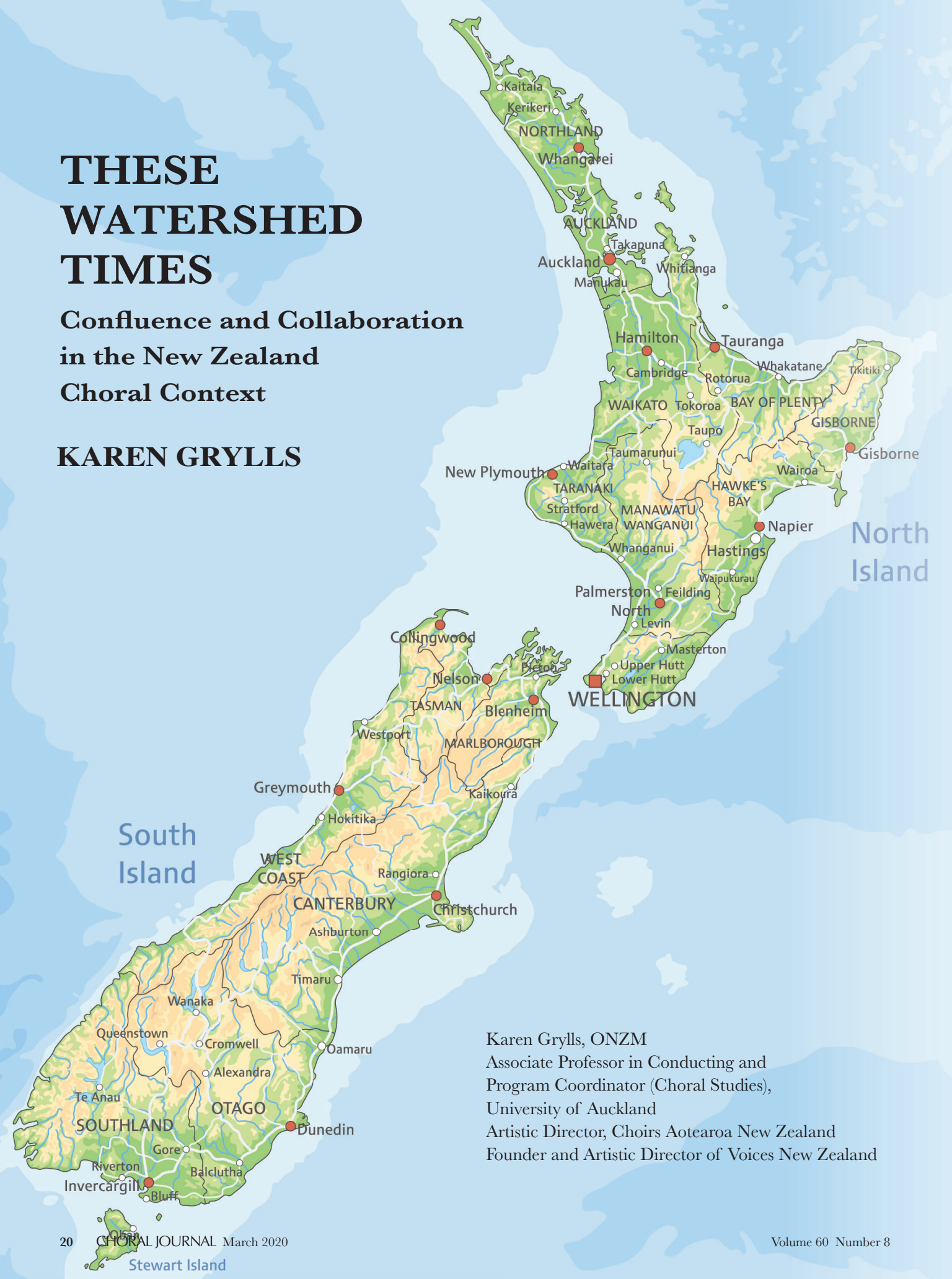
THESE WATERSHED TIMES

Confluence and Collaboration in the New Zealand Choral Context

KAREN GRYLLS



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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)

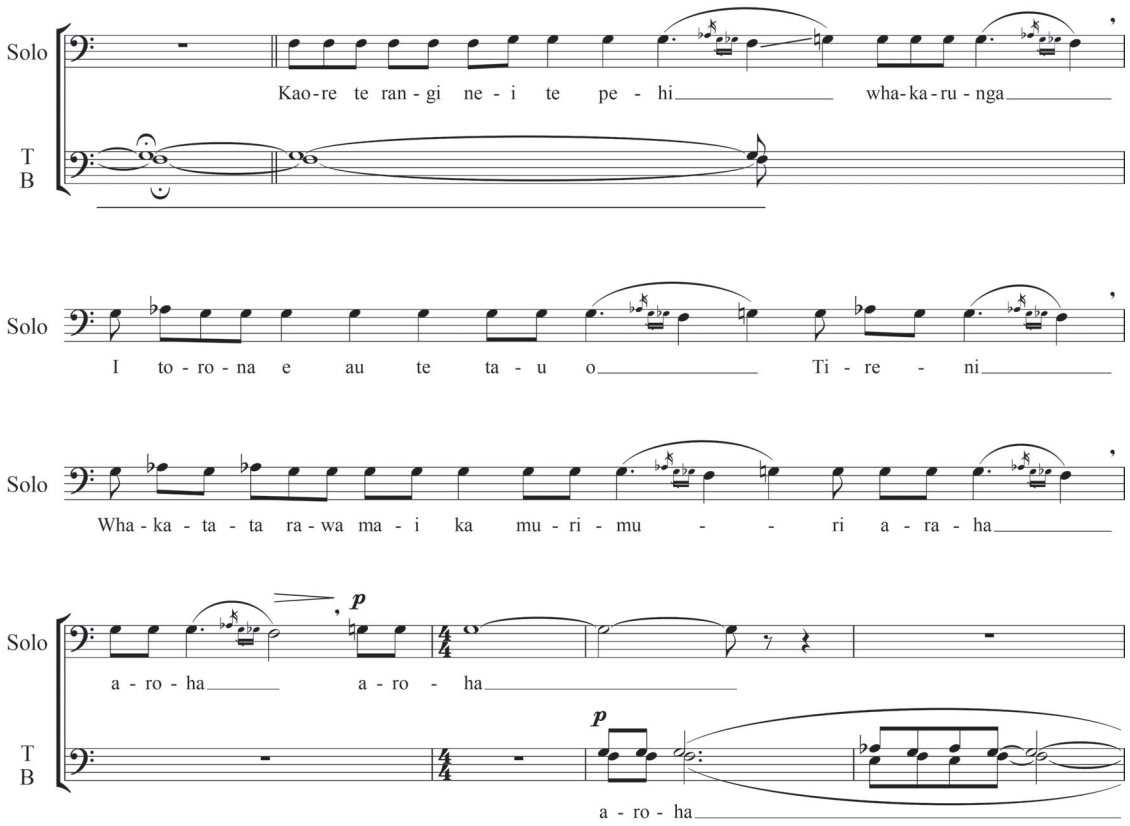


Figure 1. Douglas Mews, *Lovesong of Rangipouri.*
SOUNZ Centre for Music 1974.

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-

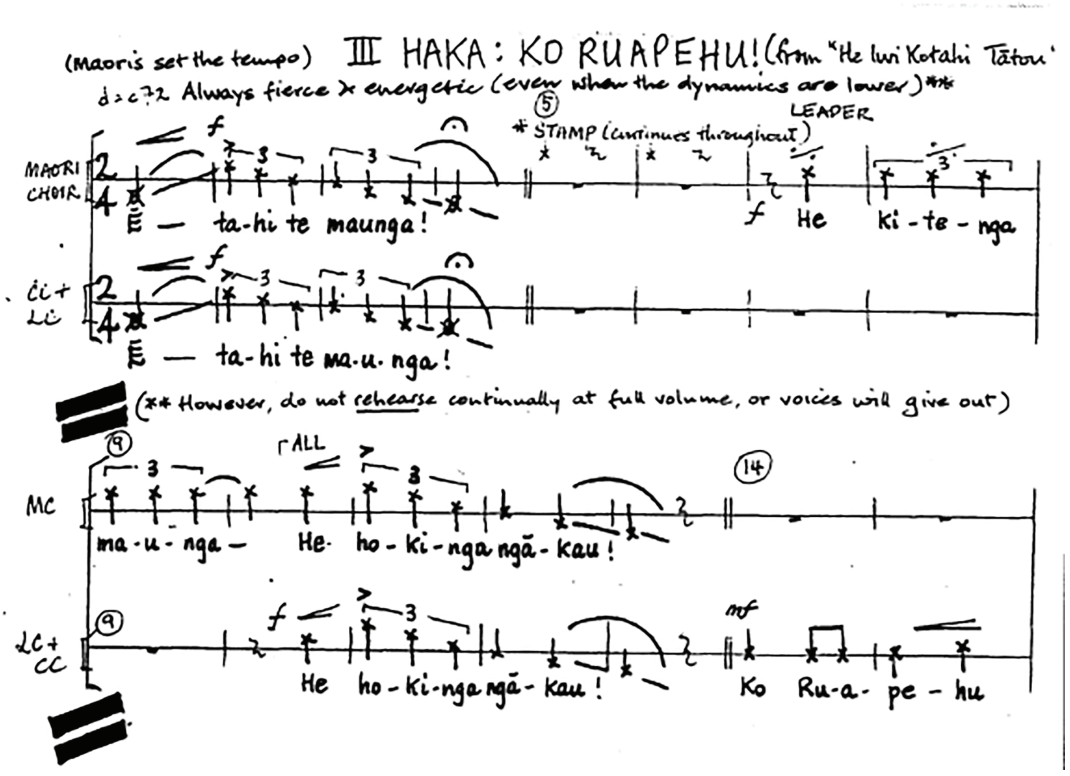
bound singers from both Voices New Zealand and Te Waka Huia, and a confluence and collaboration between these two groups began.

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.

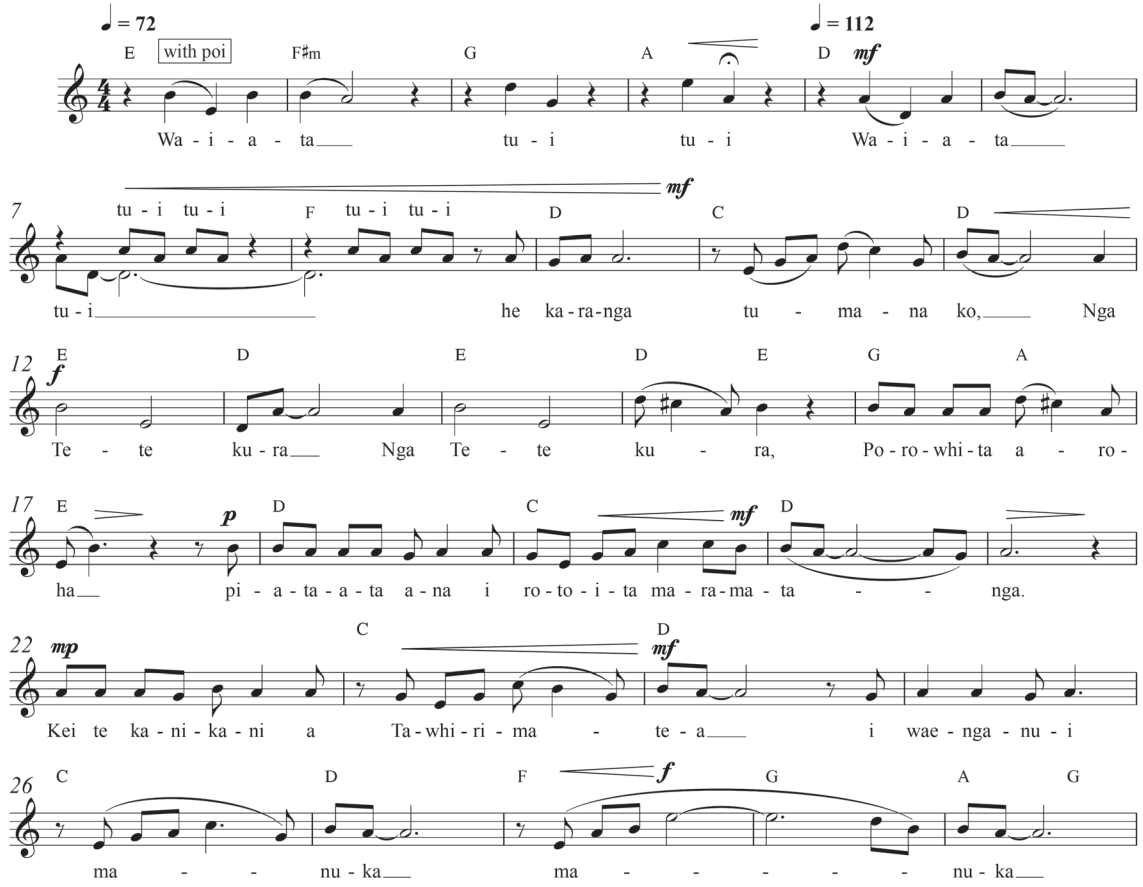


Figure 3. Helen Fisher, *Tētē Kura,* "Nga Porowhita Aroha," mm. 1–30.
SOUNZ Centre for Music, 2000.

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

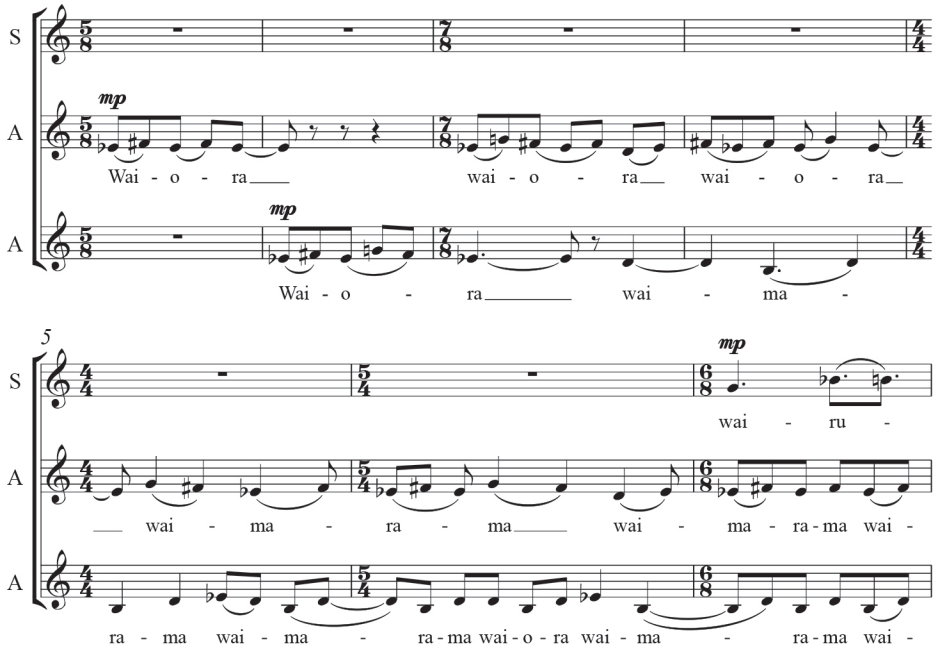


Figure 4. Gillian Whitehead, *Taiohi taiao,* mm. 1–7.
SOUNZ Centre for Music, Harwood, June 12, 2004.

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

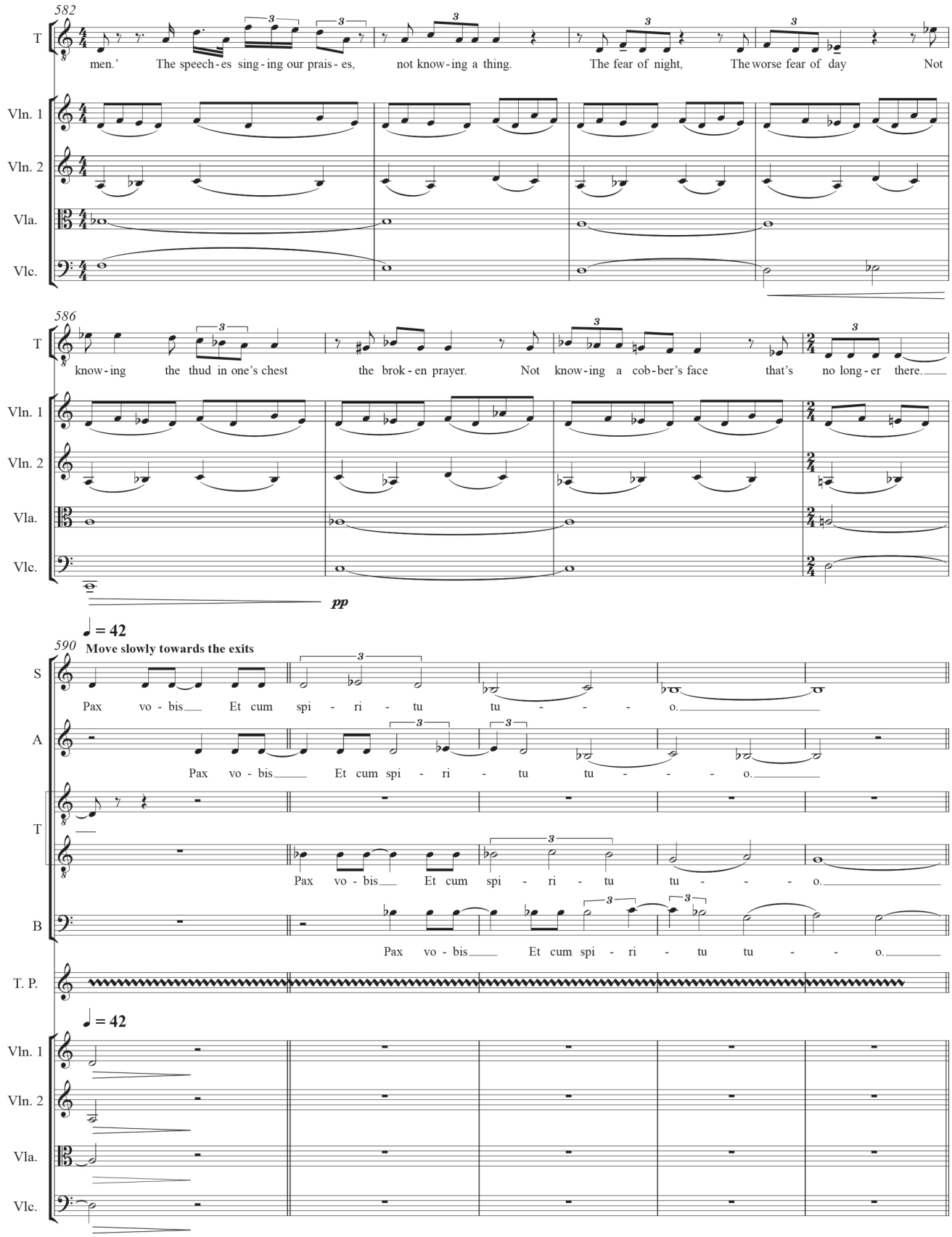


Figure 5. Ross Harris, *Requiem for the Fallen,* "Pax Vobis," mm. 582–594.
SOUNZ Centre for Music, 2014.

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*