducting a huge range of choral works. In 2007 Adrian introduced Noosa to the Wassail (Christmas Cheer Concerts), which have proved immensely popular with their combination of carol singing, food and a beautifully decorated Christmas venue.

In 2009 the Chorale celebrated its 15th Anniversary with the launch of the book *Noosa Sings—Fifteen Years of Classical History* by journalist and Noosa Chorale bass singer, Jim Fagan.

On turning 20 years old in 2014, the Chorale established its home at The J Theatre in Noosa Heads, where rehearsals and major concerts are now held, including the 20-year Gala Concert in October 2014.

2014 also marked Gail Spira's appointment as a Patron of the Chorale complementing that of Joe McMahon. In conferring life membership upon Gail, the Chorale acknowledged her leadership in shepherding the choir through its journey since establishment, and her significant contributions to building and supporting the very life and soul of the choir.

The Chorale has become a prominent feature of Noosa's cultural landscape, and has involved many Noosa residents over the years. Since its inception in 1994, the choir has performed major choral works each year, as well as at other community events such as at ANZAC Day ceremonies, Noosa Council Citizenship Ceremonies, and Christmas Carol singing in Hastings Street.

AN INVITATION TO SING WITH US

Noosa Chorale welcomes new members to share our aim of bringing the rich repertoire of great choral works to the people of the Sunshine Coast. The Chorale is a cultural landmark in Noosa with a loyal and enthusiastic audience and a core of experienced long term members.

Membership is open to anybody in the community who has a desire to sing great choral works. Many people with little musical experience have developed their singing and musical skills through the Chorale. Although an ability to read music is an advantage, it is not necessary for membership and there are no auditions for prospective members. We are committed to maintaining a friendly and enjoyable rehearsal experience while achieving high standards of musical performance.

If you are interested in joining Noosa Chorale, you will find information about singing with us on our website: www.noosachorale.org.au

PATRONS—Joseph McMahon & Gail Spira

MUSIC DIRECTOR—Adrian King

DEPUTY MUSIC DIRECTOR—Pam Sage

ACCOMPANIST—Janet Brewer

MANAGEMENT COMMITTEE

PRESIDENT—John Davies

SECRETARY & PUBLICATIONS EDITOR—Cal Webb

TREASURER—Kerrie Cook

EVENTS MANAGER—Michael Andersen

LIBRARIAN—Pam Sage

PUBLICITY & FUND-RAISING—Jim Fagan

MEMBERSHIP ADMIN—Helen Cundiff

MEMBER—Carol Monks

MEMBER—Huguette Brassine

MEMBER—Gai Ramsay

MEMBER—Antje Raymond

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Phone: (07) 5471 2938 (John Davies, President)



Noosa Chorale is a member
of the Australian National
Choral Association

Thank you to our volunteers

The energetic and spirited efforts of our volunteers over the years have contributed in large measure to ensuring the success of our concerts and the enjoyment of our audiences. In particular we would like to thank the many non-singing partners of choristers who give their time and energy before, during and after concerts.

and to our friends and supporters



NoosaNews



*The*Senior



Nigel Bland's
Piano
Warehouse

cindy.chinn.com

The painting on the front cover, "Journey of a Pianist", was used with kind permission of the artist Cindy Chinn.