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## COMING PERFORMANCES

- Sunday 27th October 2013 Mozart 'Vespers' and Karl Jenkins' Requiem in one fabulous concert. Watch out for details in the next edition of Tune In!
- 14th and 15th December Christmas Cheer/Wassail

## Mozart meets Jenkins this spring

Spring-time in October will bring the thrill of Noosa Chorale performing two sublime works in the one concert. Musical Director Adrian King muses on the meeting of Mr Mozart and Mr Jenkins.

Mozart was a master of memorable melody, harmony and rhythm, and there are not many who would argue against that statement! Mozart's music, like Haydn's, stands as an archetype of the Classical style.

Mozart was a versatile composer, and wrote in every major genre. Clarity, balance, and transparency are the hallmarks of his work, but simplistic notions of its delicacy mask the exceptional power of his finest masterpieces, such as the Piano Concerto No. 24 in C minor, K. 491; the Symphony No. 40 in G minor, K. 550, the Requiem and the Laudate Dominum's soaring soprano melody from the Vespers.

Karl Jenkins is arguably the modern Mozart! His melodic invention is in many ways not dissimilar to Mozart's—it is tuneful and memorable. Take for example the opening simple soprano statement of the Introit in the Requiem or the soprano eight bar phrase of the Kyrie from The Armed Man. Both melodies are simple yet effective and memorable, and like Mozart he has composed for every genre.

He has even composed advertising music, twice winning the industry prize in that field. From the 1980s he developed a relationship with Bartle

Bogle Hegarty, starting with composing for their Levi's jeans "Russian" series.

Perhaps his most-heard piece of music is the classical theme used by De Beers diamond merchants for their television advertising campaign focusing on jewellery worn by people otherwise seen only in silhouette.

Jenkins later included this as the title track in a compilation called Diamond Music, and eventually created Palladio, using it as the theme of the first movement. Other notable arrangements have included the "Papa? Nicole?" advertisements for the Renault Clio.

*"I adore Karl's compositions. From this quiet, gentle human being comes the most amazing, haunting music that is instantly recognizable and loved across the world."* (Dame Kiri Te Kanawa)

Dame Kiri Te Kanawa could equally be talking about Mozart and the fresh, clean classical lines of his melodic invention.

More music muses and ponderings in my October concert composer's message!

Adrian

## From the President of Noosa Chorale

What a superb performance of the Verdi requiem given by the combined choirs of the Noosa Chorale and Sunshine Coast Chorale Society in June at Noosa and Kawana. You may like to read the critique and view the assembly of conductor, soloists, choristers and orchestra overleaf.

Rehearsals for our next concert in October are well under way and even though we have lost a number of Verdi singers to holidays overseas, it has been very

encouraging to witness so many other Chorale members returning and new members joining to rehearse in our new rehearsal venue at the Christian Outreach Centre.

We have said farewell to tenor, Jim McDonald, our local Greens Candidate for many years and a past president of the Noosa Chorale. We have wished him well in those cold dark days down in the great South Land of Tasmania.

We have wished immediate Past President John Woodlock and wife Yvonne a terrific holiday time together exploring Turkey and many places West and look forward to seeing them back for our Christmas festivities. Other Chorale members on trips that I am immediately aware of are Ian Jobling and wife Ann visiting relatives in Canada, and Joan Murray visiting the green lands of Ireland.

Regards to all, John Davies.



Watch our Verdi Requiem excerpt on YouTube



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

Find out more from our website

# Dizzy heights of Verdi Requiem

Accompanied by the Sunshine Coast Symphony Orchestra, members of the Noosa Chorale and the Sunshine Coast Choral Society joined together in performing the Verdi Requiem to packed houses on June 9 at Bicentennial Hall Sunshine Beach, and June 16 at the Lake Kawana Community Centre. Musical Director Adrian King expressed his heartfelt thanks to the large team that made these two performances so memorable. Here's an excerpt from his message to the choristers.

Good morning members of the Verdi Choir!! I would like to most sincerely thank you all for the wonderful, outstanding and magnificent singing in the the Verdi concerts these last two weekends. Your contribution to the performances were in my mind (and also the audiences, orchestra and soloists) "as good as it gets".

SOOOOOO pleased with the opening movement—you the choristers, sang with a control and depth of emotion in the 1st movement that was magical and so atmospheric, the intonation in the *Te decet hymnus* was superb! You supported, blended and enhanced the soloists in the *Kyrie* wonderfully.

The *Dies irae* was powerful, dramatic and intense and your rendition of the *Lacrymosa* was so emotive and impassioned—I have never heard it sung so well—not even on my 4 recordings that I possess.

In both of the performances I was amazed and gratified that for most of the entire work—all eyes were on me, and this situation enabled you in your singing to portray all of Verdi's feelings and emotions that he wrote for this very special Requiem.

The *Sanctus* was brilliant and to my mind the speed I took it on both counts was the pace where nothing was lost. On the majority of recordings it is taken so fast that all the detail of accompaniment and nuance is very often passed over.

Diction and intonation were outstanding in the *Agnus Dei* and the *Libera me* was the most definitive and supreme singing I have heard for a long time. All the fugal entries were clear and the *Quando Coeli* was flawless at Kawana—well done!!! The final Bb minor *Requiem* was very controlled, sensitive and impassioned and you complemented Liza with subtle singing and heartfelt singing.

To sum up, your performances were outstanding, and Verdi would have I am sure been very pleased with all of you!!!!!! I certainly was!! The audience, and quiet rightly so, gave standing ovations on both occasions—so gratifying!!!!

Finally - again thank you so much for your brilliance in both the Verdi concerts, thank you also for fitting the schedule into your busy lives. Certain descriptive words spring to mind—exceptional—outstanding—consummate—the list goes on—"dizzy heights" !!!!!!!!!!!

Seriously—beautiful and dramatic music composed by a genius was performed by beautiful and genuine people and I feel all the planning and hard work was justified in the 2 performances.

Many thanks again, best wishes to you all—  
Adrian.



Left to right: Liza Beamish (soprano), Jade Moffat (mezzo soprano), Adrian King (musical director/conductor), Andrew Pryor (tenor), and Shaun Brown (bass).

Supported by a Regional Arts Development Fund grant from the Sunshine Coast Council / Queensland Government partnership program to support local arts and culture.

Sunshine Coast Council  
Queensland | Australia

Photographer: Andrew Seymour



[Watch our Verdi Requiem excerpt on YouTube](#)



# It's official: singing is good for you

New study shows how singing synchronises choirs' heartbeat

THE INDEPENDENT James Vincent Tuesday, 9 July 2013

**Singing in a choir often gives individuals a feeling of harmony, both musically and spiritually, but new research suggests these feelings are more than psychological as scientists from the University of Gothenburg have shown that singing in unison actually causes heartbeats to synchronise.**

The project - named 'Kroppens Partitur' or 'The Body's Musical Score' - also showed that the calming effects of singing in a choir can be as beneficial to an individual's health as yoga. This is due to both activities reducing the variability of your



heart rate.

The study monitored the pulses of fifteen 18-year-old choral singers as they sang their way through three different exercises. The first was simply humming, the second singing a Swedish hymn "Härlig är Jordan" (Lovely is the Earth), and the third chanting a slow mantra.

In each of the studies the researchers found that both breathing and heart rate variability synchronised during group work - be that singing or chanting. The authors said: "When you are singing, the heartbeat for the whole group

is going up and down simultaneously.

"It gives you pretty much the same effect as yoga breathing. It helps you relax, and there are indications that it does provide a heart benefit."

This synchronisation is thought to be due to the breathing patterns imposed on singers by the music. When individuals are singing the same melody they must pause to breathe in the same place, these breathing patterns then influence heart rate.

"When you are singing, you are singing on the air when you are exhaling so the heart rate would go down," said Dr Bjorn Vickhoff, lead author of the study. "And between the phrases you have to inhale and the pulse will go up."

"Singing regulates activity in the so-called vagus nerve which is involved in our emotional life and our communication with others and which, for example, affects our vocal timbre. Songs with long phrases achieve the same effect as breathing exercises in yoga. In other words, through song we can exercise a certain control over mental states."

The authors of the study hope to continue their work by investigating whether this biological synchronising also influences the mental perspective of individuals.

Vickhoff notes that collective singing is often an expression of a collective will: "One need only think of football stadiums, work songs, hymn singing at school, festival processions, religious choirs or military parades. Research shows that synchronised rites contribute to group solidarity."

Welcome to the new look **Tune in** Newsletter. Your feedback and ideas for future editions of the newsletter will be gratefully received. Please send all contributions to the editor, Cal Webb—[cal@carolynwebb.com.au](mailto:cal@carolynwebb.com.au)

## DIARY DATES FOR 2014

Please put these dates into your diary for next year's concert program. These are the dates that Bicentennial Hall has been booked for final rehearsals and concert performances.

### May Concert –

Sunday afternoon 18<sup>th</sup> May 2014

### October Concert –

Sunday afternoon 19<sup>th</sup> October 2014

### December Concerts–

Saturday evening 13<sup>th</sup> December 2014

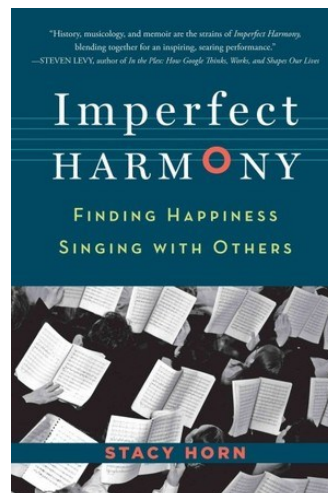
Sunday evening 14<sup>th</sup> December 2014

## Imperfect Harmony—new book

Listen to this interview with author Stacy Horn

<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=188355968&m=188355961>

When writer Stacy Horn was 26 years old, she was divorced and miserable. So she decided to audition for the Choral Society of Grace Church in New York. Horn made the cut and joined the community choir as a soprano. She chronicles her 30 years with the group in a new memoir, *Imperfect Harmony: Finding Happiness in Singing With Others*.



Here, she talks with NPR's Ari Shapiro about how singing made her life more bearable. Daniel Levitin, psychology professor at McGill University, and author of *This is Your Brain on Music*, joins the conversation to explain the science of group singing.



[Listen to the interview on US National Public Radio](#)

## Who's singing where

Sunshine Statesmen Barbershop Chorus, Buderim Memorial Hall, 7.00pm Saturday 24th August  
<http://www.sunshinestatesmen.org.au/Concert-2013.html>

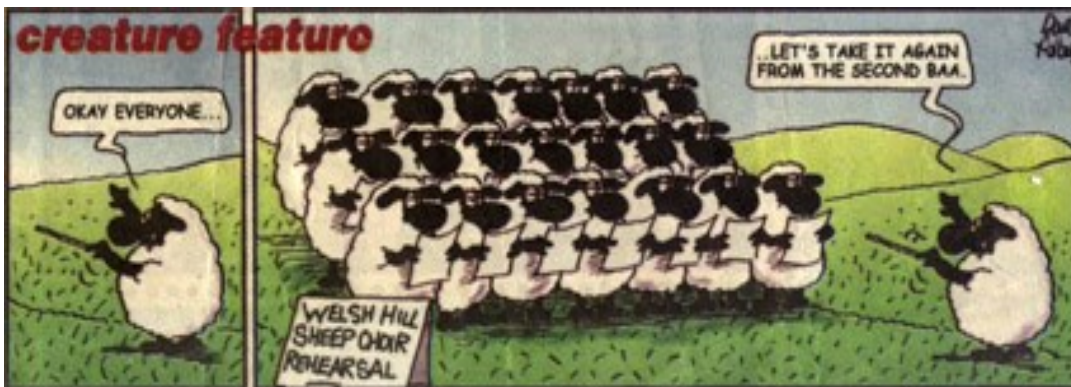
The Idea of North, a cappella at the Noosa Jazz Festival, 29th August—1st September  
<http://www.noosajazz.com.au/>

Opera in the Amphitheatre at the Noosa Bottie Gardens, 2.30pm Sunday 1st September  
<http://www.operatif.com.au/>

Opera Favourites, conducted by Adrian King, Buderim Memorial Hall, 2.30pm Sunday 8th September  
<http://www.suncoastchoral.org.au/performances.php>



## And on a light-hearted note



So a C, an E-flat, and a G walk into a bar. The bartender says, "sorry, but we don't serve minors."  
So E-flat leaves, and C and G have an open fifth between them. After a few drinks, the fifth is diminished and G is out flat. F comes in and tries to augment the situation, but is not sharp enough.  
Then D comes in and heads for the bathroom saying, "Excuse me. I'll just be a second."  
Then A comes in, but the bartender is not convinced that this relative of C is not a minor.  
Then the bartender notices B-flat hiding at the end of the bar and says, "Get out! You're the seventh minor I've found in this bar tonight."  
E-flat comes back the next night in a three-piece suit with nicely shined shoes. The bartender says, "you're looking sharp tonight. Come on in, this could be a major development." Sure enough, E-flat soon takes off his suit and everything else, and is au natural.  
Eventually, C, who had passed out under the bar the night before, begins to sober up and realizes in horror that he's under a rest. So, C goes to trial, is convicted of contributing to the diminution of a minor and sentenced to 10 years of DS without Coda at an up-scale correctional facility.  
The conviction is overturned on appeal, however, and C is found innocent of any wrongdoing, even accidental, and that all accusations to the contrary are bassless.  
The bartender decides, however, that since he's only had tenor so patrons, the soprano out in the bathroom and everything has become alto much treble, he needs a rest and closes the bar.



 Bendigo Bank

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