

# NOOSA CHORALE

Inspiring musical excellence and enjoyment through song

Noosa Chorale is a community choir dedicated to bringing a rich repertoire of great choral works to the people of the Noosa region and Sunshine Coast. The shared love of music, both for personal enrichment and for that of the community, is at the heart of the Chorale.

The Chorale has become a major feature of Noosa's cultural landscape with a rich history dating back to its first performance in 1994, providing a social and therapeutic engagement in singing for many community members over the years.

The choir performs several major concerts each year under the musical leadership of conductor Adrian King. The choir also regularly sings at community events on ANZAC Day, Australia Day, and around Christmas time, and has performed in association with local cultural festivals such as the Noosa Jazz Party and Noosa Alive.

## An invitation to sing with us

Noosa Chorale welcomes new members. Membership is open to anybody in the community wanting to enrich their lives through the joy of choral singing.

Our next rehearsal term for 2021 commences on Tuesday 28 September at The J Theatre (dependent on meeting any Covid-19 regulations in place at that time). Further information about joining the Chorale can be found in the "sing with us" page on our website.

Please contact us by email prior to the beginning of the rehearsal term if you are interested in joining.



@ [noosachorale@gmail.com](mailto:noosachorale@gmail.com)

[www.noosachorale.org.au/](http://www.noosachorale.org.au/)

[www.noosachorale.org.au/sing-with-us](http://www.noosachorale.org.au/sing-with-us)

[www.facebook.com/noosachorale](https://www.facebook.com/noosachorale)

[www.instagram.com/noosa.chorale](https://www.instagram.com/noosa.chorale)

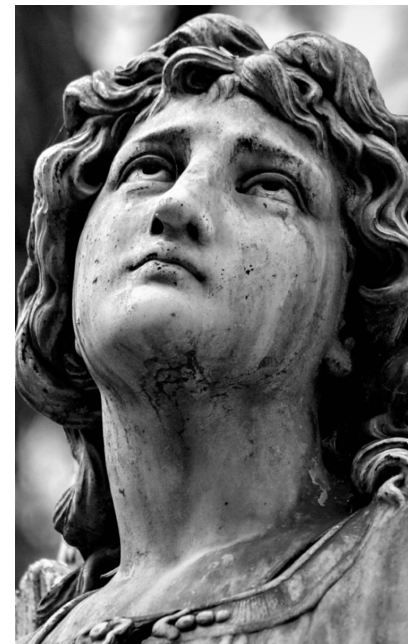
It's Christmas Carol Time!

Noosa Chorale

*Silver Bells*

Friday 17th December  
Saturday 18th December

the j  
Noosa's premier entertainment and community venue



# MAJESTIC MOZART

CONDUCTED BY ADRIAN KING

REQUIEM  
in D minor

and excerpts from  
THE MARRIAGE OF FIGARO  
DON GIOVANNI  
COSI' FAN TUTTE

Noosa  
Chorale 17 & 18 SEPTEMBER 2021



# ADRIAN KING



It is with great excitement and enthusiasm that I welcome you to this concert, featuring some of the most magnificent and marvellous music by one of the most prolific and influential composers of the Classical period - Wolfgang Amadeus Mozart.

After a mostly barren year of performances in 2020, the Noosa Chorale has returned in 2021 with a fiery passion and eagerness to perform to a receptive and enthusiastic audience!

Without doubt, the content of the Chorale's programme contains some of the most famous and outstanding compositions of this legendary prodigy... his renowned and much celebrated Requiem in D minor, and also excerpts from three of his fabulous operas, *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.

It is my very distinct pleasure to welcome our four superb and wonderful vocal soloists, Soprano Judit Molnar, Mezzo Soprano Anne Fulton, Tenor Gregory Massingham and Bass Baritone Mark Jowett. In addition, I also welcome again the marvellous Noosa Chorale Orchestra leader Donna McMahon.

This will be a very special and amazing concert in which everyone's senses will be stirred, motivated and enthused, a concert which I sincerely hope will stay in the memories of the performers and audience alike for a long time to come!

Born in Lincolnshire, England, Adrian 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 twenty 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 Conductor and Choral Director of the Grimsby Philharmonic and the Bach Choirs and was closely involved with youth organisations, conducting the area's Symphonic Wind Band and 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, Louise and Sarah - both professional string players.

In January 2007, Adrian was engaged as Conductor and Music Director of the Noosa Chorale and has subsequently conducted their performances of all the major works of the Baroque, Classical, Romantic and the Twentieth Century repertoire. Later that year he was appointed Conductor and Music Director of the Sunshine Coast Choral Society. In the latter part of 2008 he was engaged as Conductor and Music Director of the Sunshine Coast Symphony Orchestra.

In July of 2010 Bach's *St Matthew Passion* was performed by the Chorale and the Sunshine Coast Choral Society in which Adrian conducted to a "full house" at Lake Kawana Community Centre and the Bicentennial Hall. These same venues echoed to the operatic sounds of Verdi's *Requiem* in the June of 2013 with 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 and in June that year, Adrian conducted the celebrated Handel *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*, and Brahms' *Requiem*, and in total contrast a Beatles Medley!

In 2015 Adrian conducted the Anzac Centenary programme of Karl Jenkins' *Armed Man* and in 2016 and 2017, Rossini's *Petite Messe Solennelle* and a Classical programme of Mozart's *Coronation Mass*, Schubert's *Mass in G minor*, Haydn's *Te Deum* and the *Cello Concerto in C major*. Subsequently, concerts in 2018 and 2019 have included The Australian Jazz Ensemble and Juliama Clark, Bach's *Magnificat*, Handel's *Dixit Dominus* and latterly revisited one of the most important cornerstones of the Classical repertoire – Verdi's *Requiem*.

Adrian has directed music for the Noosa Arts production of *Gigi* and also conducted *West Side Story*, *The Addams Family* and *Side Show* for the Pacific Lutheran College. His past repertoire of musicals in England include: *Joseph, Wizard of Oz, Blood Brothers, Guys and Dolls* and *Godspell*.

2020 was of course a "fallow year" due to circumstances beyond everyone's control, and although he has "retired" he takes much pleasure, enjoying and revelling in the conducting, directing and music making of these three excellent Sunshine Coast Societies.

# NOOSA CHORALE SINGERS

## SOPRANOS

Linda Bishop  
Diane Blount  
Rosemary Brown  
Robyn Charlesworth  
Joan Clift  
Margaret Haffenden  
Dale Heidenreich  
Dorothy Hertelendy  
Bronwyn Innes  
Isabel Lawrence  
Jacky Martin  
Eleanor MacDonald  
Ann Milland  
Joan Murray  
Marilyn Nicolopoulos  
Frances Pennay  
Jutta Rathgeber  
Jannine Ritchie  
Sherelle Scott  
Marianne Seldon  
Kathleen Slinn  
Rosemary Thompson  
Pamela Turnbull  
Fran Wilson

## TENORS

Patricia Eames  
Donald Grant  
Elizabeth Henley  
Phillip Layton  
Ian Lowe  
Jenny Mitchell  
Lincoln Scott  
Babette Urban

## ALTOS

Ingrid Aitken  
Jean Bleyerveld  
Margaret Fisher  
Trish Fox  
Sue Germain  
Carolyn Hay  
Sarah James  
Ruth Jones  
Anne Kropman  
Marianne McLellan  
Rita Malik  
Carol Monks  
Angie Oakley  
Antje Raymond  
Pam Sage  
Grace Scanavino  
Debra Schneider  
Daphne Wayth  
Cal Webb  
Karen Wright

## BASSES

Peter Althaus  
Jonathan Anstock  
Kevin Bratby  
John Davies  
Phil Elliott  
Jim Fagan  
Grant McLachlan  
Andrew Mitchell  
John Pennell  
Paul Ritchie  
John Whiteley  
Peter Wright

# NOOSA CHORALE ORCHESTRA

## VIOLIN 1

Donna McMahon  
Trish Corben  
Genevieve Bignell  
Kartee Hutchinson

## VIOLIN 2

Cathie Roberts  
Jo Ramsey  
Sue Coleman-Mann  
Cliff Bradley

## VIOLA

Frank Foder  
Andrew Paszkowski  
Andrea Risby-Jones

## CELLO

Franziska Frank  
Peter Corkill

## DOUBLE BASS

Joe Gehrke

## FLUTE

Sharelle Guest  
Jazmyne Guest

## OBOE

Sue Hunkin  
Emma Secomb

## CLARINET

John Hadlow  
Tim Yarnham

## BASSOON

Neil Heymink  
Bevan Andrews

## TIMPANI

Quinn Ramsey

## ORGAN

Janet Brewer

## TRUMPET

Warren Brewer  
Nelson Oakley

## FRENCH HORN

Kylie Cooper  
Helen Rogers

## TROMBONE/ FLUGEL

Tessaly Banner  
Kevin Brown  
Clayton Fiander

*With grateful thanks to  
Good Shepherd Lutheran College  
for the loan of their timpani drums.*

*With many 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.*

(Programme notes continued from page 2)

### **COSI FAN TUTTE**

Set in Naples in the 18<sup>th</sup>C, this is another of Mozart's comic operas. It was first performed in Vienna in 1790. The title is often translated in English as "Women are like that".

The story is about love, infidelity, mistaken identity and heartache. Mozart and the librettist da Ponte used fiancé swapping as the theme of this opera.

**Soave il vento – soloists Judit Molnar, Anne Fulton & Mark Jowett**

Translating as "May the wind be gentle", the two sisters Fiordiligi and Dorabella, sing this trio with Don Alfonso as they farewell their officer fiancés, believing that they are off to war and wishing them safe travel.

**Benedetti i doppi conjugi – soloists, orchestra & choir**

As with many comic operas, all's well that ends well and everyone is forgiven. The chorus hails the two couples in praising the ability to accept life's inevitable good times and bad times. The Chorus sing:

"Blessed be the two bridegrooms  
And their lovely brides!  
May a kindly heaven smile on them,  
And, in the way that hens are,  
May they be prolific  
Of progeny to equal them in beauty."



### **MOZART REQUIEM IN D MINOR**

If intrigue and mystery abound in Mozart's operas, it certainly enshrouds his famous Requiem.

It was an unfinished work at the time of Mozart's death in 1791, aged just 35. One story is that Mozart received the commission from a mysterious messenger who refused to reveal the commissioner's identity, and that Mozart came to believe that he was writing the requiem for his own funeral.

In fact by the time he started work on the Requiem, Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed.

As it was a commissioned work and payment had already been received, his young wife Constanze feared that if the work was handed to the commissioning patron incomplete, the money would have to be returned.

So Constanze approached Franz Süssmayr, one of Mozart's more able students, who had been with him a good deal during the final years of his life. Mozart is known to have played through and discussed the music with Süssmayr and more than likely would have passed on ideas that he carried in his head, but had not yet written down.

So it will never be known precisely what is Mozart's and what is Süssmayr's.

There is one undisputed fact—the work is a masterpiece.

1. **Requiem Aeternam – Kyrie Eleison**
2. **Dies Irae**
3. **Tuba Mirum**
4. **Rex Tremendae Majestatis**
5. **Recordare**
6. **Confutatis Maledictis**
7. **Lacrymosa**
8. **Domine Jesu**
9. **Hostias**
10. **Sanctus**
11. **Benedictus**
12. **Agnus Dei**

# MAJESTIC MOZART



## OPERA EXCERPTS

The Marriage of Figaro

*Overture*

*Non più andrai*

*Sull'aria*

Don Giovanni

*Il mio tesoro*

*Crudele! Ah, no mio bene!*

Così fan tutte

*Soave il vento*

*Benedetti i doppi conjugi*

interval

**REQUIEM IN D MINOR**

The first half of the concert showcases Mozart's genius in opera composition. Excerpts from three of his most famous operas are featured: The Marriage of Figaro, Don Giovanni and Così Fan Tutte. The librettist Lorenzo da Ponte provided the text for all three operas.

### **THE MARRIAGE OF FIGARO**

First performed in Vienna in 1786, the comic opera The Marriage of Figaro is undeniably one of the most popular and entertaining of all operas. It has it all – love, lust, intrigue, mistaken identity, disguise and trickery, culminating in joyful rejoicing.

#### **Overture**

The overture to the opera is well known and popular, a slightly presto movement providing a lovely lyric melody.

**Non più andrai – soloist Mark Jowett**

At the end of Act 1, the Spanish aristocrat, Count Almaviva finds the pubescent page, Cherubino, hiding in the maid's quarters. The Count pretends to forgive Cherubino offering him a commission in his private regiment. Figaro is glad to see one of his fiancée Susanna's admirers depart the court and sings this aria. He delights in teasing the young page that his departure will put an end to his amorous wanderings. "Say goodbye to pastime and play, lad" and "no more day and night flitting to and fro lustful butterfly".

**Sull'aria – soloists Judit Molnar & Anne Fulton**

Sometimes referred to as the Letter aria, this duet is sung by the Countess and her maid Susanna. The Count is passionate with desire for Susanna, always seeking out opportunities to be alone with her. In this duet, the Countess is dictating a letter to her maid. Together they are plotting to expose the infidelity of the Count by arranging a tryst that evening..."under the pines in the little grove". But of course Susanna is not planning to go – it will be the Countess, dressed in disguise as Susanna who will be there in an attempt to rekindle the Count's love for her.

### **DON GIOVANNI**

First performed in Prague in 1787, the opera is set in Seville in the 17<sup>th</sup> century. It is a work that combines comedy, melodrama and supernatural elements and its titular character is a villain called Don Giovanni.

**Il mio tesoro – soloist Gregory Massingham**

In this famous tenor aria, Don Ottavio speaks of "my treasure" proclaiming his love for his betrothed, Donna Anna. He tries to comfort her, as she is mourning the death of her father, the Commendatore, recently murdered at the hands of Don Giovanni. He promises to seek out the culprit for the sake of his beloved.

**Crudele! Ah, no mio bene! – soloist Judit Molnar**

This beautiful aria is sung by Donna Anna when Don Ottavio enters her house and speaks of their forthcoming marriage. She reproaches him for his lack of sensitivity and thinks it inappropriate to discuss a wedding so soon after her father's death, but assures him of her love and her faithfulness.

(Programme notes continue on page 5)



# JUDIT MOLNAR

soprano



Judit was born in Miskolc, Hungary and graduated from the world famous Liszt Academy of Music in 2008. She performs at solo and chamber concerts, festivals, oratorios and operas in Hungary and across Europe—Italy, Austria, Germany, Czech, Poland, Slovakia and UK—as well as in her adopted country Australia.

During her time of study, she won several prizes for her singing. She made her operatic debut in the role of Adina in *L'elisir d'amore*. Judit sang the role of Musetta (*La Boheme*), Lola (*Cavallerie rusticana*), Fáni (*Az igazmondó juhász*), Spirit and First Witch (*Dido and Aeneas*), and Serpina (*La serva padrona*).

On the concert stage Judit has performed as soloist with the North-Hungarian Symphony Orchestra, the BBZI Symphony Orchestra, Interoperett, Lehar Festival Bad Ischl, Queensland Pop's Orchestra, Vienna Pop's Orchestra, Canberra Symphony Orchestra and the Queensland Symphony Orchestra in diverse repertoire ranging from Handel's oratorios to spectacular New Year's Eve Galas.

Judit is an active chamber musician: in addition to being a founding member of Fragments Ensemble, she is the soprano of the Artico Ensemble, the Arioso Baroque Ensemble, and Strauss in da Haus.

She is undertaking Doctoral Research through Griffith University and maintains an active private teaching studio. In addition to her onstage roles, Judit has recorded two albums, a Christmas special *O holy night and My beautiful homeland* featuring popular Hungarian songs and arias by Kodály, Erkel, Lehár and Strauss. Based in Brisbane, since 2012, Judit was granted a most prestigious Distinguished Talent Visa by the Australian Government as an internationally recognised artist with exceptional and outstanding contributions to the arts.

# ANNE FULTON

mezzo  
soprano



Anne is an Honours Graduate from the Queensland Conservatorium (Griffith University). On the concert platform, Anne has appeared as soloist in a wide variety of choral works including Handel's *Messiah*, Bach's *Magnificat*, *St Matthew* and *St John Passion* and *Christmas Oratorio*, Mozart's *Coronation Mass* and *Requiem*, *Elijah* by Mendelssohn, Arvo Part's *Passio* and Mahler's 'Resurrection' *Symphony No.2*. She has performed as a soloist with various choral groups while touring throughout Australia, New Zealand, Japan, Europe, the United Kingdom, Canada and the United States.

Anne has been a soloist in several Brisbane Festival events including the *River Symphony* concert, *West Side Story* with The Queensland Orchestra (Rosalia), and a concert production of *Salome* conducted by Simone Young (The Page). She has also appeared as soloist in The Queensland Symphony Orchestra's Opera Gala concert.

Anne has been a featured soloist for several of Opera Queensland's chorus concerts. A member of the Opera Queensland chorus since 1995, Anne has also appeared in many productions including *Carmen*, *Turandot*, *Madama Butterfly*, *Il Trovatore*, *La Traviata*, *Faust*, the *Mikado*, *L'Elisir d'Amore*, *The Magic Flute*, *Lucia di Lammermoor*, *Merry Widow*, *Candide*, *Peter Grimes* and *Aida*.

Anne made her debut with Opera Queensland singing the role of Kate Pinkerton in *Madama Butterfly*, and Giovanna in *Rigoletto*. She has also covered several principal roles. Other roles with OQ include Olga in *The Merry Widow*, Wowkle in *La Fanciulla del West*, and ensemble member and soloist for Bach's *St Matthew Passion* and Brisbane Festival's Opera on the Riverstage with the Queensland Symphony Orchestra.

Engagements for 2021 include the *St John Passion* for the Bach Society of Queensland, *The Armed Man* with the Brisbane Chorale, Mozart's *Requiem* with The Oriana Chorale and a soloist in Beethoven's Ninth Symphony for the Brisbane Symphony Orchestra's 30<sup>th</sup> anniversary concert.

# GREGORY MASSINGHAM

tenor



Gregory Massingham is one of Australia's most experienced singers whose performances range across opera, oratorio and concert repertoire. Notably his performances as the Evangelist in the Bach Passions and his interpretation of the works of Benjamin Britten are highly regarded.

He has appeared regularly with all the major orchestras and choral societies, performing under such distinguished conductors as Sir David Willcocks, Sir Charles Mackerras, Stanislaw Skrowaczewski, Gunther Schuller, Bruno Weil and Dame Jane Glover.

Gregory has been a staff member at the Queensland Conservatorium for many years, serving as Head of Opera from 1995 until his retirement in 2014.

With a strong interest in new works, he has given the Australian premiere of works by composers such as Witold Lutoslawski, John Corigliano and Howard Blake.

Most recently, he gave the first Australian performance of Brett Dean's *Winter Songs* with the Melbourne Symphony Chamber Players and later at the Sydney Festival with the Berlin Philharmonic Wind Quintet.

In 2018, Gregory released "Noble Peace", a recording of Bach tenor arias and in 2019 "The Middle of Life" featuring Britten vocal works from 1953-1958. Both are freely available at his [cantusmusic.net](http://cantusmusic.net) website.

# MARK JOWETT

bass



Mark Jowett grew up in Northern NSW where he began his music studies in violin. At 24 years Mark began his studies in violin and voice at the Qld Conservatorium of Music.

Having completed studies at Queensland Conservatorium, Mark moved to England where he studied under Norman Bailey.

He has performed the principal roles in Verdi's *Rigoletto*, Amonastro in Verdi's *Aida*, Valentin in Gounod's *Faust*, Germont in Verdi's *La Traviata*, and Figaro in Mozart's *The Marriage of Figaro*, amongst other principal and supporting roles whilst in Europe and Australia.

Mark has continued to perform in operettas and oratorio in Australia and to support local choirs in concerts.

Mark was a Voice Lecturer at the University of Queensland where he also founded and ran the opera program.

Although mostly retired from performing, Mark enjoys being drawn back into performance supporting choirs and supporting aspiring singers.