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CHORAL JOURNAL

MARCH 2020

2020 World Symposium On Choral Music

Auckland, New Zealand

People and the Land: A Theme of Our Time

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Messiah...Refreshed!
Jonathan Griffith, DCINY Artistic Director & Principal Conductor
December 1, 2019, Carnegie Hall


Pepper Choplin


Joseph M. Martin

MONDAY, NOVEMBER 16, 2020
Stern Auditorium/Perelman Stage at Carnegie Hall

THE MUSIC OF PEPPER CHOPLIN AND JOSEPH MARTIN

World Premiere of a new Christmas Cantata
Pepper Choplin, Composer/Conductor

The Holiday Music of Joseph M. Martin
Joseph M. Martin, Composer/Conductor


Eric Whitacre

SATURDAY, NOVEMBER 21, 2020
Stern Auditorium/Perelman Stage at Carnegie Hall

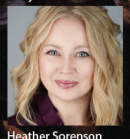
THE MUSIC OF ERIC WHITACRE

Join Eric and the Distinguished Concerts Singers and Orchestra in a concert featuring the world premiere of *The Gift of the Magi* (Courtesy of the DCINY Premiere Project) and festive takes on holiday classics.

Eric Whitacre, Composer/Conductor


Jonathan Griffith


Mary McDonald


Heather Sorenson


Sir Karl Jenkins

SUNDAY, NOVEMBER 29, 2020
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MESSIAH...REFRESHED!
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Mary McDonald, Composer/Conductor

Sorenson: *The Silence and the Sound*
Heather Sorenson, Composer/Conductor
(Carnegie Hall Conducting Debut)

MONDAY, JANUARY 18, 2021
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THE MUSIC OF SIR KARL JENKINS

Jenkins: *Requiem*
Jenkins: *Cantata Memoria: For the Children of Aberfan*
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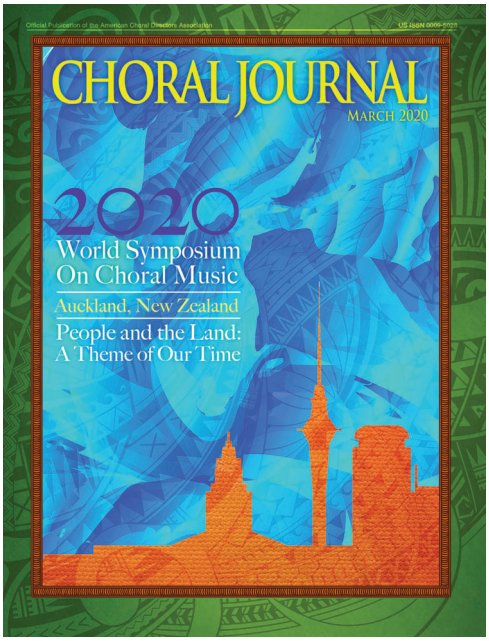

On the Cover The cover of this month's focus issue features the skyline of Auckland, New Zealand, the site of the 2020 World Symposium on Choral Music.

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Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States of America actively voice affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

From the EXECUTIVE DIRECTOR

Tim Sharp

2020 World Choral Music Symposium Auckland, New Zealand

This summer an amazing opportunity awaits choral enthusiasts throughout the world in the form of the 2020 World Choral Music Symposium, the signature conference for the International Federation for Choral Music (IFCM). The New Zealand Choral Federation will host the triennial WCMS in Auckland, New Zealand, and it is promising to be one of the best events of its kind in the history of IFCM.

For years I have heard about the amazing choral environment of New Zealand, and recently I had the opportunity to experience it personally. It was my honor to conduct and adjudicate for New Zealand's The Big Sing, specifically for their "Cadenza" and "Finale" events for high school choruses. I envy New Zealand's ability to have a nationwide event of this scale, and I wish this were possible for us here in the United States. It was an amazing and significant choral moment for me, and I brought back several lessons from the two-week experience.

It was clear that the planning and work of NZCF has succeeded in building a great choral culture throughout the country, and there is no doubt that New Zealand stands among the best in the world at choral education and performance. To my mind and ears, New Zealand makes great choral music, and nothing could demonstrate this to me more clearly than "Cadenza" and "Finale" of The Big Sing. Every detail of

planning displayed excellence of thinking, and the actual execution of the event was perfection. It was clear that the pedagogy, the choice of literature, the professional standard, and the impressive amount of collaboration that occurred to pull off an event of this scale was expertly handled. I learned so very much from these events that I have now brought back to ACDA to inform my thinking for possible future implementation.

I was impressed with the singers, their performances, their teachers, the administrators, and the families that came to hear the performances. It was clear to me that this level of enthusiasm and engagement was not casual but came after a great deal of planning and interaction with the schools and their students and leaders. It was also clear to me that the young people involved in The Big Sing are going to be the emerging leaders and model citizens in their community. They learn aspects of empathy as they channel their emotions into the beauty of their art, and as they learn to blend with other individuals and singers.

As a member of the Artistic Committee for this year's World Choral Music Symposium, I can promise you that our hosts in New Zealand are preparing a choral feast for us in Auckland this July. I will be there for the entire event, and I hope to welcome many ACDA members as I celebrate with the North American choirs that will represent us so well.

sharp@acda.org

The 12 Purposes of ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

Executive Director's Log

What's on Tim's Daytimer?

Mar 4	ACDA Eastern Rochester, NY
Mar 5	ACDA Central/ North Central Milwaukee, WI
Mar 6	ACDA Western Salt Lake City, UT
Mar 7	ACDA Southwestern Little Rock, AR
Mar 11-12	ACDA Southern Mobile, AL
Mar 13-14	ACDA Northwestern Spokane, WA
Mar 16-19	IFCM Board Meeting Doha, Qatar
Mar 20-21	Women Choral Composers Tulsa, OK
Mar 30-31	Southern Baptist Church Music Conference Tulsa, OK

What's on Tim's iPad?

After Virtue: A Study in Moral Theory
by Alasdair MacIntyre

The Choral-Orchestral Works of Ralph Vaughan Williams
by Stephen Town

What's Tim's Latest App?

Daily Stoic

What's Tim Listening to?

There Will Come Soft Rain
Eriks Esenvalds
Choir of the West

From the PRESIDENT

Lynne Gackle

March 2020 is a very exciting time for all of us because the Regional ACDA Conferences are either about to begin or are just ending. Additionally, many of our colleagues are making plans to attend the 12th World Symposium on Choral Music in Auckland, New Zealand July 11-18th. Within this volume of the *Choral Journal*, you will find wonderfully interesting information about New Zealand and their choral music.

It was my distinct privilege to travel to New Zealand this past summer to spend time with choral colleagues in Christchurch. There is such a love of choral music in New Zealand and the hospitality and warmth of the people is truly special. I found the same camaraderie among our New Zealand colleagues as I do here in the United States. Each conductor/educator that I met, whether making music with children, youth, or adults, was each seeking to learn from each other—sharing ideas and techniques which would allow them to serve their singers better.

Throughout our brief time together, I observed these colleagues encouraging, helping one another; laughing, commiserating and basically, enjoying the friendships that they found in simply being colleagues. Actually, what I observed was no different than what I have witnessed and personally experienced very often as I have attended state, regional and national conferences of ACDA. As I watched and interacted with these colleagues, I was reminded that we are truly ONE community of people. Though divided by literally thousands of miles and vast, deep oceans, we are united in the common cause of making music. This common cause is galvanized by the belief that what we do each day—day in and day out—truly makes a difference in the lives of others. This difference manifests itself in the relationships built within the rehearsal room, classroom and concert hall through the powerful medium of choral music. Indeed, ours is a profession that results in colleagues who become friends for life, having common interests and goals; becoming soulmates through the art of music making.

This is OUR community—it is not limited to our city, district, state, or even country, but indeed, ours is the epitome of the "global community." Henry W. Longfellow wrote that "Music is the universal language." These words ring especially true as our awareness of others increases and we find that we are not so different from one another. It is my hope that during this busy March, you will find your "community" at one of the ACDA conferences and will once again be revitalized through these very special opportunities.

Lynne Gackle

From the EDITOR

Amanda Bumgarner

The 12th World Symposium on Choral Music (WSCM2020) is a project sponsored by the International Federation for Choral Music (IFCM) and will feature over twenty-four choirs, thirty presenters, and additional concerts, workshops, and master classes in the stunning landscape of New Zealand. ACDA is a founding member of IFCM, and this triennial symposium is the "world" version of our association's signature national conference event. Many choral conductors, composers, and choirs from the United States will be in attendance, including local and international ensembles that have performed for past ACDA conferences. I am pleased to present this special issue of *Choral Journal*, which highlights themes and background on some of the events taking place this coming summer.

James Rosser

From the Guest Editor

New Zealand is young. Even the indigenous Māori arrived only 750 years ago, at the very end of the great Polynesian migration across the Pacific, while Europeans didn't settle in significant numbers until the mid-nineteenth century. But of course the land itself is—and feels—old, and New Zealanders quickly developed a close connection with its soaring mountains, unspoilt rivers, and deep, brooding "bush," a connection that in later times has become more active guardianship. Since this is a bond that shapes our identity and our music, we have chosen "People and the Land | He tangata, He whenua" as the theme with which to present ourselves to the world at WSCM2020 and for this special issue of the *Choral Journal*.

New Zealand is bicultural. Although many races now live together in our land, the country was founded by a treaty in 1840 between Māori and the British Crown (on behalf of its settlers), which purported to establish an equal partnership between two peoples. Our 180-year struggle to honour that agreement has been challenging and sometimes very painful, but the fact that more and more Kiwis are now willing to embrace it is cause for cautious celebration. In their respective articles, Peter Walls travels from Vienna to colonial New Zealand and finishes with an environmental twist; Robert Wiremu examines a musical solution to the problem of Māori language loss; and Karen Grylls tries to build a bridge between two choral worlds. Keriata Royal-Taeao describes Te Matatini, the hugely popular, biennial Māori performing arts festival, and Peter Watts writes about our celebrated schools' choral phenomenon, The Big Sing.

New Zealand is attractive. At least we assume so, as nearly 400 international choirs and presenters applied to perform at WSCM2020 or its fringe festival. Christine Argyle summarises the exciting and creative ways in which the selected choirs have responded to our theme. I hope you will enjoy these articles and perhaps even recall snippets from them as you soak up the delights of our Symposium in July.

People and the Land: A Theme of Our Time

by Christine Argyle

Choosing the theme for a world symposium on choral music must typically involve lengthy debate over a multitude of possible topics. But for John Rosser (artistic director of the twelfth World Symposium on Choral Music) and the New Zealand Choral Federation, the choice for WSCM2020 was not a difficult one. You might say it came naturally.

"He tangata / He whenua - People and the Land" is derived from *tangata whenua* (literally "people of the land"), the name the indigenous Māori of Aotearoa New Zealand use to refer to themselves. The term *tangata whenua* is widely used and understood by New Zealanders of all cultures, and implicit in it is the concept of *kaitiakitanga*—the guardianship and protection of sky, sea, and land. In the Māori worldview, land gives birth to all things, including humankind, and provides the physical and spiritual basis for life.

A statement on the Symposium website reads, "In WSCM2020 we want to explore through choral music the relationship humans have with the land that supports them: the sense of identity they derive from it and the tensions that arise out of it. We believe this is a theme that touches all of us in some way, calling to mind such notions as family, nurture, identity, place, community, culture, celebration, nationalism, colonialism, dispossession, alienation, partnership, freedom, development, interconnectedness, environmentalism, urban living, the natural world, the seasons, stress and healing, beauty, nostalgia, utopia…"

One need look no further than the great Romantic composers to find a rich repertoire of choral works inspired by nature and the human condition, and there are numerous examples from the eras before and since. But many of the choirs traveling to New Zealand for WSCM2020 have chosen to commission new works exploring the relationship between people and land, while others have delved into the traditional music of their country's indigenous cultures for inspiration. The rich and varied responses to the theme have resulted in innovative and thought-provoking programs that cannot fail to engage and delight delegates and audiences of all backgrounds and tastes.

A newly commissioned work to be performed by the Stuttgart Chamber Choir under Frieder Bernius is *The Silent City* by Michael Ostrzyga, one of the featured presenters at WSCM2020. This a cappella piece evokes the awe-inspiring landscape of Bryce Canyon and explores the human response to this unique environment, including a reference to the creation myth of an indigenous Paiute tribe. Ostrzyga employs a text-collage ranging from words in Paiute to contemporary poetry and incorporates overtone singing by Anna-Maria Hefele (also presenting at WSCM2020).

Dominick DiOrio, director of NOTUS Contemporary Vocal Ensemble, has responded to the theme with two very different works of his own. He writes, "When I began to think about 'People and the Land,' I could not help but consider that so many people at this time in our world history are being displaced from the lands that they have long called home. Refugees across the world are in crisis, fleeing persecution in their ancestral home to seek out new homes elsewhere. It is impossible to sing about the land without considering this plight." He describes his piece *You Do Not Walk Alone* (2014) as "a reassuring balm for those that flee." In *A Dome of Many-Coloured Glass* (2010), DiOrio says "the vast expanses of nature are front and center, with the poetry of Amy Lowell evoking images of the sea, the stars, and the mountains as representatives of our great Gaia earth."

The concept of Gaia—the ancestral mother of all life—is a recurring theme in WSCM2020 programs. *My Mother the Earth* by Frank Harvøy (presenting at WSCM2020) brings a Nordic perspective to the notion of Mother Nature in the program of the Norwegian National Youth Choir and Nordic Voices, while Mexican ensemble Voz en Punto will open their full-length concert with *Xochipitzahuatl,* a song to Mother Earth in the language of the Aztecs. Ensemble Vocapella Limburg's program will include *Papatūānuku* by New Zealand/English composer Chris Artley. In the Māori creation myth, Papatūānuku, the earth mother, had many children with the sky father Ranginui, but they loved each other so much that earth and sky remained locked in an embrace that kept all light out. Eventually their children forced them apart so that light and air could allow forests, seas, birds, fish, and animals to flourish.

The New Zealand Youth Choir looks not to Māori legend but to Māori history and battles over land in a moving choral arrangement by Robert Wiremu (a WSCM2020 presenter) of Tuirina Wehi's *Waerenga-a-Hika.* The piece commemorates an episode in New Zealand's land wars: the 1865 siege by colonial forces of a fortified Māori settlement, which resulted in significant loss of life and the capture and deportation of those who survived.

Similar events across the sea in Australia inspired Paul Stanhope's *Jandamarra: Sing for the Country.* The work honors an Aboriginal resistance hero from the 1890s who fought white settlers and police in order to protect his native Bunuba people and their country from invasion. The final movement of the work, "This is our Home," features in the program of Australia's Gondwana children's choir, along with *Songs of the Torres Strait Islands,* traditional songs of the inhabitants of the archipelago that lies between the northernmost peninsula of Australia and New Guinea.

Africa and its people are represented in concerts by the Nairobi Chamber Chorus—from song of the Luo, Digo, and Giriama communities in Kenya, to traditional songs from Namibia, Nigeria, and Liberia—while the Müller Chamber Choir of Taiwan has a diverse program that ranges from Seppo Paakkunainen's *Dalvi duoddar luohti,* based on a Yoik melody from Finland and incorporating traditional throat singing, through to a hunting song of the indigenous Bunun tribe in Taiwan, known for their improvised polyphonic vocal music.

The Houston Chamber Choir's director Robert Simpson says, "People and the Land is a theme that has deep meaning for those in Texas. Rich in Native American and Hispanic culture, Texas identifies strongly with the heritage of its many German, Czech and Polish settlers who came to establish ranches and farms. The land is part of the people of Texas." The choir will sing a work dedicated to them by American composer Pierre Jalbert called *Desert Places,* featuring texts by Robert Frost, Sappho, and Walt Whitman that speak of the human soul's interaction with forces from the outside world.

Ethan Sperry, director of Portland State Chamber Choir, has used the Symposium theme as the inspiration for two quite different concerts. The first, titled "Legends of Rebirth," features his own choral arrangements of pieces inspired by the cycle of seasons and the cycle of life from Native American, Hindu, and Haitian Voudo traditions, as well as a work by Ēriks Ešenvalds based on a Hindu creation myth. In their second concert, the choir will present a major work: *The Consolation of Apollo* by Kile Smith. Sperry says, "In 1968 the world watched in awe as the Apollo 8 spacecraft broadcast the first images of the earth rising over the moon. This new choral piece combines the words of the Apollo 8 astronauts, as they rounded the moon and saw earth rise for the first time, with text by the medieval scholar Boethius contemplating humanity's place in the universe. The work culminates in the Genesis creation text, which the astronauts read to the world as humanity gazed at the earth for the first time via a television transmission."

German vocal ensemble Pop-Up Detmold will present a concert of jazz, pop, and ethno-styled music titled "It's all about Nature," with songs ranging from Kerry Marsh's choral arrangement of *Woods* by Bon Iver to the wordless *Gøta* by Peder Karlsson. They will also include the Take Six arrangement of Manuel Grunden's *Noah.* Pop-Up's director Anne Kohler suggests that the story of a giant flood threatening the extinction of people and animals may resonate deeply with audiences today.

Humankind's treatment of our precious environment is considered in a performance by the Hamilton Children Choir of *Kasar mie la gaji – The earth is tired,* a work Venezuelan composer Alberto Grau wrote "for an international mobilization to save the Earth and a conscientious effort regarding the problems of the environment." The theme of People and the Land is perhaps best summed up in the words of a song that appears on the program of the Cantabile Youth Singers of Silicon Valley: *This We Know,* by Joan Szymko:

This we know, the earth does not belong to us.
We belong to the earth.
All things are connected
Like the blood that unites one family.
Whatever befalls the earth,
befalls the children of the earth.

Christine Argyle is chief executive of the New Zealand Choral Federation. She is a choral director, clinician, and adjudicator, and the founder-director of two prominent Wellington choirs: Nota Bene chamber choir and Wellington Young Voices children's choir.

One day at the Symposium

WSCM 2020 AUCKLAND NEW ZEALAND
12TH World Symposium on Choral Music
JULY 11-18 2020

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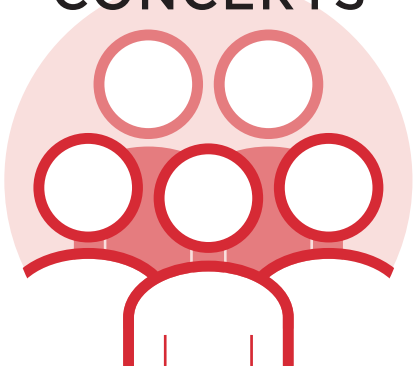

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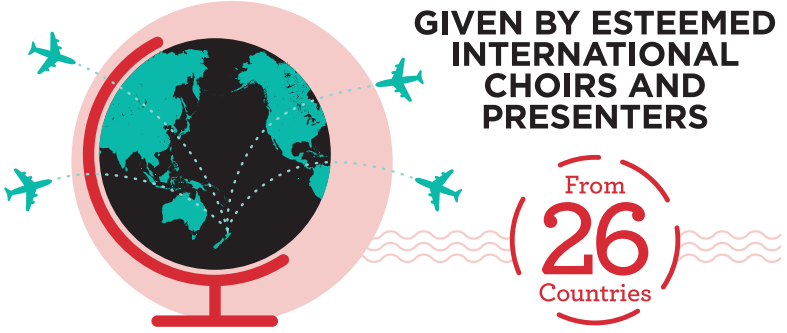

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'WITH VERDURE CLAD' *THE CREATION* IN COLONIAL NEW ZEALAND

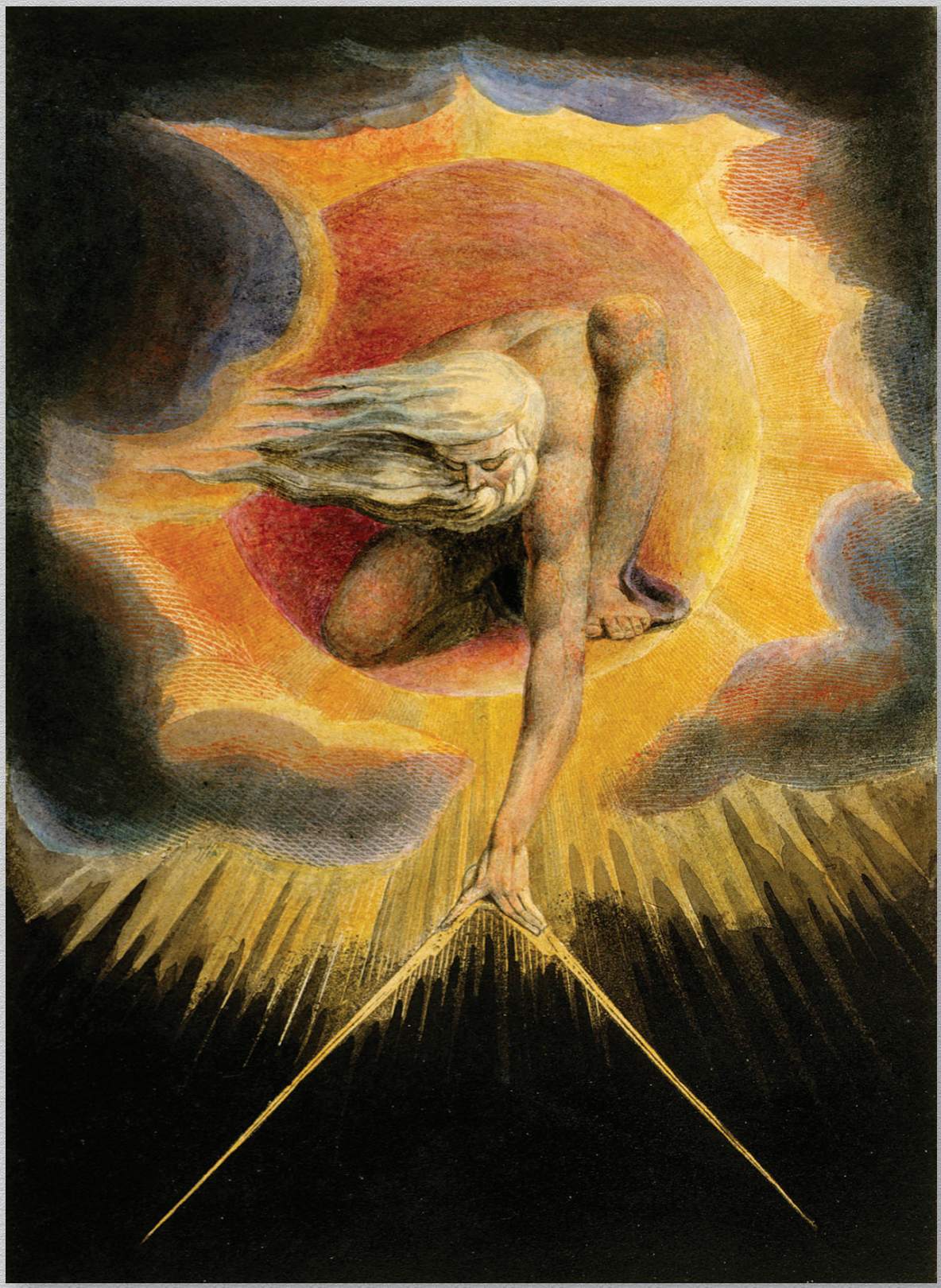
PETER WALLS

Haydn's *Creation* marks end of the eighteenth century, the end of the Enlightenment. The first public performance (following a private hearing at the Schwarzenberg Palace a year earlier) took place on March 19, 1799, at Vienna's Burgtheater. Immediately it was recognized as heralding a new era in music, capturing a Romantic ethos that set it apart from what came to be known as the Classical period. In 1800, Carl Friedrich Zelter wrote:

> The overture ['Chaos'] bespeaks a master of the first rank… With almost all possible instruments available as raw materials, a gigantic, almost incalculable web of artistic splendour is woven and formed. The objection that Chaos cannot be depicted by means of harmony, melody and rhythm now falls to the ground…
>
> Almost all discords that occur are deliberately treated with complete freedom. The unusual combination of figures and note values, which include semibreves, minims, crotchets, quavers and semiquavers, triplets, roulades, trills and grace-notes, gives the score a peculiar and mysterious look. One is astonished at the multitude of small, playful figures that swarm around huge, dark masses, like clouds of insects against the great horizon. All these things in combination, in the dark imagery of Chaos, make up an endlessly harmonious fabric, in which the succession of modulations is indescribably beautiful and in many places so sublime and lofty as to evoke awe.[1]

Note those words *sublime* and *awe.* They resonate with E. T. A. Hoffman's celebrated summation of Beethoven's *Symphony No. 5* as the herald of the Romantic era, a work that he said set in motion "the lever of fear, of awe, of horror, suffering."[2] Haydn was pleased with Zelter's analysis. As a harbinger of the Romantic period, *The Creation* also reflects a heightened responsiveness to nature. Janus-like, it both sums up the achievement of the Classical era and sets the agenda for the Romantic age. It is also a work that participates in an intertextual dialogue with Handel's oratorio and *Messiah* in particular. The sense of *The Creation* as simultaneously revisiting *Messiah* and announcing Romantic ideals are both central to understanding the special place that Haydn's work held in nineteenth-century New Zealand colonial society.

Peter Walls
Orchestral and Choral Conductor
Consultant Specializing in the
Performing Arts and Advanced Education



The history of *The Creation* is well known, but we revisit it briefly here to underline why audiences in an English colonial society should regard it as somehow their cultural property. Thanks largely to Baron Gottfried van Swieten (who sponsored performances of Handel's oratorio in Vienna and commissioned Mozart's re-orchestration of *Messiah*), Haydn was already very familiar with Handel's oratorio before his first visit to England in 1791. Once there, he experienced the centrality of these works in the English imagination. He almost certainly attended the 1791 Handel commemoration in Westminster Abbey, where he would have heard the Handel oratorio delivered by massive forces—the forerunner of so many large choral society Messiahs (and a far cry from any performances that Handel himself had presided over).[3]

In August 1795, Haydn returned from his second visit to England with a libretto based on Milton's *Paradise Lost* and purportedly written for Handel. This he gave to van Swieten, who translated it into German for Haydn to set, providing copious notes to the composer on how he thought it should be treated (Haydn ignored most of these). In June 1799, Haydn announced: "the success which my oratorio *The Creation* has been fortunate enough to enjoy has induced me to arrange for its dissemination myself." He published an edition with German and English texts, for which van Swieten shoehorned the original English libretto into the musical setting. Two competing English-language performances of *The Creation* were mounted within weeks of the bilingual score reaching London. This English version is thus linked both to the pre-history of Haydn's oratorio and its early performances. Considering that it is a sometimes bizarre manipulation of an eighteenth-century English text by a German-speaking intellectual, it has a charm of its own.

The parallels between *Messiah* and *The Creation* extend beyond the general concept. The overall structure of *The Creation* mirrors that of Messiah. Both are in three parts, with the third part just half the length of each of Parts I and II (see Table 1). Part II of *The Creation* ends with a Hallelujah chorus ("Achieved is the Glorious Work… Allelluia") and the textual echoes are striking. *Messiah's* "For the Lord God Omnipotent reigneth… forever and ever" is answered by van Swieten's ungainly "Glory to his name forever/ He sole on high exalted reigns." It is hardly surprising that *The Creation* came to be regarded as a companion piece to *Messiah.* Numerous nineteenth-century concert reviews in New Zealand reflect, sometimes at length, on the parallels between these two works.

The Creation enjoyed enormous popularity in New

Table 1. Summary Comparison of the Structure of *Messiah* and *The Creation*

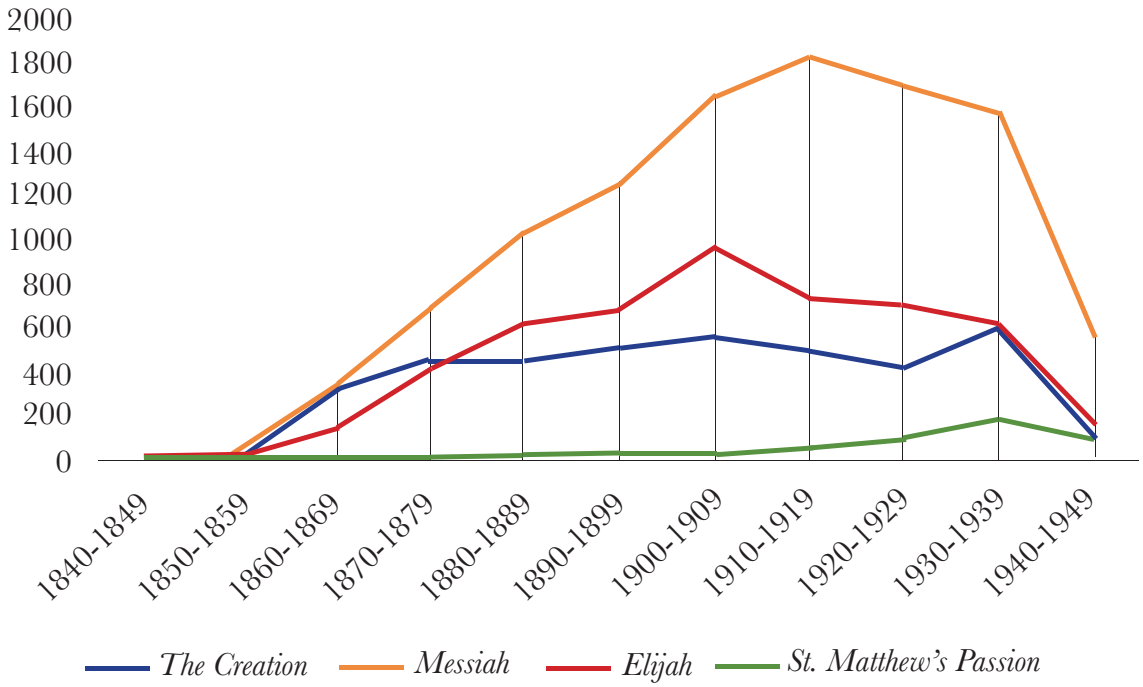
Handel's *Messiah*	**Haydn's *The Creation***
Part the First	**Part 1**
1-21 Prophecy of Christ's coming; the Birth of Christ	1-14 God creates the heaven and earth (Days 1-4)
Part the Second	**Part 2**
22-44 Christ redeeming humanity through his suffering →Hallelujah	15-26 God creates all living things, including man and woman (Days 5-6) →Alleluja
Part the Third	**Part 3**
45-54 Post-resurrection humanity living in the confidence of redemption	27-32 Post-creation humanity (Adam and Eve) living in happiness

Zealand during the nineteenth century. Part of this was undoubtedly because it was regarded almost as an English work. Alongside *Messiah* and *The Creation,* Mendelssohn's *Elijah* was also embraced by New Zealand colonial society. Like *The Creation, Elijah* entered the world (at its première in Birmingham in 1846) with an English version of its German libretto, and it too derives from a Handelian model of the oratorio. It was first performed in New Zealand in Auckland in 1859.[4] Table 2 shows references to *Messiah, The Creation,* and *Elijah,* with Bach's *St Matthew Passion* included to put them in perspective. Note that these references do not all relate to actual performances (some are advertisements for scores, others are included in more general musical articles) but, broadly speaking, they follow the same curve. They are, in any case, an indication of interest.

In the early years of the colony, excerpts from *The Creation* featured strongly in concert programs. The scene is set by a concert "before a numerous audience" late in 1853 in a schoolroom in Lyttleton (the busy port suburb of Christchurch). The program followed what was then a standard template: a first half of sacred music (dominated by numbers from *Messiah, The Creation,* and *Elijah*) followed by a selection of secular items. *The Lyttleton Times* reported:

> The Concert commenced with the solo and recitative from Handel, beginning "There were Shepherds," sung by Miss King; the chorus being spiritedly taken up by the whole body. This was followed by Mr. Packer playing on the Cornet the air "With Verdure clad," from Haydn's Creation in a style of intonation enabling the hearers to follow the words of the air throughout. The chorus from the Messiah, "Their sound is gone out" succeeded this and was rendered with great accuracy. An alto solo from Mendellsohn's [*sic*] "Elijah" was then sung by Mr. Mc-

Table 2. References to Handel's *Messiah,* Haydn's *The Creation,* Mendelssohn's *Elijah,* and Bach's *St Matthew Passion* in New Zealand Newspapers 1840-1950

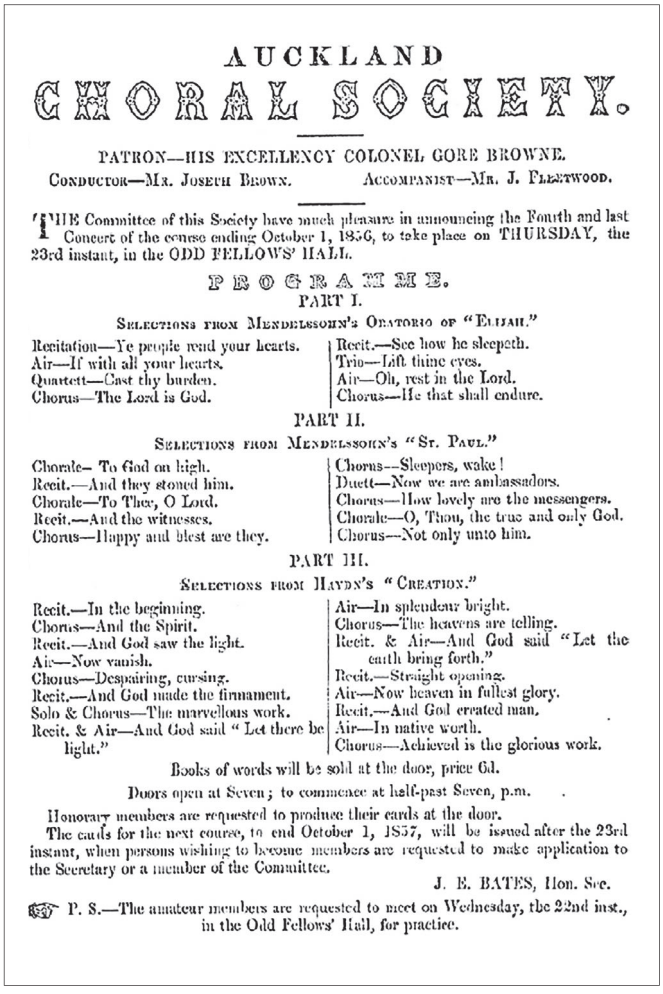


> Cardell after which the chorus, "The last day," composed by Whitaker, was given in full choir… Mr. Smeaton's solo on the violin, from Mozart, followed—then a trio from the "Elijah," which from the unequal voices of the singers appeared one of the least successful efforts of the evening. The "Hallelujah" chorus completed the arrangement of the sacred pieces.
>
> The secular portion of the music commenced with a piece on the piano-forte by Mr. Bilton… The concluding piece, "God save the Queen," was joined in most heartily by the greater part of the audience.[5]

The audience participation in a closing "God Save the Queen" makes it startlingly clear that this was an English expatriate event. Tracking such concerts through the nineteenth century reinforces the sense of a community determined to hang on to a culture they had grown up with on the other side of the world.

The fourth and last concert for 1856 presented by the Auckland Choral Society was in three parts: first, excerpts from *Elijah,* then excerpts from Mendelssohn's St Paul, and finally excerpts from *The Creation* (see Photo 1). A review in the *Daily Southern Cross* was critical not just of performance standards but of the work itself. This repeated the all-too-familiar complaints about Haydn's animal imitations (for which Handel's *Israel in Egypt* must take some responsibility) but went beyond this to compare *The Creation* unfavorably with *Messiah*:

> At the risk of being charged with musical heresy, we must confess that it is not one of those compositions over the score of which we most delight to linger. It is a great work, beyond a doubt; nothing less could be expected from its author; but if tried after the severely beautiful "Messiah," it falls by contrast into a second class place among oratorios. Haydn himself was of too playful a temperament to rise to the level of such a subject. This is only too clearly shown by one of the recitatives, in which he descends to imitative trivialities.[6]



AUCKLAND
CHORAL SOCIETY.

PATRON—HIS EXCELLENCY COLONEL GORE BROWNE.
CONDUCTOR—MR. JOSEPH BROWN. ACCOMPANIST—MR. J. FLEETWOOD.

THE Committee of this Society have much pleasure in announcing the Fourth and last Concert of the course ending October 1, 1856, to take place on THURSDAY, the 23rd instant, in the ODD FELLOWS' HALL.

PROGRAMME.

PART I.

SELECTIONS FROM MENDELSSOHN'S ORATORIO OF "ELIJAH."

Recitation—Ye people rend your hearts.	Recit.—See how he sleepeth.
Air—If with all your hearts.	Trio—Lift thine eyes.
Quartett—Cast thy burden.	Air—Oh, rest in the Lord.
Chorus—The Lord is God.	Chorus—He that shall endure.

PART II.

SELECTIONS FROM MENDELSSOHN'S "ST. PAUL."

Chorale—To God on high.	Chorus—Sleepers, wake!
Recit.—And they stoned him.	Duett—Now we are ambassadors.
Chorale—To Thee, O Lord.	Chorus—How lovely are the messengers.
Recit.—And the witnesses.	Chorale—O, Thou, the true and only God.
Chorus—Happy and blest are they.	Chorus—Not only unto him.

PART III.

SELECTIONS FROM HAYDN'S "CREATION."

Recit.—In the beginning.	Air—In splendour bright.
Chorus—And the Spirit.	Chorus—The heavens are telling.
Recit.—And God saw the light.	Recit. & Air—And God said "Let the earth bring forth."
Air—Now vanish.	Recit.—Straight opening.
Chorus—Despairing, cursing.	Air—Now heaven in fullest glory.
Recit.—And God made the firmament.	Recit.—And God created man.
Solo & Chorus—The marvellous work.	Air—In native worth.
Recit. & Air—And God said "Let there be light."	Chorus—Achieved is the glorious work.

Books of words will be sold at the door, price 6d.

Doors open at Seven; to commence at half-past Seven, p.m.

Honorary members are requested to produce their cards at the door.

The cards for the next course, to end October 1, 1857, will be issued after the 23rd instant, when persons wishing to become members are requested to make application to the Secretary or a member of the Committee.

J. E. BATES, Hon. Sec.

☞ P. S.—The amateur members are requested to meet on Wednesday, the 22nd inst., in the Odd Fellows' Hall, for practice.

Photo 1. Advertisement for an Auckland Choral Society concert on 23 October 1856 (from The New Zealander 12 (October 18, 1856)

The writer appeals here to a stereotype—the "playful Haydn"—that is at odds with the sublimity and awe detected by Zelter. But it accords with a nineteenth-century narrative that sees Haydn as personifying an eighteenth-century detachment from serious matters. E. T. A. Hoffmann, in the article on "Beethoven's Instrumental Music" referred to earlier, writes of Haydn's "serene and childlike personality" whose symphonies evoke "laughing children, peering out from behind the trees" who "pelt one another playfully with flowers."[7] Not deterred, a year later the Auckland Choral Society was again rehearsing the first two parts of *The Creation* (with the program rounded out with sections of *Resurrection and Ascension* by George Elvey[8]). Orchestral parts

had been ordered for this performance, but they failed to arrive in time. (The Society was later gifted a set of parts by Sir George Arney.[9]) These reviews, incidentally, are rich in information about the standard of choral singing in New Zealand at this time, much of it judged wanting in comparison to what they had left behind. A reviewer for the *Daily Southern Cross*, commenting in 1857 on the deficiencies in the Auckland Choral Society, wrote of "our anxiety to see grand compositions produced near to the style of the old country."[10]

Performances of the entire work seem to have begun in the 1860s. In March 1864, the Dunedin Philharmonic Society announced that it would follow up a successful performance of *Messiah* with one of *The Creation.* A month or so later, the Auckland Philharmonic Society was busy rehearsing the oratorio. And in August of that year, the work was presented complete by the Nelson Harmonic Society. A review of this performance began with a complaint about van Swieten's translation:

> In 1798 Haydn gave the world his oratorio "The Creation," the noblest of his works, although composed in his sixty-fifth year, and which ranks with the greatest musical works of our age. It is a pity that the text, which was originally written in German, is so badly translated. That at present in use is the first translation undertaken by Baron von Sweeten [*sic*], and it is surprising that to this day no improvement has been attempted…

That was just the first of the reviewer's complaints (though, typically for the time, these are couched in patronizing language):

> The Harmonic Society is at present the only institute in Nelson whose aim is to cultivate the fine arts. A sharp critique of last night's performance of the "Creation" must therefore not be expected from us. Taking into consideration the very limited means at the command of the Society, we do not hesitate to call this concert a successful one, although it has fully convinced us that the Harmonic Society over-estimates its powers by choosing such a difficult masterpiece as the "Creation" for their concert. It is impossible that seven or eight instruments can do justice to Haydn's splendid orchestral music, in which the greatest beauties lie in the particularly nice balancing of the instrumental powers. This instrumental deficiency we chiefly observed in the strikingly beautiful recitative which serves as an introduction to the first part, and in the Hallelujah finale of the second part. The deficiency was unfortunately increased by one of the violins being out of tune. The choruses, without exception, were rendered very effectively; but we regret we cannot say the same of the solos. The gentleman in whose hands chiefly the bass parts were placed is gifted with a fine melodious voice, but, unfortunately, he spoils it by choking the notes to such a degree that it becomes painful to the audience…

The review concludes by more or less dismissing altogether the Society's brave venture: "The audience was very large and fashionable, and we believe would have been better satisfied had the Society been less ambitious and made up its programme of popular glees and judicious operatic selections."[11] We should perhaps be alert to the fact that a "fashionable" audience was unlikely to be a diverse audience. These performances existed for the colonial elite. At this distance it would be difficult to document, but it would be surprising if Māori, or even working-class Irish immigrants, were anywhere to be seen. Perhaps the taste of Christchurch audiences was more sophisticated. In August 1869, *The Press* reported:

> The Town Hall was not only crowded last night, but densely packed, indeed hundreds had to go away unable to obtain admission to hear the performance by the Christchurch Musical Society of Haydn's magnificent oratorio, "The Creation," which was rendered most creditably. In consequence of the large number of persons unable to gain admission the oratorio will be repeated on Monday evening.[12]

A year later *The Auckland Star,* apparently oblivious to what was happening elsewhere in the country, reported:

> It is gratifying to all lovers of music in the city to learn that preparations are in progress for the rendering of this magnificent creation [*sic*] of Haydn by the Choral Society. This is the first time that this has been attempted in Auckland, and if we do not mistake the first time in the Australasian colonies.[13]

The transition from "miscellany programmes" featuring numbers from *The Creation* alongside others from *Elijah* and *Messiah* to full performances of the work coincides with the first debates about Charles Darwin's *Origin of the Species* (1859) in New Zealand. The Anglican Bishop of Wellington, C. J. Abraham, denounced Darwin in terms that indicate he had completely failed to understand the principles of natural selection: "Were it not for their supposed effect upon religion, no-one would waste his time in reading about the possibility of polar bears swimming about and catching flies so long that they at last get the fins they wish for."[14] Could the enthusiasm for Haydn's *Creation* in the mid-nineteenth century be related to its apparent endorsement of a creationist perspective? There is no evidence for this, although the apparent rise of interest—against the trend—in *The Creation* in the 1920s shown in Table 2 coincides with a period of vigorous debate between evolutionists and creationists.[15]

More interesting is the coexistence of enthusiasm for *The Creation* with activities that seem diametrically opposed to the profound respect for nature at the heart of the oratorio. Whaling in New Zealand pre-dates by some decades the signing in 1840 of the Treaty of Waitangi (the founding document of New Zealand as a British colony). Māori, who were typically skilled seamen, became heavily involved in the industry (Queequeg in Melville's *Moby Dick* is Polynesian). In the first half of the nineteenth century nearly 100 whaling stations were established in New Zealand. How, one wonders, did audience members reconcile this very visible and cruel industry with the warmth (indeed, the loving attitude) conveyed in Raphael's beautiful accompanied recitative?

Photo 2: A view of the Whale Fishery. In: A Collection of Voyages round the World ... Captain Cook's First, Second, Third and Last Voyages .... Volume V, London, 1790. Page 1910. Call NumberG160 .C64 1790 v. 5

> And God created great whales
> And every living creature that moveth
> And God blessed them, saying
> Be fruitful all, and multiply!
> Ye winged tribes be multiplied and sing on every tree!
> Multiply, ye finny tribes, and fill each wat'ry deep!
> Be fruitful, grow and multiply!
> And in your God and Lord rejoice![16]

Worse even than the ravages of whaling, a land completely "clad with verdure" was stripped to create farmland or sometimes simply to make it more straightforward to extract timber being felled further inland (see Table 2). The first full performances of *The Creation* in the late 1860s took place against a backdrop of accelerating deforestation. As Catherine Knight points out, "In the decades following 1870, a renewed assault on the forest began. Settlers pressed into uncolonised regions further inland, which were at that time largely forested. For these settlers, the priority was the clearing of land for conversion to pasture, and they did this not by milling, but by fire."[17] The audience that overflowed the Christchurch Town Hall in 1869 could not have been unaware of this brutal devastation of the landscape. According to Thomas Potts MP (speaking in 1868), Banks Peninsula (just to the south of the city) had been "covered, for weeks together, with thick and lurid smoke."[18]

Photo 3: Williams, William, 1858-1949. View of an area at Matamau, which has been cleared of nearly all forestation. Ref: 1/1-025788-G. Alexander Turnbull Library, Wellington, New Zealand

This observation was made during the first of two significant parliamentary debates about this destruction. Potts had presented a motion "That it is desirable Government should take steps to ascertain the present condition of the forests of the Colony, with a view to their better conservation." In introducing this, he pointed to the ecological damage inflicted by deforestation in other countries:

> The mischievous results from the cutting down of forests in a wholesale manner had called for the attention of the Legislature of Victoria; and in America, where the settlers had been exceedingly wasteful of the wood, it had been suggested to the Government that they should make some reserves in perpetuity. Marsh, an American writer on physical geography as modified by human action, citing the effects of disforesting [*sic*] on the French slopes of the Alps, and other localities, carefully points out the varied influence of the forests, as shelter, on temperature, on humidity, on floods, on the flow of springs and his arrangement of facts proves the removal of forests to be the primary cause of excessive inundations.[19]

This seems prophetic. It is not about the Amazon; it is prompted by the treatment of New Zealand indigenous forests. The debate in Parliament, like climate change debates today, was turbulent, with one member threatening to move an amendment that would have replaced "a view to their better conservation" with "a view to their better destruction."

Potts also quoted the Austrian geologist Ferdinand von Hochstetter (1829-1884), who had visited New Zealand from 1858-1860 on a research expedition:

> [E]xtensive districts within that range which formerly had been covered with Kauri woods, are now totally destitute of such; and the extermination of that noble tree progresses from year to year at such a rate that its final extinction is as certain as that of the natives of New Zealand. The European colonisation t[h]reatens the existence of both, and with the last of the Maoris the last of the Kauris will also disappear from the earth.[20]

Parliament picked up the debate in 1873 again when the member for Thames, Charles O'Neill pleaded with his colleagues to act "so that history might not be able to relate that they received a fertile country, but, by a criminal want of foresight, transmitted to posterity a desert."[21]

In twenty-first-century Aotearoa New Zealand, *Messiah* still gets at least annual performances in most major towns and cities ('For we like sheep'), *Elijah* has virtually fallen from view, and presentations of *The Creation* are intermittent. How apt that WSCM2020 in Auckland will conclude with this masterpiece. It fits perfectly with the Symposium's theme of *People and the Land: He tangata/He whenua.* It is, of course, a celebration of the natural world that implicitly underlines humanity's responsibility for its preservation. In the concluding recitative, Uriel voices a caution that our well-being will be threatened if Adam and Eve (us!) "misled by false conceits… strive at more than granted is." As performers and audience members, we know that is precisely what happened. And we also understand the urgency of remedial action, action that includes reforestation in New

Zealand but that has implications for every community sending delegates to the Symposium. The text of the United Nations' Paris Agreement (2015) describes climate change as "a common concern of mankind." Haydn's *Creation* is an excellent way to reflect on the gap between a prelapsarian (pre-colonial, pre-industrial) world and the one in which we live, struggling to control and reverse anthropogenic climate change. CJ

NOTES

[1] *Allgemeine musikalische Zeitung* IV (1801-2): 390ff. Quoted in Heinrich Schenker, *The Masterwork in Music: A Yearbook,* vol. 2 (1926), ed. William Drabkin (Cambridge: CUP, 1996), p. 103.

[2] E. T. A. Hoffmann, "Beethoven's Instrumental Music" (1813); translation from *Source Readings in Music History* ed. Oliver Strunk, rev. Leo Treitler (New York & London: Norton, 1998): 1195.

[3] John A. Rice, "Did Haydn attend the Handel Commemoration in Westminster Abbey?," *Early Music* 40 (2012): 73-80. This debunks some of the myths surrounding Haydn's attendance at the 1791 commemoration (including the claim, first advanced by Carl Ferdinand Pohl, that, on hearing the "Hallelujah" Chorus, Haydn wept and exclaimed, "He is the master of us all."

[4] *New Zealander* XV (issue 1411) October 26, 1859; this, and all other references from nineteenth-century New Zealand newspapers, have been sourced from *Papers Past* (https://paperspast.natlib.govt.nz/).

[5] *The Lyttleton Times* III (issue 156), December 31, 1853; sourced from Papers Past (https://paperspast.natlib.govt.nz/).

[6] *The Daily Southern Cross* XIII (issue 974) October 28, 1856; sourced from sourced from Papers Past (https://paperspast.natlib.govt.nz/).

[7] Op. cit, p. 1194. It is Mozart, Hoffmann continues, who "leads us into the heart of the spirit realm."

[8] Nicholas Temperley writes in *The New Grove,* "Elvey's anthems, services and oratorios are long since forgotten; even when they were written they were half a century out of date, using an inflexibly Handelian style." Temperley, Nicholas, and Bruce Carr. "Elvey, Sir George," Grove Music Online (2001). Oxford University Press. Date of access Dec. 8, 2019, https://www-oxfordmusiconline-com.helicon.vuw.ac.nz/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008757.

[9] *Daily Southern Cross* XV (issue 3817), November 12, 1869.

[10] *Daily Southern Cross* XIV (issue 1067), September 18, 1857; sourced from Papers Past (https://paperspast.natlib.govt.nz/).

[11] This and the preceding quotations from *The Colonist* VII (issue 709), August 12, 1864; sourced from Papers Past (https://paperspast.natlib.govt.nz/).

[12] *The Press* XV (1987) August 28, 1869.

[13] *The Auckland Star* I. September 27, 1870.

[14] Quoted by Ronald L. Numbers and John Stenhouse, "Antievolutionism in the Antipodes: From Protesting Evolution to Promoting Creationism in New Zealand," *The British Journal for the History of Science* 33 (2000), 336.

[15] See Numbers and Stenhouse, "Antievolutionism in the Antipodes," 341ff.

[16] English text for No. 17 Recitative (Raphael).

[17] Catherine Knight, "The Paradox of Discourse Concerning Deforestation in New Zealand: A Historical Survey," *Environment and History* 15 (2009), 325.

[18] *Parliamentary Debates (Hansard)* IV, 189 (October 7, 1868); available through *Historical Hansard* https://www.parliament.nz/en/pb/hansard-debates/historical-hansard/#1854. See also Paul Star, "Potts, Thomas Henry," *Dictionary of New Zealand Biography,* first published in 1993, updated November 2010, Te Ara—*The Encyclopedia of New Zealand.* https://teara.govt.nz/en/biographies/2p27/potts-thomas-henry (accessed December 11, 2019).

[19] Ibid.

[20] Ferdinand Hochstetter, *New Zealand: its physical geography, geology, and natural history,* trans Edward Sauter (1867): 141 http://www.enzb.auckland.ac.nz/document/?wid=441.

[21] *Parliamentary Debates (Hansard)* XV (October 7, 1873): 188.

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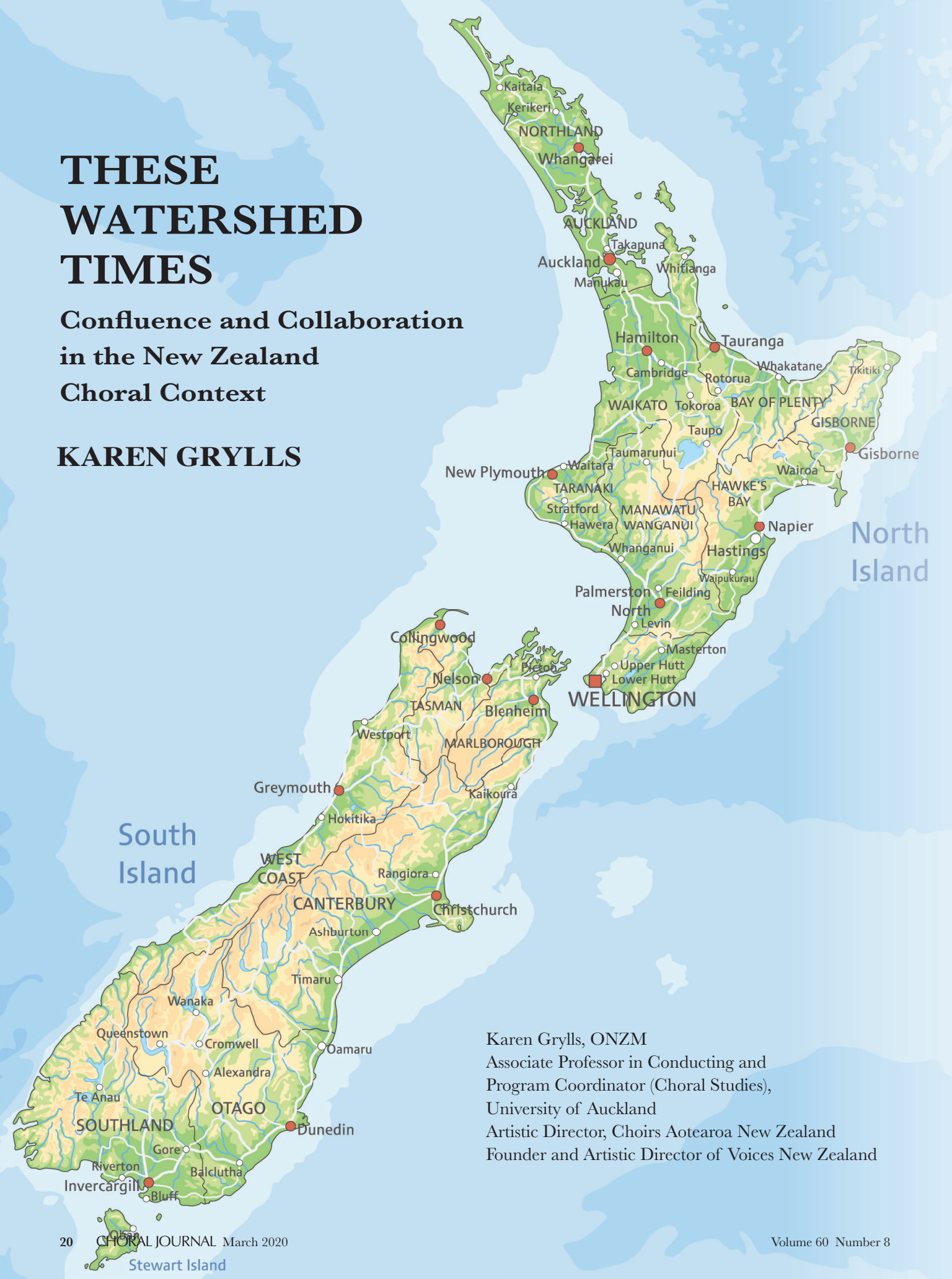
THESE WATERSHED TIMES

Confluence and Collaboration in the New Zealand Choral Context

KAREN GRYLLS



Karen Grylls, ONZM
Associate Professor in Conducting and
Program Coordinator (Choral Studies),
University of Auckland
Artistic Director, Choirs Aotearoa New Zealand
Founder and Artistic Director of Voices New Zealand

Introduction

When the founding document of New Zealand, the Treaty of Waitangi, was signed by the British Crown and Māori chiefs in 1840, the bicultural relationship between Māori (the indigenous people) and the Pākehā (the fair-skinned settlers) came sharply into focus. Most colonists in the nineteenth century were from Britain, and the music[1] and traditions that the English, Welsh, Scottish, Irish, and German immigrants brought with them significantly influenced the musical life of cities and towns in New Zealand.

The impact of this European influence upon the indigenous music was wrought through hymns[2] and folk songs and, as a result, Māori music was heavily missionized. The tragedy was that it came at a price: Māori singing and dancing traditions suffered as a result "[since] anything relating to 'heathen' religion or ceremony was resolutely opposed [by the missionaries]."[3] From the 1830s onwards, the trend was for indigenous choirs to sing more and more music influenced by European forms.

According to John Mansfield Thompson,[4] "New Zealand's diffused and slight folk song inheritance was due not to lack of invention but to historical circumstance." The impact of the industrial revolution in Britain had seen folk music relegated to the more remote regions of England, later to be recorded by Cecil Sharp and others. As a result, most New Zealand folk songs embraced the familiar local themes of sealing and whaling, of life on the goldfields and digging for kauri gum in the north. The tunes were derivative and the stories reflected the events and activities of the day. This was made strikingly clear in the late twentieth century, when composer Douglas Mews produced his settings of New Zealand folk songs about whalers and sealers, taken from the collections *Shanties by the Way* (1967)[5] and *New Zealand Folksongs* (1972), with lyrics very similar to those of the songs of Newfoundland, where he was born.

In 1946, in the first of a series of manifestos[6] delivered at the Cambridge Summer Music School, Douglas Lilburn, New Zealand's pre-eminent composer at the time, considered that "radio and the vital American popular music it disseminates"[7] had diminished the impact that British folk songs had had up to about twenty years before. He went on to speak about the Māori music used by some composers. His early impressions of it were that it was foreign, and that attempts to use it "for the founding of a national music… have been based more on a wish to practise nineteenth-century theories on the subject than on an ability to fuse a Polynesian culture with our own." The Māori, it was observed, absorbed the cultural heritage of the immigrants much more readily than the other way round.

As someone who spent much of his time in the South Island of New Zealand (where fewer Māori traditionally live), Lilburn had heard very little Māori music and considered himself to be on "dangerous ground,"[8] as he felt lacking in knowledge and experience of it. Lilburn's manifestos are still largely unknown outside New Zealand, but they remain "a compelling description of the particular uncertainties of being an artist in this country and speak to the humanity that is at the heart of all artistic endeavour."[9]

Regarded as one of New Zealand's first professional musicians, Alfred Hill was fascinated with Māori *waiata* (songs) and wrote numerous compositions; Waiata poi (1904), the cantata *Hinemoa* (1896) and his opera *Tapu* (1902-3) attracted much attention and critical acclaim. For Hill, it was a bold move to compose with indigenous song; it worked for him perhaps because the melodies of the Māori *waiata-a-ringa* resonated well enough with the lilting, romantic melodies of the late nineteenth century.[10] Inspired by his instinctive love of Māori music,[11] Hill's *Hinemoa,* with words by journalist and author Arthur Adams, was performed at the Wellington Industrial Exhibition in 1896. Hill believed that the country was capable of producing a distinctive music. Lilburn strongly disagreed with him.

Peter Godfrey (1922-2017), one of the most eminent and influential figures in New Zealand's choral history, was also concerned with the question of whether New Zealand had its own identifiable style of choral music. Godfrey stated in his speech at the 1975 International Society for Music Education conference in Perth that he considered New Zealand to be "a country without a choral tradition,"[12] a view reminiscent of Lilburn's some fifty years earlier. However, he did consider Douglas Mews's *Lovesong of Rangipouri* of that year to be "nearest to a New Zealand choral idiom so far."[13]

Lilburn argued that, more than by idiom or style, composers became known by their individuality, by their own musical language, and often wrote seminal works to celebrate historic occasions. While Lilburn's own output contained few choral works, his views on the search for a language and sound were critical to all New Zealand composers. In an open lecture at the University of Otago in 1969, he expressed that "[composers'] works continue to gain individual recognition [and] each success is an individual occasion."[14]

One such example is David Hamilton's *Missa Pacifica* (2005), commissioned by the oldest choral society in New Zealand. Using the Latin Mass as the basis of his text, the composer was also aspired to include elements that would firmly place it in the Asia-Pacific area. He writes, "New Zealand is uniquely placed between these two areas of the world, and increasingly looks in both directions for its cultural identity. The additional texts are drawn from New Zealand, Pacific and Asian sources… [although] I also wanted to avoid writing a work that became a catalogue of "trendy effects" and ethnic/cultural associations."

Stylistically, *Missa Pacifica* identifies Hamilton the composer rather than New Zealand the country. Similarly, Anthony Ritchie's specific connection with *iwi* (tribes) in the South Island has resulted in a choral/orchestral work *Owheo* (2019), with text by Sue Wootten and using taonga pūoro (traditional Māori musical instruments), and a two-act opera *This Other Eden* (2014), which uses Māori text to tell part of the story about historical figures Hongi Hika and Thomas Kendall.

New Zealand composers have continued to write works that responded to defining moments in New Zealand history, or to national landmarks, or to the commemoration of historic events, such as the centenary and sesquicentennial of the signing of the Treaty of Waitangi, the remembrance of New Zealand's harrowing participation in World War I, and the establishment of universities and choirs. Such compositions have marked our continuing search for identity and the progress of our journey as New Zealanders.

Lovesong of Rangipouri
1974
Dorian Choir European Tour[15]

I te Timatanga
1986
Te Matatini, Ōtautahi,[16]
Te Waka Huia

He Iwi Kotahi Tatou
1993
Sing Aotearoa Festival, Ohakune

Tētē Kura
2000
Youth Arts Festival, Wellington,
The New Millennium

Taiohi Taiao
2004
Commission
Voices NZ, kōauau[17]

Requiem for the Fallen
2014
Commission Voices NZ,
NZ String Quartet, taonga pūoro

A discussion of the above works offers a forty-year, chronological perspective on compositions that mark important moments in New Zealand's choral history. They might be considered signposts on our, sometimes bicultural, journey and may even denote turning points in that voyage.

Lovesong of Rangipouri (1974)
Douglas Mews

In 1974, three university academics—musicologist Mervyn McLean, composer Douglas Mews, and conductor Peter Godfrey—collaborated to produce a significant choral composition. Mews took a mōteatea[18] that had earlier been recorded "in the field" by McLean as the basis for his composition[19] and dedicated it to the Auckland Dorian Choir and Peter Godfrey for their European Tour in 1977. It was one of the first examples of choral music to contain an extract of pure Māori chant.[20] (Figure 1)

The harsh winds blow upon the uplands.
Once I held my loved one of Tireni.[21]
Now my heart is filled with sorrow.
At Pirongia are the people from whom I am separated;
Tiki and Nukupouri are parted,
Taputeuru and Ripiroaiti.[22]
I, Te Rangipouri would be most joyful
At possessing her, the first of her race.
Indeed, I dared all dangers when I boldly entered
The house of Ruarangi, to caress her human skin.
Covered in mist is the ridge at Puawhe,
The barrier that hides my loved one from the world.
(translation of the chant)

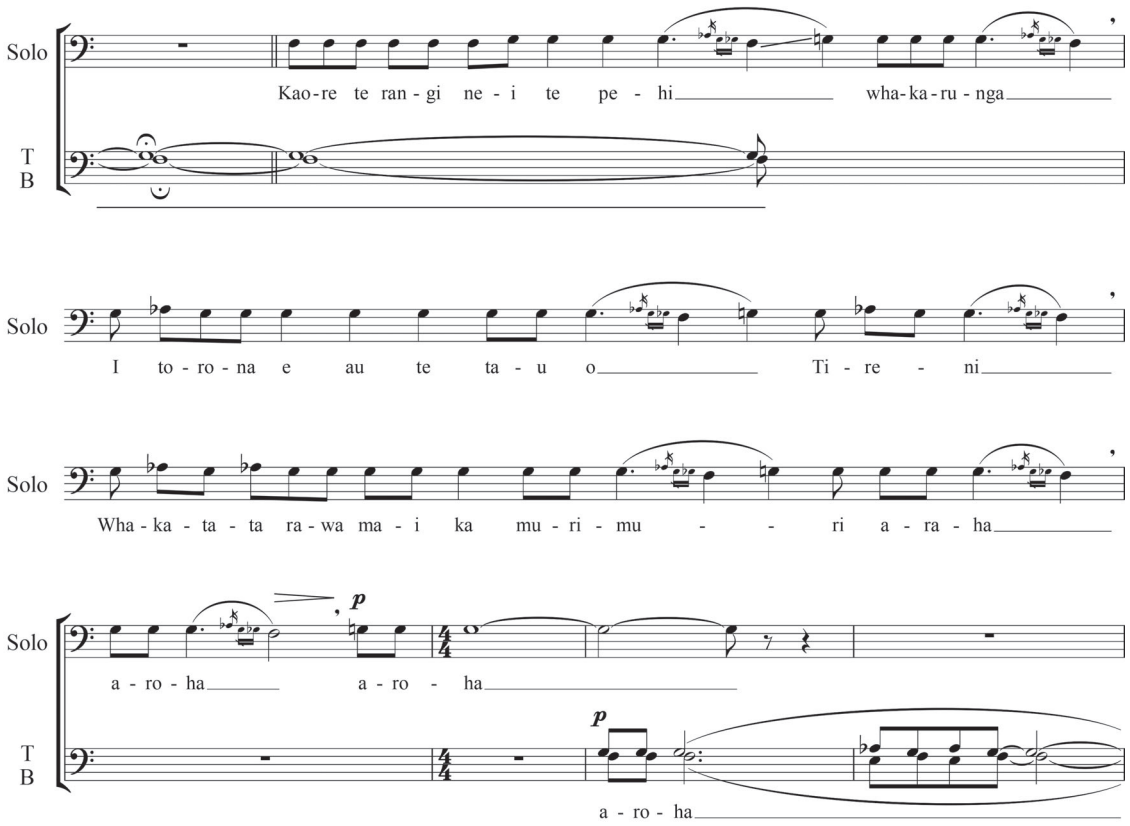


Figure 1. Douglas Mews, *Lovesong of Rangipouri.*
SOUNZ Centre for Music 1974.

Mews used the chant ('He Waiata Patupaiarehe') in its original form, as recorded and notated by Mervyn McLean in Makara, north of Wellington in 1963. The composition begins with the word "aroha" (love) sung by the lower voices, with a baritone soloist (Te Rangipouri) chanting the text above them. Later, the chant is taken up by the women, mainly in English, and fused through the composer's typically stylised musical language. While the composition uses both mōteatea and Mews's own Western, twentieth-century idiom, the two worlds remain parallel; they are musically intertwined yet somehow separate.

Although the Wehi Whānau's Te Waka Huia[23] was performing *I te Timatanga* in Christchurch at the national Te Matatini Competition in 1986, it was another twelve years before a European choir, Voices New Zealand, performed it in 1998. There had until then been little intersection between the two worlds from a choral point of view. However, in the 1990s there was increased sensitivity around using Māori language and Māori music in Western composition; composers were recognizing that collaboration was needed, along with an understanding of "ownership." The days of missionising and appropriation had to change, and proper relationships had to be established. Indeed, Ngapo Wehi[24] addressed the same issues of copyright and collaboration with respect to his own composition.

Well before this, New Zealand composers had realized they could set texts to celebrate historic occasions; and what better than for the centennial of a young country. However, many of the works written in 1940, a hundred years after the Treaty signing, still looked back to Britain, "the homeland."[25] Texts might well have been made relevant, but folk and hymn melodies still abounded. In 1990, the sesquicentennial year, Christopher Marshall was commissioned to write a work for the Auckland Dorian Choir, titled *To the Horizon.* The cycle consists of texts by eight New Zealand poets, each suggesting a different aspect of "horizon": physical—where sea, plains, or mountains meet the sky, or metaphorical—a glimpse at the past or into the future or toward the limits of our experience and comprehension. At least this was more about the land of Aotearoa. For the first performance, a series of interpolated narratives was read by Beryl Te Wiata,[26] who, though born in Christchurch, had a very English-sounding voice. Radio producers deemed this to be at odds with the celebration of such an important New Zealand event, and the narratives never made it to air.

I te Timatanga (1986)
Ngāpo and Pīmīa Wehi

Just as Newfoundland composer Douglas Mews looked to mōteatea chant as the basic musical material of his composition to show something of New Zealand's choral music to the world, so Māori composer Ngāpo Wehi looked to the European musical tradition for ideas that would give a more contemporary focus for his composition *I te Timatanga,* written for the 1986 Te Matatini competition in Christchurch. Waka Huia, his whānau's kapa haka[27] team, had relocated from Waihirere to Auckland, and the opening of Orff's *Carmina Burana* worked perfectly for the occasion.

I Te Timatanga describes the progress of Creation from a state of nothingness/the void (Te Kore) to darkness (Te Pō) and into light/the world (Te Ao). The movement between these states is described in each part of the story. "Often the movement is represented by a genealogical chart (*whakapapa*): like a descent line, one state is born from another… Ranginui, the sky father, and Papatūānuku, the earth mother, emerge."[28] The transition from darkness to light is achieved by the separation of the parents by the children. "Finally, the story explains how the children of earth and sky become key figures or deities of various domains of the natural world. For example, Tāne becomes the divine presence, *atua,* of the forests, Tangaroa of the sea, Rūaumoko of earthquakes, and Tāwhirimatea of the winds and weather. The weaving together of these deities in a vast genealogy is the traditional Māori method for explaining the natural world and its creation."[29]

This composition, which won Waka Huia top honors, required skills in mōteatea, haka, and waiata-poi performance: all specifically the domain of kapa haka ensembles. While the missionaries had introduced European hymn singing into the world of Māori church choirs, to this point the kapa haka and choral worlds had remained in parallel. However, six years later Ngāpo Wehi recounted this same creation story to spell-

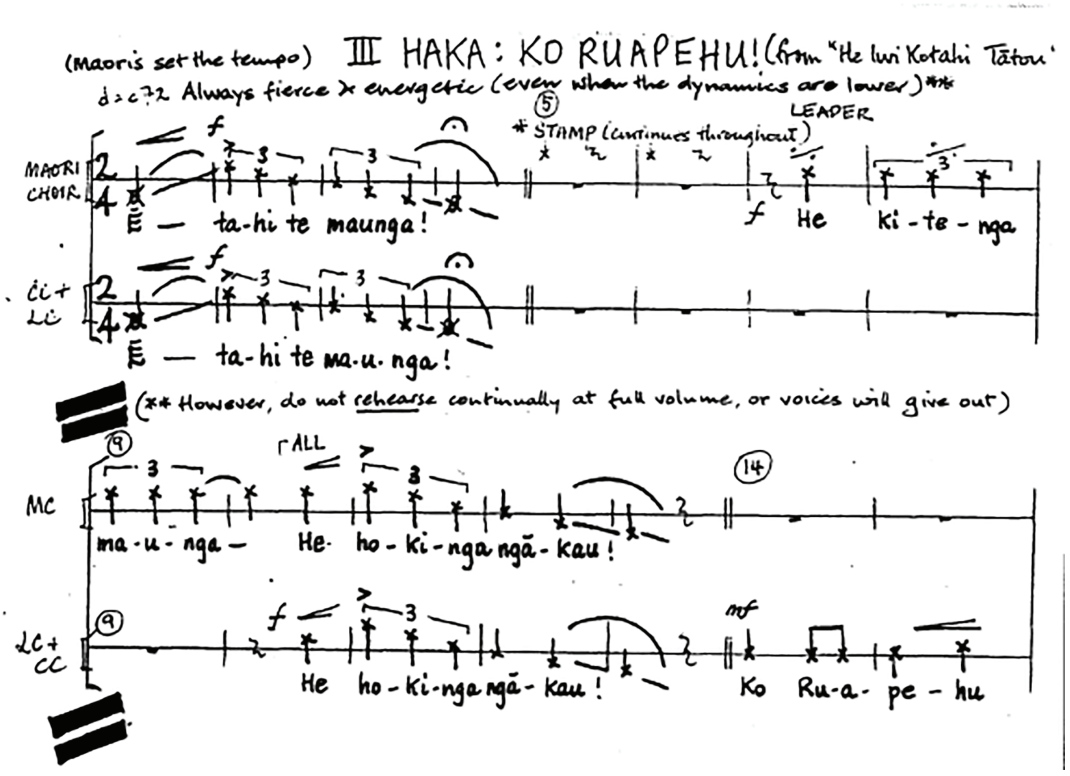
bound singers from both Voices New Zealand and Te Waka Huia, and a confluence and collaboration between these two groups began.

He Iwi Kotahi Tātou (1993)
Jenny McLeod

A year later, an ambitious piece was commissioned for the New Zealand Choral Federation's 1993 Sing Aotearoa Festival in Ohakune. Composed by Jenny McLeod, the work was titled *He Iwi Kotahi Tātou* (We are one people), the hugely significant words pronounced by Governor Hobson at the signing of the Treaty of Waitangi in 1840. McLeod writes, "They were words that would later echo with lamentations to the shame of a long succession of Pākehā governments and politicians. This dishonourable history is no news to us." It was McLeod's view that "whilst we ourselves were not personally responsible and need feel no guilt or shame, if the Māori are our friends, then we can only feel for them and lament with them."

The purpose of the triennial Sing Aotearoa festivals was to bring together Māori, Pākehā, and Pacific Islanders from across the country to sing together. The success of the first Festival in 1990 had created an impetus for McLeod to establish a relationship with the local Maungā-rongo Marae, and in the resulting work she writes in the introduction to the score: "[I] tried to provide a vehicle for the members of the New Zealand Choral Federation and other Pākehā to be able to express something of their (and [her]own) affection for the Māori people, and also of their own feeling for the land."

The seven-movement work was written for large choir, Māori choir, chamber choir, and two-piano accompaniment, with one of the movements, a heartfelt lament to the beloved, departed ancestors of the Ngāti Rangi people, only able to be sung by the members of the local marae. The relatively complex harmonic language acknowledges Messiaen's second mode of limited transposition, with occasional nods to McLeod's own development of the Tone-Clock Theory. Figure 2 is the



start of a haka that represents the exchange in song between two peoples—facing Mt. Ruapehu, to whose spirit it is addressed, at times performing together and at times handing the lines to each other. As with the Mews work, the musical worlds at times remain distant and at other times embrace.

É tahi te maunga
He kitenga maunga
He hokinga ngākau
Ko Ruapehu tapu!

How great the mountain!
To see the mountain
Is to stir the heart!
It is sacred Ruapehu!

McLeod saw reasons for optimism as she developed this piece; it was her hope that it "might mark a sort of watershed in Māori-Pākeha relations." In time, it "might be cause for rejoicing." Seven years later, *Tētē Kura* told a different story.

Tētē Kura (2000), Helen Fisher, Ngāpo and Pīmīa Wehi, John Greally

Conversations between composer Helen Fisher and Ngāpō and Pīmīa Wehi about the possibility of the two worlds of Māori and Western European chant coming together in a new work had taken place for some time, specifically Fisher's *Pounamu* (1989), a work inspired by the sparkling waters of Tasman Bay in the Nelson region.[30] A decade later, *Tētē Kura* (2000), a collaboration between Helen Fisher (who had Celtic roots and a great interest in Māori music) the Wehis and cross-cultural specialist John Greally came into being. It was a creation of a different kind.

The nine-movement work represents a journey of reconciliation and growth and is dedicated to the youth of Aotearoa New Zealand. As they weave together, the Māori karanga and the Gregorian chant *Veni, Sancte Spiritus* evoke the mystery of Creation. From here, an angry confrontation between Māori and Pākehā erupts. Insidious whispers eventually swamp the prayers of *O lux beatissima* and result in a rap-like "corporate beat." Soon the sound worlds of the choir and the haka (war

dance) are engaged in a loud and heated dispute. The search for justice and peace continues as a tenor expresses the longing of the individual to have a voice: "I crave the place where I can be heard." The chorale that follows reminds us that through music and dance we can find the peace and understanding we long for. As Māori and Pākehā together inhabit spaces hitherto unknown, hope comes. The guitar begins the song of the Holy Spirit *O wairua tapu* in the karakia, and the two ensembles sing together as one.

The piece deals directly with the idea of reconciliation between the European settlers and the Māori tribes, and the composers' intention was to embrace energetically and enthusiastically the questions posed of our social and cultural values in the new millennium. It must be said that the Youth Choir's role in this work was hugely challenging for the singers; they did not feel responsibility for the attitudes and deeds of their forebears. The text of the third movement, "Corporate Beat" ("The client is our property, simply a commodity/We're sick of the Treaty, to hell with equity") created a sense of discomfort and self-consciousness for the young singers, although it was immediately counterbalanced by the striking pain expressed by Te Waka Huia in the haka. The final waiata (Figure 3) affirms dignity and hope for our youth.

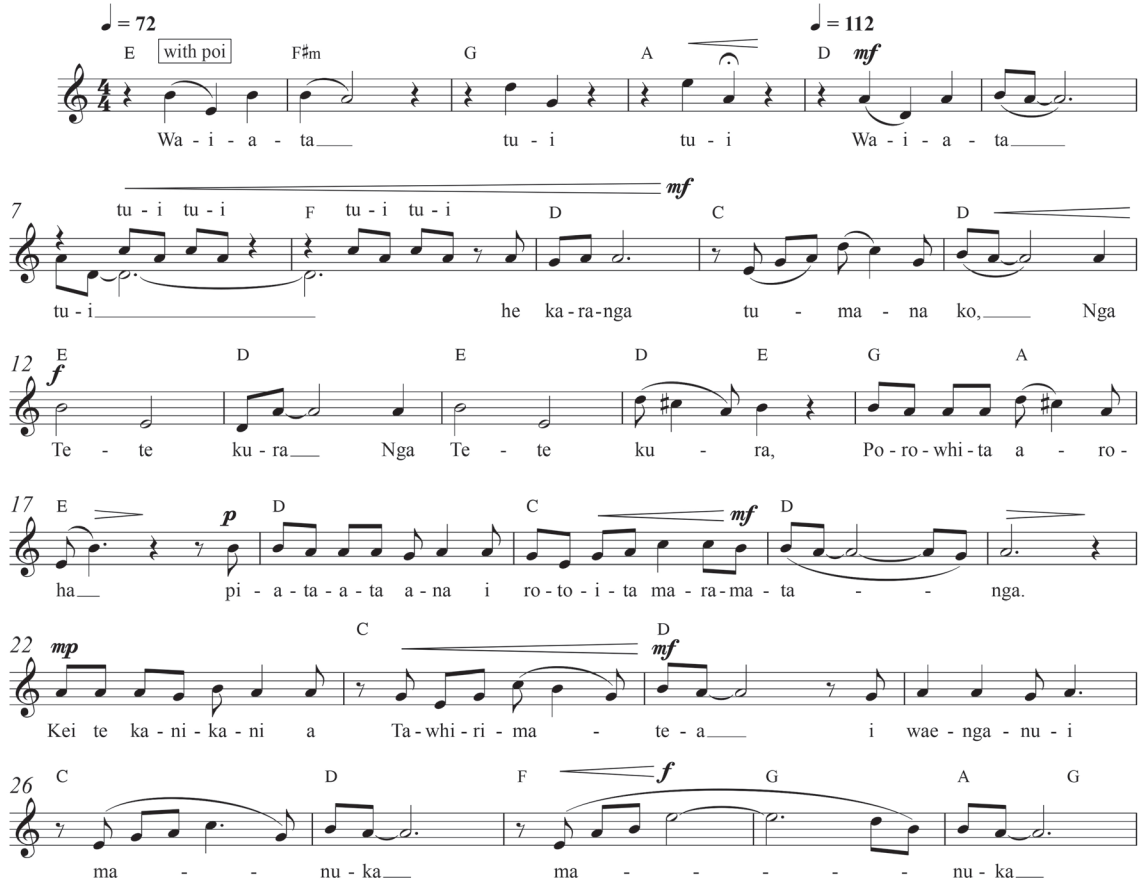


Figure 3. Helen Fisher, *Tētē Kura,* "Nga Porowhita Aroha," mm. 1–30.
SOUNZ Centre for Music, 2000.

Taiohi taiao (2004)
Gillian Whitehead

Taiohi Taiao was commissioned by chamber choir Tower Voices New Zealand and first performed at the Otago Festival in 2004. Gillian (later Dame Gillian) Whitehead is a fêted New Zealand composer and her credentials for writing works on Māori themes had become well established. Her compositional output in the decade that began in 2000 comprised works for taonga pūoro and the New Zealand String Quartet (*Hine-pu-te-hue* of 2002), a commission for the New Zealand Trio, a piece for Canada's ERGO ensemble presented with four of other pieces in two concerts in Toronto, while several performances of *Hine-pu-te-hue* took place in the United States. In 2004, Whitehead was invited to present a concert of her music in Jakarta, and a group named *Tuhonohono* was formed for the occasion. She was also appointed composer-in-residence at the School of Music at Victoria University of Wellington and lived in the house that had belonged to Douglas Lilburn, where she spent time on various composition projects, including an opera collaboration with filmmaker Gaylene Preston.

For the Voices commission, Whitehead had specific requests, as expressed to the conductor: "If you didn't have a particular idea in mind, then would you be interested in my writing something for [kōauau player] Richard Nunns and the choir? I could approach Aroha Yates-Smith for a text in the first instance… Also, you suggested a two-minute piece, which feels very short—do you mind if it's longer?"[31] Her suggestions were warmly welcomed, as the choir had enjoyed Nunns' playing in its earlier performances of Helen Fisher's *Pounamu* and was very happy to receive a ten-minute work, setting a specially written text by Yates-Smith.[32]

waiora waimarama wairua
koropupu ake ana
nga wai o te matapuna
he wai matao
he wai reka ki te korokoro
he wai tohi i te punua
wairoa waimarama wairua

te puna o te tangata
te putanga mai o nga reanga
hei poipoi i nga taonga tuku iho
pukenga wananga
manaaki tangata
tiaki whenua
tamaiti taiohi taiao

water, lifegiving, clear, the spirit
bubbling upwards
rise the waters from the spring
refreshing water
fluid delighting the taste buds
blessing the young
water, lifegiving, clear, the spirit

the springs of humankind
producing generations
who will nurture their inheritance
learning from the storehouse of knowledge
hospitality/generosity to all
guardianship of the land
child, youth, universe

This waiata acknowledges the vital role natural springs have in providing clean, delicious drinking water, which nourishes humankind and the wider environment. The water is also used in traditional and contemporary forms of blessing the young. The line "wairoa waimarama" refers to the life-giving force of the water, its clarity and purity, and the spiritual essence that pervades it and every other life force (Figure 4).

The second verse focuses on the importance of generation after generation preserving all that is important. "Te puna o tangata" refers to the fountain of humankind: that is, the womb that produces our future progeny. From woman is born humankind—generations of people who continue to nurture and maintain those treasures passed through eons of time: knowledge and wisdom, the importance of caring for others and looking after the environment. The final line, "tamaiti taiohi taiao," creates a link between the (tiny) infant, youth, and the wider environment, and ultimately the Universe.

As Whitehead puts it, "there are no corners in this

piece"; the opening oscillating thirds from the divisi altos capture the spring coming into the lake, and the musical ideas become themselves the movement of water and the source of the life-giving spring. While the piece is devised to be performed with or without taonga pūoro,[33] the message of guardianship is not lost; the musical textures are at times gentle and at times loud and rushing, as the voice of the water. In *Taiohi Taiao,* Yates-Smith's words and Whitehead's music link us to the land and provide a sense of who we are.

Requiem for the Fallen (2014)
Ross Harris and Vincent O'Sullivan

In 2012, Choirs Aotearoa New Zealand and the New Zealand String Quartet jointly developed the idea of developing a powerful, staged work that would pay homage to the more than 18,000 soldiers who have lost their lives in global conflicts from the Great War (1914-1918) to the present day. It was an idea inspired in part by Britten's *War Requiem,* Lang's *The Little Match Girl Passion,* and other contemporary settings of the passion story such as Pärt's *Passio,* and Golijov's *La Passion según San Marcos.*

When war broke out in Europe in 1914, Great Britain requested the support of New Zealand through its armed forces. Casualties mounted and the need for reinforcements grew. Along with the many European volunteers, a "native contingent" sailed from Wellington aboard the SS Warrimoo in February 1915. It had a combat role at Gallipoli, before being reformed as a Pioneer Battalion to serve on the Western Front, becoming the first unit of the New Zealand Division to move onto the Somme battlefield. These New Zealand troops were employed in trench digging and a range of other, often unpleasant, roles such as forming a firing squad for an execution. The Battalion went on to serve at the Messines offensive and liberation of the French town of Le Quesnoy[34] a week before the end of the War. In all, 2227 Māori and 458 Pacific Islanders

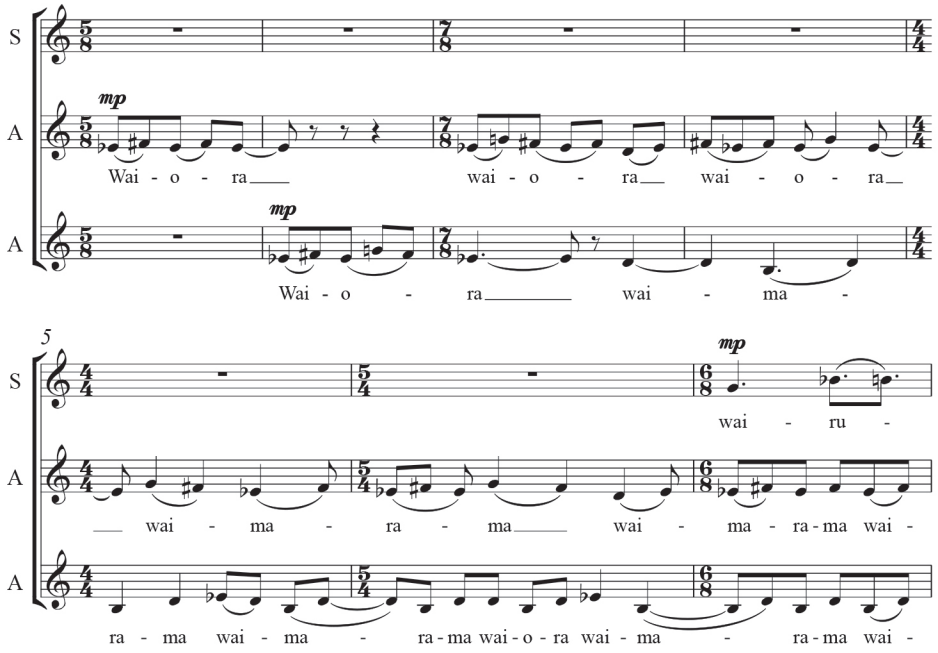


Figure 4. Gillian Whitehead, *Taiohi taiao,* mm. 1–7.
SOUNZ Centre for Music, Harwood, June 12, 2004.

fought and of these, 336 died and 734 were wounded. Further Māori enlisted (and died) in other battalions. The Pioneer Battalion was the only one to return to New Zealand as a complete unit. Even though little of benefit came from the devastating conflict, the country acknowledged that "somewhere between the landing at Anzac Cove and the end of the Battle of the Somme, New Zealand very definitely became a nation."[35]

The Quartet, Voices, Poet Laureate Vincent O'Sullivan, composer Ross Harris, and taonga pūoro artist Horomona Horo worked together to provide a compelling piece of music drama. From the first rehearsals, all were caught up in an inexorable journey, through musical worlds that juxtaposed the melodic, chant-like features of the "Requiem aeternam" with the invasive and searing semitones of the battlefield, first expressed in the "Libera nos." Then came the explosive bass drum and pūkaea (trumpet) at the start of the "Dies Irae," with its angular arsenal of musical gunfire and "lines set in blood." Later, when "time stands still," an old "cobber" reminisces and asks for eternal rest for his loves, his last remembered. This is a New Zealand requiem that honours lives lost and love shared, one that is etched deeply in our musical memory.

Both Ross Harris and Vincent O'Sullivan found the flag-waving of conventional patriotism and the easy rhetoric "For King and Country" deeply unattractive. O'Sullivan comments, "What men die for is the love of those they defend, and the values they share. No commemoration is just, that does not bear as well the dreadful physical reality that deprives men finally of all that 'Home' entails. The form of the Requiem allows for that emphasis, as it does of course for traditional resonances of hope, the refusal to accept that the evil of war must always be the final dominant note."[36]

"'You go as boys,' they said. 'Come back as men.' The speeches singing our praises, not knowing a thing. Not knowing the fear of night, the worst fear of day. Not knowing the thud in one's chest, the broken prayer. Not knowing a cobber's face that's no longer there" (Figure 5 on page 31).

Pax vobis.
Et cum spiritum tuo.

We go where we go, alone. Dropped bayonets rust.
The machine-guns too have gone, Badges flake to dust.
Oh my loves, my last remembered…

Pax vobis.
Et cum spiritum tuo.

Requiem in aeternum. Dona nobis pacem.

Reflection

The most significant development for the New Zealand Youth Choir has been the relationship it has built with *Te Waka Huia* with Ngapo and Pīmīa Wehi and granddaughter Tuirina, and with Aroha Cassidy-Nanai and Bussy Nanai over twenty-seven years. Our knowledge and understanding of Māori music has been enhanced by those we met, and the opportunity to be taught by and work with special people from the best of New Zealand's kapa haka groups has been a very great gift.[37] *Kua rongo* (written in 1979 and originally a waiata poi performed by Waihirere) was sung by the NZ Youth Choir and Waka Huia together on the stage of the Sydney Opera House at the World Symposium on Choral Music in 1996, and since then several kapa haka items and other music have been gifted to us by Waka Huia.

Some of the first Māori waiata were gifted to and performed by a European choir when Elise Bradley and her Auckland school choir Key Cygnetures established contact with Aroha Cassidy-Nanai, then a member of Te Waka Huia and a staff member at the school. In a casual conversation in the staff room, Bradley was asked, "Why don't you perform Māori music?" She replied, "I am not a Māori." An agreement was reached: "I will teach you Māori music, and you teach my students how to sing."

This assessment of a choral journey across forty years has highlighted respect for and collaboration with Māori composers and performers, as the search

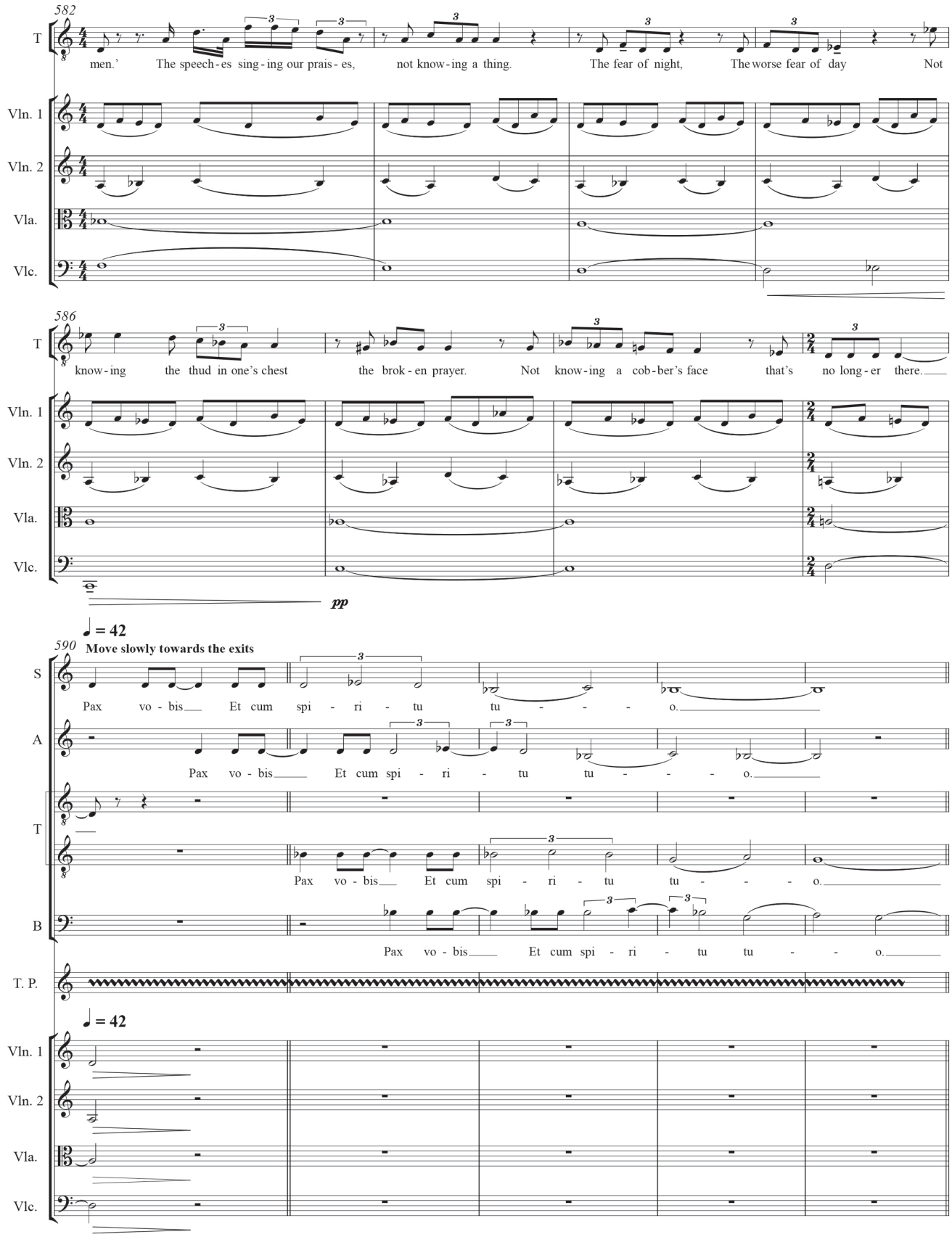


Figure 5. Ross Harris, *Requiem for the Fallen,* "Pax Vobis," mm. 582–594.
SOUNZ Centre for Music, 2014.

for the specifically New Zealand musical language that Lilburn first contemplated in 1946 continues. The two parallel worlds have started to come together. What composers did not dare contemplate in the 1970s has gradually became possible. Helen Fisher and Gillian Whitehead invited the worlds to embrace each other, in search of what it means to be a New Zealander, especially for our young people and our guardianship of the land, and young Māori composer Tuirina Wehi has continued this journey. Wehi's *Aio* (2009), a young woman's search for peace, and *Waerenga-a-Hika* (2010), a historic journey to learn about a tragic siege in 1865 during New Zealand's Land Wars,[38] are important waiata, and Robert Wiremu,[39] who has arranged both of them for choir, is himself playing a vital role in the continued relationship between choirs and the performance of Māori music.

In Lilburn's words, the journey "is not yet concluded."[40] Our search for our own musical language and tradition continues. The important events that have marked our pioneering, colonial history have given us the opportunity to reflect on what it is to be a New Zealander, through our choral collaborations, the thoughts of our poets and composers, our taonga pūoro artists, and our singers. CJ

NOTES

[1] Matthew W. Leese, "British Influence on New Zealand Choral Traditions: A Study of The Relationship Between Choral Festivals and Societies in The United Kingdom and in New Zealand, With Focus on New Zealand's High School Festival 'The Big Sing'" Doctoral Diss. (University of Illinois at Urbana-Champaign, 2012).

[2] The missionaries found hymn singing was the quickest way to conversion.

[3] K.L. Grylls, "Voices of the Pacific: the (ch)oral traditions of Oceania" in De Quadros, A. ed. *Cambridge Companion to Choral Music,* CUP. (2012): 179.

[4] John M. Thompson wrote the first comprehensive account of music in New Zealand since the arrival of the Europeans in *The Oxford History of New Zealand Music* (Oxford University Press, 1991), 65.

[5] Published by the New Zealand Folklore Society and edited by Rona Bailey and Herbert Roth, with musical arrangements by Neil Colquhoun, who also wrote *New Zealand Folksongs* (1972).

[6] A term Lilburn himself coined to describe his reflections on music in New Zealand, first given as a talk at the Cambridge Summer Music School in 1946 and published by the Lilburn Trust in 2011.

[7] Douglas Lilburn, *A Search for Tradition & a Search for a Language* (Lilburn Residence Trust and Victoria University Press, 2011): 39.

[8] Ibid.

[9] Ibid., 8.

[10] Grylls, "Voices of the Pacific," 179.

[11] Hill was born in Melbourne, studied in Leipzig, and lived in New Zealand in his early years. He recorded Māori music and for many years tried to establish an institute of Māori studies at Rotorua and worked for a New Zealand Conservatorium of Music.

[12] Elizabeth Salmon, *Peter Godfrey: father of New Zealand Choral Music; an oral history* (Eastbourne, New Zealand; Mākaro Press, 2015).

[13] Ibid.

[14] Lilburn (2011), 65.

[15] The years of the Auckland Dorian Choir (1936-2000), under the directorship of Peter Godfrey from 1960 to 1983, were the hallmark of excellent, *a cappella* singing in New Zealand.

[16] The Māori name for Christchurch, in the South Island of New Zealand.

[17] The most common of Māori traditional flutes.

[18] This is a centuries old tradition of chanted song-poetry. Mōteatea were composed for many purposes and reasons, and their composers were great poets. Chiefs and leaders were often composers who used music as an important way to communicate ideas. Te Ahukaramū Charles Royal, 'Māori composers—ngā kaitito waiata', Te Ara—the Encyclopedia of New Zealand, http://www.TeAra.govt.nz/en/maori-composers-nga-kaitito-waiata (accessed 21 December 2019)

[19] Recorded in 1998 on Trust Record's "Winds that Whisper" by the Tower New Zealand Youth Choir and baritone Robert Wiremu.

[20] M. McLean, and M. Orbell, *Traditional Songs of the Māori* (Auckland University Press, 2013): 284-489.

[21] Tireni short version of Niu Tiireni (New Zealand). In an older version, this is written as Tirangi, the place where the fairies gather.

[22] Tiki, Nukupouri, Taputeuru, and Ripiroaiti are said to be fairy chiefs, companions of Te Rangipōuri.

[23] The team was first established in 1981 by Drs. Ngāpō and Pīmia Wehi, when their whānau (family) relocated from Waihirere in Gisborne to Auckland. The group is now led by Tāpeta and Annette Wehi and has a long-standing record of excellence, often placing in the top tier of elite haka groups.

[24] Brad Haami, narrator, Ka Mau *Te Wehi: Taking Haka to the World, Bub and Nen's Story,* Ngāpo and Pīmia Whānau Trust, Waitakere, Auckland (2013): 234.

[25] "Britons of the South are we," in *The Centennial Song* by E. Rupert Morton, won a first prize of £25 anonymously given to the Auckland Provincial Centennial Council for a Centennial Song. The judges regarded the song as "dignified, of high merit, an effective national song for the Centennial, and suitable for performance by large groups of singers on Festival and Commemorative occasions.

[26] Wife of the famous New Zealand bass, Inia Te Wiata (1915-1971).

[27] For a succinct overview of kapa haka, see: Morten K. Pettersen, *Kapa Haka: Traditional Māori Performing Arts in Contemporary Settings* (doctoral thesis, University of Oslo, 2007).

[28] Te Ahukaramū Charles Royal, 'Māori creation traditions—Common threads in creation stories', Te Ara—the Encyclopedia of New Zealand, http://www.TeAra.govt.nz/en/maori-creation-traditions/page-1 (accessed 14 December 2019).

[29] Ibid., 1.

[30] *Pounamu* was originally composed for orchestral flute accompaniment. Later this was substituted in performances by the Shakuhachi (traditional Japanese flute) and also the Kōauau (traditional Maori flute). Its text is a whakatauki (proverb), from the Waikato region.

[31] Personal communication, November 8, 2003

[32] Translation and note from Aroha Yates-Smith on page 2 of the score.

[33] The Māori instruments are flutes: the kōauau ponga ihu (nose flute) and the kōauau koiwi kuri (bone flute). In the event that it is sung with the taonga pūoro, there can be considerable flexibility to allow the weaving of the soloist(s) and the kōauau (specifically, the improvisational sections for the kōauau ponga ihu with the alto soloist, and kōauau koiwi kuri with the tenor soloist).

[34] Voices New Zealand performed Victoria Kelly's work *The Unusual Silence* in Le Quesnoy, France, on the day of the WWI commemorations on 4 November 2018. The creation of this work was supported by the WW100 Fund and Creative New Zealand, partnered by the Auckland War Memorial Museum. The performance in France was supported by the New Zealand-France Friendship Fund and The Lilburn Trust. https://www.youtube.com/watch?v=rIkdewH1lnw

[35] Ormond Burton, 'A rich old man' (unpublished autobiography), p. 138, in https://nzhistory.govt.nz/war/first-world-war-overview/introduction. Ormond Burton was a stretcher-bearer in World War I and a lifelong peace activist.

[36] Vincent O'Sullivan, liner notes Atoll acd617 https://atoll.co.nz/album/requiem-fallen/retrieved 19 December 2019

[37] Thanks are due, here, to Graham Hoffman the General Manager of the New Zealand Choral Federation (1990-2000) who introduced us

[38] *Waerenga-a-Hika* was inspired by the siege of Waerenga-a-Hika pa in 1865 by the Crown. Seventy-one occupants of the pa were killed and 100 wounded, while the Crown suffered 11 dead and 20 wounded. Most of the siege survivors were deported to the Chatham Islands, where they were held without trial until their escape two years later. This was originally performed at the 2013 Auckland Festival by the New Zealand Youth Choir and Voices New Zealand.

[39] Stephen Rapana and Christopher Marshall have played a similar, hugely significant role for Samoan Music.

[40] Lilburn, *A Search for Tradition,* 56.

Selected composers and examples of their choral compositions

Baldwin, Andrew (1986-)	*Evening Service in A* (2011), *Martha Goose*
Bell, Kate (1957-)	*Te Mea Nui* (2010)
Body, Jack (1944-)	*Carol to St. Stephen* (1975), *Five Lullabies* (1989), *Passio* (2006), *Jibrail* (2008)
Buchanan, Dorothy (1945-)	*The Lord's My Shepherd* (1978), *Five Vignettes of Women* (1987)
Childs, David (1969-)	*Salve Regina* (1998), *O Magnum Mysterium* (1997)
De Castro-Robinson, Eve (1956-)	*Chaos of Delight III* (1998), *Hosts* (2015), *Star of Wonder* (2019)
Elmsly, John (1952-)	*Songs* from "The Treehouse" (1992)
Ete, Igelese (1968-)	*Malaga* (2002) *Nova Nova* (2019)
Farquhar, David (1928-2007)	*The Islands* (1967), *Waiata Māori* (1985)
Farr, Gareth (1968-)	*Tirohia Atu Nei* (2000), *Harakeke* (2011)
Fisher, Helen (1942-)	*Pounamu* (1989 rev. 1997), *Te Whakaaro Pai* (1994/7), *Tete Kura* (2000)
Griffiths, David (1950)	*Beata Virgo* (1974), *Lie Deep My Love* (1996)
Griffiths, Vernon (1894-1985)	*Peace and War** (1952) *Ode of Thanksgiving* (1962), *Dominion Songbooks*
Harris, Ross (1945-)	*Requiem for the Fallen* (2014) *Face* (2018)
Hamilton, David (1955-)	*Missa Pacifica* (2005), *Rakiura* (1993), *Lux Aeterna* (1979) *The Moon is Silently Singing* (1985), *Karakia of the Stars* (2011)
Holmes, Leonie (1962-)	*Hodie Christus Natus Est* (1989), *The Estuary* (1993), *Through Coiled Stillness* (2011)., *This Watershed Time* (2018)
Ker, Dorothy (1965-)	*Close-up of a Daisy* (1992)
Lilburn, Douglas (1915-2001)	*Prodigal Country* (1939)
Marshall, Christopher (1956-)	*Tangi* (1999), *To The Horizon: Images of New Zealand* (1990, rev.1997), *Minoi, Minoi* (1984)
Melbourne, Hirini (1949-2003)	*Tihore mai te rangi* (1978)
Mews, Douglas (1918-1993)	*The May Magnificat* (1977) *The Lovesong of Rangipouri* (1974), *Ghosts, Fire, Water* (1972), *Pokarekare ana* (arr.) (1972) *Two New Zealand Folksongs of the Sea* (1987)
McLeod, Jenny (1941-)	*Childhood* (1981), *He Iwi Kotahi Tatou* (1993), *The Poet* (2007)
Norman, Philip (1953-)	*Plumsong* (2001), *Transports of Delight* (2009), *Pro Patria* (2015)
Oswin, Richard (1957-)	*Sanctus* (2002)
Psathas, John (1966-)	*Baw my Barne* (1995)
Puanaki, Richard (1934-)	*Ka Waiata Ki a Maria* (1988)
Rapana, Steven (1984-)	*Samoa Silasila* (2005), *Si manu la'iti'iti* (2011)
Rimmer, John (1939-)	*Visions 1* (1975), *Seven Summer Haiku* (1970)
Ritchie, Anthony (1960-)	*As Long as Time* (1991), *From the Southern Marches* (1997), *Ahau* (2000), *Widow's Songs* (2004), *Carving* (2009), *Olinda* (2009), *Es ist ein Ros'* (2019)
Ritchie, John (1921-)	*Lord, When the Sense of Thy Sweet Grace* (1957)
Wehi, Ngapo (1935-2016)	*Tete Kura* (2000), *Wairua Tapu* (1994), *Kua rongo* (1979), *I te Timatanga* (1986)
Wehi, Tuirina (1984-)	*Aio* (2010), *Waerenga-a-hika* (2018)
Whitehead, Gillian (1941-)	*Five Songs of Hildegard von Bingen* (1976), *Low Tide Aramoana* (1982), *Taiohi taiao* (2004)
Wiremu, Robert (1970-)	*Matariki Waerenga-a-hika Hodie*

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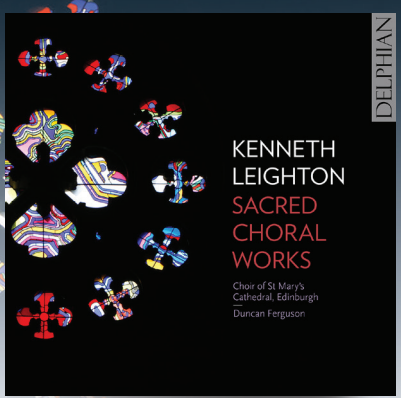

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The Big Sing: New Zealand Youth Choral Phenomenon

by Peter Watts

The stage and ground floor of the Town Hall are packed with young people in a variety of colorful uniforms. The circle is full of parents and other audience members. In the excited moments before the concert begins, Mexican waves swirl noisily around the hall. Fragments of familiar songs can be heard from different corners of the auditorium. Suddenly the excited buzz dies away and a respectful quiet greets the appearance of the compère. We are at the final Gala Concert of The Big Sing 2019 in Dunedin, New Zealand. Over the next two hours, twenty-four of New Zealand's finest secondary school choirs present a breathtaking range of music in an equally breathtaking range of languages and styles.

The Big Sing is a Kiwi phenomenon. Almost half of New Zealand's secondary schools send choirs to this annual national choral festival, and nearly all of the country's top singers, solo and choral, from the past several decades, have emerged from its crucible. It is the flagship event of the New Zealand Choral Federation, and the generous support it receives from our national arts council Creative New Zealand is testament to its massive success.

My introduction to The Big Sing began before it even existed. In 1985, I entered my school chapel choir into the country's chamber music competition, which involved a large number of instrumental ensembles and very few choirs. Two years later, I was engaged to adjudicate the choral section of the competition, and while it was fascinating to traverse the whole country listening to school choirs, I had a rather easy time—there was only one choir for every ten instrumental groups.

Soon after, the newly formed New Zealand Choral Federation took over the choir part of the competition and eventually renamed it The Big Sing. This heralded a period of astounding growth: from the handful of groups I heard in 1987, to 280 choirs (involving some 10,000 singers) by 2017, and in a country of just 4.8 million people. It also brought The Big Sing to international attention and meant that it could attract a number of renowned adjudicators, including Bob Chilcott, Simon Halsey, Ebbe Munk, and Tim Sharp. Many top Australian practitioners have also been judges, and prominent Adelaide conductor Carl Crossin commented at one Finale, "If The Big Sing is anything to go by, New Zealand punches far above its weight internationally. I'm a huge fan!"

I too have had the privilege of adjudicating both regional festivals and the National Finale several times over the last two decades, and it has been a great pleasure to watch The Big Sing's development. Just as important as its numerical growth, the standard of choral singing and choral direction has also been continually rising so that today the level of expertise demonstrated at the National Finale is of the highest order.

There have been many refinements and changes to the regulations of The Big Sing over the years, but the goal of encouraging choral excellence among young

people has always been paramount. These days, choirs compete first at a regional level, where they sing a ten-minute program of three pieces of their own choice but selected from three distinct categories. Category One recognizes the importance of performing music from New Zealand, and here choirs perform a NZ art music composition or folk arrangement, or a piece of Māori or Pasifika music, often incorporating traditional movement. (Promotion of Māori and Pacific Island choral music is an important aim of The Big Sing.) Category Two covers secular or sacred music of any period written specifically for choir, and Category Three is essentially a "Director's Choice" section that encompasses all other choral music and the first two categories as well.

If the disadvantage of this simple system is that it does not give scope for specialisation—as, say, separate Renaissance or other historical categories might—it does encourage choirs to examine and try out a range of genres (healthy from an educational perspective), as well as making for clean and transparent adjudication. Choirs at a regional level who are not able or willing to enter all three categories are still encouraged to participate and receive assessment but are not eligible for the National Finale.

In fact, very few choirs at this level will make it through to Finale, so there is a strong element of competition, but one of the most frequently commented-on features of The Big Sing is the encouragement choirs offer one another. That

Wellington East Girls' College Senior Choir in the Wellington Region, The Big Sing.

support carries right through to Finale itself, where choirs frequently give each other shouts of encouragement (usually at appropriate moments) and standing ovations. Although the awards are hotly contested, I am always moved by the camaraderie, enthusiasm, and love of choral music that is in evidence.

The three days conclude with a Gala Concert, where each choir performs one of their competition pieces along with a massed item. Adjudicators' comments are given and awards presented, with the whole event live-streamed to the world and recorded for broadcast by Radio New Zealand. It all ends with the NZ anthem and, often, one or more haka performed by emotional choirs. A student, having recently arrived in New Zealand, commented in her feedback report: "Singing the national anthem at the end with twenty-four of the top choirs in New Zealand was magnificent. It felt magical to be a part of a crowd of people, all happy and proud of their country. And as these young people put their arms around the shoulders of those around them, I felt so, so connected. I felt truly part of that gathering. I felt like I belonged in NZ."

The Big Sing continues to develop. While the relatively small size of New Zealand enables it to be a truly national event, and moving the Finale between main centres each year allows people from throughout the country to enjoy this remarkable display of young choral talent, there

Christ's College Chapel Choir in 2008 Finale of The Big Sing

has been a growing feeling that the level and spirit seen at Finale should be available to more choirs. Hence, in 2019 a "second tier" of thirty-six choirs was invited to participate in one of three new festivals called "Cadenza" (the flourish before a finale!), which were held successfully in smaller, regional centres around New Zealand. In many ways, they mirrored the Finale experience but also had a more teaching-oriented focus so that choirs could learn from experts and watch each other perform.

One of the most rewarding elements of The Big Sing is its spin-off into other areas of New Zealand's musical life. The NZCF's Association of Choral Directors has always offered training in choral direction but more recently has been able to target some of this specifically toward conductors taking their choirs to The Big Sing. A choral composition award has been linked to The Big Sing with a prize offered by SOUNZ, the Centre for New Zealand Music. Many members of school choirs taking part in The Big Sing audition for the NZ Secondary Students Choir and may then go on to try out for the NZ Youth Choir. In fact, a significant number of current directors of The Big Sing choirs have taken that path themselves, and their subsequent experience with top national or city chamber choirs has informed their own practice.

The value of choral singing, its social, academic, and personal impact, has been well researched and commented on worldwide. A number of studies in New Zealand also attest to this fact and to the role The Big Sing has played in these areas of our life together. It is confirmed by a specific, annual survey run by one of the event's funders, the Ministry of Youth Development, that quotes a comment from a school principal: "Such positive role-modelling, aimed at promoting the love and enjoyment of singing, embodies for me the essence of The Big Sing: the encouragement of leadership, participation, collaboration, innovation, and of course excellence in performance." The Big Sing is responsible for much great music making, social, and personal development in Aotearoa New Zealand. Long may it continue!

To find out more, visit: https://www.nzcf.org.nz/activities/for-singers/the-big-sing

If you are planning to come to New Zealand for WSCM2020 in July, stay for a while and experience The Big Sing National Finale in Christchurch August 26-28. Or find The Big Sing on Facebook and stay in touch until you can attend an event: https://www.facebook.com/thebigsingnz/?fref=ts

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Peter Watts is a freelance musician based in Auckland, New Zealand, who has had an extensive career working with choirs, teaching at school and university level, and performing. In 2005 he was awarded Member of the New Zealand Order of Merit for services to Choral Music.

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Language Preservation and Māori: A Musical Perspective

By Robert Wiremu

> "Humanity today is facing a massive extinction: languages are disappearing at an unprecedented pace. And when that happens, a unique vision of the world is lost. With every language that dies we lose an enormous cultural heritage; the understanding of how humans relate to the world around us; scientific, medical and botanical knowledge; and most importantly, we lose the expression of communities' humor, love and life. In short, we lose the testimony of centuries of life."[1]

To a young and inexperienced, classically trained musician, the practice of Māori kai-tito waiata (songwriters) borrowing from western music seemed illicit, rule-breaking, taboo. Appropriation, which is defined as "the taking or use of another culture involving a power differential, in which the powerful appropriate from the subordinate people,"[2] is not usually seen in a positive light; it's awkward at best and at worst can elicit a fierce response. However, in her article "Why we need to pause before claiming cultural appropriation," Ash Sarkar explains: "The appropriation debate peddles a comforting lie that there's such thing as a stable and authentic connection to culture that can remain intact after the seismic interruptions of colonialism and migration."[3]

The questions then arise. Can appropriation be positive? Can the apparent benefits outweigh the negatives? Western music faces similar questions. Is it appropriation or artistic theft? Appropriation or cultural pastiche? Appropriation or valid arrangement? Appropriation or deferential homage? If we extrapolate from our second quotation at the start, appropriation is when members of a powerful (often first-world) culture exploit those of a subordinate (often third- or fourth-world) culture, with negligible benefit to the latter. According to this definition, appropriation cannot be committed by third- or fourth-world parties against first-world groups, but we will return to this. In the meantime, we should look at a highly publicized example of alleged appropriation, albeit one that appears to have had a positive outcome.

A legal dispute arose over the German band Enigma's use of a song sample by two aboriginal Taiwanese singers in the band's (ironically named) song "Return to Innocence." Enigma saw the song reach number one in four countries and the top ten in six others. Producer Michael Cretu claimed that he believed the sample was in the public domain, while the original singers, Difang and Igay Duana (Chinese name Kuo), were initially unaware of this use of their recording. Enigma denied them any recompense, forcing them into litigation. Eventually the case was settled out of court for an undisclosed amount, and all further releases of the song were credited, with royalties, to the Duanas.

Another example of appropriation, and a very high-profile one in the New Zealand context, has not been resolved so cleanly. The All Blacks, the national rugby team, are

famous not only for their winning record but also for the "haka" they chant before every game. It begins somewhat ominously with the words "Ka mate! Ka mate!" (To die! To die!). It was composed in about 1820 by the great chieftain Te Rauparaha as part of a longer chant[4] that makes the context clearer, but despite its universal familiarity amongst New Zealanders, few would know what it means or even who wrote it. Worse, the haka's popularity has led to its unsanctioned performance all around the world, notably by young expatriates in the UK who use it during their annual ANZAC (World War veterans) pub-crawl and by other international sports teams, often in parody!

According to the All Blacks website, "Many sports teams and individuals travelling from New Zealand overseas tend to have the haka 'Ka mate' as part of their programme. The sports team that has given the haka the greatest exposure overseas has been the All Blacks, who perform it before their matches. It has become a distinctive feature of the All Blacks."[5] This may be true, but it was used by the team for nearly a century years without the consent of Te Rauparaha's Ngati Toa tribe who owned it or, more correctly, were its guardians. The All Blacks first performance of the chant was before a match against Scotland in 1905, but it was not until the mid-2000s that Ngati Toa reached out and offered a formal arrangement between themselves and New Zealand Rugby. Incidentally, the first attempt by Ngati Toa to trademark "Ka mate" was refused in 1988, and the Intellectual Property Office has since declined every application. Ngati Toa says their aim is acknowledgement, not restriction or commercial gain. This is appropriation *writ large* with text, meaning authorship, "ownership," and cultural significance all neglected or deliberately ignored. Some Māori composers have contributed to the preservation of their language by means of *reverse* appropriation through the adaptation of Western melodies to new Māori texts.

An Endangered Language

The Māori language (known in New Zealand as "te reo Māori" or just "te reo") has had a problematic history since colonization. Language transmits knowledge, history, and culture. Loss of language means loss of all these.[6] This is particularly true of cultures that are orally transmitted and have no written record. Māori knowledge, history, and culture were all transmitted orally; they were not recorded in writing until the late 1700s. Māori language preservation is crucial in preserving all three of these human constructions, and music— globally and locally—is one of the most important vehicles for their preservation.

The Endangered Languages Project (ELP) defines the Māori language as endangered.[7] Statistics from the 2013 New Zealand Census show that most fluent Māori-speakers are sixty-five or older. Of 600,000 people who identify as Māori, just 127,000 speak te reo either as their first or second language. For the next fifteen years or so, the statistics offer worsening projections. However, the ELP also identifies a shift from a focus just on church and *marae* (the traditional meeting place for a tribe or extended family) for language preservation to educational facilities, and projections of decline are in stark contrast to a swing toward revitalization in recent times. Adult learning classes for Pākehā (European New Zealanders) and Māori have waiting lists for te reo courses,[8] and news announcers on radio and television use Māori greetings regularly. Unfortunately, the census will no longer monitor Māori language proficiency indicators.

As the urbanization of the mid-twentieth century brought many more Māori and Pākehā into close proximity, the speaking of te reo was often discouraged. Policies to prevent its use in schools were implemented, and corporal punishment against children who spoke it (even in the playground) was widely administered. Māori themselves began to question the relevance of te reo in a Pākehā-dominated world; some Māori leaders even advocated for the full adoption of western culture and the English language at the expense of their own. By 1980, fluency in their own language, and the sense of pride that would have accompanied it, had been denied to entire generations of Māori people.[9]

In 1982, Kōhanga Reo (language nests) were introduced, with the purpose of immersing infants in te reo prior to attending primary school. Kura Kaupapa Māori (language immersion schools that included secondary school programs) appeared in 1989. This has provided a full schooling plan for linguistic and cul-

tural continuity and has brought a decided improvement in attitudes to te reo, certainly among Māori and to an extent in the wider community. (These initiatives are in stark contrast to the native schools of the early twentieth century, which can be regarded as assimilation institutions, even though they were considered unduly important by native communities; often the school principal was the most politically powerful person in such places.)

While Pākehā acceptance of te reo has warmed noticeably, there are still areas in which the European majority is tone-deaf. Many places in New Zealand have retained their traditional Māori names, while other names have been lost or memorialized only in historical records. However, the names that continue to exist are very often subject to unintentional or deliberate mispronunciation by non-speakers, which can render them unrecognizable to those who speak the language. Despite the status of te reo as one of the two official spoken languages of New Zealand, it is incomprehensible to many Māori that its pronunciation is problematic for most New Zealanders, especially since it was first transcribed phonetically by English speakers and is entirely consistent in the pronunciation of its vowels and consonants.

Early attempts at transcribing the Māori language date back to Captain James Cook's journals of 1769, but it wasn't until 1815 that missionary Thomas Kendall, with the support of chiefs Hongi Hika and Titore, made efforts to discern a vocabulary and grammar. However, it was the work of another missionary, Reverend William Williams, that gained primacy with his Māori Dictionary of 1844.[10] Williams's volume was an impressive achievement for its time, but it is remarkable that it took 150 years (during which time scholarship had, of course, advanced considerably) for the first such work by Māori scholars to appear: the 1993 *English-Māori Dictionary* by H. M. Hgata and his son, Whai.

The simplest defence of reverse appropriation as a method of language preservation is survival. Te reo Māori is not likely to be adopted globally, or even nationally, and will therefore remain a marginal language. With 417 languages on the verge of extinction (according to UNESCO's *Atlas of Languages in Danger of Disappearing*), the supremacy of the major languages (Man-

Glossary of Māori Terms

Māori: Ordinary, normal, plain, usual, common, natural, indigenous

Kai-tito waiata: Composer
- "kai" as a prefix indicates the person doing an action
- "tito" is to create, fabricate, and compose
- "waiata" can be used as a verb and/or as a noun for "singing" or "song"

Marae: the traditional communal space of the family/subtribe/tribe with buildings for meeting, eating and cooking, food storage, and sleeping

Kohanga reo: Language nest, pre-school level

Kohanga: nest

Reo: language

Kura Kaupapa Māori: Māori Immersion School
- "Kura" is a transliteration of the English "school"
- "Kaupapa" is agenda, topic, policy
- "Māori" is indigenous

Haka: posture dance

Ngati Maniapoto: a tribe in the Tainui Confederation of Tribes in the western central region of the North Island

Waikato: a western central region of the North Island

darin, English, Hindi, Spanish, and Arabic) increases. The predicament of te reo is unsurprising: language and culture are organic, the Māori language is not useful economically, and there are too few Māori to have a significant effect on global markers of success. Consequent rejection of the language by Māori themselves because of its perceived lack of relevance is virtually its death knell.

Perhaps the greatest boost to the health of te reo Māori, at least within the wider New Zealand setting, came from an unexpected source. New Zealand has two national anthems: "God save the Queen," which is shared throughout the British Commonwealth, and "God Defend New Zealand." The latter anthem, the only one still regularly performed, is very much of colonial origin—it came from a poem by Irish immigrant Thomas Bracken, with a hymn-like tune later composed for it by Australian-born John Joseph Woods. Even its translation into Māori was done by English-born Thomas Henry Smith, a judge in the Native Land Court.

For most of its life, "God Defend New Zealand" was sung only in English, with the Māori verse (not a direct translation) occasionally appended. Perhaps the first time this was reversed in public was when the NZ National Youth Choir performed the anthem with its Māori verse first at their 1982 recital in London's Wembley Concert Hall with Kiri Te Kanawa. For reasons no doubt familiar to choral readers, this was not widely publicised. Seventeen years later, before an All Blacks match at Twickenham (also in London), Māori pop singer Hinewehi Mohi also swapped the verse order. The reaction was immediate and intense. Debate raged in the community and the media; Mohi was targeted as a troublemaker and subjected to bullying and threats of physical violence. Eventually the furore died down, and today Hinewehi Mohi's version has become the norm.[11]

While this may not quite be an example of reverse appropriation, it is clear evidence of how a tune important to the colonial majority can be used as a vehicle to popularise, and perhaps help preserve, the indigenous language. Recently, the twentieth anniversary of that controversial event was celebrated with the release of an album of New Zealand pop classics performed in the Māori language by the original bands and singers, some of whom are not Māori and do not speak te reo. New Zealand seemed to have healed that 1999 wound and indeed transformed it into something positive. Most Kiwis now sing the first verse of the anthem with gusto, and all under the age of about forty know it by heart.

In Māori traditional thinking, one belongs to one's creative work as much as the creative work belongs to its creator; it is like belonging to a place as opposed to owning it. In cases where the individual creator is anonymous or where the creative work has been made corporately, attribution is assigned to the collective. Creativity of all sorts is considered sacred (or "tapu," from which we get the English word taboo). Creativity is rooted in the "divinity" of the person and is therefore considered a deified product. This can include artistic products such as poetry, painting, and carving, and the act of performing, as in singing, playing instruments, and dancing. It also includes the preparation and sharing of food. What may be strange to non-Māori is that this concept of divinity can also extend to children as the most sacred creative product of all. Such products and activities elevate the *mana* (dignity) of the producer/performer and the recipient/audience, through sharing and inspiration. Creativity is a corporate concept.

This might be seen as "having it both ways": that members of a third-world culture or colonized people object to having their culture misappropriated and yet are prepared to justify their own borrowings on the grounds that art is communal property. We can, however, return here to our original definition of appropriation, which presupposes that any act of appropriation must happen within the context of a power imbalance. The use of the term reverse appropriation would, therefore, imply that it confers some benefit on the less powerful party. Such a context outcome might generally be perceived as positive, even in the first world, given that it is more likely to promote greater third/fourth-world self-determination, monetisation, creative ownership, cultural expansion, and potential for collaboration.

A practice that certainly could be termed reverse appropriation is the way Māori composers have contributed to the preservation of their language through the adaptation of Western popular songs to newly composed Māori texts. Bradford Haami defines this process in his

book *Ka mau te wehi: Taking haka to the world*: "The art of adaptation by kai-tito waiata [composers] was the skill of knowing how to fit an old song or tune to new settings to impress an audience; there was no such thing as copyright. Paraire Tomoana, Kingi Tahiwi, Tuini Ngawai, Ngoi Pewhairangi, Tommy Taurima, Bill Kerekere, and various known and unknown collectives adapted foreign songs and tunes from their era, either translating them into Māori or rewriting the words to create new songs which would appeal to the people."[12]

Compositions

Clement Scott's "Swiss Cradle Song" (published in Australia by W.H. Paling[13] in 1913) was originally written as a piano solo. It became a song with words, called "Pō atarau," when the boys of Te Aute College in New Zealand's Hawkes Bay sang it as a farewell to fellow students and graduates departing for war in 1914 and 1915, although the source of the Māori lyrics has been lost. Originally a cradle song in 4/4, it was transformed into a sad waltz in 3/4 and was given an English translation by Maewa Kaihau, who also altered the tune slightly and added another Māori version. Because of its global success following the release of recordings by Gracie Fields, Bing Crosby and many others in its best-known version, "Now is the hour (when we must say goodbye)," "Pō atarau" has enjoyed consistent popularity, particularly among New Zealanders. It is worth remembering, however, that its complex history includes the fact that it was reverse-appropriated but also that it alluded to the sacrifice of many Māori for a distant war in a place that had no cultural historical significance for them.

Another song in similar vein, though with a less involved backstory, is "Arohaina mai" ("Show compassion"). In 1940, composer Tuini Ngawai was asked by the prominent New Zealand statesman Sir Apirana Ngata to write a song for families to sing at the dock as more young men sailed off to yet another European war. As its tune, she chose George Gershwin's "Love Walked In" from *The Goldwyn Follies* for its familiarity, immediate appeal, and aptness of mood. Gershwin's original was about driving away shadows and unspoken love; the lyrics here asked for a blessing of protection over the young soldiers. The song became the unofficial anthem of the country's 28th (Māori) Battalion and remains popular today.

In her "E te hokowhitu a Tu," Tuini Ngawai adapted not a film song this time but a chart-topper, Glenn Miller's "In the mood" of 1940. This song exhorts the young men to bravery when fighting for God, King, and Country in a war that, again, may have seemed unconnected to them. The main section glorifies the 140-strong troupe of the War God, Tu, and tells them that success relies heavily on their ability to stay united. An additional verse commemorates the fallen hero Moana-nui-a-Kiwa Ngarimu, whose posthumous award of the highest military honor, the Victoria Cross, gave great pride to all Māori and provided a model of citizenship to other Māori men. On the other hand, "hokowhitu" (the number 140 in the song) is a relic of a now archaic numbering system based on 20. (Hoko means "a score" or 20, and "whitu" 7, so "hokowhitu" is 20x7.) The dominance of the Western decimal system would have subsumed this pre-colonial form had it not been for songs like this.

Conclusion

The more examples we study of such borrowings, the more it becomes clear that there was never an intention to offend the original composer or to consider them a *quid pro quo* in retaliation for colonization. But whatever a particular writer's motives were at the time of composition, the results have been mostly positive: the preservation of certain language patterns and words, the retention of significant historical and institutional knowledge, the promotion of te reo within the wider community. We will never know how much of the language had already been lost and of the knowledge, history, and culture that went along with it, but songs undoubtedly helped halt the slide.

Kai-tito waiata like Ngawai, Pewhairangi, Taurima, Tahiwi and others used familiar pop songs as hooks and film soundtracks to appeal to younger Māori to keep their performance groups going. They used the most readily available and plentiful resources, "western" songs—the music that just happened to be popular in an increasingly marginalized minority. Māori culture had been systematically isolated, the language was stagnating, and pride in being

Māori was waning in the face of aggressive modernisation. All these had to evolve to survive. To date, music has played its part. CJ

Robert Wiremu is a professional teaching fellow at the University of Auckland and highly regarded New Zealand composer. He studied at Victoria University, the University of Auckland, and Queensland Conservatory of Music.

Video Resources

gf1001 (June 19, 2010) Gracie Fields Now Is The Hour 1947 (The Original) [video file]. Retrieved from https://www.youtube.com/watch?v=jeVI1apgT0w

Howard Morrison Quartet – Topic (September 26, 2017) Po Atarau - Now Is The Hour [video file]. Retrieved from https://www.youtube.com/watch?v=gzQgyBzNi6E

Members of the 28 Mäori Battalion—Topic (March 17, 2015) Arohaina Mai [video file]. Retrieved from https://www.youtube.com/watch?v=CCaUpdp2w8Q

GoldenAgeMovies (May 7, 2011) Kenny Baker sings Love walked in (1938) [video file]. Retrieved https://www.youtube.com/watch?v=7W-kbu12-cU

Howard Morrison Quartet – Topic (September 26, 2017) E Te Hokowhitu [video file]> Retrieved from https://www.youtube.com/watch?v=XMlknVHerm8

Орлин Вълчев (July 5, 2014) The Glenn Miller Orchestra -- (1941) In the Mood [High Quality Enhanced Sound] [video file]. Retrieved from https://www.youtube.com/watch?v=6vOUYry_5Nw

Ridpath, Ian (Feb 23, 2019) Wow!!! te reo Māori rendition of Bohemian Rhapsody [video file]. Retrieved from https://www.youtube.com/watch?v=mKCrrTuYnmU

NOTES

[1] "The Endangered Languages Project," accessed January 10, 2020, www.endangeredlanguages.com/about/.

[2] *What is Music of Fourth World;* "Appropriation vs. Reverse Appropriation" (April 18, 2011), accessed January 10, 2020, https://esquible.wordpress.com/2011/04/18/appropriation-vs-reverse-appropriation/

[3] Ash Sarkar, "Why we need to pause before claiming cultural appropriation," in The Guardian (April 2019).

[4] "New Zealand in History," accessed January 10, 2020, http://history-nz.org/rauparaha.html.

[5] All Blacks; "The Haka," https://www.allblacks.com/the-haka/

[6] For more information on Endangered Languages, visit: http://www.endangeredlanguages.com

[7] *Endangered Languages Project*, "Language metadata" http://www.endangeredlanguages.com/lang/3571

[8] Te Aniwa Hurihanganui, "Hundreds on wait-lists for beginner reo classes," RNZ (February 28, 2018), accessed January 20, 2020. https://www.rnz.co.nz/news/te-manu-korihi/351351/hundreds-on-wait-lists-for-beginner-reo-classes

[9] NZ History, "Te Wiki o Te Reo Maori – Maori Language Week," accessed January 10, 2020, https://nzhistory.govt.nz/culture/maori-language-week/history-of-the-maori-language.

[10] "Maori Language," from *An Encyclopaedia of New Zealand*, ed. A. H. McLintock, originally published in 1966. Te Ara - the Encyclopedia of New Zealand, http://www.TeAra.govt.nz/en/1966/Māori-language (accessed 29 Nov 2019).

[11] Lana Andelane, NewsHub, "'It caused a sensation': Hinewehi Mohi reflects on singing national anthem in Maori," October 9, 2019; accessed January 20, 2020, https://www.newshub.co.nz/home/new-zealand/2019/09/it-caused-a-sensation-hinewehi-mohi-reflects-on-singing-national-anthem-in-m-ori.html.

[12] Bradford Haami, "Ka mau te wehi: taking haka to the world, Bub and Nen's story," published by The Ngapo and Pimia Wehi Whanau Trust (2013).

[13] Language historian Max Cryer notes that Paling created the pseudonym Clement Scott but refused to reveal his real identity. In 2000, family of the late Albert Saunders sued Paling for failure to acknowledge Albert's 300+ contributions, and particularly the "Swiss Cradle Song"—unsuccessfully, as it turned out. However, the Australian National Library now holds a copy of "Now is the Hour," "composed by A.B. Saunders."

Te Matatini: The Many Faces of Kapa Haka

by Keriata Royal-Taeao

Kapa Haka is the term used for Māori performing arts. It literally means to form a line (kapa) and dance (haka), and involves a powerful, emotional combination of song, dance, and chanting. The Te Matatini Festival, held every two years, is essentially the Olympics of Kapa Haka, a gathering of the sharpest exponents of the art form from New Zealand and Australia, who battle over four days to be crowned Toa Whakaihuwaka, Te Matatini champions.

This title has been contested since the festival's inception in 1972. What began as the Polynesian Festival at Whakarewarewa in the famous geothermal town of Rotorua has grown and changed over nearly fifty years, pushing boundaries in every way—technically, artistically, musically, and physically. In 2004 a new name was given to the festival: Te Matatini, meaning "the many faces." It refers to the way in which Kapa Haka touches the vast and diverse multitudes—performers, tutors, supporters, contributors, and audience members alike—attracting many faces to this display of Māori culture. The heart of Te Matatini's audience, though, lies with the whānau (families) from all over the country who attend expectantly in their thousands, eager to watch their favourite groups for days on end, in sunshine, rain, and hail. These attendees share a real sense of engagement with, and pride in, their Māori identity and language. It is also a source of pride to be selected to host Te Matatini, as well as a serious challenge. The festival is held each time in a different region of New Zealand and hosted by the local iwi (tribe/s), whose task is to cater for upwards of forty thousand visitors!

Ngā Tūmanako from Tāmaki-Makaurau, reigning champions.

The 2019 festival took place in the capital, Wellington, on the largest platform the festival had yet seen. Aptly themed Te Matatini ki te Ao

("Te Matatini to the World"), it encapsulated the festival's aspirations for a larger scope and more international reach. Forty-six teams, each with forty onstage performers, took part in vigorous competition. They had already competed at one of thirteen regions throughout New Zealand and Australia and prevailed from among a total pool of 163 teams to move through to the four-day Te Matatini Festival itself. The first three of those days consisted of performances in three competitive pools. Only the top three groups in each pool (nine in total) qualified to compete on the finals day, Te Matangirua.

Te Whānau ā Apanui from Mataatua, third place in 2019.

Six compulsory disciplines make up a performance bracket and each group is given twenty-five minutes to perform. If a group chooses to perform an optional seventh discipline, the waiata tira (a group song), they are given an additional four minutes. The items comprising a bracket are:

• Waiata tira: This choral-like piece is either newly composed or uses the tune of a pre-existing song and is sung with guitar accompaniment or a cappella. Its main purpose is to warm up the group's voices.

• Whakaeke: If no waiata tira is sung, this is where the group takes the stage for the first time. The whakaeke can consist of waiata (singing), haka, movement—which includes the use of traditional weaponry—and instruments. It is like a haka pohiri, the traditional welcome ceremony, where the visiting party introduces itself and tells the audience of its connection with the host people through pakiwaitara (stories) and whakapapa (genealogy).

• Mōteatea: This is perhaps the most traditional item in Kapa Haka and follows a centuries-old tradition of chanted song-poetry. It is unlike other waiata in that the tune does not adopt Western approaches to melody and harmony. Mōteatea are monophonic and have a more rhythmic sense to the way in which the kupu (words) are voiced.

• Waiata-ā-ringa: This action song is embellished with use of the wiri, a quivering of the hands that is an integral part of Māori movement. Lyrics were traditionally chanted but have over the years transformed into a song incorporating melody and harmony.

• Poi: Another form of action song, typically lighthearted, employs the poi, a small ball on the end of a string. Poi are for the most part swung by women and depict the movement of elements of the environment such as water, small birds, and insects.

• Haka: This well-known, powerful chant can be performed by both men and women and is usually accompanied by strong body movement. At Te Matatini, the men take the lead, with their legs apart and firmly grounded. Groups often use the haka to speak (chant) about current topics of importance.

• Whakawātea: This is the exit song, or finale, and comprises a number of elements intended to make a lasting impression on the audience.

The success of the 2019 winners, Ngā Tumanako, represented the epitome of hard work and commitment to Kapa Haka over many years. Hailing from West Auckland, Ngā Tumanako had never placed in the top three prior to this year. Many

members of the group had practiced Kapa Haka from school age, having attended the local kura (Māori-language immersion school), and from there carried the experience into adulthood. They are now winners on the most competitive Kapa Haka stage in the world.

Although the biennial festival is the primary event on the Kapa Haka calendar, Te Matatini also has an ambitious, longer-term plan to contribute to positive social change in New Zealand. It has already invested heavily in programs that foster youth leadership to ensure the continuation and growth of Kapa Haka, understanding that the art form has a crucial role in developing cultural identity and pride. Promoting the language is also a key aim: all Kapa Haka is performed in te reo Māori (one of NZ's three official languages, the others being English and NZ Sign Language), while compères and broadcasters speak around 90 percent in te reo, and audience members are encouraged to use te reo wherever possible. The results of a research project commissioned to assess the social, economic, and cultural impact Kapa Haka has on society will be available in the coming year.

Te Matatini 2019 set a new bar for the exposure of Kapa Haka and for the event's own growing status as a world-class festival. International media were in attendance, and an audience of 1.1 million watched on television or via live-stream. "We all know this is New Zealand's premier Māori event," says Te Matatini's Chief Executive, Carl Ross, pointing to a recent scoping project for NZ's Ministry for Culture and Heritage that highlighted Kapa Haka's "significant contribution to New Zealand's national identity and how we are represented and viewed internationally." Ross notes that Kapa Haka is routinely used by government departments and private enterprise when engaging with their overseas counterparts. "Kapa Haka is one of this country's points of difference. It is unique in the world." CJ

Keriata Royal-Taeao, Kaitātari Kaupapa/Business Advisor, Te Matatini Iwi (Tribes): Waikato, Ngāti Raukawa, Marutūahu, Ngāpuhi

Call for Submissions: New ACDA Book and Music Series

The Studies in Choral Music Series helps serve ACDA purposes in fostering and promoting research and pedagogy of choral music. We invite books from musicological, philosophical, pedagogical, and other disciplinary perspectives related to choral music. We especially encourage proposals that may be supplemented by octavo editions in the companion Historical Works Series.

The Historical Works Series helps serve ACDA purposes in fostering and promoting high quality choral music informed by significant research. We invite submissions of edited choral works previously unavailable in modern editions or new editions of works already in print.

Submissions are peer-reviewed by a committee of choral scholars. Accepted proposals will be published through a partnership with Hinshaw Music. Questions and submissions may be directed to Alan Gumm (gumm1aj@cmich.edu), the Research and Publications Standing Committee liaison to the series.

Book submission guidelines are available at https://acda.org/StudiesInChoralMusicSeries
Music submission guidelines are available at https://acda.org/HistoricalWorksSeries

ACDA 2021

March 17-20 Dallas, Texas

Featured Choirs!

Dallas Symphony Orchestra and Chorus
Entre Voces, Coro Nacional de Cuba
GALA Collaboration Concert
- Our Song: The Atlanta Gay and Lesbian Choir (SATB)
- Austin Gay Men's Chorus (TTBB)
- San Diego Women's Chorus (SSAA)

Tenebrae
Texas All State Mixed Chorus
Texas Collegiate combined Choirs with Simon Halsey
The World Youth Choir
Voctave
And More...

Honor Choirs!

Children
- Fernando Malvar-Ruiz

HS/SATB
- Maria Guinand

MS/JH SATB
- Andrea Ramsey

Multicultural HS/Collegiate SSAA
- Eugene Rogers
- Pearl Shangkuan

Conference Hotels

Sheraton Dallas Hotel
Hotel Fairmont Dallas

Pre-Conference "Welcome to Dallas" Event

The Dallas Chamber Choir
Turtle Creek Chorale
St. John's Baptist Church

Great Venues!

First United Methodist Church
Moody Performance Hall
Morton H. Meyerson Symphony Center
Winspear Opera House

Audition Guidelines
for Performance at National Conferences

2021 ACDA National Conference
Dallas, Texas
March 17-20, 2021

Invitations to choirs for ACDA National Conference performances are based solely on the quality of musical performances as demonstrated in audition recordings (uploaded mp3 submissions).

I. Preparation of MP3 Files

ACDA will consider only mp3 files prepared in compliance with specifications listed below and accompanied by requested materials in pdf form:

1. Proposed repertoire for the 2021 conference; 2. Scanned copies of three representative programs sung by the auditioning group, one each from 2019-20, 2018-19, and 2017-2018. (For further information, see Section V. below.)

The uploaded mp3 files should contain only complete pieces. If a longer work is excerpted, several minutes should be included on the file, and the repertoire from all three years' examples should be essentially the same kind as that proposed for the conference performance.

II. Audition Procedures

All mp3, pdf, and choir/conductor information will be submitted and uploaded through the link provided at www.acda.org no later than April 15, 2020. Upon receipt, a National Office staff member will assign each submission a number to assure confidentiality until after the National Audition Committee has completed its consideration. At no time will the choir/conductor identity be known to any of the audition committee members.
Submissions must fit into the following Repertoire & Resource committee areas as clarified below:

- Children's and Community Youth

1. Children's choirs are defined as unchanged voices and may include school choirs, auditioned community choirs, boychoirs, and church choirs.
2. Community Youth choirs are defined as community groups including singers ages 12-18, pre-college level, and may include (a) treble voicing, (b) mixed voicing (including changed voices); (c) T/B or TTBB voices. Note: School ensembles need to submit in the Junior High/Middle School or High School categories.

- Junior High/Middle School
- Senior High School
- Male Choirs/TTBB/Lower Voice
- Women's Choirs/SSAA/Treble
- Two-year College: community college (2-year schools)
- College and University (4 or 4+ year schools)

Audition Guidelines for Performance at National Conferences continued

- Vocal Jazz
- Show Choir (Show Choirs will need to submit both audio and video uploads.)
- Community Choirs: ages 18 and up, adult mixed groups or single gender choirs, in either category: (a) volunteer amateur groups with a maximum of one paid leader per section, or (b) semi-professional or professional ensembles with paid members.
- Music in Worship: ages 18 and up adult choirs (treble, mixed or TB/TTBB/Lower Voice) including gospel choirs, even those sponsored by a community or school organization. (Note: children's and youth church choirs can enter in the children's choir and youth categories).
- Ethnic and Multi-cultural Perspectives: groups that represent various ethnic backgrounds (excluding gospel choirs that will be considered under Music in Worship).

III. Screening Process

(Note: All auditions will be handled via the ACDA online system to ensure a fair and unbiased review of all submissions.)

There are two levels of screening: 1. an initial or first screening level at which finalists will be selected; and 2. a final screening level at which only those recommended from the first screening will be considered. Each choir will be requested to include a brief description of the group which may include context for the ensemble (school/community, auditioned/unauditioned, etc., mission statement (if applicable) and demographics). However, it should be noted that all auditions are "blind," that is, without specific knowledge of the identity of the choir or conductor.

For Level 1, in consultation with the National R&R Chair, national chairs for each R&R area will appoint two additional people, representing different divisions, to screen the category. We recommend that auditors be chosen from among conductors who have performed at divisional or national conferences. The online submisions process automatically tabulates responses from listeners in the respective committees and generates a list indicating the collective top ten submissions in ranked order, plus five alternates for the National Audition Committee. In any area where there are fewer than 10 auditions, the National Committee (Level 2) will hear all submissions.

For Level 2, National Audition Committee members will hear only the top 10 in each category, unless fewer than ten are submitted in that area, as mentioned above. Score results are submitted to the National Audition Committee Chair and the National Conference Chair, who together with the Conference Steering Committee, will decide which eligible groups to invite, in consideration of planning the most effective conference. Every effort will be made to represent a broad range of excellent performing groups, and there is no quota in any area. Audition committee members will not know the identity of groups until AFTER final decisions are made so as to maintain the integrity of the blind audition process.

National Audition Committee members will be selected from the following:

- Division Presidents, past-presidents and/or past divisional and national officers
- National and/or division Repertoire & Resource Chairs in the area of audition

- Outstanding choral directors of groups in the Repertoire and Resource areas being auditioned that performed at previous national conferences

No person submitting audition materials for the forthcoming conference may serve on either the first screening or final audition committee.

The ACDA National Performing Choirs Chair will notify all choirs of their audition results no later than June 15, 2020.

IV. Eligibility

Conductors must be current members of ACDA and must have been employed in the same position with the same organization since the fall of 2017. No choral ensemble or conductor may appear on successive national conferences. It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for performance groups. This application implies that the submitted ensemble is prepared to travel and perform at the conference if accepted.

Co-conductors for a particular ensemble may submit an application for performance together if the following conditions apply: a) Both conductors are members of ACDA and have been conductors of the ensemble for at least three years. b) Both conductors share an equal or similar role as the shaper of the ensemble, and c) Recordings are equally representative of both conductors' work with the ensemble.

There will be one application on which both conductors will provide their complete information. Each conductor must submit recordings and programs from the previous three successive years that represent their own performance with the ensemble. Programs must clearly show that co-conductors have an equal or similar role in performance with the specific ensemble. The complete submission (6 selections) will be assessed as one performance application.

V. Items Required for Application Submission:

1. Director's name, home address, phone, e-mail address, ACDA member number and expiration date.

2. Name of institution, address, name of choir, number of singers, voicing, and age level (See Section II above for clarification regarding Repertoire & Resources area clarification of choir categories.)

3. PDF #1 – Proposed Program for Performance at the national conference. Please include title, composer, and approximate performance time in minutes and seconds. The total program time may not exceed 25 minutes including entrance, exit, and applause. The use of photocopies or duplicated music at ACDA conferences is strictly prohibited. Accompaniment in the forms of mp3/tape/CD may not be used on the audition recordings or on ACDA conference programs. ACDA encourages conductors to program a variety of styles from various eras unless proposing a concert by a single composer or genre. Only one manuscript (unpublished) piece may be included.

4. PDF #2, #3, #4 – Programs – Applicants must upload one scanned program page as proof of conducting and programming for each year represented on the recordings, i.e. from 2017-2018; 2018-2019; and 2019-2020. See item IV above regarding co-conductors, if applicable.

Audition Guidelines for Performance at National Conferences continued

5. PDF #5 Title, Composer, Recording location (live, studio, rehearsal).

6. Non-refundable application fee of $50 submitted by credit card only.

7. Conductor and choir bios (125 words each) will need to be uploaded at the time of application. You will also be asked to upload a conductor photo (must be 300 dpi minimum). Choir photos can be submitted at a later time.

8. Recordings in mp3 format based on the following specifications:

The total length of the three audition uploads should be 10 to 15 minutes, one selection each from 2017-2018; 2018-2019; and 2019-2020. The first upload mp3 must be from the current year, 2019-2020; the second upload mp3 from 2018-2019, and the third upload mp3 from 2017-2018.

All materials must be submitted in full no later than April 15, 2020 via www.acda.org. An incomplete upload of all audition materials will not be considered.

VI. Schedule of Dates

Auditions open February 1, 2020. Application available online at www.acda.org.

By April 15, 2020. Audition application, uploads, and payment completed by 11:59 pm CST

By June 15, 2020. National auditions completed

By June 15, 2020. Applicants notified of audition results

VII. Conference Application Statement

In 2017 California instituted a state law banning the use of taxpayer funds to support travel to certain states which, according to the bill, *"authorizes discrimination based on sexual orientation, gender identity, and gender expression, or (2) voids or repeals existing state or local protections against such discrimination."* This ban applies to our 2021 national conference state, Texas.

In light of these circumstances, we will work directly with any choir which is

1) Funded by the state of California and
2) Ultimately invited to perform at the conference

to make such an appearance possible by leveraging the national connections of the ACDA.

Call For Interest Session Proposals
2021 ACDA National Conference
Dallas, Texas
March 17-20, 2021

We're looking for your best interest session ideas for ACDA's 2021 National Conference to help America's conductors reach their full potential, be challenged and inspired, and advance their art. We encourage sessions of all shapes and sizes that address the diversity of our membership and that actively engage participation.

In 2019, approximately 28% of Kansas City conference attendees were student members of ACDA, with choral professionals representing all areas of education and performance making up the remainder. Meeting attendees are looking for high-level content that opens their minds to new possibilities for how they grow in their profession and how they connect back to the field.

All topics will receive consideration and will be evaluated for scholarly content, variety, innovation, value, pedagogical strength, and relativity to current trends in the choral profession. We encourage submissions from ACDA members with a wide variety of experience. The 2021 conference theme is *Diversity in Music—Educational, Cultural, Generational.* Please note that all varieties of session topics related to the choral music experience are welcomed.

Registration And Travel Info: It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for presenters or interest session/panel participants. This online application implies that the above-mentioned presenter(s) is/are prepared to travel and perform at the conference if accepted.

Session Presenter Expectations: Presenters must be current members of ACDA willing to grant ACDA rights to record their presentation, and allow ACDA to use such recordings to advance the mission of ACDA. Please note that all accepted presenters are expected to meet ALL posted dates and deadlines. We reserve the right to make adjustments to any session that does not meet deadlines.

Demonstration Choirs: Normally, demonstration choirs are chosen from the choirs that audition for conference performance based on the ranking of auditioning choirs and assigned an interest session if a demonstration choir is needed and the choir has indicated an interest in performing as a demonstration choir.

If an interest session presenter prefers to use a particular demonstration choir, this **must be stated in the interest session application** and **a recording of the choir must ALSO be submitted with the interest session application.** The submitted recording should demonstrate that the choir will meet the needs of the session and enhance the presentation. There would be no application fee for demonstration choirs submitted through the interest session application. These applications will be vetted by the Conference Steering Committee and/or Interest Session sub-committee.

Selection Process: Submit interest session description along with headshots and bios for all presenters and panelists by March 31, 2020 through the online application at acda.org.

Once the application is submitted, you will receive an automatic confirmation number. Keep this confirmation in your files. Each submission will be reviewed by ACDA national Repertoire and Resource chairs and by the Conference Steering Committee. Applicants are limited to three R&R categories that best represent the topic/submission. You will be notified in July 2020 of the status of your submission.

Important! We suggest that you first develop your submission proposal in Word to save your work and then copy and paste the information into the appropriate sections in the online application. The online application does not have spell check so editing your information in advance and then copying and pasting will ensure greater accuracy. Word count is no more than 100 words. Please submit no more than two proposals.

Equipment: Wifi will not be provided. Please see online application for Equipment.

Application may be submitted online at acda.org beginning February 1, 2020. Deadline: March 31, 2020 11:59 pm CST

DIVERSITY IN MUSIC

ACDA 2021

March 17-20 Dallas, Texas

Educational • Cultural • Generational

2021 ACDA NATIONAL *Honor Choirs*

Auditions Accepted
September 1- 30, 2020

FERNANDO MALVAR-RUIZ

Children's Honor Choir

Grades 5-9

ANDREA RAMSEY

MS/JH SATB Honor Choir

Grades 7-9

MARÍA GUINAND

HS SATB Honor Choir

Grades 10-12

PEARL SHANGKUAN & EUGENE ROGERS

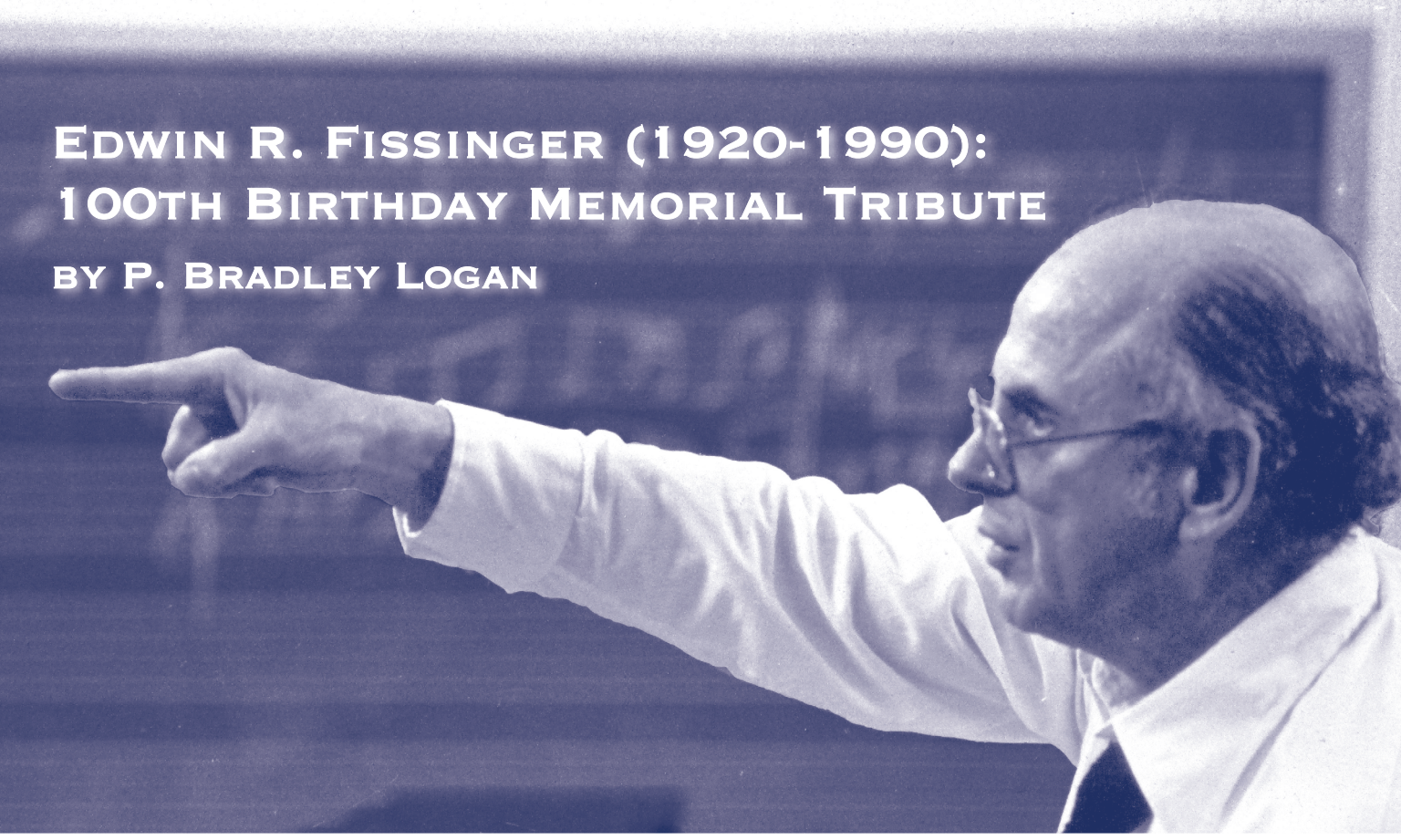
SSAA Multicultural Honor Choir

Grades 10-12/Collegiate

Audition instructions available at acda.org/honorchoirs on June 1st, 2020

Edwin R. Fissinger (1920-1990): 100th Birthday Memorial Tribute

by P. Bradley Logan



As a choral director, one of the most important and time-consuming responsibilities is the careful selection of teaching resources and choral repertoire for our students. What parameters do we set before undertaking the search for what we deem to be quality literature? One way is to examine music composed by someone who is or has been an active participant in the art of conducting and educating ensemble singers; their first-hand experience can be channeled into their compositional product.

This article will highlight the life and compositional style of Dr. Edwin Fissinger (1920-1990), a charter member of ACDA and a choral musician who actively integrated and practiced his crafts of conducting, educating, and composing. He wrote for his choirs, was "in the trenches" experiencing that music with the singers as a conductor, and applied his practical experience to his craft as a composer of quality choral music. Edwin Fissinger's musical career spanned forty-five years as a conductor, composer, educator, and revered mentor of countless collegiate minds—minds that eagerly strove to answer his subtle call to "live" the music they were experiencing. Fissinger is remembered for his output of artistically crafted original compositions and arrangements, totaling 183, and for his consistent production of outstanding university choirs. As a conductor/educator, Fissinger's concert programming reflected a historical progression from renaissance through the contemporary. He championed the new works of contemporary midwest composers such as Gordon Binkerd, Robert Kreutz, Milan Kaderavek, James Fritschel, Norman Lockwood, and others. He was a prodigious reader of poetry and took pride in using quality artistic texts. He conducted choirs at five national ACDA and MENC conventions, three CBS radio network programs titled "The Cavalcade of Christmas Music," the 1977 American Choral Music Documentary produced by Zwietes Deutsches Fernsehen, five demonstration albums by Jenson Publications, and annual recordings distributed nationally.

Background

Music was an integral part of Fissinger's life from an early age in his hometown of Rockford, Illinois. He was tutored in piano, organ, and voice by Olive Fell, who took him under her wing and provided him musical insight. He became actively involved with popular music in high school, singing, playing the piano, and writing and arranging for his band, Eddie Fissinger's Orchestra. In 1938 he entered Marquette University on a track scholarship.

During his freshman year he became engrossed in popular music to such an extent that he opted not to return to college the following year in order to concentrate on music. In 1939 he reorganized his band to focus on writing and piano work. He also sang and played for his local radio program at WROK, "The Voice of Ed Fissinger." In 1940 he joined the Charlie Agnew Orchestra operating out of Chicago. He acquired practical techniques in orchestration while traveling throughout the country for the next two years as a singer, pianist, and arranger.

Following a tour of duty with the Seventh Air Force in the Central Pacific as a navigator-bombardier, First Lieutenant Fissinger became the first veteran to enter the American Conservatory of Music in Chicago. Under the private tutelage of the eminent composer Leo Sowerby, he studied theory, counterpoint, form and analysis, composition, and orchestration. Fissinger described Sowerby's teaching style as one of practicality and that of a "doer"—rather than talk about something, he would do it. Upon completion of his bachelor's degree, Fissinger was selected for a faculty position at the same conservatory to teach harmony, counterpoint, form and analysis, sight singing, and ear training. He also directed the Conservatory Choir and assisted Sowerby in his counterpoint classes. While serving on the Conservatory faculty, he completed his master's in composition under Sowerby's mentorship. Fissinger continued on the Conservatory faculty for three more years and set out on his compositional

career. His compositional output at this time consisted of fifteen choral compositions, a four-movement symphonic suite, string quartets, sonatas, a symphony, and two song cycles.

In 1953, Fissinger changed direction. Believing the college scene was where things were happening, he left his Conservatory position to pursue a PhD in musicology at the University of Illinois at Urbana-Champaign. The years 1954-57 were spent teaching music theory and directing the Chapel Choir at St. John's Catholic Church on the University campus. With choral music being an integral part of his life for many years, Fissinger explained why choral music was his logical career choice:

> It was a gradual process. First of all, I had probably done more on voice than anything else: I sang with the Halloran Choralists from 1951 [to] 1954. This was a semi-professional group in Chicago that in addition to concert work did a lot of recording with popular artists. I learned a lot from Jack (Halloran), who had a great ear and a sense of ensemble balance. I also sang in Leo Sowerby's church choir for special performances. As far as learning choral techniques, I didn't learn them directly from Sowerby, although he was a terrific musician. With Sowerby there was no deviation from a pitch, either the note was right on or it wasn't.[1]

After completing his third year of study, Fissinger accepted the position of Chairman of the Music Department at the Chicago Undergraduate Division of the University of Illinois. He developed the program from the grassroots stage to an eight-faculty department. In addition to his teaching, he actively pursued his writing career and developed a close association first with Summy-Birchard Publishing Company of Evanston, Illinois, and then with World Library Publications in Cincinnati. In August of 1967, he began an eighteen-year tenure at North Dakota State University as chairman of the music department and head of the choral area, while also elevating the department as a result of a rigorous NASM accreditation process. Fissinger's departmental teaching responsibilities included choral arranging, advanced choral conducting, counterpoint, and directing the Concert Choir

and Madrigal Singers. During this time, he developed the choral program into one of national prominence and provided the choral world with an abundance of choral compositions and arrangements, writing seventy-five of his 183 total choral works.

Compositions

Edwin Fissinger's choral pieces are published by Colla Voce Publications, Pavane Publications (distributed by Hal Leonard), Walton Music (distributed by GIA Publications), Hal Leonard, and Meadowlark Music. His choral music exhibits a style readily recognizable by those who are familiar with his works. One need only reflect upon the individual qualities of the music to understand his important contribution to the choral art, though there is not space here to fully explore the components that comprise Fissinger's compositional style.[2]

By way of example, however, is a piece that some consider to be one of his most significant and creative works: "To Everything There is a Season." It captures the textual essence in an individual manner, exhibits a variety of compositional techniques, and offers its own particular challenge to the performers. We observe the juxtaposition of contrasting tempos, textures, dynamics, voicings, and rhythmic activity to portray a sonic embodiment of its textual dichotomy.

"To Everything There is a Season,"[3] commissioned by the Voices of Mel Olson in Omaha, Nebraska, was written during the summer of 1976.[4] It is a substantive work with a performance time of twelve minutes. The text is taken from Ecclesiastes 3:1-8. The author of Ecclesiastes struggles with the question: How can life best be lived? Little by little, he finds clues pointing to a passageway through life, but even when he follows that passageway, fulfillment is tempered with vanity. Wayne H. Peterson, in his essay on Ecclesiastes, categorizes the third chapter as "Life's Limitations."[5] In his search for life's meaning, the writer considers "everything that is done under the sun" (1:11). He concludes that every human activity has its own appropriate time (3:1-8). Man cannot determine these events (3:10-11), but his life is determined by them.

Verses 1-9 of chapter three are in the form of a brief poem containing seven couplets, each line exhibiting parallelism that expresses two opposing actions. These include the most characteristic activities of an individual's life.

1 To everything there is a season,
and a time to every purpose
under the heaven:

2 a time to be born, and a time to
die;
a time to plant, and a time to
take up that which is planted;

3 a time to kill, and a time to heal;
a time to destroy, and a time
to build;

4 a time to weep, and a time to
laugh;
a time to mourn, and a time to
dance;

5 a time to cast away stones, and a
time to gather stones together;
a time to embrace, and a time to
refrain from embracing;

6 a time to seek, and a time to
lose;
a time to keep, and a time to
cast away;

7 a time to rend, and a time to
sew;
a time to keep silence, and a
time to speak;

8 a time for love, and a time for
hate;
a time for war, and a time for
peace;

9 What profit hath he that worketh in that wherein he
laboreth?

A "season" and a "time" refer not to duration of time but to the period of time when an action must take place. According to Peterson, to be born and to die express the limits of earthly life. "To take up" or "to pluck" should be translated "to harvest," making a better parallel with "to plant." "Weep…laugh" and "mourn…dance" express the sorrows and joys of life. Dancing refers to jumping for joy (see Job 21:11). The phrase "to cast away, and…gather stones" has been interpreted various ways. Peterson believes two of the best interpretations are: first, in reference to the act of marriage and the abstinence

from it; and second, the scattering of stones from the ruins of an old building and gathering stones to build a new one. Stones were gathered to build many things in ancient Israel—walls, buildings, altars, monuments—and it is probable that the reference is to the gathering of stones for such purposes. "To seek" and "to lose" may refer to acquisition and loss in business or of personal possessions. "To keep" and "to cast away" alludes to the guarding of possessions and throwing away of what can no longer be used. And finally, it was customary to rend one's garment as a sign of mourning or deep disgust (2 Samuel 1:11; 2 Kings 5:7, 22:19). Later, the garment would be sewn up again.

The poem shows no progress but only an endless round of activity. Basing his theory on verse nine, Peterson feels that the lack of progress "expresses [the writer's] opinion that man's labor brings him no gain which is substantial and satisfying."[6]

Close examination of the text provided Fissinger with the pillars for the musical structure. Since the polarity of time stands out, the creative cell is the phrase "a time," which appears twenty-nine times in the poem. Fissinger uses the phrase 157 times for textual emphasis, for rhythmical impetus, and for overlapping and connecting phrases. See Figures 1 (mm. 106-112), 2 (mm. 169-180), and 3 (mm. 187-197).

The other musical pillar combines text with musical texture and voicing. Fissinger depicts the dualistic quality of the text with vocal polarity: men versus the women. One set of voices presents one of life's activities, and the other responds with its antithesis. See Figure 4 on page 62, where we see overlapping dualism with the male voices representing "a time to mourn" through quarter-note rhythmic movement in 4/4 time, followed by female voices presenting the up-beat motive "a time to dance" in a faster tempo with eighth-note rhythmic movement in 6/8 time. He continues this type of alternating texture throughout the piece, occasionally combining voices in a six-part homophonic texture where textually appropriate. Figure 5 on page 63 goes a step further with an overlapping texture leading to a simultaneous homophonic declamation

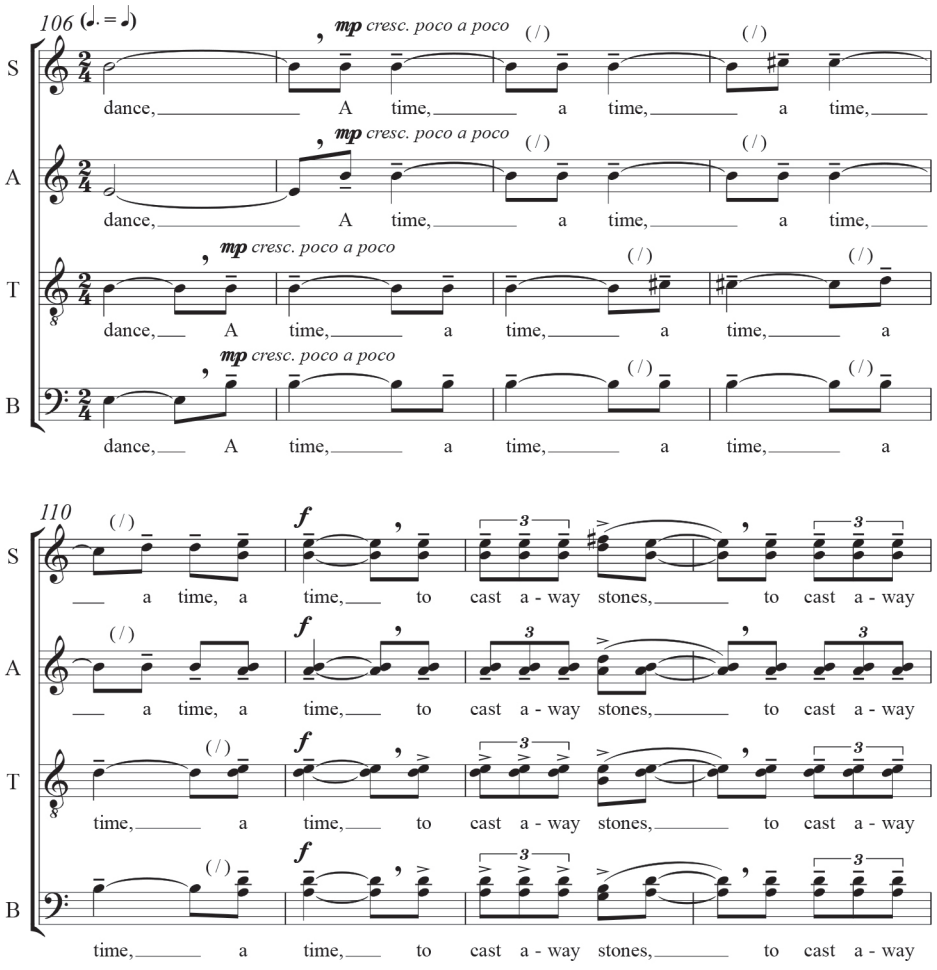


Figure 1. Edwin Fissinger, *To Everything There is a Season,* mm. 106–113.

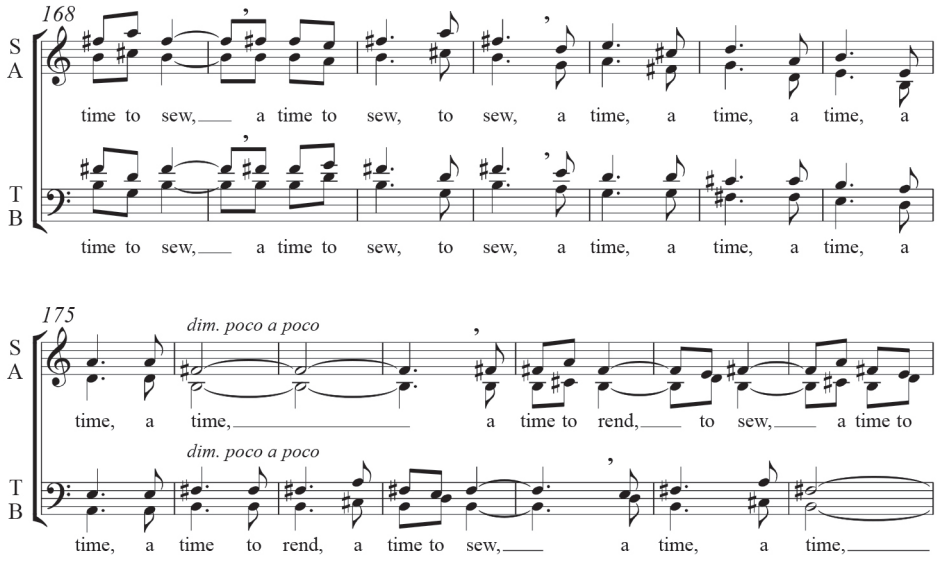


Figure 2. Edwin Fissinger, *To Everything There is a Season,* mm. 168–181.

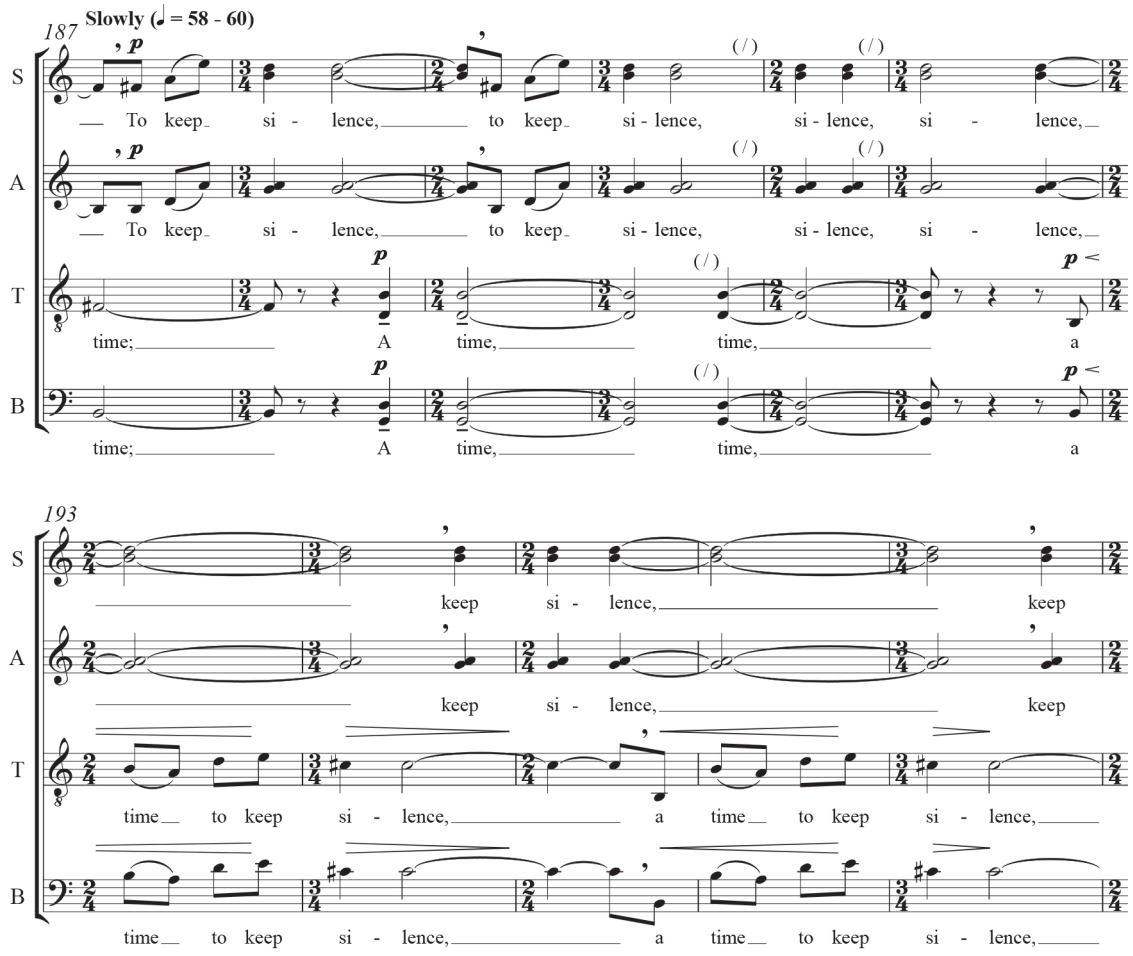


Figure 3. Edwin Fissinger, *To Everything There is a Season,* mm. 187–197.

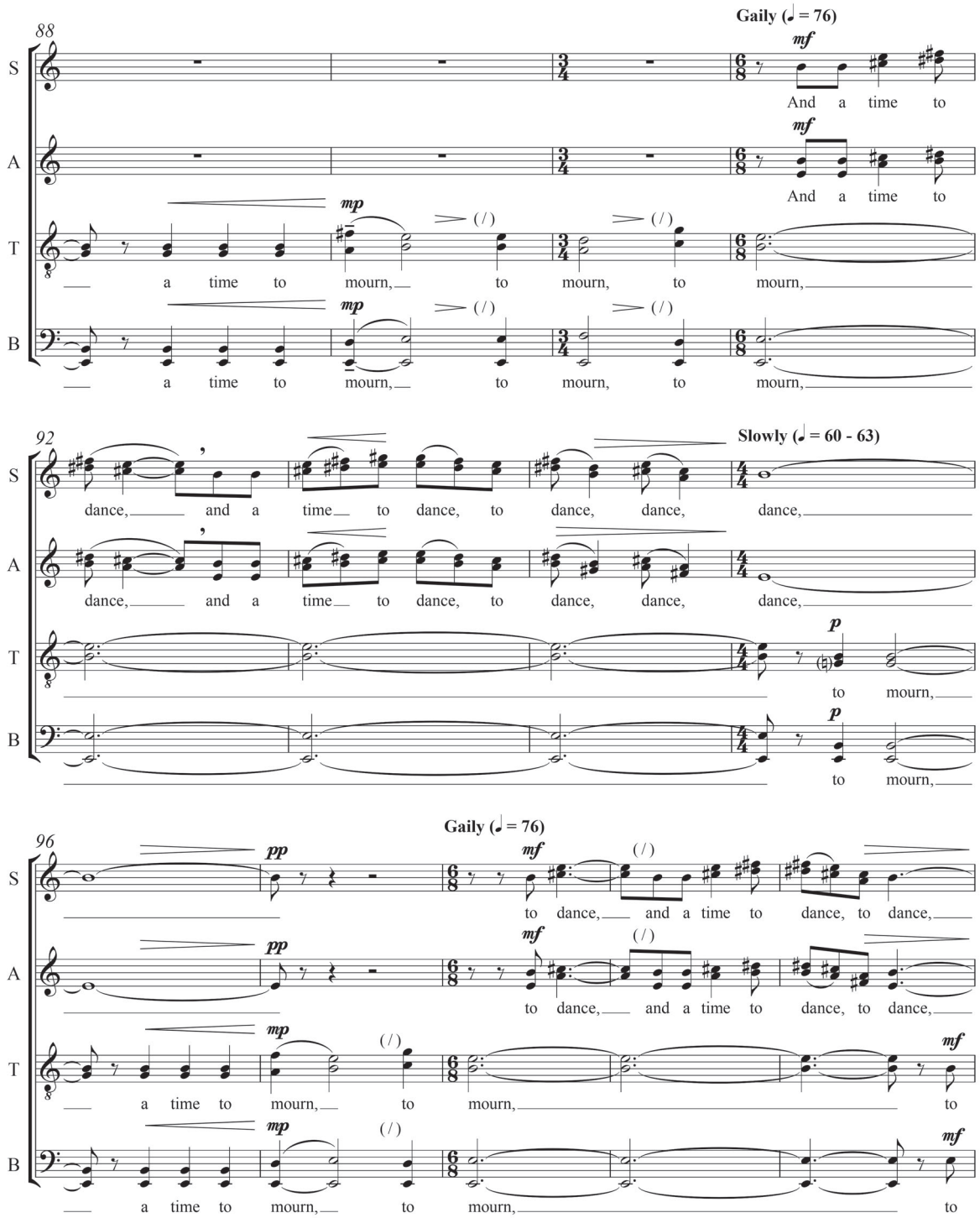


Figure 4. Edwin Fissinger, *To Everything There is a Season,* mm. 88–100.

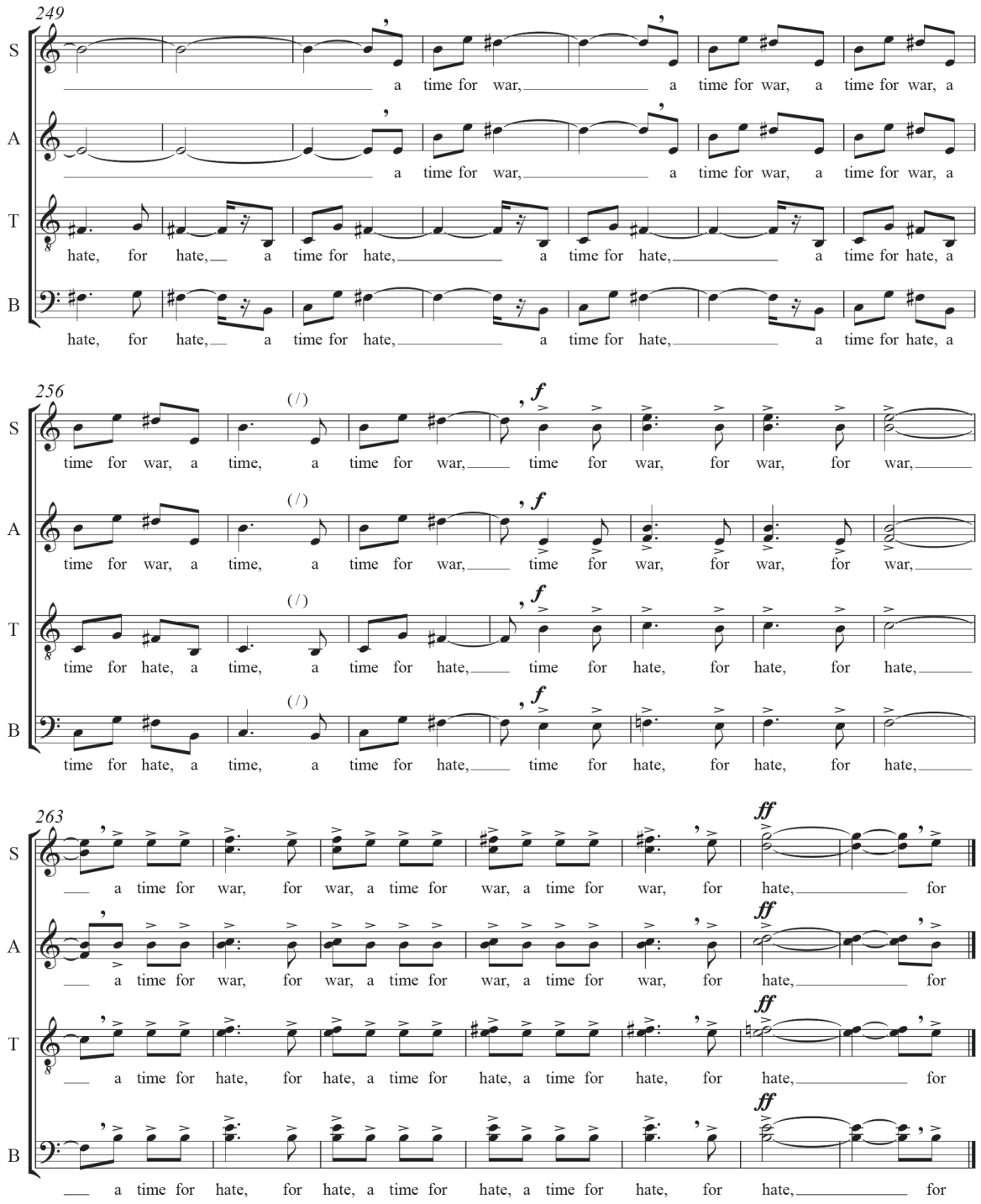


Figure 5. Edwin Fissinger, *To Everything There is a Season,* mm. 249–269.

of two strong words, "hate" and "war," in measures 267-268. "To build" is characterized by moving from unison octaves to a six-part texture (Figure 6).

Abrupt tempo changes add another dimension to the musical dichotomy. With each couplet comes a change in tempo, and most couplets exhibit new tempos for both parts of each dualism. This can be seen in the following list:

to plant (quarter = 88-92): to take up

to kill (quarter = 108-112): to heal (quarter = 72)

to destroy (quarter = 112-116): to build (quarter = 72)

to weep (quarter = 69): to laugh (shift from eighth to sixteenth-note movement)

to mourn (quarter = 60-63): to dance (dotted quarter = 76)

to cast away stones (quarter = 76): to gather stones (ritard)

to embrace (quarter = 60): to re-

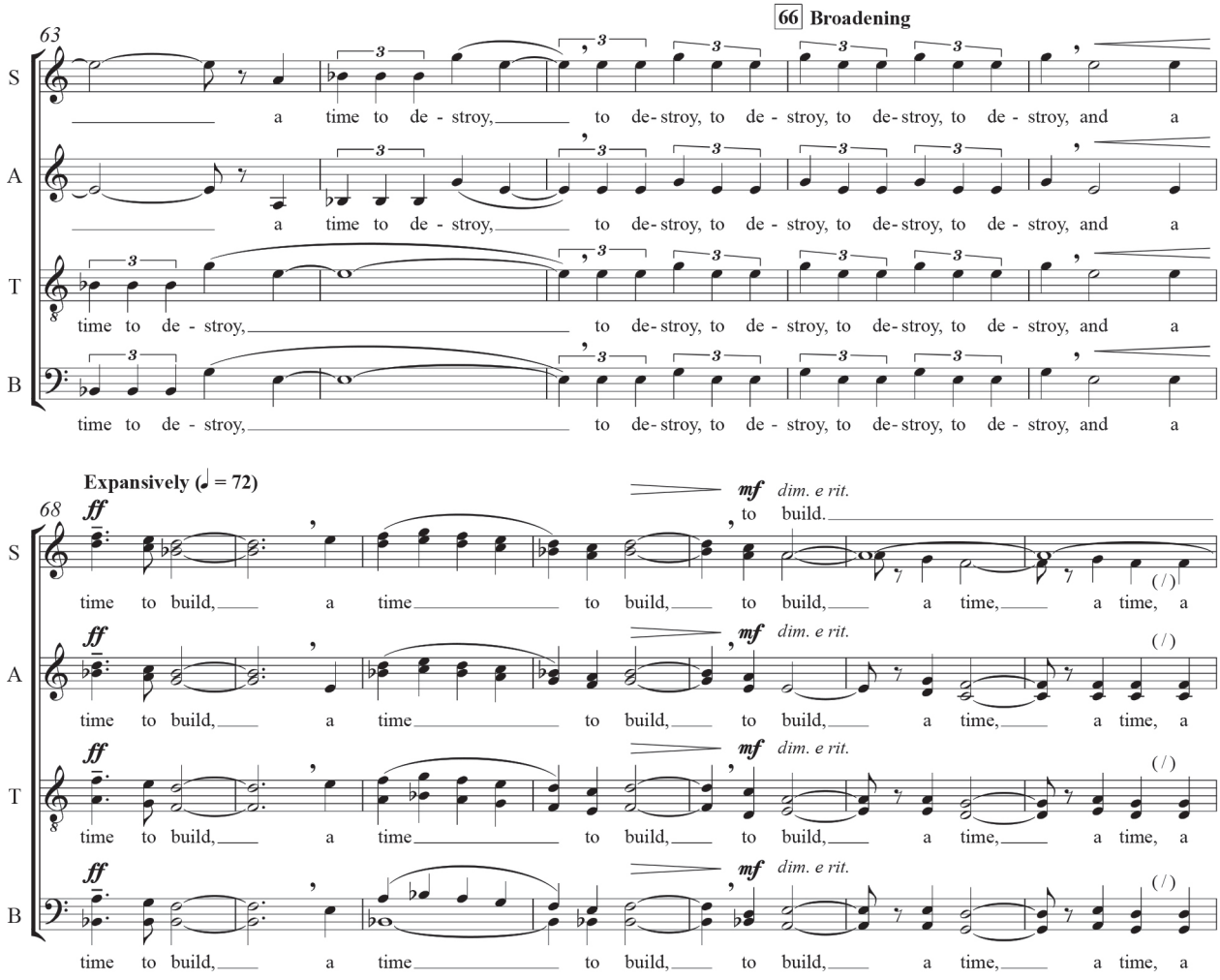


Figure 6. Edwin Fissinger, *To Everything There is a Season,* mm. 63–74.

frain from embracing

to seek (quarter = 58): to lose

to keep (quarter = 66-69): to cast away (quarter = 72)

to rend (quarter = 132-138): to sew

to keep silence (quarter = 58-60): to speak

for love (quarter = 60-63): for hate (quarter = 132-138)

for war (quarter = 132-138): for peace (quarter = 54)

With the form and content of the poem being little more than a listing of life's activities and limitations, lacking any progressive development, a musical setting could become fragmented and monotonous. By overlapping and integrating a variety of textures, Fissinger has managed to achieve continuity and interest. He stated: "I tried to depict as much as I could in tonal terms, the essence of the text, and I felt that I was successful."[7]

Both young and established conductors are encouraged to study his scores and listen to recordings of his North Dakota State University choirs to audibly experience his attention to text and phrase development. To assist choral music educators in their search for quality choral music, pages 66-67 provides a varied sampling from Fissinger's compositional output of 183 choral pieces.

Among Edwin Fissinger's greatest contributions to the arts was his ability to mold the impressionable minds of future choral conductors. He challenged them to analyze then internalize how notes and text are wedded. His incredible ear allowed nothing to slip through undetected; he had an unmatched facility at the piano and an impressive vocal ability to demonstrate correct tonal production. He taught mental discipline and how to strive for perfection, noting in each situation how his singers could always do better. His mantra, "You can be pleased but not satisfied," was one of his unique motivational tools. Fissinger had a genuine concern for his students and their families, and habit of offering constructive advice when asked—and even sometimes when not asked. He mentored the careers of a generation of choral conductors who went on to earn their doctorates in choral conducting and literature. His compositions have sold tens of thousands of copies, and his imprint has been left on national and division ACDA and MENC/NAfME conventions. He was a consummate musician who spoke through his compositions, choir performances, and the lives of his students who have followed in his footsteps. CJ

P. Bradley Logan is a retired professor of music from Bemidji State University in Bemidji, Minnesota, and lives in Mebane, NC.
Bradlogan56@gmail.com

NOTES

[1] Interview with the author. Fargo, North Dakota, May 1-June 15, 1983.

[2] Readers desiring an in-depth analysis of Edwin Fissinger's choral music, his compositional style and

influences, and a chronological listing of his compositions through mid-1986, see: Bradley Logan, "The Choral Music of Edwin R. Fissinger" (doctoral diss., University of Illinois, 1986).

[3] To listen to Fissinger's premier recording of "To Everything There is a Season" go to Waltonmusic.com or youtube.com/watch?v=0XbntFlH5WE.

[4] During a conversation with Dr. Joseph Testa at the start of the 1976-77 school year, Fissinger shared that his wife's mother passed away during that summer and he was unable to travel back to Massachusetts with her for the funeral. Instead, he stayed behind and began work on this text. Fissinger implied that this piece was his artistic response while reflecting upon the loss of his mother-in-law.

[5] Clifton J. Allen, gen. ed., *The Broadman Bible Commentary*, vol. 5: *Ecclesiastes*, by Wayne H. Peterson; 12 vols. (Nashville: Broadman Press, 1971), 5:100-127.

[6] Ibid.

[7] Interview with the author.

Selected Compositions

All of these pieces were written for Fissinger's collegiate choirs or commissioned for other collegiate or accomplished community choirs. Presented chronologically and voiced for SATB/divisi/A cappella unless indicated otherwise.

Sets

The Star That I See (1965)

1. The Star That I See
2. Moon Magic
3. Winter Wren
4. Dandelions
5. Will You Remember

Three Portraits of Stephen Foster (1975) w/piano and tenor solo

1. Laura Lee
2. Oh! Susanna
3. Gentle Annie

Images of the Past

1. Some Folks (1975) w/piano, soprano & tenor solos
2. Go 'Way From My Window (1984) w/piano
3. Nelly Bly (1975)
4. Black Is the Color of My True Love's Hair (1984)
5. Skip To My Lou (1984) w/piano

Three Sacred Pieces (1982) w/hand percussion

1. Joyfully Let Praises Ring
2. Of the Father's Love Begotten
3. Adoro Te Devote

On Flowers and Love (1986)

I. To Daffodils

II. Sweet-and-Twenty

III. Tell Me, Where Is Fancy Bred?

IV. Music, When Soft Voices Die

VI. Love Is a Sickness

Set of Three for Treble Choir and Strings (or Piano) SSA (1988)

1. Reeds of Innocence
2. The Lamb
3. Spring

Prairie Scenes (1989)

1. Passing of Winter
2. Dakota Dawn

3. A Winter Night
4. Prairie Wind

Dakota Prairies (1989)

1. The Prairies
2. The Wind In The Wheat
3. The Wild Prairie Rose
4. The Call of Spring

Spirituals

Witness (1970) w/baritone solo

Didn't My Lord Deliver Daniel (1971) w/mezzo-soprano solo

Joshua Fit the Battle of Jericho (1979) w/soprano & alto solos

Wade In the Water (1984) w/ soprano & baritone solos

Christmas

Here We Come A-Caroling (1964)

1. Here We Come A-Caroling
2. Christ Was Born On Christmas Day
3. O Come, O Come, Emanuel
4. The Coventry Carol
5. Good Christian Men, Rejoice
6. We Three Kings
7. Deck the Hall
8. When Comes This Rush of Wings
9. Bring a Torch, Jeannette, Isabella
10. What Child Is This

I Saw Three Ships (1973)

What Cheer? (1976)

The Rarest Gift (1976)

The Holly and the Ivy (1976)

For Now Is the Time of Christemas (1978)

What Is This Fragrance (1978)

Love Came Down at Christmas (1978)

Patapan (1980)

Welcome Yule (1980)

Four Christmas Vignettes (1981)

1. Christmas Festival
2. Recipe
3. Madonna and Child
4. Christmas Greeting

Past Three A Clock (1981)

On Christmas Night (1985)

Additional Original Compositions

O Make a Joyful Noise (1964)

By the Waters of Babylon (1976) w/soprano solo & speaker

To Everything There is a Season (1976) w/solo quartet

Something Has Spoken to Me In the Night (1978) w/speaker

Arise, Shine, For Thy Light Has Come (1981)

Set Me as a Seal (1981) w/soprano solo

Consecrate the Place and Day (1982)

Lux Aeterna (1982) w/soprano and baritone solos

Incline Your Ear and Come Unto Me (1986)

In Paradisum (1988)

To Music (1988) w/cello

No Man Is An Island (1989)

Dover Beach (1990)

The Splendor Falls On Castle Walls (1990)

CHORAL CONVERSATIONS

An Interview with Rosephanye Powell

by Shekela Wanyama

Rosephanye (roh-SEH-fuh-nee) Powell is an accomplished singer, music educator, and choral conductor. Dr. Powell is a Charles W. Barkley Endowed Professor and Professor of Voice at Auburn University, where she teaches voice, art song repertoire, vocal pedagogy, conducts Women's Choir, and co-conducts the Auburn University Gospel Choir. She is perhaps best recognized as one of the United States' leading contemporary choral composers. In this Choral Conversation, she discusses her music, the compositional process, and reflects on being a prominent African American female composer.

As one who studied vocal performance, how did you find your way to choral composition?

Choral music has always been an integral part of my life. In high school, one of my hobbies was rearranging songs that we sang in choir. As an undergraduate at Alabama State University, an HBCU (Historically Black College or University), we were required to sing in the choir every semester. And every semester we learned and performed arrangements of African American spirituals. Those experiences developed my love and appreciation for these marvelous works of art.

While working on my master's degree in Vocal Performance and Vocal Pedagogy at Westminster Choir College, graduate students were required to sing each semester in the Symphonic Choir. Singing under the direction of Joseph Flummerfelt and Frauke Haasemann impacted my understanding of European classical music, the beauty of the choral sound, and the shaping of vowels to achieve the ideal tone. When I pursued my doctoral degree at Florida State, I spent a great deal of time with the graduate choral conductors and observed Rodney Eichenberger and André Thomas work with their choirs. Once again, I was impacted by these conductors and their commitment to the craft of choral conducting and the development of the choral tone.

I became a published composer after composing *The Word Was God* for the Philander Smith Collegiate Choir in Little Rock, Arkansas. This choir, conducted by my husband, William Powell, and for which I served as associate conductor, needed original songs to be composed for a CD to be sold at our concerts to raise funds for the choir. Once we recorded *The Word Was God*, I was encouraged by conductor friends to submit the work to a publisher. After submitting a previous work to a publisher and never receiving a reply, I decided to send *The Word Was God* to ten publishers with the hope that one would reply. Unfortunately, all ten replied with acceptance of the work, after which I received several letters of reprimand when I had to inform publishers that I had contracted with another publisher. I learned a valu-

able lesson from that experience, which I share with young composers: "Submit your work to only one publisher at a time!"

How would you describe your style of composition? Has it changed over time?

I would characterize my style of composition as African American neo-Romantic. Generally, it comprises lyrical vocal lines; strong rhythmic emphasis, including much use of syncopation; harmonies often derived from African American popular music styles that serve to express the text or the mood of the text; and varied vocal textures including layering, interweaving melodies, and light counterpoint. I am grateful to have grown up with musical experiences that included African American spirituals, gospel music, hymns, rhythm and blues, jazz, Caribbean music, and African folk songs.

Although they may not be identifiable in my works, each of these genres or styles are a part of my musical vocabulary for composition. I endeavor to compose melodies that are healthy for the voice, avoiding overuse of the extremes of the range. As a singer, I prefer to employ singable melodies that use the practical parts of the range, saving the extreme highs and lows for climaxes, color, emphasis, or text painting. I would not say that my style of composition has changed over time. My hope is that it has evolved with my life experiences.

What is more important to you: the text or the music? (This question was supplied by the previous Choral Conversations Column interviewee.)

In one sense, I consider the text to be of primary importance since the text is the message to be communicated. In another sense, the music is of equal importance with the text. In addition to providing harmonic support, the music plays an equal role with the text in communicating the message and meaning of the text. I begin composition by immersing myself in the text, repeating and memorizing the text in addition to reading about the poet. Through this immersion, the music begins to develop as I seek to express the sentiment and heart of the message awakened in me. The rhythm of the poetry influences the rhythm of the melody and the shape of the vocal line. The mood and energy experienced as I recite the poetry determine the text setting, tempo, form, rhythms, and harmonies. In contrast to the spoken word alone, music can serve to enhance the meaning of the text, painting mental pictures of it for the performer and listener. At the same time, music can detract from and betray the meaning of the text if its marriage to the poetry is not given serious consideration in composition.

Who are your biggest influences as a composer?

During my undergraduate studies at Alabama State, I experienced a steady diet of solo and choral arrangements of spirituals by Harry T. Burleigh, Hall Johnson, and J. Rosamund Johnson, among others. Also during this time, I was introduced to African American female composers, including Undine Smith Moore, Florence Price, and Lena

McLin. I was strongly impressed by the fact that they were black women who composed and arranged classical music. In graduate school at Westminster Choir College, I was deeply influenced by African American composers of art songs such as Adolphus Hailstork, Julia Perry, David Nathaniel Baker, George Walker, and William Grant Still, among others. I think William Grant Still, the Dean of African American composers, was my greatest influence as a classical composer. My research in graduate school focused on his compositional style for the solo voice and piano. I found myself very much connected to Still's harmonic vocabulary, which included jazz harmonies, and his lyrical vocal lines, especially in the song cycle *Songs of Separation.* European classical music influences included Handel and Bach for their counterpoint; Mozart and Haydn for their form and lyricism; and Verdi, Puccini, and Ravel for their Romantic harmonies and long vocal phrases.

What inspires you?

I guess I would say "life." Yes. Life and life experiences—people and places, sunny days, rainy days, smiling faces, tears, pain, aloneness, joy, peace, laughter, acts of love, kindness and service to others, stories of triumph over struggles, passionate and tender poetry, the beauty of nature, the quietness of an early morning, beautiful music…and all that is good that can be experienced in this brief life.

Share a piece with us from your catalogue that is particularly meaningful to you. What is the story behind that piece?

Still I Rise is a song that was commissioned by VOX Femina Los Angeles and Iris S. Levine, music director. When Dr. Levine approached me with her idea for the project, she shared that the choir wanted a work that spoke to the experiences

of women from a perspective of strength. Immediately, I knew that I wanted to set Maya Angelou's poem *Still I Rise*. Because of my love for the poem, I composed feverishly and very quickly, completing the first draft within a matter of hours. Unfortunately, I was denied permission to set the poem by Dr. Angelou's representative. So I took the inspiration received from the poem and wrote my own lyrics. *Still I Rise* is an anthem in salute to the strength of women who persevere through life's many and diverse difficulties, including sickness, physical and emotional abuse, rape, incest, prejudice, abandonment, and many more. It is a charge to view life's disappointments, setbacks, and inequalities as opportunities to become stronger.

This song is especially meaningful to me because of the women's choruses that have made it their choir anthem that is sung yearly. I have been overwhelmed by the number of women from around the world who have sent me photos or informed me of their *Still I Rise* tattoos, while sharing stories of how the song encouraged or sustained them at low points in their lives. These stories include a three-time cancer survivor who, upon hearing the song, had a *Still I Rise* t-shirt made to remind herself that she is a survivor; and a young lady who was on the verge of suicide but chose to live (and is doing so victoriously) after her women's chorus was introduced to *Still I Rise*. I get emotional just thinking about it. To compose a song that empowers sisters in this way gives great meaning and fulfill-

ment to my life!

Share one experience that was special for you as a composer.

The one that comes to mind immediately is the dress rehearsal and premiere of *Sing for the Cure: A Proclamation of Hope* in Dallas, Texas. Along with several other choral composers, I was asked to compose one of the choral movements for this multi-movement work that honors the journeys of those who lost their battle with cancer; fought the battle and were victorious; as well as those loved ones who traveled the journey with them. My song "The Promise Lives On" sets tender and touching lyrics by Pamela Martin and represents the partner's voice.

In it, the partner-caregiver assures the one cared for that their promise of love and life-long commitment will remain and grow stronger through the struggle and pain of cancer. To be a part of the special evening of the performance with poet-laureate Maya Angelou as narrator, the Turtle Creek Chorale, The Women's Chorus of Dallas, and the Metropolitan Symphony Orchestra was nothing short of exhilarating.

On the day of the premiere, I was invited to the dress rehearsal for the performance but missed it due to a delayed flight out of Atlanta. Upon my arrival in Dallas, Timothy Seelig, then-director of the Turtle Creek Chorale, informed me that at the dress rehearsal, Maya Angelou, upon hearing "The Promise Lives On," was so overcome with emotion that she required time to gather herself before speaking the next narration. Having read and admired Dr. Angelou through her series of autobiographies and poetry collections, I received much gratification hearing that I had touched her heart perhaps as deeply as she had touched mine.

What advice do you give composers who are entering the field today?

The advice I offer is to strive to develop one's craft and distinct voice compositionally. The development of a career in composition is one that requires patience and persistence. I caution composers not to compose for the sake of composing. Rather, compose because one has a message to share or a story to tell through music. Then, people "get it" and connect to it. From lessons learned while a young composer, I inform composers to submit to one publisher at a time and wait several months before submitting to another. They should be sure to get a poet's permission *before* setting their poem to music.

Also, when arranging someone else's music, composers should be sure to obtain permission from the composer to do so. Finally, if one is having difficulty being accepted by an established publisher, consider self-publishing through one's own website. Or, consider working with a non-traditional publisher who will allow the composer to keep ownership while providing online exposure and distribution for a fee or a small percentage of the sales.

What do you do when you experience composer's block?

I pray and put it away! I have found that when I try to compose through a block and force the work, I don't like the results of what I composed when I return to it later. This means that I wasted the time and energy and must begin again. I find that when I take a break from the work, engaging in stimulating or relaxing activities, I experience a fresh creative flow upon my return to it.

The challenge is being wise enough to take the break, especially when pressed to meet a commission deadline.

What is it like to be an internationally recognized African American female composer?

I am grateful for the opportunity to be a voice that represents the diversity of the African American and American choral music cultures. I consider it a privilege to share a perspective on our nation's diversity with singers around the world. It is especially fulfilling to hear my works performed by singers for whom English is not their first language. To work with choirs from other nations reminds me of just how much we all have in common regardless of our culture, nationality, and language.

As a child growing up in a small southern town on the border of Alabama and Georgia, I could not have imagined being afforded the opportunity to share my love of music and singing to this extent. As an African American woman, I hope that my contributions to choral music literature will serve to encourage African American female composers to develop their compositional craft and leave their distinct imprint upon the world of choral music.

Please provide a question for the next interviewee to answer.

What do you find most challenging when guest conducting?

Shekela Wanyama is a doctoral student in conducting at the University of Arizona. She is grateful to Catherine Roma, whose important research was the genesis of this conversation.

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O Magnum Mysterium

- SATB; a cappella; Latin (liturgical)
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KARI CRUVER MEDINA (NEW to PROJECT : ENCORE)

The Message of the Wind

- SSAATTBB; a cappella; English (Harriet Monroe)
- 6′. Unabashedly romantic verse of this pioneering literary advocate , patron and poet is given a fully emotive, lush choral setting. Captures the longing and evocative imagery of the poem with gentle, undulating patterns that shimmer as they recreate the feeling of the wind. Stunning! Requires flexible and skilled ensemble. ProjectEncore.org/kari-cruver-medina

MICHAEL BUSSEWITZ-QUARM

To Avielle on her Fifth, Sixth Birthday

- SATB; S, A, incidental divisi; S, T soli; piano; English (Chantal Sellers)
- 5′ 44″. One movement from the larger work, The Unarmed Child; a response to the frustration and feeling of helplessness following two school mass shootings. Unlike many artistic responses to such events, this particular movement is uplifting and lively; good in a commemoratory mix. Reasonable for HS and above. ProjectEncore.org/michael-bussewitz-quarm

KAREN SIEGEL

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- SATB; some S divisi; piano; English (Joseph Brackett and Karen Siegel)
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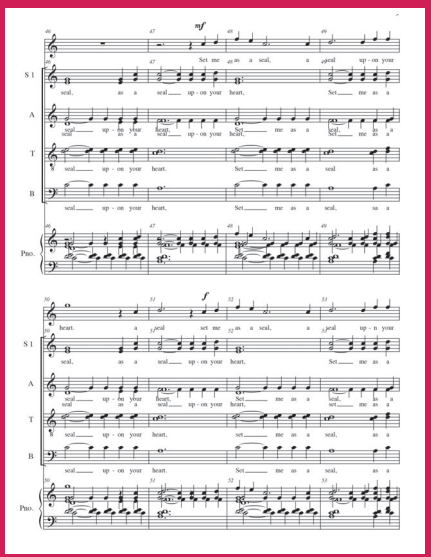
Hear a complete recording and learn more about it here: **ProjectEncore.org/tom-council-seal-upon-your-heart**



Spotlights on compositions that are already part of the PROJECT : ENCORE Catalog are occasionally included here, in order to suggest very specific programming potential for the selected piece.

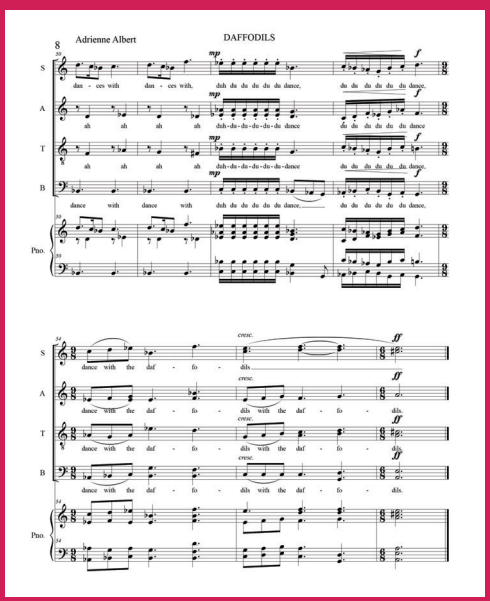
Looking for . . .

. . . a piece celebrating the rebirth of nature in spring?

Here it is: "Daffodils" by Adrienne Albert

This three-minute little gem brightens any group of contemporary madrigals. It dances in compound meter, with continual interest and variety maintained through shifts of texture, key center and unanticipated rhythmic twists.

The composer wrote this Wadsworth setting for Gregg Smith, who was her long-time mentor. Hear a complete recording and learn more about it here: **ProjectEncore.org/adrienne-albert-daffodils**



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AMERICAN CHORAL DIRECTORS ASSOCIATION

Book Reviews

Gregory Pysh, editor gpysh@fpcmid.org

A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing
(Second Edition)
Lanham, Maryland:
Rowman and Littlefield (2018)
269 pp.
$52.00 (Kindle)
$55.00 (Softcover)
$75.00 (Hardcover)

Elizabeth L. Blades has given both choral musicians and voice teachers an invaluable resource to improve and enhance their singers. For the first edition, the author interviewed twenty master teachers to gain insight and expertise into the myriad areas of vocal pedagogy. These included Edward Baird, Oren Brown, Barbara Doscher, Bruce Lunkley, Richard Miller, Dale Moore, and Helen Swank. For the second edition, the author added interviews with six additional master teachers, including Meribeth Dayme, Robert Edwin, and Mary Saunders-Barton, and re-interviewed those from the first edition who were still living. Each participant was asked a specific set of questions about vocal technique, teaching style, background, and experience as a singer and pedagogue, how they stay current in the field, and auxiliary training necessary for their students.

The book is divided into three parts. Part One, "Vocal Concepts," presents observations and strategies for teaching specific technical concepts such as posture, breath, tone, registration, evenness through the range, diction, vowels, tension, and use of imagery. Each chapter begins with a list of attributes agreed upon by consensus that were vital to that technical aspect of singing, followed by the text of the interviews with each teacher. For example, Chapter One, Posture, lists the following as "What Constitutes Good Posture":

- The body that is buoyant and elastic.
- The body feels tall and elongated.
- The body feels centered and solidly rooted.
- The torso is not slumped or collapsed.
- The rib cage feels open and expanded.
- The body alignment involves the spine, neck, and shoulders, with weightdistributed to the feet.
- The stance has nobility (p. 3)

Part Two, "Training Singers: Practical, Artistic, and Professional Development," has ten chapters with subjects including the student audition, the first lesson and a typical lesson, guiding practice; technology, voice science and medicine: impact on the profession; artistry, expression, communication, and self-discovery; performance work, auxiliary training, successful attributes, professional singers, and American voice stamping. For those who have a copy of the first edition on their bookshelves, this section is greatly expanded from the original volume, most especially in the areas of technology, the use of voice science in the studio, and the fields of contemporary commercial music and music theater pedagogy.

Part Three, "Teachers' Professional Training," addresses issues that pertain to continued growth for the vocal professional. In this section, the master teachers provide guidance, suggest strategies, and clarify

goals for all vocal pedagogues. The five sections that close the book include the topics of schools of singing, personal voice training, staying current, objectives and priorities, and outstanding teacher attributes. The final pages are given to recommended references, a glossary of pedagogical terms, indexes, and biographies of the author and contributors.

Reading *A Spectrum of Voices* is akin to attending master classes given by twenty-six of the finest teachers in America during the last twenty years. It is highly recommended not only for beginning teachers and conductors but is also a compelling resource for those who have been in the profession for a number of years, and who need new ideas and insights to improve the singing of their students and choristers.

Gregory M. Pysh
Midland, TX

In Their Own Words: Slave Life and the Power of Spirituals
Eileen Guenther
MorningStar Music Publishers, 2016
492 pages
Paperback $28.00

Having just finished reading Robin DiAngelo's *White Fragility: Why It's So Hard for White People to Talk about Racism* (2018), this work provides the musical basis for some key concepts DiAngelo identifies. It has also helped further to codify the issues of slavery as related to the African American spiritual and its evolution. Eileen Guenther, professor of worship and music at Wesley Theological Seminary in Washington, DC, has done monumental research in preparing this book. She has gone back to original sources, including anonymous and famous slaves and African American writers, as well as current political events, to create this framework.

Guenther's book is organized into three main parts. The first is about the beginnings of spirituals, including various influences, characteristics and performance practice, origins and justifications (of the time) for slavery, slave interviews and testimonies, Christian religion and slavery, slave owners' control of slave religion, and slave preference for their own religious practice. Part Two deals with aspects of slave life, and is, at times, very emotional to read. Subjects include: the big house and the master; life in the slave quarter; the most vulnerable (women, children, the elderly, families, mulattos); slave work; slave rituals; slaves bought and sold; control of slaves; rebellion; and escape. Part Three features spirituals after the Civil War, including famous early arrangers Harry T. Burleigh, James Weldon Johnson and J. Rosamond Johnson, Nathaniel Dett, Hall Johnson, and William Dawson, as well as later arrangers including Moses Hogan, André Thomas, Rollo Dilworth, and Rosephanye Powell. Themes of spirituals are discussed, and a synopsis of slavery and spirituals concludes the formal section of the book. There follows a Biblical Concordance and a Reverse Concordance of one hundred spirituals, a bibliography, and an index. The work also contains many helpful illustrations, charts, and maps.

One of the most distinctive and informative chapters is Chapter Five, Witness: Slave Testimonies (Who'll Be a Witness for My Lord). This chapter presents fifty well-known spirituals with testimonies following, from both well-known and anonymous former slaves. If we pick a random title, such as "My Lord, What a Mornin'," Guenther provides a general description of the theme of the spiritual, followed

by the text. Then, this testimony:

> I's very old now. I spects I's most a hunnerd. Dey say when yere a hunnerd years old yer see de stars fall, and de oder night when I went out I saw all de stars fall, and de oder night when I went out I saw all de stars drop from de sky. I was at a wonder when I saw it. 'It's like the plantation song,' I said, 'Oh the stars in the elements are falling, And the moon drips away in blood.'
>
> Dat's it, dear, dat's it, and she sang a few words until her voice broke. (p. 115)

Imagine the power of those words when read to your choir in a rehearsal. I cannot get those words out of my mind. The choral rehearsal can become a vehicle for change just as this book broadens one's outlook.

When I first began to sing spirituals over fifty years ago, at the age of fourteen in my all-white, small Midwestern town, there was no talk of their hidden meanings as songs of suffering, escape, despair, and many other themes. They were regarded as gospel songs at best. Thanks to scholarship, including that of Guenther, there is a glossary of terms for the Underground Railroad.

From former slave Frederick Douglass's commentary, to a prologue of Barak Obama singing "Amazing Grace" at the 2015 funeral of Clementa Pinckney in South Carolina, the author has created a scholarly yet spellbinding work. Anyone who works with spirituals should have this volume—well-indexed and with valuable appendices and concordances—in her or

his library. *In Their Own Words*, once it is opened, is difficult to put down.

Donald Callen Freed
Omaha, Nebraska

Innovation in the ensemble arts: sustaining creativity
Tim Sharp
GIA Publication, 2017
152 pages

Tim Sharp's latest offering is the third in a series that includes *Collaboration in the ensemble arts* and *Mentoring in the ensemble arts*. Sharp draws on his many experiences as an innovator—both as a conductor and executive—supplemented with smart advice on effective innovation from leaders living and historical, and visionaries musical and otherwise. Key to Sharp's approach is one of practical, sustainable creativity; his is a study of discovering and implementing the "adjacent possible" (p. ix).

Sharp uses the acronym POETIC (People, Optimism, Experimentation, Tension, Idea, and Collaboration) to describe the stages of any innovation initiative, and takes each of these in turn. He invokes innovators such as da Vinci and others who have been perpetually interested in the "why" of things. Three types of innovations are discussed in order of increasing impact and risk; namely, core, adjacent, and transformative. (The term "core innovation" is at first a little confusing, as it is the core of the group's methodology that is preserved rather than altered.) All flow out of the leader's innovative mind-set. To nurture this, the author recommends including deep reading in a variety of disciplines, daily poetry reading (especially for choral musicians who work with words in every rehearsal), asking da Vinci's "why" constantly, finding the right time of day and the right place for creative work, and the importance of rest and breaks for exercise (especially walking, with good examples of important minds in history having done so to get their creative juices flowing).

Sharp insists innovative ideas naturally come from a place of tension, reflection, and continual testing, and are born of expertise, experience, and even failure. Rarely are these ever "aha!" moments, but are influenced from multiple sources and always "adjacent additions to pre-existing ideas" (p. 95). He uses the historical innovations in music notation as a good analogy for these kinds of necessary, creative changes.

Besides there being no single moment or "spark" of creativity, other misconceptions about innovations are addressed, chief among them is that creativity is something only a few people possess or only

experts can implement. He encourages us that innovative leaps and the expertise needed to make good ideas work are attainable for any one and any group. Risk may be mitigated by careful consideration of the scope of the problem, available resources, negative side effects, core mission of the group, and sustainability.

Innovation in the ensemble arts is not a long book and easily readable in a couple of afternoons. This book uses examples from the ensemble arts—predominantly choral, of course—to illustrate principles of innovation that may be applied to just about any business or organization. Of course, as Sharp points out, it is not wealth but value and relevance we create, and how necessary it is for arts organizations to foster an innovative mind-set to stay valuable and relevant to their members and audiences.

Ian Loeppky
Florence, Alabama

2020 SYMPOSIUM ON RESEARCH IN CHORAL SINGING
Registration is Open

About the Symposium

The American Choral Directors Association is pleased to announce the second Symposium on Research in Choral Singing, a new forum for the dissemination of research. Following the packed first symposium in 2018, the second symposium will be held on Friday and Saturday, May 1-2, 2020, on the campus of Georgia State University in Atlanta. The symposium will combine diverse presentational formats with opportunities for in-depth conversation, inquiry, and consideration of future research directions.

The intent of the symposium is aligned with the purpose of the International Journal of Research in Choral Singing: to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion in choral singing, school community partnerships, adolescent development, vocal development, and singing and well-being.

Housing

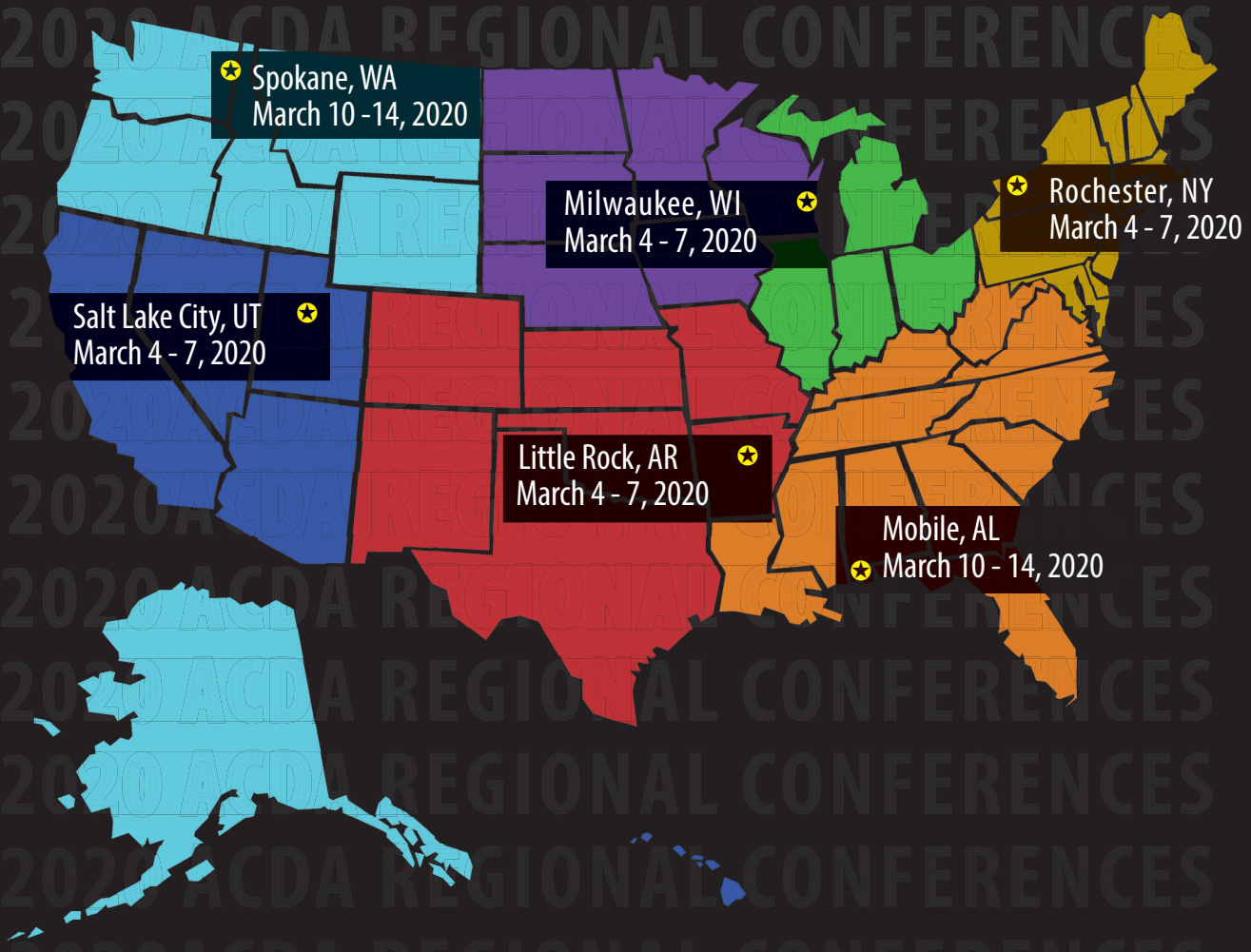
The conference venue is located in downtown Atlanta. There are hundreds of hotels in Atlanta, with many in the immediate vicinity of the conference location. We have determined that "conference hotel" rates would be higher than rates found independently. We will therefore not have an official conference hotel; participants are encouraged to make their own reservations at their favorite hotel. If you'd like a recommendation, please email pfreer@gsu.edu.

Transportation

Flights will arrive at the Hartsfield-Jackson Atlanta International Airport. Travel to downtown Atlanta is possible directly from within the airport via MARTA trains; the Peachtree Center station is closest to the conference venue. Taxis from the airport to downtown cost $30, with rideshare services such as Uber and Lyft costing about half that amount.

Note that if you are heading to downtown Atlanta on Friday afternoon, consider arriving a bit early if you plan to travel by car (including taxi or rideshare from the airport). Rush hour starts about 3 PM on Friday afternoons.

2020 ACDA REGIONAL CONFERENCES



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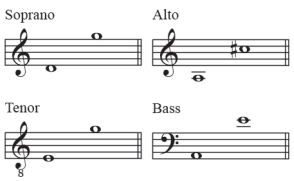
Choral Reviews

Kevin Dibble, editor kevin.dibble11@houghton.edu

Alleluia from Musica Sacra
Pawel Lukaszewski
(b. 1968:2016)
SATB divisi unaccompanied (2:10)
Publisher: Walton Music
HL00156529, WW1594
$2.10



Performance Link: https://www.jwpepper.com/Alleluia/10593344.item#/submit

Pawel Lukaszewski's "Alleluia" is a lovely addition to the sacred repertoire for mixed voices. Taken from the prolific composer's *Musica Sacra,* this brief setting consists of thirty-two iterations of the word *Alleluia,* a timeless expression of praise apt across a variety of liturgies and traditions. The lush harmonies and subtly shifting rhythms offer an engrossing experience to both singer and listener.

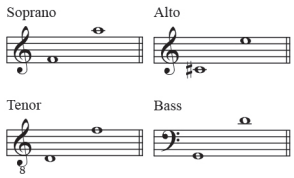
Though catalogued as SATB divisi, the piece is largely in a five-part texture, with only the soprano part being regularly divided. Phrases characteristically begin on a unison, fanning out into rich harmonies. The initial phrase exemplifies this pattern, beginning on a unison D, moving through major and minor sevenths chords before coming to rest on a dominant six-five chord of E. The subsequent phrase begins on a unison of E, moving through simpler harmonies than the first and approaching the final chord of E major from the major chord a whole tone below. The middle measures are similar in harmonic approach but more vigorous. More restrained piano music follows, the parts lying lower in their respective tessituras. This section comes to rest on a major chord of A, suggesting a half cadence to the reprise of the opening section that follows. In the concluding section, a sense of timelessness is suggested by the repetition of the final four measures. The work comes to rest on an E major that is clearly the overall tonality, though the fact is never confirmed by means of a key signature.

Metrically "Alleluia" largely alternates between two/four and three/four, frequent cascades of triplets imparting a sense of lilting compound time in many measures. In the choral writing the alto part is often quite static, with many repeated Es and As, while the first sopranos generally sing the tune, the seconds harmonizing below in consonant thirds. The bass and tenor voices are often spread in fifths, the effect sometimes being multiplied by having bass and baritone a fifth apart and tenor an additional fifth above baritone. Textural variety is achieved by moving the melodic writing of the uppermost parts into alto and tenor parts an octave lower.

That the composer, who is conductor of Musica Sacra, Warsaw Cathedral Choir, is a practical church musician can be seen in the comfortable compasses of the choral parts and the way that the rhythms are varied yet attainable for a good church or college choir. Melodic leaps of perfect fifths and minor sevenths appear throughout, adding only slightly to the degree of difficulty for the choir essaying this piece. Overall, this is a sumptuous piece of choral music—well worth the effort of any choir willing to tackle it.

Jon Thompson
Langley, British Columbia

Saeya Saeya Parang Saeya
Arr. Young-ah Kim
(b. 1972:2016)
Text: Korean Traditional
SATB, alto solo, unaccompanied
(5:15)
Pavane Publishing, P1562
$2.35



Performance Demonstration:
https://youtu.be/y5owGKG_aVo

Young-ah Kim's arrangement of the traditional Korean folk song "Saeya Saeya Parang Saeya" (Birds, Birds, Bluebirds) retains the plaintive character of the original melody in a skillfully composed, contemporary setting. The text (given only in a Korean transliterated underlay with phrases of English translation above) concerns an unsuccessful nineteenth-century peasant revolt against corrupt Korean rulers and their Japanese confederates but speaks simply of bluebirds who will cause the farmers to weep if their flowers fall to the ground. The sung syllables are a combination of the words of the Korean original and choral syllables such as "Huhm" and "Dum."

The setting begins with an arresting alto solo that gives some indication of the originality of the music to come. The opening solo, written by Connie Haeja Byun, derives its interest from its free and flexible rhythmic setting, restricting the melodic material to the five pentatonic notes (D, E, F, G, A) on which the Korean original is based.

Kim's choral arrangement begins with a folk-like humming of offset bass/tenor open fifths, evoking a lilting lullaby. Choral sopranos and altos enter to add harmonic pungency, the divided soprano part settling on a tritone at the end of each gesture. The lack of a key signature that commits to D minor (the arrangement has no key signature) allows freedom to choose various forms of B and C, suggesting D minor at times and the Dorian mode at others.

After the choral atmosphere setting, the folk melody is uttered by the alto soloist in its pure form, accompanied by tenor and bass. The arranger has both parts in frequent divided major seconds, a notable feature of the entire setting. The fuller harmonies heard when the soprano and alto voices enter emphasize D minor and various forms of E diminished sonorities against D. The section closes deceptively, with an A7 chord that resolves to G7 instead of the expected D minor. The eight slow, reflective measures that follow from measure 29 contain contemporary techniques such as choral glissandi and closing

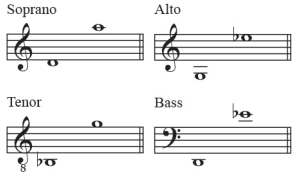
to "m" at varied, somewhat indeterminate points.

The most challenging choral writing begins where the male voices are subdivided and treated contrapuntally. Bass, baritone, and first tenor parts carry fragments of pure folk melody, at times in canonic imitation. The second tenor gives the most rhythmically intricate version of the tune, offset with the other parts. Soprano and then alto add to the counterpoint, building toward the apparent climax of the composition. Though these measures come at the end of an accelerando, follow a crescendo, and have the sopranos and altos at the high point of their ranges, the sense of climax is lessened by the immediate diminuendo from *forte* to *piano* in each of the measures. Harmonic motion away from D minor (to C sharp augmented) also serves to undermine the sense of climax. A new section featuring a six-voiced texture (with tenors and basses divided) gives further play to the arranger's variety of treatment of the folk material. The last eight measures form a tidy epilogue rounding off the composition with an almost literal recapitulation of the choral opening.

This fine arrangement is quite challenging (especially in the contrapuntal middle section) but not beyond the capabilities of a good university or community choir. There is some written pronunciation help for non-Korean speakers in a download that might well have been placed on the inside cover of the octavo with the background to the piece. The interesting biographical sketch on the arranger could have been given in the octavo as well. Overall this is an effective and engaging setting that is a worthy addition to John Byun's growing series in the Pavane catalogue.

Jon Thompson
Langley, British Columbia

Stabat Mater, Hob. XXbis
Joseph Haydn (1732-1809; 1767)
ed. Clemens Harasim (2017)
SATB, SATB soli, orchestra (ca. 69:00)
Carus Verlag 51.991/03, $18.95 (piano-vocal score)
Instrumental accompaniment – oboes and strings $19.95
Full Score: 51.991/00, $79.95
text: sacred, latin: anonymous 13th century



Performance Links: performance by The English Concert & Choir, Trevor Pinnock, conductor
https://youtu.be/EwDOsrcFqkI

Joseph Haydn's *Stabat Mater* is the first sacred work he composed while in the employ of the Esterházy court. Though no definitive sources have been found describing the premiere performance, evidence suggests that this work was first performed on Good Friday in 1767. Haydn's *Stabat Mater* was well regarded by his contemporaries, most notably by Johann Adolph Hesse, who, in Haydn's words, gave this work "indescribable praise." Frequent performances of this composition resulted in a large number of extant scores and parts; editor Clemens Harasim based this Carus edition on three of these sources.

The *Stabat Mater* text is a sequence in the liturgy comprising twenty stanzas with three lines each. Several variations of the text exist, which accounts for some of the slight deviation from the standard *Stabat Mater* text in Haydn's setting. Haydn spread the twenty stanzas over fourteen movements, with most movements consisting of one or two of the stanzas. Only six of the fourteen movements (1, 3, 7, 10, 13, and 14) involve the use of the choir; the soloists sing the remaining movements, either individually or in various combinations.

The choral parts are, for the most part, not terribly difficult, either from the vocal or musical standpoint. The biggest challenge for the choir is the final movement, "Paradisi gloria," an extended *alla breve* fugue with melismatic treatment of the word "amen." Other movements call for slow, sustained vocal lines, but these are not insurmountable in a choral context. Most curious in this edition, however, is the treatment of the choir in the tenth movement, "Virgo virginum praeclara." The singing in this movement is mostly by the soloists, with, according to the Carus edition, short choral phrases punctuating between solo sections.

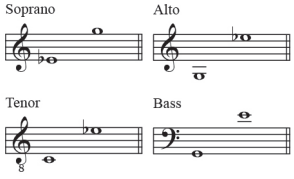
Other editions, however, indicate a slightly more involved role by the choir, with additional choral singing underneath the soloists. Though Harasim has provided extensive editorial notes for this publication, he has included no mention of this discrepancy. The omission of these extra choral parts lightens the load of the choir, but only slightly. The most significant result of the missing choral parts is the resulting missing verb *fac* in several sentences, but given the frequent text repetition in this movement with other utterances of *fac,* the omission does not greatly affect the meaning of the text.

Solo parts are rather virtuosic, with extensive *fioritura* required in

several movements. According to the editorial notes, the original parts clearly indicate that the soloists would have been expected to sing the choral parts as well when the soloist parts do not overlap, but this edition makes no suggestion to do likewise. The orchestral parts do not require significant numbers in forces. Both oboists switch to English horn on two movements, and the continuo part is indicated for either organ or cembalo, in reference to the customary "organ silence" on Good Friday in eighteenth-century churches.

Alexa Doebele
Milwaukee, Wisconsin

I Love All Beauteous Things
Judith Weir
Text: Robert Bridges OM (1844-1930)
Chester Music, CH82038
SATB and organ
https://www.youtube.com/watch?v=-k1j6dVbx8U



Commissioned by the Chapter of St. Paul's Cathedral to mark the ninetieth birthday of HM The Queen, this richly harmonized anthem is both stately and moving. The constantly active and undulating organ accompaniment of broken arpeggiations creates a lilting palette, over which the composer has painted a perfectly declamatory SATB setting of the inspiring words. This anthem begins with a thrice repeated "I love" before the full choir has entered to finish the first phrase together. Each section of the poem is begun by one or more sections of the choir and built upon until the entire ensemble is exclaiming the text together.

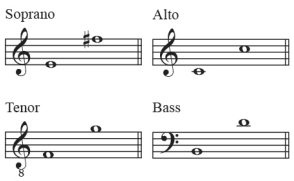
Treble voices are paired against

Tenor and Bass, Soprano and Tenor against Alto and Bass, finally culminating in the climax of the words at "I love all beauteous things, I seek to adore them; God Hath no better praise, And man in his hasty days is honoured for them." The work begins quietly and builds steadily to this first iteration of the key text, only relaxing its fervor in the final phrase that reiterates this text and closes quietly.

As the piece was written for a choir of men and boys, the soprano line requires no stratospheric tessitura and calls for only two instances of a 'g' above the staff, just before the highpoint of drama is achieved and then at the pinnacle of the climax of the work. It would translate beautifully to a mixed choir of men and women, and the piece is written so well that achieving balance in that situation should present no obstacles. The lines are gracious and easily taught, and the work can be brought to a high polish in a short order. The text makes the work appropriate for nearly any season, and any fine organist can produce the organ lines with a reasonable amount of rehearsal preparation.

Timothy Glasscock
Louisville, Kentucky

Two Seventeen-Century Carols for Easter and Pentecost
Richard Proulx (arr.), 1937-2010
(1991)
SATB, unaccompanied (2'00)
GIA Publications, G-9196, $2



Long known as a staple of liturgical music, Richard Proulx's *Two Seventeenth-Century Carols for Easter and Pentecost* brings new life to two existing tunes in a stylish performance edition. Published through GIA's Richard Proulx Legacy Series, these two carols are part of a sizeable collection of manuscripts, the majority of which were written for weekly services at Holy Name Cathedral in Chicago. Both would be perfect additions for service music during their respective seasons and could be accomplished by choirs of many skill levels.

In the edition presented, both carols are arranged for unaccompanied voices and stand on their own with ease. Directors of both religious and non-religious choirs will gravitate more toward the first carol, *Eastertide Carol,* the strength of which comes from its versatility and bright character. Presented in A major, the melody was first published in the 1628 edition of the Mainz *Gesangbuch* and stands as an example of post-Reformation German Catholic hymnody. At the marked tempo the piece takes under a minute and a half to perform, putting it on the cusp of being long enough to serve as a stand-alone anthem or concert piece, while brief enough to work as a choral introit, offertory, or similar bit of service music. Additionally, the macaronic text—featuring the oft-used refrain, "In cymablis, bene sonantibus"—almost begs for the pairing of instruments, which could be done in a variety of creative ways. As a pedagogical tool the *Eastertide Carol* presents a wealth of opportunities, from quickly shifting dynam-

ics to periodic staccato and legato passages, packaged around a catchy tune that will quickly become familiar to the ensemble.

Pentecost Carol, the second tune, is written as a traditional chorale. Presented as a performance edition, there are plenty of editorial markings in the way of dynamics, breathing instructions, and articulations. In fact, the score leaves little for the director to intuit and even provides flexibility of key, stating, "the key may be lowered by a half-step for acoustically dry venues." The melody, first published in Amsterdam (1685), is set to an English text by George Timms (1910-1997), who wrote the text specifically to pair with the tune, first appeared in English Praise (1975) as "Song of the Holy Spirit."

Lawrence Abernathy
College Station, Texas

Editor's note: Thank you to Sandra Chandler, who contributed Choral Reviews for the February issue.

Choral Journal Contact Information

Book Reviews	Gregory Pysh	gpysh@fpcmid.org
Choral Reviews	Kevin Dibble	kevin.dibble11@houghton.edu
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	Laura Wiebe	lwiebe@centralmethodist.edu
Rehearsal Breaks	Christopher Eanes	christopher.eanes@cincinnatiboychoir.org
Research Report	Bryan Nichols	bnichols@psu.edu
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Kyle Hanson	kyhanson88@gmail.com

For feature article submissions, contact the editor, Amanda Bumgarner, at <abumgarner@acda.org>.
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