

### Sing New Zealand

### The story of choral music in Aotearoa

**GUY E. JANSEN** 



### \$60

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# HOW GROUP SINGING EVOLVED FROM ITS COLONIAL ORIGINS TO TODAY'S AWARD-WINNING INTERNATIONAL CHOIRS

New Zealanders love to sing together. Thousands of us sing in hundreds of choirs throughout the country, making it our most popular and participated in performing art. Most of us have sung in school choirs, or participated in national competitions such as the Big Sing, and increasingly people are joining choirs as adults, recognising the benefits to wellbeing and the sheer pleasure of making music together.

But the story of choirs in New Zealand is not just one of enthusiastic participation, it is also about striving for excellence, and achieving it. And it's not just about our great soloists finding international acclaim; national choirs such the Voices New Zealand Chamber Choir and the New Zealand Youth Choir have won international awards, and many others tour overseas.

This didn't happen by chance. So what was needed for New Zealanders to succeed at this demanding, precision art form, and who were the key people involved? Author Guy Jansen was one of them; the world's first national youth choir, the National Youth Choir of New Zealand, was just one of his initiatives. In *Sing New Zealand* he describes choral music's trajectory from the enthusiastic amateur efforts of the nineteenth-century to today's internationally renowned national choirs.

#### ABOUT THE AUTHOR

The late **Guy Jansen ONZM** (1935–2019) had a lifetime's involvement in music, music education and choral music development in New Zealand. A recipient of the Winston Churchill Travelling Fellowship, Arts Council, Fulbright and other awards, he was the first New Zealander to study conducting at the prestigious School of Music at the University of Southern California, and he introduced the teaching of conducting to New Zealand via summer schools and workshops. From 1975–89, Jansen was the National Officer for Music in the New Zealand Department of Education, responsible for primary and secondary school music. In 1979 he founded the New Zealand Youth Choir, reputed to be the first national youth choir in the world, and in 1986 the New Zealand Secondary Students' Choir.

#### **SALES POINTS**

- The first book to examine a significant part of New Zealand's cultural history.
- The book looks at the elements needed to create singers and choirs of international standards.
- Written by a leader and innovator in choral music. Dr Jansen's musical knowledge adds
  depth to the book and provides practical information for conductors and singers.
- A lively historical account, covering early choral societies, the excitement created by visiting choirs and conductors, and the incredible diversity of choirs.
- Over 120 photographs.

## PRINTABLE A3 POSTER AVAILABLE UPON REQUEST





The heritage of Māori song and the birth of a new

resource; a tunimum is nitigate ga goody not an everypet, i.e. sha where are dear required a contribuses seamed from beginning to end. Wilkle as sho singer would need to stop regalarly to take beautis, members of a group could beautis at different place to keep the seamed aging. Be was because a group was advays needed that at Mideri solstinging tradition didn't develop, As Kirstu points out," a sole singer would never have been able to activity the discrase of the art".

The pre-emisence of chars singing before the arrival of Europeans is clear, and it must have required a very disciplined apposed, because each orizopry of traditions chart had its own distinctive melodies and tempt. Some chants were microtonal lumicrotone being any interest unaility than a emittoned and these chants may be a subject of the control o

A Making jumps singling a chairs would have been heard by the rowe of junes color and pollowork in pice when they went adone he nevery ling on the Stelland Manifest coast. Cook was the second against an largeau engage, been failed as the real stellar and the fail main in such section of a service in New Zealinn for the high Darkman held Failmann in such section for severance adone. Cook was the second against an object and the second against a section of the section

in 1773 after be had benefit a performance by a young universite. Black TRE Ranghoulds and his party: Seminents betw dugs an undergraw which is a third lower, except for it last a notes which are the same. 'Doned expert the Kara Grylls and others incred the commerts as demonstrating's highing in harmory: It could be append, however that the undergart was a horizonteal variant of the chara, not servical none-charact or the character of the chara

Understandably, Bursoy's Western case would have perceived the undergue haemonically, not realising that the indigenous people didn't employ harmony though the aural inspression of harmony which the Te Ranghenshia performance could have given was real enough, but the motivation of the singers could have had much different aim: to give variety or the chart and to respect the status of the chart by conting back to it every new and again with unisons.





TOP "Messieurs Manuden and Nicholas passing a night with the Zealanders." They prepare to steep with Mader ist Matsuri Bay, Blay of Islands, Nicomitter 1864. Note the numerous spains stuck upright in the ground, and the brig Asthe anchored in the bay, ALEANAGER TEMBOLAL SEMENT PERSONNERS

ng Assave Milori women performi kapa haka, s, assavas, special

"BEHOLD I BRING YOU GOOD TIDINGS OF GREAT JOY
That was the Good of Arm Chris Fars Produined on those Shore to the San Samuel Mandon
or Olds, they of Mando, Christian Day, 2754

Samuel Manuden at Ohi Beach, Bay of Islands, Christmas Day 1814. To Mansden's right is Russana dhosoid in British riggalla, reserves an incress, shows Miori had sung corporately (gathering 'in the bonds of love') for several centuries before stat, Equally, the European present shared a long history of corporate singing. Two very different traditions came together on that sunny Northland beach. So, did Chrismas Day 18ta witness the birth of a distinctively new choral tradition in New Zealand, one that would eventually blend Mileri and Pilkehli' Or is that claim too contained the contained of t

In time, the new choral art form being established in New Zealand would feature indigenous and introduced elements, high art and popular art, many musical genes and styles, fabulously deep performances as well as fads and fashions. Choir music

The basis fabels of Milest constrainal singing was already in place. The foundations of a Buropean-influenced choral edifice were, however, to be tailed stowly; for a long time they would look a little like a parthework quift. To understand the beginnings of the Bigliethi culture in New Zealand it is to the massical scene in England of the time

Centennial music festival was proposed to the government by a 1936 deputation I by Samby (Cliver (a respected conductor recently arrived from Canada) and member of the Royal Wellingson Chesal Union. They had sought advice from De Malco Sargent, the eminent Beglish musician who was at the time conducting orchest concerts in New Zealand.

a massed choir of 450 in Foren of an audience of almost 60,000 at the Censeagh, Wellingson, Stanley Oliver was the conductor of the historic event for which he he led "impressive and inspéring rehearasle." Between speeches, the choir, accompanie by bands, sang the hymn 'Old Hundrechli', 'God Defend New Zealand' and 'Land Hope and Giory'.

In June-play 3-800, the Centennial Masic Festival featured competitions for choic, string quartest and compositions, as well as maje of conditions whose presented with celebrity sobiosts and the country's first national exchestra conducted by Englishma Anderson Typer. The hope has been that concerns of chosel or exclusival music woods be presented in the four main centrus and, if possible, in smaller cities and down with excursion trains to bring people from outlying places. The hope wasn't alway for the control of the contro

Disference of the strong growth of choral singing in the four main centres we provided by several performances of Charles Gounod's Fauet in each of their involving local choirs. These performances proved to be the highlight of the festivate the New Zealand Listener reporting that the name of Bust had certainly been put in the musical vocabulary. Irgue and small, of nearly all New Zealanders.\*

The exposes to the string quartet and choir competitions disappetined the opinises. Choirmaners, particularly in Otops and Socialand, reportedly did not want to take the risk of having their choir placed anywhere but finit." There were no such hesitations from conductors of seee previous choirs. The adjustication placed Contentum Orphoso Choir fines, Wellington Schola Carneeum second, and acceleration of the opinions of the op

Auckland betain Singers third.

Bowever, livas the success of a young New Zealand composer, Douglas Lilburn, in the compession competition that really caught the public's imagination and between a topic of authorised interest. The recognition of this massive video was seen to be on a par with writer Frank Singeonot's literary voice in this saw short now; The Abding of a New Zealander'. Lilburn gained fines prize for a type cheral/ordentral/solitest work, Prolified Country, which coputed his sense of himself as a New



Douglas Lilbum in the electronic music studio at Victoria University, Wellington. Photograph taken around 30 August 1969 by an unidentified Fuening Page 1887 intercerapher.

made. William (Bill) Walder-Mills, director of music at King Erlowal Technic College, Dunedin, moved to Wellington to take up the position in 1959. He brough with him experience of music advisory work in Norwick, England and six years teaching in Dunedin since emigrating to New Zealand in 1953. If there is a question as to why a New Zealand-born person wast, appointed instead, an answer night well the that there was so well-erained, experienced and qualified primary or secondary musi

teacher available. No specifically secondary-vehool music training existed at the time. What Wellington received in line 1958 was a alight, moustachieod figure with a rather military manner and sometimes controversial ways, who had come from a traditional finglish background. But as an amenable so-year-old witheredening energy and a warm sense of human, the was willing to fit more and occept what departments impactors were wanting him to concentrate on. The feedward Verson of diffiths hadri background the properties of the control of the co

Occi in his one position. Wideler solline assurant in the failment in the fail

The importance and wide-ranging ramifications of this initiative will be made clear in the next chapter. But a national youth cheir to match the National Youth

Along with the growth and expansion of music-making and singing nationals there was now development in the along with store, making making making and a result of a new force on the maturing of Males imag and datore, choral singing as the man. An extended of a new force on the feature of laugh task competitions. A national forestronic Test Maturals, emerged in the late is 1900, and became a three-day blential festival as competition in 1922. The disciplions included whakable (entranses origin, mittent thraditional or contemporary charts, watara-l-rings, p.c.), table and whakables origing. This contemporary charts, watara-l-rings, p.c.), table and whakables origing. This contemporary charts, watara-l-rings, p.c., table and whakables or the competition in 1922 p.c., recognition and international action developed for the



First National Polynesian Festival Competitions, Rotorua, 1972. Walhirere team of Gisborne (Maor aggregate winners). Photographer R. Anderson.

Tecwyn Evans

An Osgo Dimension, Toward and store designed a first-clear borours degree and a management of the store of t

Some other automatics and polymorias intentions began to seek conduction.

More Standard of Control Verbories, Standard per Mellingue Shophoria, which Standard of Control Verbories, Standard per Mellingue Shophoria, and Mellingue Shophoria, and Control Verbories, and Control Verbories, and Control Verbories, and Control Verbories, and Antalandard annual control verbories, and the same at distribution. Attempt to the production of the the Nor-Zendard is not large compile to support the control for Intended to the Intelligent Control Verbories, and the cont

the steep of how Jack Sprins came to have an impact on conducting education is particularly interesting. Peter Plant, Bair Professors of Music at the University of Chapp from up to myst and Instant's diskalled other interin-produced Sprins from Section Sprins from Section Sprins and the Hoshechiles in 1966, Sprins had stated at Edithough University and at the Hoshechiles for Markin Se Plant, and efficially his specialist in searching over composition instrumentation, analysis and terminal-terminay music randors. However, he also became principal conductor of the Doubles Residual for 1994 and musical directs

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