

Noosa Chorale

Gallipoli remembered...
Anzac Centenary Concert



Saturday 18 April & Sunday 19 April 2015

Music Director's Welcome



The Anzac Centenary commemoration of the Gallipoli Landing in April has given Noosa Chorale the chance to bring back a remarkably thrilling and emotional work in Karl Jenkins' *The Armed Man—a Mass for Peace*.

This is no ordinary piece of music. It is already the most performed work by any living composer with well over 1000 performances in the last 15 years. It is an emotional journey, exploring the descent into war, its hellish horror and, finally, the desire for peace.

Three years ago the Chorale performed it in the Bicentennial Hall and the impact of the music and the accompanying film with its graphic images of battle and resultant ravages produced a standing ovation. Comments made to Chorale members after the performance made clear that those in the audience had experienced something rich, powerful and stimulating.

I was aware that the Gallipoli commemoration would be an emotional time for many people in our region. It seemed to me *The Armed Man* would at one time capture for them the hell that was Gallipoli, the sacrifice of our brave young soldiers and the joy the world felt in 1918 when the war was over.

The Armed Man reflects on war and peace in a multi-cultural global society. Regardless of culture, race, or religion, Jenkins incorporates Christian, Muslim and Hindu religious texts along with phrases from English and Japanese poets, to create a music which transcends our differences and reminds us of the universality of the wish for peace, in the face of the darker forces that embroil us in wars.

The Islamic *Call to Prayer* constitutes the second movement in *The Armed Man*. It is intoned in the centuries-old tradition as an unaccompanied, melodious reminder to the faithful of prayer time. This evocative call has its parallels in the way that church bells ring out to call faithful Christians to prayer.

The film accompanying the performance was produced for a performance in St David's Hall in Cardiff, Wales and, as Jenkins himself says, it has now become an essential backdrop as it adds an extra dimension to the music.

The emotional depth and sheer musical power of the Jenkins' *Mass for Peace* is amplified by Albinoni's *Adagio in G minor for Organ and Strings* which many will recognise from the Peter Weir film *Gallipoli*.

Balanced against these evocative and stirring works, our program turns to a selection of familiar war-time songs, some of which have been sung since that fateful beginning of the First World War. No doubt these songs will bring back nostalgic memories for many.

The familiar melody of our beloved *Waltzing Matilda* can be heard in the Troopship Medley and also in the poignant Eric Bogle anti-war song *And the Band Played Waltzing Matilda*. In contrast, the infectious tune and rhythm of the Boogie Woogie Bugle Boy will probably have our audiences joyously tapping their toes in time.

The war song medley *Tunes from the Trenches* includes songs that people sang to keep their spirits up in World War One and then again in the Second World War—tunes filled with courage, hope, and cheeky humour, sung and whistled at the front lines and at home.

It is a great delight to me to have soloists from the choir singing in our performance—Talluah Harper and Fran Wilson (sopranos), Debbie Boyles (mezzo soprano), Joe Jurisevic (tenor) and Roland Schroder (bass)—and to have our accompanist Cécile Elton playing organ for the Albinoni.

For me and for the Chorale, the performance of this *Concert for Peace* is a privilege. Together with Noosa Sinfonia, we invite Noosa to join us on an emotional and heart-felt journey that commemorates the courageous service of so many at Gallipoli and beyond.

Adrian King
Music Director and Conductor

Soloists

Talluah Harper (Soprano)
Fran Wilson (Soprano)
Debbie Boyles (Mezzo Soprano)
Joe Jurisevic (Tenor)
Roland Schroder (Bass)
Cécile Elton (Organ)

Concert Programme

THE ARMED MAN — KARL JENKINS

Soloists, choir & orchestra

L'homme armé ('The Armed Man')
The Call to Prayers
Kyrie eleison ('Lord have mercy')
Save me from bloody men
Sanctus ('Holy, Holy, Holy')
Hymn before action
Charge
Angry flames
Torches
Agnus Dei ('Lamb of God')
Now the guns have stopped
Benedictus ('Blessed is he ...')
Better is peace

20-Minute Interval

ALBINONI'S ADAGIO IN G MINOR FOR ORGAN AND STRINGS — REMO GIAZOTTO

Organ & string ensemble

WAR-TIME MELODIES

Boogie Woogie Bugle Boy

Written by Don Raye and Hughie Prince

Upper voices, jazz ensemble & soprano soloist

Troopship Medley

Written by A B Patterson, medley arrangement by Ted Egan

Performance arrangement by Adrian King for lower voices & strings

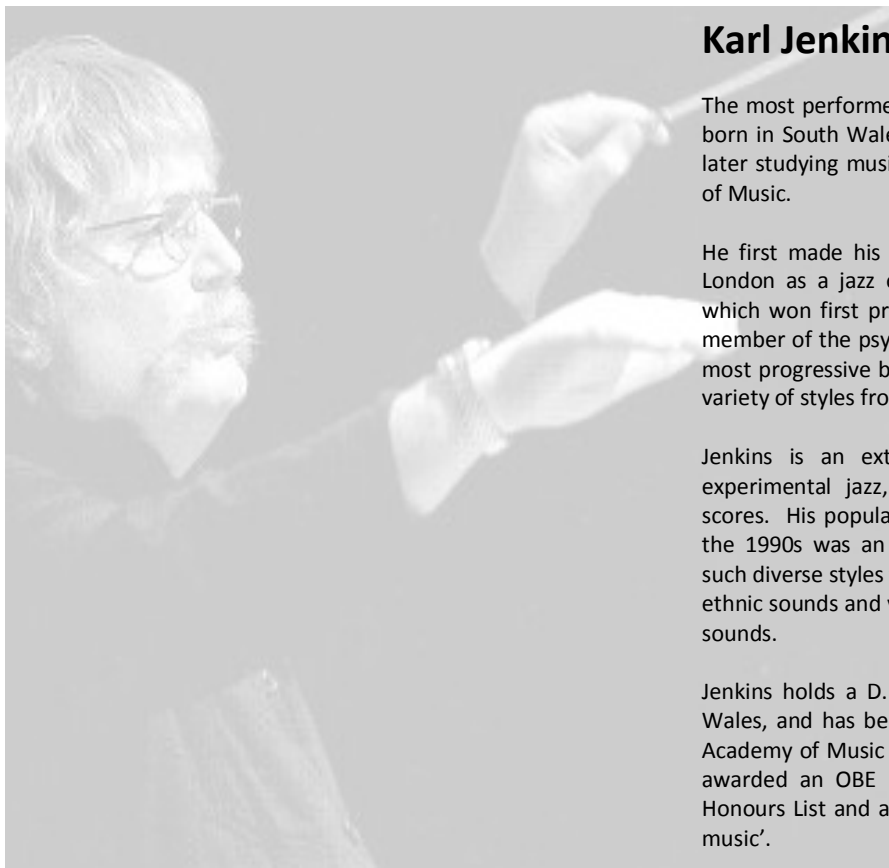
And the Band Played Waltzing Matilda

Written by Eric Bogle

Arrangement by Adrian King for choir, guitar, piano & brass ensemble

Tunes from the Trenches

Arrangement by Peter Lawson



Karl Jenkins (1944—)

The most performed living composer in the world today, Karl Jenkins was born in South Wales in 1944. As a child, Jenkins studied piano and oboe, later studying music at Cardiff University and the London Royal Academy of Music.

He first made his mark as a jazz musician, playing at Ronnie Scott's in London as a jazz oboist before establishing the jazz-rock band Nucleus which won first prize at the Montreux Jazz Festival. Later he became a member of the psychedelic and jazz fusion band Soft Machine, one of the most progressive bands of the 1970s for their eclectic embrace of a wide variety of styles from jazz and classical rock.

Jenkins is an extraordinarily versatile composer whose work spans experimental jazz, classical pieces, pop music, commercials, and film scores. His popular classical-ethnic-ecclesiastic *Adiemus* series written in the 1990s was an enormous success worldwide. His music synthesizes such diverse styles that it resists classification. This eclecticism fuses world ethnic sounds and vocals, strongly percussive rhythms, and novel phonetic sounds.

Jenkins holds a D.Mus [Doctor of Music] degree from the University of Wales, and has been made both a Fellow and an Associate of the Royal Academy of Music where a room has been named in his honour. He was awarded an OBE by Her Majesty The Queen in the 2005 New Year's Honours List and a CBE in the 2010 Birthday Honours List for 'services to music'.

The Armed Man

Programme Notes by Stuart Brown (reprinted with permission)

The Armed Man: A Mass for Peace was commissioned by the Royal Armouries to mark the transition from one millennium to another. It reflects on the passing of 'the most war-torn and destructive century in human history' and looks forward in hope to a more peaceful future. *The Armed Man* is dedicated to the victims of the Kosovo conflict, whose tragedy was unfolding as it was being composed. It was first performed in 2000 by the London Philharmonic Orchestra and the National Youth Choir of Great Britain, conducted by Jenkins himself.

The texts were chosen jointly by the composer and the then Master of the Royal Armouries, Guy Wilson. A framework for the work is provided by the traditional Catholic Mass and includes settings of the *Kyrie*, *Sanctus*, *Agnus Dei* and *Benedictus*, some of which have become popular self-standing pieces to be heard, for instance, on Classic FM. But what makes the work distinctive are the lyrics drawn from many parts of the world and from diverse religions and cultures. The music too is cosmopolitan in its inspiration.

1 The Armed Man (*L'Homme Armé*)

The 'mass for peace' is introduced by a marching drumbeat and the tune of a French folk song (based on a 15th-century original) played on the flute. The choir sing the folk song, which celebrates the man of arms: the armed man is to be feared, let every man arm himself with a coat of steel.

2 Call to Prayers

A traditional Muslim *Adhann* is sung in Arabic by a *muezzin* from the minaret of a mosque. The call to prayers is preceded by the declarations: 'Allah is the greatest; I bear witness that there is no other god but Allah; I bear witness that Muhammed is the messenger of Allah.'

3 *Kyrie*

The *Kyrie eleison* (Greek for 'Lord have mercy on us') is usually the opening part of a mass. After a solemn orchestral introduction, the soprano soloist leads with the main theme in a lilting waltz time and the choir take this up in turn. The *Christe eleison* that follows is musically an episode in a quite different style – a piece of Renaissance counter-point marked, for the learned, 'after Palestrina'. The choir

then return to the *Kyrie eleison*, which we hear again with some musical variation.

4 Save Me from Bloody Men

The words here are taken from Psalms 56 and 59. It is sung by the tenors and basses of the choir *a cappella* (unaccompanied) in the style of a Gregorian Chant. The Psalmist calls on God to be merciful and deliver him from his enemies. The final phrase, however, is interrupted by the sudden fateful beat of a drum that dispels any feeling that all will be well.

5 *Sanctus*

The sense of foreboding is continued into this setting of what is traditionally one of the joyful sections of the Latin Mass. Percussion and brass combine to give a sense of military build-up, quite subverting the choir's hopeful chanting of the traditional words. In English:

**Holy, holy, holy, Lord God of Hosts (Armies),
Heaven and earth are full of your glory;
Hosanna in the highest!**

6 Hymn Before Action

By now the people are bracing themselves for war and, in the words of Rudyard Kipling, the soldiers prepare for the ultimate sacrifice:

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions
Ere yet we draw the blade,
Jehova of the Thunders,
Lord God of Battles aid!
High lust and froward bearing,
Proud heart rebellious brow,
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord grant us strength to die!

7 Charge!

Trumpets and drums stir up martial feelings. Most of the text is a stanza from John Dryden's *Ode for St Cecilia's Day* but this is interrupted in the middle by the words 'How blest is he who for his country dies'. These words are a loose translation of the much-quoted patriotic sentiment of the Roman poet Horace: *Dulce et decorum est pro patria mori*. During the First World War these words became a sort of motto, referred to by the anti-war poet Wilfred Owen as 'the old lie'.

The trumpets' loud Clangour
Excites us to Arms.
With shrill notes of anger
And mortal alarms.
The double, double beat of the thundering drum
Cries Hark! The foes come.
Charge, 'tis too late, too late to retreat
Charge! Charge!

These words are sung as three verses (the second being repeated) by the whole choir, interspersed by 'the old lie', sung by the sopranos and altos, who seem to be inciting the men to fight. Screams are heard at the end as battle is engaged. After a period of silence the Last Post is sounded.

8 Angry Flames

This is a setting of words by the Japanese poet Toge Sankichi, reflecting on the effects of the atom bomb dropped on Hiroshima on 6th August 1945. Introduced by the tolling of bells and marked *Lacrimoso*, this movement, led by soloists, is mournful in mood.

Pushing up through smoke
From a world half darkened by overhanging cloud.
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge, scatter glittering sparks already tower
Over the whole city.
Quivering like seaweed
The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out wreathed in fire,
Countless human beings on all fours
In a heap of embers that erupt and subside,
Hair rent, rigid in death,
There smoulders a curse.

9 Torches

This is a setting of part of the Hindu epic the *Mahabharata* in which the fate of animals caught in the conflagration is described:

The animals scattered in all directions,
Screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly,
Their eyes bulging.
Some hugged their sons,
Others their fathers and mothers,
Unable to let them go,
And so they died.
Others leapt up in their thousands,
Faces disfigured
And were consumed by the fire,
Everywhere bodies squirming on the ground,
Wings, eyes and paws all burning.
They breathed their last as living torches.

10 Agnus Dei

After the traumas of war this movement brings the hope of peace. It is a beautiful setting of part of the Latin Mass: 'Lamb of God, who takes away the sins of the world ...'.

11 Now the Guns have Stopped

A lonely survivor mourns the death of a friend in the battle. The words were written by Guy Wilson.

Silent, silent, now the guns have stopped.
I have survived all, I who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend,
Who should be with me now,
Not cold, too soon,
And in your grave, Alone.

12 Benedictus

This movement is introduced by a serenely beautiful cello solo. The tune is taken up by the choir to words from the Latin Mass: 'Blessed is he that comes in the name of the Lord'. Peace leads to rejoicing but after an explosive *Hosanna* the mood of serenity returns.

13 Better is Peace

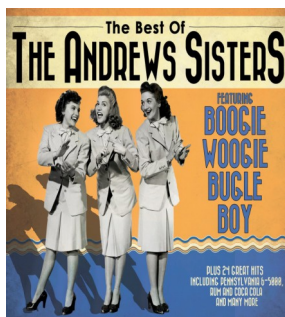
The substantial final movement begins by returning to the music from the beginning adjusted for words expressing a totally different sentiment, taken from Thomas Malory: 'Better is peace than always war'. The choir then return to the words *l'Homme Armé* presented as a short fugue before offering 'Better is peace' in a slightly different form. This leads by an orchestral interlude to the Millennial music set to the words of Tennyson's new year poem:

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow.
The year is going, let him go,
Ring out the false, ring in the true.
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold.

Had the piece ended on this note of triumph it would have been hard to go on performing it after ten years in which the blight of warfare has continued as before. The 'mass for peace' ends, however, on a higher plane with a hymn using words from the Book of Revelation. The brass and percussion are suddenly silent and the hymn is sung unaccompanied. 'God shall wipe away all tears, and there shall be no more death, neither sorrow nor crying, and there shall be no more pain.'

BOOGIE WOOGIE BUGLE BOY

Written by Don Raye and Hughie Prince, and recorded in 1941



He was a famous trumpet man from out Chicago way
He had a boogie style that no one else could play
He was the top man at his craft
But then his number came up and he was gone with the draft
He's in the army now, a-blowin' reveille
He's the boogie woogie bugle boy of Company B

They made him blow a bugle for his Uncle Sam
It really brought him down because he couldn't jam
The captain seemed to understand
Because the next day the cap' went out and drafted a band
And now the company jumps when he plays reveille
He's the boogie woogie bugle boy of Company B

A-toot, a-toot, a-toot-diddelyada-toot
He blows it eight-to-the-bar, in boogie rhythm
He can't blow a note unless the bass and guitar is playin' with 'im
He makes the company jump when he plays reveille
He's the boogie woogie bugle boy of Company B

He was our boogie woogie bugle boy of Company B
And when he plays boogie woogie bugle he was busy as a 'bzzz' bee
And when he plays he makes the company jump eight-to-the-bar
He's the boogie woogie bugle boy of Company B

Toot-toot-toot, toot-diddelyada, toot-diddelyada
Toot, toot, he blows it eight-to-the-bar
He can't blow a note if the bass and guitar isn't with 'im
A-a-a-and the company jumps when he plays reveille
He's the boogie woogie bugle boy of Company B

He puts the boys asleep with boogie every night
And wakes 'em up the same way in the early bright
They clap their hands and stamp their feet
Because they know how he plays when someone gives him a beat
He really breaks it up when he plays reveille
He's the boogie woogie bugle boy of Company B

Da-dah-da-dah-da; Da-dah-da-da-dah-da; Da-dah-da-da-da
A-a-a-and the company jumps when he plays reveille
He's the boogie woogie bugle boy of Company B!

AND THE PLAYED WALTZING MATILDA

Written by Eric Bogle in 1971

Now when I was a young man, I carried me pack, and I lived the free life of a rover
From the Murray's green basin to the dusty outback, well, I waltzed my Matilda all over.
Then in 1915, my country said son, It's time you stopped rambling, there's work to be done.
So they gave me a tin hat, and they gave me a gun, and they marched me away to the war.
And the band played Waltzing Matilda, as the ship pulled away from the quay
And amidst all the cheers, the flag-waving and tears, we sailed off for Gallipoli

And how well I remember that terrible day, how our blood stained the sand and the water
And of how in that hell that they called Suvla Bay, we were butchered like lambs at the slaughter.
Johnny Turk he was waiting, he'd primed himself well. He shower'd us with bullets,
And he rained us with shell. And in five minutes flat, he'd blown us all to hell
Nearly blew us right back to Australia.
But the band played Waltzing Matilda, when we stopped to bury our slain.
We buried ours, and the Turks buried theirs, then we started all over again.

And those that were left, well we tried to survive, in that mad world of blood, death and fire
And for ten weary weeks, I kept myself alive, though around me the corpses piled higher
Then a big Turkish shell knocked me arse over head, and when I woke up in my hospital bed,
And saw what it had done, well I wished I was dead. Never knew there was worse things than dyin'.
For I'll go no more waltzing Matilda, all around the green bush far and free
To hump tent and pegs, a man needs both legs-no more waltzing Matilda for me.

So they gathered the crippled, the wounded, the maimed, and they shipped us back home to Australia.
The legless, the armless, the blind, the insane, those proud wounded heroes of Suvla
And as our ship pulled into Circular Quay, I looked at the place where me legs used to be.
And thanked Christ there was nobody waiting for me, to grieve, to mourn, and to pity.
But the band played Waltzing Matilda, as they carried us down the gangway.
But nobody cheered, they just stood and stared, then they turned all their faces away.

And so now every April, I sit on me porch, and I watch the parades pass before me.
And I see my old comrades, how proudly they march, reviving old dreams of past glories
And the old men march slowly, old bones stiff and sore. They're tired old heroes from a forgotten war
And the young people ask, what are they marching for? And I ask myself the same question.
But the band plays Waltzing Matilda, and the old men still answer the call,
But as year follows year, more old men disappear. Someday no one will march there at all.

Waltzing Matilda, Waltzing Matilda, who'll come a-waltzing Matilda with me?
And their ghosts may be heard as they march by that billabong, who'll come a-waltzing Matilda with me?

ADAGIO IN G MINOR FOR ORGAN AND STRINGS

The Adagio is popularly attributed to Tomaso Albinoni, but it was actually composed by the 20th century musicologist Remo Giazotto who constructed the work based on a fragment of a manuscript by Albinoni.

This single-movement work was used to great effect by Peter Weir in his film 'Gallipoli'. The scene expresses the agony and futility of war, and is considered by many to be amongst the most powerfully emotional scenes in Australian cinematic history.



THE TROOPSHIP MEDLEY

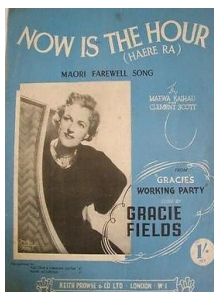
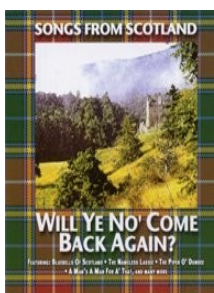
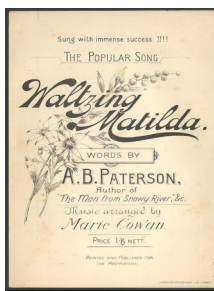
Arr: Ted Egan, The Anzacs, 2008

Once a jolly swagman
Camped by a billabong,
Under the shade of a coolabah tree,
And he sang as he watched,
And waited till his billy boiled,
'Who'll come a waltzing Matilda with me?'
Waltzing Matilda, waltzing Matilda,
'Who'll come a waltzing Matilda with me?'
And he sang as he watched,
And waited till his billy boiled.

Will ye no come back again?
Will ye no come back again?
Better loved ye canna be,
Will ye no come back again?

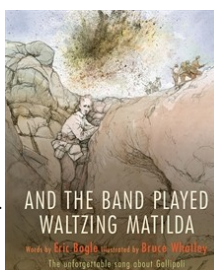
Now is the hour when we must say goodbye,
Soon you'll be sailing, far across the sea,
While you're away, oh please remember me,
When you return you'll find me waiting here.

Will ye no come back again?
Will ye no come back again?
Better loved ye canna be,
Will ye no come back again?



Po ata rau
E moe e iho nei
E haere ana
Kwei ki pama rau
Haere ra
Ka hoki mai ano
Kihī te tau, i tangi.
Atu nei.

Will ye no come back again?
Will ye no come back again?
Better loved ye canna be,
Will ye no come back again?



Up jumped the swagman
Sprang into the billabong,
'You'll ever take me alive,' said he.
And his ghost may be heard
As you pass by the billabong:
'You'll come a waltzing Matilda with me.'

Waltzing Matilda, waltzing Matilda,
You'll come a waltzing Matilda with me
His ghost may be heard
As you pass by that billabong:
'You'll come a waltzing Matilda with me.'
Will ye no come back again?
Will ye no come back again?
Better loved ye canna be,
Will ye no come back again?

They shall grow not old
As we that are left grow old.
Age shall not weary them,
Nor the years condemn.
At the going down of the sun,
And in the morning,
We will remember them,
Lest we forget.

Tunes from the Trenches

Songs from World War One arranged by Peter Lawson

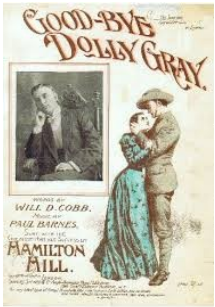


We start with a recruiting song...

YOUR KING AND COUNTRY WANT YOU

Oh we don't want to lose you,
But we think you ought to go
For you King and your Country both need you so;
We shall want you and miss you,
But with all our might and main,
We shall cheer you, thank you, bless you
When you come home again.

...and then the soldiers set off to war...



GOODBYE DOLLY GRAY

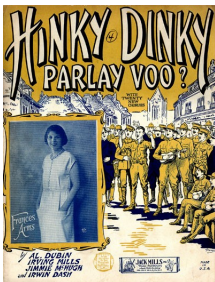
Goodbye Dolly I must leave you,
Though it breaks my heart to go,
Something tells me I am needed
At the front to fight the foe,
See—the boys in blue are marching
And I can no longer stay,
Hark—I hear the bugle calling,
Goodbye Dolly Gray.

Time to make fun of the enemy...



BELGIUM PUT THE KIBOSH ON THE KAISER

Belgium put the kibosh on the Kaiser;
Europe took the stick and made him sore;
We shall shout with victory's joy,
Hold your hand out naughty boy,
You must never play at soldiers any more.
Belgium put the kibosh on the Kaiser;
Europe took the stick and made him sore;
On his throne it hurts to sit
And when John Bull starts to hit,
He will never sit upon it any more.



Soldiers made up many alternative verses of the next song...

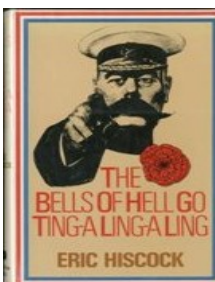
THREE GERMAN OFFICERS CROSSED THE RHINE

Three German officers crossed the Rhine, parlay-vous,
Three German officers crossed the Rhine, parlay-vous,
Three German officers crossed the Rhine,
To [kiss] the women and drink the wine,
Inky dinky parlay-vous,

Allied officers as well as the enemy were targets...

THEY WERE ONLY PLAYING LEAPFROG

One staff officer jumped right over another staff officer's back
And another staff officer jumped right over that other staff officer's back;
A third staff officer jumped right over two other staff officers' back
And a fourth staff officer jumped right over all the other staff officers' backs.
They were only playing leapfrog,
They were only playing leapfrog,
They were only playing leapfrog,
When one staff officer jumped right over another staff officer's back.



THE BELLS OF HELL GO TING-A-LING-A-LING

The bells of hell go ting-a-ling-a-ling
For you but not for me:
And the little devils how they sing-a-ling-a-ling
For you but not for me.
Oh! Death where is they sting-a-ling-a-ling?
Oh grave thy victory?
The Bells of Hell go ting-a-ling-a-ling
For you but not for me.



Christmas, and through the fog of the battlefield...

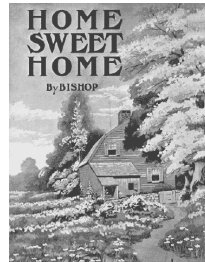
STILLE NACHT

Stille Nacht, heilige Nacht,
Alles schläft; einsam wacht,
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf in himmlischer Ruh,
Schlaf in himmlischer Ruh!

...and yearning for the end of the war & going home...

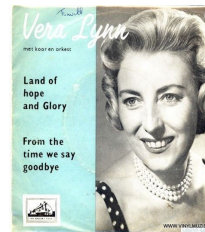
WHEN THIS LOUSY WAR IS OVER

When this lousy war is over, no more soldiering for me,
When I get my civvy clothes on, oh, how happy I shall be!
No more church parades on Sunday,
No more putting in for leave,
I shall kiss the sergeant-major,
How I'll miss him, how he'll grieve! Amen.



HOME! SWEET HOME!

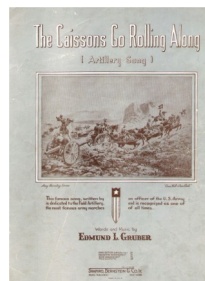
'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home;
A charm from the skies seems to hallow us there,
Which, seek thro' the world, is ne'er met elsewhere.
Home! Home! Sweet, sweet home!
Be it ever so humble, there's no place like home!



Until then, we fight on for King and Country...

LAND OF HOPE AND GLORY

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God who made thee mighty, make thee mightier yet,
God who made thee mighty, make thee mightier yet.



...and the Americans come and join in...

THE CAISSONS GO ROLLING ALONG

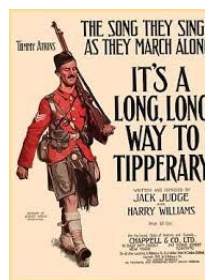
Over hill, over dale, we will hit the dusty trail
And the caissons go rolling along.
In and out, hear them shout, counter march and left about
And the caissons go rolling along,
For it's hi! Hi! Hee! In the field artillery,
Shout out your numbers loud and strong.



OVER THERE

Over there, over there,
Send the word, send the word, over there
That the Yanks are coming, the Yanks are coming,
The drums rumtumbling ev'rywhere.
So prepare, say a prayer,
Send the word, send the word to beware -
We'll be over, we're coming over
And we won't come back till it's over over there.

...before a rousing finish, altogether ...



IT'S A LONG WAY TO TIPPERARY

It's a long way to Tipperary, it's a long way to go.
It's a long way to Tipperary, to the sweetest girl I know!
Goodbye Piccadilly, farewell Leicester Square!
It's a long, long way to Tipperary, but my heart's right there,
It's a long, long way to Tipperary, but my heart's right there.

...but not forgetting those who will never return...

A LAST POST-LUDE

...falling petals and echoes of war...



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 Faure*, 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.

This past year has been 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 include *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.

Chrissy Davis—Orchestra Leader

Chrissy started learning the piano at the age of 7 and violin at the age of 11. By the age of 15, she had been accepted into the Number 2 Queensland Youth Orchestra of which she became Concert Master in the following year, followed by a 3-year stint with the Number 1 Queensland Youth Orchestra.

After an Asian concert tour in 1980, Chrissy put her violin in a cupboard and didn't play for a few years.

Upon moving to the Sunshine Coast in 1990, she began playing again and started tutoring privately as well as teaching in five different private schools, whilst simultaneously raising, and eventually homeschooling her four children.



Chrissy has played in the Suncoast Sinfonia and on one occasion with the Queensland Pops Orchestra. She currently plays in the Davonski Concert Orchestra, the Sunshine Coast Orchestra, and Noosa Sinfonia, as well as playing in a piano trio at musical soirees.

She is Strings Convenor for the Sunshine Coast Junior Eisteddfod, and Concert Master of the Maleny Singers Orchestra and the Sunshine Coast Symphony.

In October 2014, Chrissy also added to her bow the Orchestra Leadership of Noosa Sinfonia.

Talluah Harper—Soprano



Talluah started performing in musical theatre at Noosa Arts Theatre from the age of 12. Her first role was Dorothy in *The Wiz*. From there she performed in *Joseph and the Amazing Technicolour Dreamcoat*, *Carousel* and *Aladdin*. Talluah received her training in opera from Betty Bailey of the Melbourne Opera Company. Recent Noosa Chorale concerts in which Talluah has performed solos include *From Abba to Opera*, *The Wassail* and Karl Jenkins' *The Armed Man*. Currently Talluah teaches singing to teenagers and encourages her students to find their unique voice and perform in a way that is true to them.

Debbie Boyles—Mezzo-Soprano



Debbie grew up in Ulverstone, Tasmania and sang in choirs during her school years but only rekindled her love of singing when she joined Noosa Chorale in 2003. Debbie plays the organ for the Tewantin Presbyterian Church and serves the church and wider community. Debbie sang the alto solo in the May 2012 Noosa Chorale performance of *The Armed Man*.

Fran Wilson—Mezzo-Soprano



Fran has enjoyed singing all her life. Prior to coming to the Sunshine Coast from Canberra in 2011, she sang in choirs and a cappella vocal groups in Canberra and Melbourne and performed in musical theatre and opera. Her opera roles include Mercedes from Bizet's *Carmen*, Lucy Lockit from Gay's *The Beggars Opera* and understudy to Cherubino in *The Marriage of Figaro* by Mozart. More recently Fran sang the title role in Lehar's *The Merry Widow* in Noosa Chorale's Fabulous Favourites concert in October 2012. She has also performed as a soloist at private and public ceremonies and functions.

Cécile Elton—Pianist and the Chorale's Accompanist



Dr Cécile Elton took up the role of Noosa Chorale accompanist in November 2014. In recent years Cécile has become a well-known *tanguera* (tango musician) in the Brisbane and Sunshine Coast tango scene. She is a frequent contributor as a pianist, arranger and composer in the genres of jazz, tango, tango-jazz fusion and new works for solo piano. Cécile composed, performed and produced her first album *Rosas para vos ('Roses for You')* in 2009 at the Spark 1 Studios in Montville, Queensland. Her band Brillo de sol ('Sunshine'), featuring baritone singer Gregory Peaty, performed original music from this album at the opening night of the Latin American Film Festival at the University of Queensland. In 2010 Cécile travelled to Buenos Aires to study with Professors Joaquin Amenabar (bandoneón) and Facundo Bericat (instrumental arranging and piano performance). The following year she commenced her doctoral research project, *Tango: From Perception to Creation: A pianist's quest to capture and embody tango in performance and composition*, at the Queensland Conservatorium Griffith University (QCGU). She graduated in December 2014.

In recent years Cécile has performed with a variety of ensembles exploring tango. These include: a traditional tango band, New Australian Tango Quartet, with Joaquín Amenabar as guest bandoneonist (QCGU, and Brisbane Tango Festival); a recital at QCGU with pianist James Ball in *Tangos for Two Pianos* by Astor Piazzolla, featuring special guest tango dance duo E-Tango; Elegancia Quartet, an experimental ensemble of piano, bass, clarinet and viola (QCGU and at a function for Latin American ambassadors in Brisbane); and a collection of tango piano solos, *Amor y dolor*, composed and performed by Cécile, also featuring the tango dancers E-Tango.

Cécile currently works as a teacher of piano and as accompanist for the Immanuel Lutheran College Chorale and the Noosa Chorale. Her first commissioned tango was for the Muses Trio and was performed in 2015 at the QCGU and at the Eudlo Community Hall.

Joe Jurisevic—Tenor



Joe rekindled a love of singing not enjoyed since school musicals when joining the Logan City Choir in 1993. It wasn't long before the stage beckoned once more with chorus roles in *Les Mis* and *Into*

the Woods. Moving to Noosa, he joined the Chorale in 2004, and Noosa Arts Theatre soon after with a number of roles including stage plays *Brilliant Lies* and *Influence*, and musical roles as Ernst in *Cabaret*, Dave in *The Full Monty* and Tevye in *Fiddler on the Roof*.

Roland Schroder—Bass



Roland moved to Australia from Germany in 1990. He joined Noosa Chorale after watching their performance of Brahms German Requiem in 2011. Roland sang in the bass section in the Chorale's first

performance of Jenkins' *The Armed Man* in 2012. Roland, who is a great fan of Schubert's Lieder, has also sung with the Oriana Choir and the Queensland Champion Male Choir.

Noosa Chorale

SOPRANO

Linda Bishop
Debbie Boyles
Rosemary Brown
Marie Cavanagh
Robyn Charlesworth
Joan Clift
Valerie Cozens
Nan Felton
Aileen Gleeson
Margaret Haffenden
Talluah Harper
Dorothy Hertelendy
Carmel Hunter
Bronwyn Innes
Jenny Jackson
Jutta Rathgeber
Jennifer Rayner
Sherelle Scott
Kathleen Slinn
Hettie Van Wyk
Marcelle Wijma
Fran Wilson
Hayley Yappa

TENOR

Warren Baker
Ian Jobling
Joe Jurisevic
Phillip Layton
Gloria Meyer
Howard Sandison
Des Storer

ALTO

Claudia Andersen
Jean Bleyerveld
Carol Boulanger
Kay Cartwright
Kerrie Cook
Helen Cundiff
Veronica D'Arcy
Carol Davey
Trish Fox
Susi Fox
Carolyn Hay
Ruth Jones
Anne Kropman
Gloria McConnell
Marianne McLellan
Carol Monks
Angie Oakey
Antje Raymond
Jenny Reeve
Pam Sage
Debra Schneider
Julie Simpson
Gail Spira
Babette Urban
Cal Webb

BASS

Peter Althaus
Jonathan Anstock
John Davies
Jim Fagan
Alistair Innes
John Pennell
Pjet Sanders
Roland Schroder

Noosa Sinfonia

1st VIOLIN

Chrissy Davis (leader)
Trish Corben
Peter Rickert
Cathie Roberts

2nd VIOLIN

Genevieve Bignell
Anna Armstrong
Ian Ament
Jon O'Brien

VIOLA

Janice Donaldson
Teegan Dowdell
Karlee Hutchinson
Alex Pattri

CELLO

Anne Bowyer
Graeme Souster
Angela Kirkpatrick
Sarah Durrer

DOUBLE BASS

Viv Huthnance
Heidi Woodruff

GUITAR

Jordan O'Farrell

FLUTE / PICCOLO

Sharelle Guest
Julie Dean (+ Alto Saxophone)
Christine Walton

OBOE / COR ANGLAIS

Sue Hunkin
Ronald Webb

CLARINET / BASS CLARINET

Ian Edwards (+ Alto Saxophone)
Bob Badger (+ Alto Saxophone)
Phillip Layton
(Tenor Saxophone)

BASSOON

Neil Heymink (+Tenor Saxophone)
Bevan Andrews

TIMPANI

Hanna Pike

ORGAN / HARP

Cécile Elton

TRUMPET

Warren Brewer
Lloyd Robins
Todd Wynard

FRENCH HORN

Karina Bryer
Janine Boothryd
Wendy Selby
Ros Shaw

TROMBONE

Kevin Brown
Geoff Coxen
Barry Bright

TUBA

Steven John

PERCUSSION

Noel Bowden
Alex Bull
Jordan Creighton
Jarryd Stringfellow
Janet Brewer

PERCUSSION INSTRUMENTS in the concert are snare drums, field drum, tom-tom, surdo, floor-toms, cymbals, bass drum, chekere, congas, drum kit, tam-tam, taiko, wind chimes, mark tree, low "d" bell, tenor drum, tambourines, and tubular bells.



Trish Corben—Thanks for a wonderful 20 years!

Trish Corben announced her retirement from the role of Noosa Sinfonia Leader in October 2014 with characteristic grace and humility. Yet her leadership contribution has been substantial and sustained during these past two decades.

In 1994, Trish led the orchestra at Noosa Chorale's inaugural performance of Handel's *Messiah*. Without missing a beat, she continued to lead the orchestra all the way through to the Chorale's 20-year Gala Concert in October 2014. Trish has been leader of the Occasional Orchestra, the Sunshine Coast Choral Society Orchestra and in 2007, along with Adrian King, she formed the Noosa Sinfonia.

Her gracious generosity and wise oversight during these last 20 years have deservedly earned her the respect and admiration of her fellow players, and Noosa Sinfonia's performances have been imbued with the dedication and superb musicianship that have been the hallmarks of her leadership during that time.

Fortunately, Trish has not retired completely, and continues to play violin with the Sinfonia.

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 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 ANZAC Day, Australia Day events, and Christmas Carol singing in Hastings Street and, since 2007, has engaged audiences in two Wassails (Christmas Cheer concerts) each December.



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 .

PATRONS—Joseph McMahon & Gail Spira

MUSIC DIRECTOR—Adrian King

DEPUTY MUSIC DIRECTOR—Pam Sage

ACCOMPANIST—Cécile Elton

MANAGEMENT COMMITTEE

PRESIDENT—John Davies

VICE-PRESIDENT—Talluah Harper

SECRETARY—Cal Webb

TREASURER—Kerrie Cook

VENUES —Michael Andersen

LIBRARIAN—Nan Felton

ASS'T LIBRARIAN—Pam Sage

PUBLICITY & FUND-RAISING —Jim Fagan

MEMBERSHIP—Helen Cundiff

Carol Monks

Huguette Brassine

Gai Ramsay

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Noosa Chorale is a member
of the Australian National
Choral Association



Tewantin Community Bank® Branch



Noosa Chorale is grateful for the continuing support of the Bendigo Community Bank at Tewantin.

Thanks also to the Sunshine Coast Youth Orchestra for the loan of the Timpani and ancillary Percussion instruments, and also the Sunshine Coast Grammar School for the loan of their Tubular Bells.



Noosa Chorale acknowledges its productive partnership with The J Theatre where the Chorale has established its home for performances and rehearsals. We greatly appreciate the expertise and professionalism of the staff, and the positive and helpful way in which they have supported us in bringing this concert together.

Thanks to our volunteers whose energy and spirited contributions over the years have done so much to ensure 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.

**Broadway
to
Jazz**

Noosa Chorale &
Noosa Heads Jazz Club
join forces in concert
Friday 28th & Saturday 29th August
Tickets go on sale in July

The poster features a red vertical bar on the left containing the title 'Broadway to Jazz' in large, bold, yellow and blue letters. To the right, there is a black background with a golden saxophone and white musical notes. The text at the bottom is in white, announcing the concert by Noosa Chorale and Noosa Heads Jazz Club on Friday 28th and Saturday 29th August, with tickets going on sale in July.