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’

BY

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DISSERTATION

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Abstract

The Big Sing festival (TBS) in New Zealand exists as an extension of the British\(^1\) tradition of such choral festivals, a heritage that dates back as far as the establishment of the Welsh *eisteddfod* competitive festival tradition and later, the English Sons of Clergy non-competitive meetings in the seventeenth century. While TBS has only existed in its present format since 1988, the reasons for its success and rapid growth are rooted in this strong British tradition, which was inherited as part of Britain’s colonization of New Zealand in the nineteenth century. The presence of and support for choral activities in many New Zealand school, community and church events mirrors the popularity of choral singing as a pastime throughout the British Isles in the nineteenth century. While TBS is a competitive festival for secondary school choirs, I believe that the choral traditions represented in and supported by the festival, both competitive and non-competitive, are a product of British colonial influence.

Also influential in the development and success of the festival has been the establishment of elite national choirs (primarily the New Zealand Youth Choir, New Zealand Secondary Students Choir and the professional choir Voices New Zealand),\(^2\) which has set up a sequence of choral goals for exceptional young New Zealand singers. The establishment of the competitively auditioned national touring choirs in New Zealand provides significant incentive for students to practice and develop their skills as members of their local school and community choirs; such local growth in turn raises

\(^1\) The terms ‘Britain’ and ‘British’ are used with care in this dissertation, as is the term ‘United Kingdom.’ References to the UK have political implications respecting the post-1921 boundaries of England, Wales, Scotland, Northern and Southern Ireland. Trends and ideas identified as ‘British’ refer to those cultural traditions which are common amongst most inhabitants of the British Isles, irrespective of ethnicity.

\(^2\) The National Male Choir of New Zealand is also an auditioned choir, but is not generally considered to be part of this elite tier of choirs.
standards within the regions.

In Part One I will outline the chronological history of choral societies, as well as non-competitive and competitive festivals, in both Britain and New Zealand, emphasizing common threads between the two traditions. I chose the year 1900 as an end point for the history of British festivals, for two reasons: first, the initial decades of the twentieth century saw major political and cultural changes that significantly altered the choral landscape of Britain, and, second, the fact that by the turn of the century, New Zealand had established a significant enough population base to support its own version of the British models, events that no longer needed to mirror so closely contemporary British trends. Examples of which choral societies and festivals to study in both nations were selected based on two criteria:

1. Longevity, size, and significance of the society or festival, and
2. Availability of historical information relating to the society or festival.

Part Two narrates the history of TBS itself, specifically focusing on those ensembles and directors that achieved conspicuous success, the repertoire performed and original data consisting of archival materials of these disparate festivals, as well as an original survey, designed by the author to allow those individuals surveyed to elaborate on their view of the significance of the country’s largest choral festival and its impact on choral life in New Zealand.
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Introduction

Brian Pritchard provided background to the history of British choral societies and festivals in his 1968 dissertation *The Musical Festival and the Choral Society in England in the Eighteenth and Nineteenth Centuries: A Social History*. Pritchard made the essential links between the growth in choral societies and choral festivals in eighteenth and nineteenth-century England, pointing out their commonalities and frequently inseparable beginnings. Percy Scholes’ *The Mirror of Music*, a commentary on and collection of details and anecdotes from the *Musical Times*, provided observations on nineteenth-century British choral music making, training and personalities within those areas. Barbara Young’s *In Our Dreaming and Singing: The Story of The Three Choirs Festival Chorus* is an example of the type of literature devoted to specific festivals, societies and regions throughout the United Kingdom. Young and others provided a significant amount of sociological, financial and personal information for this dissertation.

Michael King’s *The Penguin History of New Zealand* provides a detailed social and political background to the settlement of the South Pacific islands which were to become the British colony of New Zealand, with much pertinent information about early cultural activity in the country’s main centers. John Mansfield Thomson’s *The Oxford History of New Zealand Music* is the only comprehensive, condensed presentation of New Zealand’s musical past, while Adrienne Simpson’s *Hallelujahs and History: Auckland Choral 1855-2005* and Simon Tipping’s *Orpheus: Picture of a Choir* are examples of the literature which has documented the history of New Zealand’s most influential choral ensembles.
British influence on the New Zealand choral scene is evident in the transferal of England’s dual traditions to the new colony. Those two traditions are those of the largely amateur-based choral societies exemplified most notably in the northern industrial cities and those of the professional, cathedral and collegiate-based organizations, seen most clearly in the southern cities. British tastes significantly impacted the formation of New Zealand choral societies, their corresponding festivals and their education systems, a trend which has changed dramatically over the last three decades to include more global influences, especially those of continental Europe and North America.

The Big Sing is New Zealand’s premiere choral festival, and one of the country’s few significant competitive musical events. The collection and analysis of data for this dissertation provides an original perspective on the festival and its participants, especially in their successes and tastes.

In this document I will outline the chronological history of British non-competitive and competitive choral societies festivals and education systems, with focus on their symbiotic relationship. I will outline the corresponding development of New Zealand organizations, showing the influence of Britain on the colony. I will display the analysis of The Big Sing data, showing the trends and developments in the festival’s history and the views of past participants.

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1 The term ‘northern’ is used in this document to generalize the patterns seen in the working-class, heavily industrialized regions including Northwest England, Yorkshire and the Humber as well as parts of the East and West Midlands. The term is also employed here to include the same cultural trends seen in other regions of the British Isles that experienced dramatic industrialization during the late-eighteenth and nineteenth-centuries, such as Glamorgan and Gwynedd in Wales. The term ‘southern’ refers to those towns and cities chorally dominated by cathedral and/or collegiate activity, those more directly influenced by London trends and performers such as Oxford, Cambridge, Winchester, Gloucester, Hereford, Worcester and of course London itself.
Part One: Cultural Roots of The Big Sing

Chapter I

History of British Non-Competitive Choral Festivals and Choral Societies

The term ‘festival’, derived from the Latin noun festivas, is defined by *Grove Music Online* as a:

Social gathering convened for the purpose of celebration or thanksgiving. Such occasions were originally of a ritual nature and were associated with mythological, religious and ethnic traditions. From the earliest times festivals have been distinguished by their use of music, often in association with drama.\(^2\)

Music festivals in particular developed as an “independent cultural enterprise,”\(^3\) although frequently tied to either a civic, political or religious philosophy or individuals (whether living or deceased).\(^4\) The first and most famous early example of music in a festival ritual was the Olympic games, held on the plain of Olympus in Greece to honor Zeus. These combinations of athletic competitions and religious observances were held at the time of the summer solstice. Beginning in 776 B.C.E., the games took place every fourth year until their abolition (at least in their original form), at the end of the fourth century.\(^5\)

In Britain, the first recorded festival for which there is reliable documentary evidence was held at the Cardigan castle of Lord Rhys in 1176.\(^6\) This *eisteddfod* (as they have been called since the eighteenth century on), supervised by the famous bard Taliesin, reputedly took place as early as the year 517 at Ystum Llwdiarth in South

\(^3\) Ibid.
\(^4\) Ibid.
\(^5\) Ibid.
Wales, followed by another about 20 years later near Conway in North Wales. Since the twelfth century, the institution has played a defining role within the culture of Welsh nationhood, and has been successfully transplanted by Welsh settlers, especially in Australia and the United States of America. In the sixteenth century the increasingly competitive nature of the eisteddfod was emphasized by the presentation of awards, made of silver to represent the bardic chair, tongue, harp and crwth, to the best performers in each category.

The national charity movement in England began in the seventeenth century under sponsorship of the Church of England, the most famous examples being the activities of the Sons of the Clergy, the Society for Promoting Christian Knowledge and the Charity Schools. An important annual event in metropolitan London was a concert by the massed children’s choirs from the Charity Schools at Saint Paul’s Cathedral.

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8 The Australian town of Ballarat, which attracted Welsh settlers in the 1850s and 1860s due to a gold rush, has hosted the Grand Australasian Eisteddfod since 1891, with smaller eisteddfodau held in the cities of Sydney, Alice Springs and Darwin. Annual eisteddfodau have also been held in the Argentinian cities of Gaiman, Trelew and Trevelin since the late nineteenth century. In the United States, the first eisteddfod was held in North San Juan, California in 1860, mounted by Welsh gold miners, and is the first reported West Coast performance of Handel’s “Hallelujah Chorus.” “Golden Gate Exposition and Eisteddfod,” (Pamphlet). 3. Regular eisteddfodau are held in the Welsh settlements of Edwardsville, Pennsylvania and Jacksonville, Ohio, while the west coast cities of San Francisco and later Los Angeles and Portland have had the longest and grandest history of the festivals. For more detailed information on the Golden Gate Eisteddfod, see Appendix A: Supplementary Information on Choral Festivals and Societies.
9 Percy M. Young, et al. “Festival.”
10 For more detailed information on The Sons of the Clergy, see Appendix A: Supplementary Information on Choral Festivals and Societies.
11 England’s musical activity and history has for the most part been defined by London events and trends, although as we will see, both northern industrial cities and southern cathedral towns played important roles in the national choral surge in the eighteenth and nineteenth-centuries. See Appendix B: Map of British Isles Showing Important Festival Cities. There has long existed a certain parallel development of cultural opportunity in London, attracting the very best of all local and regional talent, leaving the less ambitious or less latented musicians in the regions. As Still notes from: “the beginning of the eighteenth century the organist of an English provincial cathedral was not thought to be a person of importance either socially or musically. Those who held the office were either local men who had worked their way up from apprenticeship or those whose talents were not considered likely to guarantee advancement in London.” Barry Still, ed, Two Hundred and Fifty Years of the Three Choirs Festival, (Gloucester: Orchard and Ind Limited, 1977), 11.
(1704-1877). Support for charitable causes gained considerable momentum in the first half of the eighteenth century, taking the form of schools, societies and hospitals established to serve the sick (especially, as the century progressed, those suffering from sexual diseases), the aged, prisoners, foundlings and children of the poor.

Eighteenth-century British society was governed by principles of class and order, considerations that directly impacted choral events. The miserable poor formed the lowest layer of society, with artisans ranking just above them. Next came the middle class, the social ascent proceeding to the upper-middle-class professionals, merchants, land-owners and, at the very top, the titled gentry. The poor existed essentially to serve the rich and it was the duty of the wealthy to provide the lower classes with various forms of charity. The scientific and rational philosophies of the eighteenth-century Enlightenment diverted charitable activities from predominantly church-supported

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12 These concerts were held at the Crystal Palace between 1858-1860, first because of space and later because of cathedral construction. In succeeding centuries Haydn and Berlioz both wrote of the experience of attending a meeting, Haydn being "moved to tears" by the singing of some 6,000 children. C. F. Pohl, *Mozart and Haydn in London*, (Vienna: C. Gerold's Sohn, 1867), 212. The choral performances were comprised of unison Psalm-tone singing, and as Musgrave notes, the press attention at the Crystal Palace meetings was extraordinary, perhaps due to the fact that the venue was usually only frequented by the upper classes, and the reviewers were delighted to see the Charity School children playing in the grounds and singing with excellence. The meeting of the National and Endowed Schools at the Crystal Palace in 1858 received much less attention, although a significant event with royal attendees. Michael Musgrave, *The Musical Life of the Crystal Palace*, (Cambridge: Cambridge University Press, 1995), 185.

13 The first ‘religious society’ to reform potentially wayward young men of a parish was established by the Church of England in London as early as 1678. The societies existed primarily to encourage private devotions and religious discussion, although meetings also frequently included psalm-singing. Later, teachers were brought in to train the men to sing from written music in two and three parts. In 1698 the Society for Promoting Christian Knowledge was founded to provide an official infrastructure for the local groups. In smaller parishes without organs, the ‘societies’ often formed the nucleus of the west gallery choir, leading the congregation in the singing of psalms. Grammar School children had for almost a century been trained to sing metric psalms in their parish churches, and charity school traditions quickly followed suit. Nicholas Temperley, *The Music of the English Parish Church*, 2 vols, (Cambridge: Cambridge University Press, 1979), 63. In larger cities, and especially in London, the charity school children began to join the men from the societies as a unified choir (many examples of two part treble/baritone liturgical music survive from the eighteenth century), and it was these choirs who were called upon to sing at the annual local charity school sermon. From 1704 the combined meeting of all London charity school children in a single event proved an even more effective fund-raising tool, not only for the metropolitan schools, but for the newly established provincial charity schools. Nicholas Temperley, *Studies in English Church Music 1550-1900*, (Farnham: Ashgate Publishing Limited, 2009), 207-209.
endeavors to the responsibility of society at large. Hospitals became the most fashionable focus of such charity in the second half of the century,\textsuperscript{14} as seen in the popularity of musical activities in support of the Foundling, Lock and Magdalen hospitals.\textsuperscript{15} It was at the annual meetings or anniversaries of such charitable organizations that celebratory performances of sacred music outside of the church first found favor. The tradition of music performed in church services was, nonetheless, still evident in the format of such events, musical performances following a speech or sermon. Music, especially when performed by the very youths the organization sought to benefit, appealed to the sentiment of the audience and was increasingly used to raise the amount of monetary donations.\textsuperscript{16} By the late eighteenth century, music became the principal activity at such events rather than serving as a quasi-liturgical decoration of an increasingly secular festivity. The music at such events largely consisted of oratorios (or excerpts from them) by George Frideric Handel (1685-1759) and his contemporaries.\textsuperscript{17} Notably, the terms ‘music meeting’, ‘musical festival’ and ‘oratorio’ were used synonymously throughout the eighteenth century and into the early nineteenth century.\textsuperscript{18}

\textsuperscript{14} Brian Pritchard, “The Musical Festival and the Choral Society in England in the Eighteenth and Nineteenth Centuries: A Social History,” (PhD Diss., University of Birmingham, 1968), 6-9. “Hospitals were founded at Bristol and Winchester in 1736, and by 1750 similar institutions were in use at York, Exeter, Northampton, Liverpool and Worcester... at Manchester in 1752, at Norwich and Leicester in 1771, at Hull and Nottingham in 1782, and at Sheffield in 1792.” Ibid, 20.
\textsuperscript{17} Pritchard, “The Musical Festival and the Choral Society in England,” 20.
\textsuperscript{18} Ibid, 49 and 257. Scholes also comments on the terms: When did the word ‘Festival’ come into use as a cheerful title for a musically glorified church service, for a concert of unusual importance, or (more suitably) for a series of musical performances, periodic or otherwise? ...Certainly what we now call ‘Musical Festivals’ existed before that term was ever applied to them, ‘Music Meeting’ being for a time the common designation. However by the period when \textit{Musical Times} first appeared on the scene, the term ‘Festival’ was in use and well understood in its present-day significance. Percy A. Scholes, \textit{The Mirror of Music}: Volumes I and II, (London: Novello and Company, Ltd and Oxford University Press, 1947), 151.
Charitable societies arose roughly at the same time as the closely related phenomenon of private musical clubs for men, such as the Society of Gentlemen Lovers of Musick that met “most years between 1683 and 1700, usually at Stationer’s Hall near Ludgate, for the performance of a musical ode in honour of St Cecilia.” Appropriately enough, Saint Cecilia’s Day became the focal point for the grandest musical celebrations, a tradition the origin of which can be dated with certainty to 1683 in London. Soon thereafter, similar performances took place at Oxford and in cathedral cities (most notably at Winchester), where the event enjoyed considerable support from both the clergy and professional musicians attached to the cathedral. The main feature of these performances was an evening concert at which an ode was performed (usually composed for the event). Various diverse instrumental and vocal items made up the remainder of the program, establishing the origins of the ‘Miscellaneous Concert’, a popular phenomenon that was to become a prominent feature of festivals throughout the nation and indeed the Empire.

By 1745, while London had already witnessed several decades of oratorio performances, the genre remained relatively unknown and untested in the provinces apart from occasional performances in Oxford, Cambridge and the initial meeting of the

While Still holds religious claim to the term Music Meeting:

The description ‘music meeting’… is centered on the Cathedral, the choir and its organist. In this it is part of our continuing musical tradition that our performers, conductors, composers almost always first have a grounding in church music, and then maintain their connection with it throughout their lives. Still, Two Hundred and Fifty Years of the Three Choirs Festival, 7.

20 Ibid, 10 and 23.
Three Choirs in 1717.\textsuperscript{23} The musical ties between London, Oxford, Cambridge and the large southern cathedral towns grew increasingly strong throughout the eighteenth century. The majority of respected British cathedral musicians have, since the late eighteenth century, tended to study at either Oxford or Cambridge. The academic leaders of these two institutions typically maintain lifelong ties with their childhood grammar or private schools and cathedrals, a phenomenon referred to in various disciplines as the Oxbridge bias.\textsuperscript{24} The Oxbridge musical bias in particular was strengthened during the nineteenth century by the establishment of London’s prestigious conservatories, many of whose leaders also held musical posts at one of the aforementioned universities and/or state responsibilities.

It was thanks to both the popularity of Handel’s oratorios in London and the cathedral cities, as well as the increasing dissemination of both printed and hand-copied sheet music in the northern provinces that:

During the second half of the 18th century, in working-class Lancashire and Yorkshire there were amateur musicians enjoying the complexities of Handel’s music as an extension to their daily fare of hymn tunes and folk ballads.\textsuperscript{25}

As Pritchard argues, the latter half of the eighteenth century saw the beginnings of four principal changes in festival events: 1) the replacement of a festal service with a ‘performance’; 2) the extension of the festival’s length to several days or even a week-long event; 3) the increasing size of performing forces,\textsuperscript{26} and 4) the establishment of the

\textsuperscript{23} For detailed information on the Three Choirs meetings see Appendix A: Supplementary Information on Choral Festivals and Societies.

\textsuperscript{24} Oxbridge connections are outlined further in Chapter IV. The commonalities between the education and employment of Worcester Festival Choral Society conductors provides an example of the type of connections identified as Oxbridge bias, see Appendix C: Conductors of Worcester Festival Choral Society.


\textsuperscript{26} The St Cecilia’s Day celebration at Bristol in 1727 is one of the first detailed descriptions of performing forces, mentioning “above 30 voices and instruments...[including]...several eminent and masterly hands.
oratorio as the genre of preference. Such occasional festivals also became a popular way of celebrating significant civic events, such as the dedication of a new organ or public building. The increasing size and scope of festivals is apparent in the concomitant increase in more formal governance procedures, as seen, for example in 1749 when the Sons of Clergy established themselves as a Society and in 1755 with the appointment of official Stewards for the Three Choirs meetings. Non-charitable societies soon followed suit. These changes facilitated the hiring of professional orchestral players and vocal soloists, establishing what was to become the dominant nineteenth-century practice of hiring a regular ‘stock’ of London-based touring oratorio performers. While such touring performers reaped the fiscal and social benefits of a full performing calendar, the stewards of these festivals became figures of national importance, ranking among Europe’s most powerful impresarios. Indeed the modern phenomenon of the ‘guest conductor’, who arrives to add final touches to an already prepared chorus and conduct the performances, was largely a result of the Three Choirs Meetings. Thanks to the training and standards of such northern conductors such as

from Bath, Wells and London." Felix Farley’s Bristol Journal, quoted in Pritchard, “The Musical Festival and the Choral Society in England,” 99. Cathedral choirs formed the basis of the choral forces, with the addition of both hired professional and enthusiastic amateurs. Not including a handful of exceptional large-scale meetings, the eighteenth-century concept of a large or full chorus remained within the realm of 30-50 singers. “It was not until 1802 that the total numbers of performers at any Birmingham festival first exceeded one hundred.” Ibid, 116.
27 Ibid, 40-41. After 1760 a further trend is evident, whereby the provincial festivals separated into three groups; those that retained the festal service, those that dropped the festal service but retained a permanent or changeable charitable association (also called ‘benefit oratorios’, or speculative festivals) and those which rejected both and existed purely as a musical event. Ibid, 51. The earliest festival established purely for profit was that at Winchester in 1756. Ibid, 76.
28 Ibid, 87.
29 Ibid, 94.
30 Most significant in the mid and late eighteenth century were Dr. William Hayes of Oxford (England’s most prolific touring conductor between 1757-1772), the Wainwrights in south Lancashire, Crompton and Stopford and later John Ashley in West Riding. Cathedral organists were generally responsible for organizing festivals in their locations, but generally limited their performing for obvious reasons to their own diocese. Ibid, 95-96 and 158-160.
31 Still, Three Choirs Festival, 13.
Crompton, Stopford and Hartley, a strong tradition of musical performances sprang up in the counties of Lancashire and Yorkshire in the 1760s and 1770s, creating a northern festival ‘belt’ from Chester to Beverley and from York\textsuperscript{32} south to Rotford.\textsuperscript{33} Northern festivals typically consisted of a single performance of an oratorio, usually rehearsed in one city and then toured to several other locales by the same ensemble; the most famous such ensemble was known generally as the ‘Lancashire Singers’.\textsuperscript{34} From the mid-1770s onward however, the designation ‘Lancashire Singers’ in press reviews usually referred to a group of six to eight exceptional sopranos.\textsuperscript{35} Percy Scholes declared in retrospect:

\begin{quote}
The idea that Northern vocal products are superior to those of the South is of very old standing. In the late eighteenth century the Committee of London’s royal and aristocratic Ancient Concert\textsuperscript{36} used to import mill-girl sopranos from Lancashire and Yorkshire, and to maintain them in London throughout the concert seasons...There is a general notion that the Northern lungs are larger and the vocal cords of finer quality than the Southern, and also that the Northern singers throw themselves more wholeheartedly into the task of reproducing the spirit of the music.\textsuperscript{37}
\end{quote}

Local gentry have always provided the assurance of financial success to their respective choral festivals, an important commonality between the dual British traditions,

\textsuperscript{32} For detailed information on the Chester and York Festivals see Appendix A: Supplementary Information on Choral Festivals and Societies.
\textsuperscript{33} Pritchard, “The Musical Festival and the Choral Society in England,” 143.
\textsuperscript{34} Usually refers to chapel singers from the villages of Oldham, Shaw and Hey. Dale, “The Provincial Musical Festival,” 328. The mid-eighteenth century also saw the rise to local fame of the ‘Larks of Dean’ and the ‘Shaw Singers’ (located on the west and east sides, respectively, of what is now the Manchester metropolitan area). The two musical ‘societies’ were made up of spinners and weavers who cultivated music-making in their spare time. Young, \textit{Three Choirs Festival Chorus}, 13.
\textsuperscript{35} The most frequently mentioned being Miss Mary Radcliffe (later Mrs. Russell), Miss Joanna Wood and Miss Sarah Bates (later Mrs. Joah Bates). Pritchard, “The Musical Festival and the Choral Society in England,” 144.
\textsuperscript{37} Scholes, \textit{The Mirror of Music}, 49.
even though the public involvement in the festivals themselves was very different. While
the southern festivals maintained strong ties between cathedral, college and metropolis
into the nineteenth century and beyond, the northern festivals became increasingly
amateur-based and in turn were more supported by the middle classes, as the contrast
between admission prices attests.\textsuperscript{38} The production of an oratorio or choral festival was
seen not only as a culturally unifying event, but a potentially successful fundraising
venture. An example of the significant social and fiscal benefits that an eighteenth-
century music festival could bring to a host village is provided by Reverend William
Hanbury’s description of the festival that took place in Church Langton, Leicestershire in
1759:

Some days before the meeting, the whole country began to feel the effects of the
approaching celebrity. Stable-room, beds, and lodgings, were bespoke at
Harborough, and almost every village where there was a place for entertainment.
Prices of butter, fowls, etc. were nearly tripled. The inns, and even the ale-houses
all around were soon full ... The Duke of Devonshire was obliged to lodge at a
tradesman’s. Noblemen, etc. were glad to accept of lodgings at glaziers, and such
mean artificers ...

Early in the morning [of the first day], swarms of foot-men, horses, coaches,
chaises, etc. came flocking in from every point. Neither was the chain transitory ... 
for as fast as a groupe or a greater body in this chain advanced, fresh groupes at the
furthest extent of view would successively show their heads. Noises from every
part were heard, but particularly the great turnpike-road rattled with the sound of
chariots, horses, etc. The ladies and gentlemen came out of their vehicles of
different sorts, all full-dressed, and a most brilliant appearance was every minute
collating. The next day for the sacred oratorio being also a fine day, company of all
sorts seemed to flock in with a redoubled force; the footroads from every quarter
were lined with common people, and the quality and gentry in their different
carriages rattled in from every part - All were in full dress, and more
than two hundred coaches, chariots, landaus, and post-chaises were counted at
Church-Langton; ... neither perhaps had any church in England so splendid a

\textsuperscript{38} Pritchard, “The Musical Festival and the Choral Society in England,” 177-179. As Pritchard suggests, the
admission prices in the midlands and southern England (typically between 5/- 7/-) were certainly
prohibitive to the attendance of the common class. The northern centers tended to have much lower
admission prices, which perhaps suggests the intention of encouraging the attendance of the middle class.
\textit{Per capita} income had been around £8-£9 per year in 1700, rising to £12-£13 by 1750, £22 per year in
189.
congregation, that was composed of so many, and such fine women, as well as a proportional number of gentlemen; for the number of beautiful ladies was very great, which occasioned the meeting to be afterwards talked of on their account.  

The significant northward drift of both commerce and population during the eighteenth century impacted all social classes. Wealthy northern merchants and professionals were increasingly eager to display their resources by supporting colossal performances, reminiscent of the way that grand performances were competitive indicators of wealth and power during the Italian renaissance. The continued expansion of population, commerce and merchant wealth into the northern cities of Birmingham, Manchester, Liverpool, York, Leeds and Sheffield continued throughout the Industrial Revolution. The choral implications of this demographic trend were an increase in the number and scale of oratorio performances in the north, eventually eclipsing similar events in the much more gentrified southern provinces. Charles Dibdin summarized this trend after his tour of England toward the end of the eighteenth century:

Throughout the greatest part of Yorkshire and Lancashire, in every species of choral music, [the growth] is truly astonishing…the inhabitants of the Southern counties of England, have scarcely an idea of the taste and zeal with which music is cultivated and encouraged in the North.

Oratorios and excerpts from the most popular Handel works were the basic commodities of music society and subscription concert programs, also called

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40 In 1700 the population density per square mile was 100-150 persons in the southern counties, and 50-100 persons in Lancashire and the West Riding. In 1750 density in Lancashire and the West Riding had risen to 100-200, while the southern population density remained largely unchanged. In 1800 the northern area was further ahead, the population density of Lancashire and the West Riding then being between 200 to 400 persons per square mile, while remaining between 100 and 200 persons in the southern counties. Paul Mantoux, The Industrial Revolution in the Eighteenth Century: An Outline of the Beginnings of the Modern Factory System in England, (London: Jonathan Cape Ltd, 1961), 350-352.
43 Charles Dibdin, The Musical Tour of Mr. Dibdin, (Sheffield: J. Gales, 1788), 196.
‘Gentlemen’s Concerts’ or music clubs. Even the outdoor London Pleasure Gardens performances (that usually consisted of an evening of solo songs, in alternation with short instrumental works), were infiltrated by the oratorio phenomenon. The Lenten practice of oratorio performances weren’t always included in the annals of ‘festivals’ per se, but, in spite of Pritchard’s view of them as “amusements, devoid of any deep religious associations,” they provide important examples of the continuing national obsession with the genre, especially from the 1780s onwards.

The first Handel Commemoration took place at Westminster Abbey in 1784, sponsored by the aristocratic directors of the Concert of Antient Music. The first festival featured five concerts that were attended by many of London’s politically elite, in effect giving a national seal of approval to the festivities. The immensely popular Handel commemorative festivals, which continued as annual events, featured numerous concerts presented over four or five days, involving massed cathedral choirs (with choral ‘extras’ occasionally recruited from the better local music clubs and parish choirs), with the most notable soloists and instrumental players of the day. These metropolitan festivals were immediately emulated in outlying towns and cities like Salisbury, Bristol, Bath, Coventry, Oxford, Cambridge, Wells and Portsmouth as well as international festivals in Berlin (1786), Halifax (1769), New York (1770), Boston (1786) and Philadelphia.

45 Most notably at the most exclusive ‘Ranelagh Gardens’ between 1742 and 1769. Ibid, 189.
46 Ibid, 203.
50 For detailed information on the Salisbury and Bristol Festivals see Appendix A: Supplementary Information on Choral Festivals and Societies.
Concert promoters went to great lengths to emulate the grandness of the London festivals, even to the point of performing the same works with many of the same performers used in the London version. The most notable of these imitations took place in Birmingham and Liverpool in 1784, as well as Derby in 1788 and Newcastle-upon-Tyne (Newcastle) in 1791.\(^{52}\) The initial Handel Commemoration does not represent the beginning of the choral festival tradition, but is more properly seen as a continuation of an already strong, existing tradition.\(^{53}\) This Commemoration did, however, constitute the first ‘colossal’ performance of Handel\(^ {54}\) (525 performers in 1784), spurring the unofficial national cultural ownership of the large-scale sacred works of Handel. As Weber describes, the presence of political leaders at the first festival lent the celebrations a “moral legitimacy” and revitalized an aristocratic “cultural leadership” at a time when the gentry were beginning to be challenged by the lower classes.\(^ {55}\) As Percy Young comments:

Such was the success of this feast of Handel’s music that the concerts became an annual event in London on a scale not previously known in the country. News of their popularity spread across the land to touch parish clerks, church organists and their choirs in many a provincial town, and helped lay the foundations for many future choral societies and festivals of choral singing of the sort that other countries do not have.\(^ {56}\)

Between 1795 and 1815, the tradition of English choral festivals suffered a downturn partly due to the impact of working-class protests and riots throughout the


\(^{52}\) Dale, “The Provincial Musical Festival,” 325.


\(^{54}\) The regularity and scale of large-scale festivals exploded immediately, especially in the northern centers such as York, Manchester and Liverpool, with fierce competition to augment performing forces. Ibid, 151.


nation, the results of which were seen most obviously in London and Lancashire.\textsuperscript{57} The upper classes viewed the working class as a separate race lacking morality and requiring nothing more than the most basic education. The lower classes increasingly viewed the patronization of musical events as a form of entertainment for the wealthy factory owners and a pacifier, offered to the community to ease whatever conscience the rich still possessed.\textsuperscript{58} Regional festivals that managed to remain viable during the last decade of the century included those hosted at Birmingham\textsuperscript{59} and the Three Choirs meetings.\textsuperscript{60} However, even these established and well-supported festivals struggled to meet the financial demands of such large-scale performances, frequently reporting losses in public collections during this period.\textsuperscript{61}

The establishment of the Birmingham Oratorio Choral Society in 1805 by Joseph Moore marks the beginning of a new trend of ‘purpose-built’ choruses: well-trained, highly competitive and capable of performing any repertoire.\textsuperscript{62} Moore sought to establish

\begin{quote}
\textsuperscript{57} London, Birmingham and Manchester being some of the most culturally impacted cities, with tensions mounting between employers and workers and a growing movement to acknowledge working class rights and riot against oppression from both the church and the wealthy. Briggs, \textit{Social History of England}, 178-180.
\end{quote}

\begin{quote}
\textsuperscript{58} The newly wealthy being fearful of revolution and lower-class revolt. However, many newly wealthy industrial families “were unused to leisure...It is not surprising that they honoured the new machine power that had so raised their status...and ploughed their profits back into industry, hoping for still greater returns. The new men had never been patrons of the arts; patronage was not expected of them. It was not so much that they tried the festival and found it wanting, they did not try it at all.” Pritchard, “The Musical Festival and the Choral Society in England,” 221-224.
\end{quote}

\begin{quote}
\textsuperscript{59} For detailed information on the Birmingham Festival see Appendix A: Supplementary Information on Choral Festivals and Societies.
\end{quote}

\begin{quote}
\textsuperscript{60} Liverpool and Sheffield were secondary centers during this time but showed relative resilience in the face of the declining trend. Pritchard, “The Musical Festival and the Choral Society in England,” 227-231 and 273.
\end{quote}

\begin{quote}
\textsuperscript{61} These areas were not growing at the rapid rate of other northern urban centers and maintained more conservative styles of manufacturing, therefore the upper classes were more able to maintain their social structure and cultural habits. Pritchard also suggests that Birmingham was uniquely and coincidentally fortunate to be populated with a few die-hard cultural philanthropists such as the die sinker and button-maker Joseph Moore. Ibid, 227-231.
\end{quote}

\begin{quote}
\textsuperscript{62} Choruses for the largest performances still included ‘imported’ singers from other regions, some of whom were from neighbouring towns, trained specifically for the event, some being hired professionals from larger centers, especially from London. At Norwich in 1824, local singers comprised 67.3% of the
a chorus larger than a cathedral choir, comprised of local singers who were required to attend regular rehearsals for at least several months prior to the festival. The designated choruses, especially those at Birmingham, Liverpool and Norwich, were soon utilized for events outside of the confines of festival, appearing on subscription concerts and at charitable events. The initial benefit of training a large, established group was the lower cost and fewer organizational difficulties incurred than those societies who imported professional choristers to augment the local amateur forces. In addition, these ‘purpose-driven’ choruses formed a strong mixed ensemble with a defined sound and experience singing together, decreasing the likelihood of last-minute rehearsal anxiety and poor performances. The trend was for the most part a northern one, the southern festivals generally continuing to hire London-based musicians as well as using existing cathedral or collegiate choirs for their large scale performances.

Provincial festivals, which had for the most part been irregularly presented during

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150 total singers, at Leicester in 1827, the choral society provided 52.6% of the total 173 chorus singers, at Birmingham in 1834, Birmingham singers made up 57% of the total combined forces of 217, and at Liverpool in 1836, the local singers numbered 68.1% of a total 132. Ibid, 406-407, 409, 414 and 422.

63 Rules of the first Birmingham Society charter included required fortnightly attendance, considerable fines for lateness and non-attendance, and the requirement of pre-selling tickets to performances. Press reports throughout the 1820s described the marked improvement in musical quality which resulted from the establishment and discipline of these societies. See the Birmingham Gazette in 1826: “with highest commendation... the Choral Society of this town have for several years continued under the able superintendence of Mr. Munden, who has, by indefatigable attention, taught them to perform the most difficult pieces of choral music with astonishing precision” and the Manchester Mercury in 1823: “The choruses will be upon the same grand scale as at the last festival but as the Birmingham Oratorio Choral Society now enjoys all the advantages to be gained from great experience and constant practice, and as the additional voices have been selected with the greatest care, a much higher degree of perfection may be expected in this department than has hitherto been obtained.” Ibid, 297-299 and 405-406.

64 For detailed information on the Liverpool and Norwich Festivals, see Appendix A: Supplementary Information on Choral Festivals and Societies.


66 The ensemble was not used en masse but rather each singer was engaged individually for each project. Ibid, 302.

67 Female chorus members were still extremely rare in the south during the early nineteenth century. Ibid, 281.
the final decade of the eighteenth century, began a slow resurgence in the first decade of
the nineteenth century, largely driven by the return to popularity of touring ‘one-off’
performances of oratorios to small southern and eastern towns. More significant,
however, was a relocation of the eighteenth-century choral ‘hub’ in the iron and steam-
driven cities of Lancashire to the comparatively un-mechanized, wool-centered villages
of nearby Yorkshire:

The village music meetings introduced into the main centers of West Yorkshire by
the “musical missionaries” from Lancashire in the 1770s had now spread to most
villages and were thriving in the much more congenial atmosphere of the West
Riding.69

The Yorkshire towns of Bramley, Pudsey, Huddersfield, Birstall, Halifax, and the
larger regional city of Leeds70 became the new centers of northern oratorio productions
during the height of the industrialization.71

The 1814 Corn Laws that prohibited importation of foreign grain in order to
protect British landowners resulted instead in an additional economic depression
throughout rural England. This downturn, which lasted until 1820, in turn, negatively
impacted the number, size and success of choral festivals, including such well-established
festivals as the Three Choirs meetings and the more recently remarkable festivals at
Birmingham and Liverpool.72 The decline of real wages between 1814 and 1820 had a
disproportionate impact on the artisan and working classes, who bore the brunt of the
financial hardships.73 The comparative economic prosperity of the 1820s ushered in a
‘new era’ for musical festivals, attested to by several contemporary publications and

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69 Ibid, 256.
70 For detailed information on the Huddersfield and Leeds Festivals, see Appendix A: Supplementary
    Information on Choral Festivals and Societies.
72 Ibid, 310-327.
authors. There was hearty debate regarding the history of such festivals at this time, *The Quarterly Musical Magazine and Review* asserting that the festivals which followed and imitated the grand scale of the four-day Birmingham event in 1820 to be “a completely new departure” and as having no direct connection to the festivals of the late eighteenth century. This ‘new era’ can be seen in several significant developments within festivals as Pritchard states, but can also be seen viewed as a continuation of late eighteenth-century trends. The developments that Pritchard and others describe as unique to the 1820s are the increase in scale of festivals, the improvement in management, the increase in middle-class audience members, the shift in focus from professional to local singers and the ensuing growth in number of choral societies and the “conscious national pride” in the festival movement itself. It is clear from receipts that the ‘new era’ of the 1820s (with a greater number of festivals and improved management of them) also proved to be an era of increased competition and comparison between festivals. As Pritchard asserts, contemporary reports showed the York and Norwich festivals as leaders in terms of size, and the York, Birmingham and Liverpool festivals took the fiscal lead in receipts and profits. The festivals deemed to be “second rate” included those at Derby, Leicester, Newcastle and Wakefield. The festivals at Salisbury, Bristol, Bath, Yarmouth, Bury St Edmunds and the Three Choirs meetings were also considered of a ‘lesser standard’ than the grand northern productions. The subordinate categorization of this latter group is

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74 Including John Crosse, the *Quarterly Musical Magazine and Review*, and the *Annals of the Norfolk and Norwich Triennial Festivals*.
77 For detailed information on the Derby, Leicester and Newcastle-upon-Tyne Festivals, see Appendix A: Supplementary Information on Choral Festivals and Societies.
partly because they featured smaller, largely professional choirs and orchestras, at a time when size equated to perceived success.

Press comparison between festivals was acute (although somewhat locally biased), especially in northern industrial centers eager to prove their choirs and festivals as signifiers of cultural superiority.\textsuperscript{78}

Rivalries between Choral Societies in the northern towns grew in intensity as musical competence increased and repertoires widened. Here fiercely partisan fires were being fuelled by the spirit of the competitive music festival, something resembling the \textit{eisteddfodau} of Wales. Choruses became bigger and bigger, music was chosen for its difficulty, to be a challenge and to show off the virtuosity of the singers, rules of membership became even more stringent and the audition was implemented. Rehearsals became weekly events and were solely for the purpose of perfecting the rendering of the notes. The age of innocent discovery of the art had been set aside.\textsuperscript{79}

The same spirit of competition applied to the employment of the very best soloists and conductors:

At the same time, the nineteenth century saw the system of ‘star’ soloists in full operation. Musical or textual incongruity did not enter into consideration - the question was, how would Madam A or Signor B compare with other interpreters heard at previous Festivals or elsewhere.\textsuperscript{80}

Certainly, a competitive spirit was present in British choral activities, especially in the provincial cities, where the obvious model for comparison was the professional world of London.

The English Industrial Revolution, the first of its kind in the western world, led to a widespread shift in ‘manpower’ from country to town, an overall increase in the working-class populace, and the establishment of a complicated strata dividing the

\textsuperscript{79} Young, \textit{Three Choirs Festival Chorus}, 82.
\textsuperscript{80} Still, \textit{Three Choirs Festival}, 17.
previously defined classes of upper, middle and working into further subgroups. Fear of revolution had led to “oppression” or at least suspicion of the working classes, who were seen by some as a separate race, humans not worthy of education and without morals. However, encouragement of education and culture amongst or ‘betterment’ of the working classes was slowly but surely becoming viewed as a potential national benefit. Practical music making was certainly deemed an appropriate, healthy pastime for the lower classes, and perhaps an inappropriate one for the new middle classes:

As far as the gentry were concerned, musicians were servants, as in the previous [eighteenth] century, and in fact often came from the working-class, so their opinions did not need to be considered. No self-respecting young person of the middle-class would have dreamt of appearing on the stage unless they wished to be disowned by their parents, but for the singers it was a great step up in the world, and a chance to witness the behaviour of the wealthy, although not to mingle.

The 1820s saw the second generation of newly wealthy industrialists who were determined to be deemed respectable by the gentry, engage much more wholeheartedly in pursuits of culture and intellect. The middle-class (and in Yorkshire the artisan-class) audience members were generally encouraged in metropolitan London and the industrialized northern cities by the introduction of a wide scale of ticket prices, whereas the provincial southern festivals generally kept their audiences exclusively wealthy through maintaining comparatively high admission charges.

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81 “The idea of [working] class itself was a product of early industrialization when, in the words of a contemporary, “operative workmen being thrown together in great numbers, had their faculties sharpened and improved by constant communication.” Briggs, Social History of England, 198.
82 As Briggs has noted, most social historians have “sympathized deeply with the poor, usually considered the beneficiaries of revolution, who were felt to be its victims in this case.” Ibid, 185.
83 Young, Three Choirs Festival Chorus, 64.
84 The ‘march of intellect’ coming to a climax with the establishment of the “more utilitarian” University College, London, a cheaper and more practical option for children of wealthy industrialists and merchants than the academic powerhouses in Cambridge and Oxford. Pritchard, “The Musical Festival and the Choral Society in England,” 338-339.
Festivals continued to hold political weight at this time, and with many areas in political turmoil, attendance at or financial support for festival performances became vehicles for political statement. At the Norwich festival in 1830, many local Whigs (members of the middle-class liberal party who had supported the previously successful festival in 1824) boycotted the performances due to their Tory (the conservative party in power at the time) financial support base.\textsuperscript{86} During the mid-1830s, and even after an upturn in the national economy, the Three Choirs meetings were the only southern festivals produced with regularity, the decline blamed on the northern industrial boom and continued political unrest in the southern counties.\textsuperscript{87} The Grand Festivals at Birmingham, Manchester\textsuperscript{88} and Liverpool took the forefront of national attention in this decade, with a significant number of commissions, premieres and successful attendance records.

Music for ‘The People’

The 1830s saw the beginning of formalized assessment of British choral music education methods thanks to Mainzer, Hullah, Glover and Curwen, whose efforts would eventually reform amateur choral festivals and societies throughout the expanding Empire. Joseph Mainzer (1801-1851) was born in Trier where he trained as a choirboy and priest. He also worked briefly as a mining engineer, where he had his first experiences in training and uniting the working class through singing. It is due to his ability to communicate directly and respectfully with the working class that he was the

\textsuperscript{86} York also struggled with the balance of gentrified and middle-class patrons. Ibid, 390-399.
\textsuperscript{87} Although financial support from gentrified families remained an essential element for festival solvency. Ibid, 394-397.
\textsuperscript{88} For detailed information on the Manchester Festival, see Appendix A: Supplementary Information on Choral Festivals and Societies.
first to be credited with inspiring the so-called “mania” of communal singing in nineteenth-century Britain.\textsuperscript{89} Mainzer published his first sight-singing method \textit{Singschule} employing the fixed ‘doh’ system in 1831, before renouncing Catholicism and eventually settling in England in June of 1841.\textsuperscript{90} Mainzer immediately established himself in London as a singing teacher based in technical vocational schools, and by August of that same year was publishing his own periodical \textit{The National Singing Circular}, to be renamed a year later: \textit{Mainzer’s Musical Times and Singing Circular} (the first issue of the latter announcing that he and his assistants already had 20,000 pupils and had sold 200,000 copies of his sight-reading text \textit{Singing for the Million}).\textsuperscript{91} The working classes of major provincial centers also responded \textit{en masse} to Mainzer’s programs, especially in Manchester, Newcastle, Bristol, Brighton, Cardiff in Wales, Edinburgh in Scotland and Cork in Ireland. Mainzer’s practices were not without criticism, especially that of John Barnett (1802-1890), a privately trained composer and rival singing teacher, who published several documents arguing that: “singing cannot be taught in classes.”\textsuperscript{92} Other criticisms included his teaching of Roman Catholic texts (e.g. the \textit{Stabat Mater}), the social inappropriateness of his offering private piano instruction to young girls, and the fact that his classes encouraged young Christians to be out at night.\textsuperscript{93}

John Pyke Hullah (1812-1884) was a Royal Academy of Music-trained composer and organist, but more importantly the second major proponent of the sight-singing movement in nineteenth-century Britain. In February of 1841, just before Mainzer’s arrival on the London scene, Hullah began teaching sight-singing classes for

\textsuperscript{89} Scholes, \textit{The Mirror of Music}, 10.  
\textsuperscript{90} Ibid, 3.  
\textsuperscript{91} Ibid, 4.  
\textsuperscript{92} Ibid, 8.  
\textsuperscript{93} Ibid, 10.
schoolteachers in central London. Due to popular demand he later opened the classes to the general public and was later employed to teach his classes at the first national Teacher’s Training College in Battersea. In the provinces, Hullah’s method was quickly employed in classes and societies at Bradford, Leeds and Nottingham in 1842, and at Derby, Manchester, Liverpool and Birmingham in 1843. Hullah’s most widely used text was Wilhem’s *Method of Teaching Singing Adapted to English Use*, published in 1841.

The moral and social philosophies of the educational model being supported by the Prince Consort and James Kay, the Secretary of the Committee of Council on Education, Hullah’s transplanted method was introduced as a state initiative in all national elementary schools. Hullah’s popularly supported, moralistic view of music as a vehicle for national unification in the preface to his method brought attention to the cultivation of choral singing in schools:

Vocal music, as a means of expression, is by no means an unimportant element in civilization... One of the chief means of diffusing through the people national sentiments is afforded by songs which embody and express the hopes of industry and the comforts and contentment of household life; and which preserve for the peasant the traditions of his country’s triumphs, and inspire him with confidence in her greatness and strength. A nation without innocent amusements is commonly demoralized. Amusements which wean the people from vicious indulgences are in themselves a great advantage: they contribute indirectly to the increase of domestic comfort, and promote the contentment of the artisan...Every schoolmaster of a rural parish ought to instruct the children in vocal music. And to be capable of conducting a singing class among the young men and

94 For detailed information on the Bradford Festival, see Appendix A: Supplementary Information on Choral Festivals and Societies.
96 Guillaume Louis Bocquillon Wilhem (1781-1842) was a Parisian music educator, integral in the establishment of the fixed ‘doh’ system, and its dissemination throughout the French elementary and adult educational systems. Scholes, *The Mirror of Music*, 11.
97 Hullah was appointed Professor of Vocal Music at King’s College in 1844 (one of the two founding colleges of the University of London). His method was also used at public schools such as Eton and Winchester Colleges as well as Merchant Taylor’s School, which, as Scholes observed “shows us that the application of the system was not, by any means, exclusively confined to the masses.” Later in Hullah’s career, he was appointed Inspector of Music in the national Teacher’s Training College system (1872), and was awarded an honorary L.L.D by the University of Edinburgh, (1876). Ibid, 11-12.
women...[which] would enable him...to form a respectable vocal choir for the village church...A relish for such pursuits would be in itself an advance in civilization.  

Hullah’s description of the ‘vicious indulgences’ which could be avoided through participation in community singing activities reflects the opinions of contemporary church leaders, government officials and gentry alike.

As Scholes has asserted: “the year 1841 must be looked upon as the initial year in the period of what has been previously described...as that of the Sight-singing Mania.”  

Reverend John Curwen (1816-1880), a Yorkshire native and an evangelical Dissenter with admittedly dubious musical skills, was responsible for the cultivation of that mania along with Mainzer and Hullah. Curwen consulted with Norwich native Sarah Ann Glover (1786-1867) in 1841, tempering her system that encapsulated the movable ‘doh’ with “a thorough study of his predecessors” [Guido d’Arezzo (c. 1025 treatise), Thomas Campion (1613 treatise), Ed. Jeu de Berneval (1822 treatise), and the Paris-Galin-Chevé System], and eventually printing educational books with Sol-fa versions of large-scale works such as Handel’s Messiah. Glover and Curwen’s system (Curwen method) encouraged reading from their own Sol-fa notation as well as traditional staff notation, but the definitive difference between theirs and the Mainzer/Hullah approaches was that of linking solfège syllables to keys rather than just to fixed intervals (i.e. ‘doh’ is always the tonic of the given key signature in the Curwen system, otherwise called ‘movable-

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101 This practice was to come under intense criticism for its complete abandonment of staff notation. Young, Three Choirs Festival Chorus, 55.
Curwen was passionate about the well-rounded, morally upright education of children, and first set his sights on London’s Ragged Schools to encourage dissemination of his method. After almost a century of rivalry between the fixed and moveable ‘doh’ methods in practical application, the Curwen Method was eventually adopted nationwide by the British education system. Other important manifestations of the Curwen method were the establishment of the *Tonic Sol-fa Reporter* (1851, later named the *Musical Herald*), the Tonic Sol-fa Association (1853), the Curwen Publishing House (1863), the Tonic Sol-fa College (1969) and the Crystal Palace Tonic Sol-fa Festivals (1860 to early twentieth century). While many choral societies existed first as music clubs with the purpose of singing gleeS and catches for their own enjoyment, the clubs eventually turned to systematic education, using the various popular Sol-fa techniques to teach popular choral works, especially oratorios, to the manufacturing classes.

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103 Ragged Schools – charity schools established to encourage the attendance of lower class children, while they were able to maintain paid employment. The system focused on simple academic skills with a strong bias towards Biblical education. Ibid, 4-5.
105 Some examples of such clubs that became societies are the Halifax Choral Society (established 1817), Huddersfield Choral Society (est. 1836), Hereford Choral Society (est. 1837), and the Gloucester Choral Society (est. 1845). Young, *Three Choirs Festival Chorus*, 54.
The 1840s was yet another decade dominated by economic and social turmoil in England, which coincided with a surge in the political presence of working-class trade unions and Chartists. Attempts at sociological ‘betterment’ of the working classes earlier in the century had not been entirely philanthropic, but perhaps defensive and “protective measures adopted by the upper classes in attempts to quell the threats of a quite possible uprising and revolution.”\textsuperscript{106} The movement had however matured significantly by the middle decades, embraced as a humanizing activity for the working classes which could potentially inspire not only productivity, but happiness, as is represented in the views of music writer George Hogarth (1783-1870):

\begin{quote}
The diffusion of a taste for music, and the increasing elevation of its character, may be regarded as a national blessing. The tendency of music is to soften and purify the mind. The cultivation of a musical taste furnishes to the rich a refined and intellectual pursuit, which excludes the indulgence of frivolous and vicious amusements, and to the poor, a “\textit{laborum dulce lenimen},” a relaxation from toil more attractive than the haunts of intemperance. All music of an elevated character is calculated to produce such effects; but it is to sacred music, above all, that they are to be ascribed... that man must be profligate beyond conception, whose mind can entertain gross propensities while the words of inspiration, clothed with the sounds of Handel, are in his ears ... Wherever the working classes are taught to prefer the pleasures of intellect, and even of taste, to the gratification of sense, a great and favourable change takes place in their character and manners. They are no longer driven by mere vacuity of mind to the beer-shop; and a pastime, which opens their minds to the impressions produced by the strains of Handel and Haydn, combined with the inspired poetry of the Scriptures, becomes something infinitely better than the amusement of an idle hour. Sentiments are awakened which make them love their families and their homes; their wages are not squandered in intemperance; and they become happier as well as better.\textsuperscript{107}
\end{quote}

As seen in the views of Hogarth and others, a shift in philanthropic motivation occurred during the middle decades of the nineteenth century, with the charitable focus of

\textsuperscript{106} Pritchard, “The Musical Festival and the Choral Society in England,” 502. For example, the historically important Ten Hours Act of 1847 protecting women and children employed by textile factories was passed in spite of “furious agitation,” and was a significant step towards regulating the standards and conditions for the working classes. Briggs, \textit{Social History of England}, 199.

events moving from institutions to social groups, employees and the working classes in general.\textsuperscript{108}

The vocal classes beginning in 1846 at the Nottingham Mechanics’ Institute (established 1837) is a successful example of how the ‘betterment’ of the working classes was put into practice. Due to successful recruitment of workers, membership grew from 16 to 55 members between 1846 and 1851, and during this time they presented their first concerts. From 1850, local music seller Henry Farmer (1819-1891) hired professionals to augment the choral forces and hired players and soloists, as well as conducting the regular performances of standard oratorios such as Handel’s \textit{Messiah} and \textit{Judas Maccabeus}, Haydn’s \textit{Creation} and Mendelssohn’s \textit{Elijah}. The society achieved great audience popularity along with increased diversity in membership and was eventually named the Nottingham Sacred Harmonic Society (later the Nottingham Harmonic Society, disbanded in 1955). Other notable examples of choral societies being born out of similar classes held at Mechanics’ Institutes include those at Sheffield,\textsuperscript{109} Liverpool, Wakefield, Leeds and Bolton.\textsuperscript{110}

Many important festivals grew and experienced a finite existence during the latter half of the nineteenth century, most with conception dates in the mid century and expiration dates in the first three decades of the twentieth century. The vast majority of these festivals declined in success due to the social and financial effects of war as well as the rise in popularity of other social activities. The most notable Victorian festivals in

\begin{flushleft}
\textsuperscript{108} An early example of which is the Easter Day Oratorio given at Halifax in 1845 to benefit the “working classes” in both profits and through their encouraged attendance. This type of event was immediately emulated in neighbouring towns. Pritchard, “The Musical Festival and the Choral Society in England,” 508-513.
\textsuperscript{109} For detailed information on the Sheffield Festival, see Appendix A: Supplementary Information on Choral Festivals and Societies.
\textsuperscript{110} Pritchard, “The Musical Festival and the Choral Society in England,” 541-547.
\end{flushleft}
England were those held at Staffordshire Potteries, Wolverhampton, Brighton, Cheltenham, Bournemouth,\textsuperscript{111} and what Scholes called the ‘Festivals of the Country Gentleman:’ the Festival of Village Choirs, Hudson at Hovingham, and Bosville at Bridlington.\textsuperscript{112} Significant Victorian festivals in Wales and Scotland included those at Harlech, Cardiff and Glasgow,\textsuperscript{113} but by far the most important festivals during the Victorian period were those held at London’s Crystal Palace, especially the Crystal Palace Handel Festival.

Following the exclusion of Nonconformists [or Dissenters, the largest groups of whom were Baptists, Methodists and Congregationalists] from the Handel Commemoration Festival at Westminster Abbey in 1834, Michael Costa and the Sacred Harmonic Society (1857-1926)\textsuperscript{114} began in 1856 to plan their own commemoration of the hundredth anniversary of Handel’s death with a festival of unprecedented proportions.\textsuperscript{115}

Attributed with fathering the movement of modern orchestral conducting in Britain, Costa was the preeminent musician in London at the time, and had since 1846 been the conductor of the illustrious Philharmonic Society.\textsuperscript{116} The purpose-built Crystal

\textsuperscript{111} For detailed information on the Staffordshire Potteries, Wolverhampton, Brighton, Cheltenham, Bournemouth Festivals, see Appendix A: Supplementary Information on Choral Festivals and Societies.
\textsuperscript{112} For detailed information on Oswestry, Hovingham, and Bridlington Festivals, see Appendix A: Supplementary Information on Choral Festivals and Societies.
\textsuperscript{113} For detailed information on the Harlech, Cardiff and Glasgow Festivals, see Appendix A: Supplementary Information on Choral Festivals and Societies.
\textsuperscript{114} Musgrave, \textit{Crystal Palace}, 27.
\textsuperscript{115} The mid-century success of the Sacred Harmonic Society is partly because of this decision, as noted by Musgrave: As a consequence of the exclusion of many religious Nonconformists [non-Anglicans] from the 1834 performance, many more members had joined the Society, founded two years before in 1832. Involvement in public performances was therefore significantly tied to the public demonstration of status by Nonconformists. The large numbers soon involved intensified this aspect as well as ensuring a broad social mix; performers who would formerly have had less natural opportunity to play a public role in London’s musical life could now participate in large-scale and increasingly prestigious musical events. The patronage of royalty, arising as much from political as musical reasons, contributed to this sense. Ibid, 28.
\textsuperscript{116} Ibid, 28.
Palace at Sydenham (an extended version of the building for the Great Exhibition of 1851 in Hyde Park)\textsuperscript{117} was constructed to hold at least 20,000 audience members, performing forces of 3,000 and had a transept larger than any other in the United Kingdom\textsuperscript{118} and was the perfect non-cathedral choice for such an event and an ensemble of such broad social scope.\textsuperscript{119} A trial three-day festival was held in July of 1857, with performances of Messiah, Judas Maccabeus and Israel in Egypt, conducted by Costa. Queen Victoria and Prince Albert were amongst the twenty thousand attendees, “the Queen beat time with a fan, and Prince Albert with a roll of music,”\textsuperscript{120} and press attention ensured the festival’s recognition as an event of national significance, further establishing Messiah as an artistic symbol of British nationalism.\textsuperscript{121} The size and distinctiveness of the venue, the unprecedented number of performers and the joining together of the nation’s most excellent singers and players was another significant unifying moment of choral pride for Great Britain, evoking comments such as:

Such a mass of able and intelligent criticism has never before been elicited by any single musical celebration, not just in the United Kingdom, but the Continent and Colonies.\textsuperscript{122}

Following the first official Handel Commemoration in 1859, large scale performances at the Crystal Palace remained heavily biased toward the works of Handel, especially Messiah and Israel in Egypt. Although the number of performances of

\textsuperscript{117}Ibid, 3.  
\textsuperscript{118}Ibid, 33-37.  
\textsuperscript{119}Although the non-church affiliated choirs Sacred Harmonic Society and later the Nonconformist Choral Union were the central choral forces used in the grandest Crystal Palace events, the venue was also used for significant church events, such as the 1933 Anglican festival instigated by the Archbishop of Canterbury and included cathedral choirs from around the United Kingdom as well as from Singapore and Cape Town. Ibid, 63. The Sunday School Movement, founded in 1780 by Robert Raikes also used the Crystal Palace for its Sunday School Festival of unison and two-part music beginning in 1875. Ibid, 149.  
\textsuperscript{120}Ibid, 37.  
\textsuperscript{121}Ibid.  
\textsuperscript{122}The Times, (29 July, 1857), quoted in Musgrave, Crystal Palace, 37.
contemporary English oratorios was growing, the only other composer who was admired on an equitable level as Handel was Mendelssohn, in particular his oratorio Elijah. In 1860 Elijah received its first Crystal Palace performance along with the unveiling of a large Mendelssohn statue, although musical criticisms were similar to those of previous massive Handel performances:

The music of Elijah is of a more complicated and florid character than any which has hitherto been attempted by the colossal orchestra, and though the grander parts of the chorus were brought out with the most telling effect, there was a cloudiness and apparent unsteadiness in the most delicate passages.

It was felt that Elijah was unsuitable for performance by colossal forces until August Manns successfully revived the work at the Crystal Palace in 1889 with reduced forces of ‘only’ 900 (for the 1860 performance, the choir and orchestra numbered around 3000). The largest audience ever recorded (24,133) gathered at the Crystal Palace for the event and thanks to Manns’ rehearsal standards the performance was deemed a great success. The choral forces for the 1909 Mendelssohn centenary performance of Elijah had escalated back up to 3000, suggesting that the previously considered obstacles were less the fault of the composition or acoustic but the executants and conductor. Aside from Messiah and Elijah, other notable choral works regularly featured at Crystal Palace performances included Rossini’s Stabat Mater (1869), Haydn’s Creation and several by Sir Arthur Sullivan, especially The Golden Legend. The Crystal Palace festivals continued triennially until 1926, conducted subsequently by August Manns (1883-1900),

123 Most notably Arthur Sullivan’s The Golden Legend, Prodigal Son and Light of the World, as well as The Bride of Dunkerron by Henry Smart (1813-1879), The Crucifixion by John Stainer (1840-1901), Coleridge-Taylor’s Scenes from the Song of Hiawatha and Parry’s Blest Pair of Sirens.
125 Musgrave, Crystal Palace, 59.
126 Ibid, 60.
127 Ibid, 60-61.
Frederick Cowen (1903-1926) and Henry Wood (1926). Musgrave comments on the national significance of the repertoire and unifying nature of the Crystal Palace festivals in general:

However wide the sources of the selections….they always had a familiar national or religious quality, according to the tradition relevant to the particular event, and the Crystal Palace setting gave them the stamps of national expression in the era before broadcasting.

While commercialism drove the management of some of the larger festivals, John Curwen instigated the primarily educational Crystal Palace Tonic Sol-fa meetings in 1857, which were immediately successful, attracting thousands of singers each year. The competitive and non-competitive Tonic Sol-fa festivals for adult choirs began in 1860 and 1871 respectively, comprising a public showcase of the scale and scope of the method itself, the Jubilee Festival in 1891 featuring 20,000 metropolitan and regional singers.

“People’s Concerts” or “People’s Festivals” were a growing trend in the mid-nineteenth century, most prolific in London and the northern industrial cities where the quest to assist the betterment of the working classes was a more popular pursuit of societies and patrons. The concerts or festivals essentially continued the eighteenth-century tradition of ‘Miscellaneous Concerts’, with instrumental, vocal solo and choral

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128 Henry Wood (1869-1944). Scholes, The Mirror of Music, 178. The chorus and orchestra continued to increase in number to a peak of 4,000 in 1923. The singers were generally drawn from London, but also significant numbers from:

Various parts of the provinces-wherever good voices and a fine choral tradition were to be found, which means in general the North and Midlands...in 1903 the non-London contingent was made up as follows: Birmingham 90 voices, Bradford, 90, Bristol, 50, Leeds, 70, Sheffield, 220, other places, 56; Total of the full-voiced Provincial, 576. Ibid, 149.


130 Ibid, 186-187.

131 Ibid, 187-188.
‘excerpts’ designed to entertain a wide variety of musical tastes.\footnote{132} The viability of these societies was aided by the increased availability of cheaper printed music, especially that published by Vincent and later J. Alfred Novello.\footnote{133} These concerts continued the cultural movement of encouraging audiences of all classes through setting a range of admission charges. The social impact of betterment through sacred choral music at this time was two-fold, not only were the working classes being trained to sing and read popular choral masterpieces, but their families and colleagues were learning to appreciate choral music by attending their performances. Although it appears some societies did keep certain performances exclusive by setting prices out of the reach of the working classes, these types of performances became the exception rather than the norm, especially outside of London.\footnote{134} The desire to maintain class divisions was, however, still apparent in the membership policies of some choirs:

In large cities, socially exclusive choirs occasionally appeared, such as the Bristol Royal Orpheus Glee Society, the Bradford Liedertafel, a glee club founded by the city’s German merchant community, and the Leeds Musical Soirée, a society founded in the 1860s which, as its name suggests, had a membership list which reads like a ‘who’s who’ of mid-Victorian Leeds. In London, late Victorian and Edwardian choralism at least may well have had a rather lower-middle-class flavour with many of the better choirs based on the ‘large commercial houses’. The only really detailed material on social background stems from parts of the Yorkshire textile district in the 1890s. This suggests that popular choralism crossed class, taking in all levels of ‘respectable’ society from the skilled working class to the manufacturing and mercantile upper-middle class.\footnote{135}

\footnote{132} These types of concerts took many other different names, such as “Concerts for the People”, “Cheap Concerts”, “Popular Concerts”, “Evening Concerts” and Liverpool’s “Shilling Oratorios” at St George’s Hall during the 1850s. Pritchard, “The Musical Festival and the Choral Society in England,” 551-560.
\footnote{133} A major turning point in the conscious lowering of printing prices was the publishing of monthly installments of Handel’s Messiah by Novello in 1846, which was quickly followed by the cheap printing of other popular oratorios. Ibid, 593-598.
\footnote{135} Russell gives evidence of male professions in both the Leeds Philharmonic and Huddersfield Choral Societies in 1894-5. Distribution in both choirs shows the most significant percentages of singers as coming from the following groups of workers embracing a broad span of society: 1A - Higher Professional, 2A -
Russell has shown that while popular choralism crossed class boundaries in some areas, the enjoyment of the activity, for some, relied on maintaining a strong sense of position within the given social order.

The End of An Era

The social, methodical and organizational changes that took place in the middle decades of the nineteenth century were to impact the motivations of most British choral societies well into the twentieth century and beyond. The cultural and philosophical changes to society as a result of the two World Wars and the technological boom in the twentieth century impacted concert-going and choral music-making as fashionable pastimes, as described by Young:

It is quite a thought that until the 20th century, most people’s experience of listening to music other than that made at home, was in church, on the village green on Fair Days, or very occasionally in a concert hall. Even until the mid-20th century, this was only extended to the wind-up gramophone and radio. The chance offered by the local choral society to partake in public music-making was taken up by many because, in being part of a concert performance one was allowed to stand shoulders to shoulder with the professional musician and learn even more. The hobby of singing opened doors into the world of creativity.\(^{136}\)

By the outbreak of World War I, many large choral societies had become independent cultural entities, many directly associated with civic prestige and were a source of local, regional and national pride, a phenomenon fueled by press attention and frequent comparative reviews.\(^{137}\) Indeed, organizers of music meetings and festivals in the latter half of the nineteenth century became highly dependent on the increasingly competitive, well-organized, expanding Choral Societies, and now found themselves

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\(^{136}\) Young, *Three Choirs Festival Chorus*, 81.

negotiating with an ensemble whose services they would have previously assumed.\textsuperscript{138} The taste for colossal performances as a signifier of quality and prestige is exemplified in the continued growth in number and size of festivals and festival choruses.\textsuperscript{139} The sacred music of Handel (and to a lesser degree Mendelssohn) dominated important cathedral and civic choral performances, and had, somewhat ironically become owned by the British Empire as some of the most identifiably ‘British’ composers, their works seen as some of the strongest symbols of British nationalism.\textsuperscript{140}

The loss of almost an entire generation of young men as a result of World War I had a practical impact on global choral activity, Britain being amongst the worst affected countries. Significant changes were occurring in popular pastimes, the first decades of the century seeing the mass development of radio and film. These two cultural phenomena were the catalysts for the mid-century slump in British choral activity. Although colossal British choral festivals encouraged the performance of indigenous composers, festivals at large were criticized from the 1880’s onwards for three reasons. It was suggested that the charities supported by the festivals should be supported without the necessity of a musical enticement, and that some of the monies raised were used to re-invest into the festivals themselves. The festivals were said to absorb resources and energies which would be better spread over the normal musical activities of the region and lastly that the

\begin{itemize}
\item \textsuperscript{138} Ibid, 686-688. “By the late nineteenth century, when the desire for respectable, self-improving recreation was at its height, the largest societies had memberships of up to 450. They rarely used their full weight – although one suspects if they could have found stages large enough, they would have done – but choruses of 250-300 were common amongst the most prestigious northern choirs.” Russell, \textit{Popular Music in England}, 210.
\item \textsuperscript{139} Such as those found at the Peterborough and Lincoln Festivals between 1882 -1910, held alternately between the two cathedrals with choirs numbering from 370-500 and an orchestra of around 70. Scholes, \textit{The Mirror of Music}, 158.
\end{itemize}
festivals actively discouraged local instrumentalists, favoring the London-based professional.141

While the ageing classical audiences of Britain have continued to uphold the choral traditions of their forefathers, popular culture and its more youthful disciples tend to favor musical entertainment with digital visual images, shorter forms and genres such as pop, hip-hop, rap and soul. The globalization of the popular music industry has impacted not only the interest in choral singing as an active pastime for amateur singers, but as an interactive entertainment for the wider community.142

With a few notable exceptions,143 contemporary British non-competitive choral festivals now tend to favor tours and festivals featuring a relatively small number of professional or ‘elite’144 specialist ensembles, with competitively glamorous advertising campaigns and falsified ‘perfect’ recordings; the arguable antithesis of live performances. It is increasingly rare to find an entire festival presented by a Choral Society or Cathedral alone, rather choral events are included in city or regional festivals such as those found in Bath, Aldeburgh and Windsor, all of which tend to employ professional and cathedral choirs. Traditional choral societies are still engaged for the larger-scale works as part of some festivals (Edinburgh and Cambridge are high profile examples), but the focus has

143 Such as Music for Youth, the largest nationwide festival for youth aged 13-19, which features ensembles of all types and involves approximately 50,000 students annually throughout the United Kingdom with Regional, National and Prom Festivals.
144 The term ‘elite’ is used hereafter to describe competitively auditioned ensembles of approximately 30 members or fewer, the repertoire for whom is generally deemed to be more difficult than that of a large, traditional choral society.
shifted from several days of choral concerts to a constantly changing variety of musical groups and genres.
Chapter II

History of New Zealand Non-Competitive Choral Festivals and Choral Societies from 1840 to Present

Early Settlement and Establishment of British Culture

As James Belich has categorized, the relocation of British citizens to New Zealand in the nineteenth and twentieth centuries included both forces that ‘pushed’ and ‘pulled’. The ‘push’ factors at home included overpopulation, pollution, unemployment (and its associated effects of poverty and hunger), as well as the inescapable class system. Factors that pulled the immigrants towards New Zealand were the promise of an unpolluted environment along with the prospects of land-ownership and social advancement.¹ As Michael King asserted:

Scots who came to Otago and Southland from 1848, for example, were propelled largely by an urge to escape economic depression and its effects, and by the excoriating split between the Church of Scotland and Free Church Presbyterians. Thousands of Irish departures at about the same time were prompted by the devastating potato famines.²

Early colonization was the result of private schemes, the first of which was small (53 settlers) but significant, laying French claim to the Akaroa community on Banks Peninsular near Christchurch in 1840. The most important scheme however, also established in 1840, was launched by the New Zealand Company in Wellington. The Company was spearheaded by Edward Gibbon Wakefield, who, while incarcerated for the abduction of heiress Ellen Turner in 1826, had devised a scheme for “systematic colonization,” whereby a successful colony:

Had to attract capitalists and that the way to do this was to ensure that labour would be available to work on, and add value to, the property in which they had

² Ibid.
invested...[Land] should be sold at a price beyond the means of labourers, but their migration...could be encouraged by the expectation of one day buying land with their savings.”

The New Zealand Company was indeed very successful, attracting 4000 European settlers to Wellington by 1843. Models on Wakefield’s brainchild scheme for successful settlement were implemented in Dunedin in 1848 as a Scottish Free Church settlement and in Christchurch in 1850 as the Canterbury Association. Auckland was the only main center to be established without an organized settlement, rather thriving both because of its location on two navigable harbors and due to William Hobson’s decision to relocate the capital there, from Kororareka in the Bay of Islands, in 1841.

Throughout the 1850s and 1860s the colony’s basic economic unit comprised “an efficiently managed sheep-run of 10,000 acres or more...a settled community of about a score: family, the shepherds and station hands.” The majority of those large ‘stations’ were established in Hawke’s Bay, Wairarapa, Canterbury and North Otago. With hard work, respectable behavior and perseverance, it was truly possible for a saw miller or

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3 The prospectus advertisements painted New Zealand regions in an over-flattering light, such as the description of Wellington, which in reality is city with a cool climate, built on steep, craggy hills as a place of “undulating plains suitable for the cultivation of grapevines, olives and wheat.” Ibid, 171-172.


6 New Zealand Company settlements counted for about 15,500 of New Zealand's early settlers, and were “disproportionately influential on account of being there first and establishing the ethos of their cities, three of which, with Auckland, would become and remain the main centres and provide the foundation for the system of provincial government introduced in 1853. Christchurch, for example would remain visibly English in character and appearance, and in the manners of its citizenry, for its first 100 years. And Dunedin, with its street names drawn from Edinburgh, its public buildings in stone and brick, and its scattering of Queen Anne towers, was still unmistakably Scottish more than 150 years after its foundation.” King, *History of New Zealand,* 172-173.

7 Ibid, 174.

8 See Appendix D: Map of New Zealand Including Regions and Main Choral Centers
farm hand to ascend to landownership within their lifetime, a concept completely foreign in class-conscious Britain.  

By 1871, New Zealand had an adult population of 89,000 men and only 46,000 women. To redress the sex imbalance, the Vogel Government offered free passages to single British women who arrived in droves:

- Attracted by the prospect of domestic work at a higher wage than that available at home, and by the prospect of eventual marriage.  

By the mid-1880s, with a non-Maori population of more than 470,000 and a declining Maori population of around 46,000, the majority of the population was in fact New Zealand born.  

An island nation with no borders for immediate racial interaction, New Zealand’s isolation aided a sense of racial confidence for those with British heritage. Pakeha (Caucasian) New Zealanders have, at various points in history, shown a fear or dislike of things non-British, exemplified by such xenophobic resolutions as the adoption of the British Nationality and Status of Aliens Act of 1914, whereby any New Zealand woman who married an ‘alien’ lost her British citizenship and right to vote.  

Many writers visited New Zealand during the nineteenth century with the intention of giving readers in their homelands an intimate report on the new colony, and almost without exception they gave detailed observations on race-relations between Maori and Europeans. Missionaries such as Samuel Marsden (1765-1838) and Henry Williams (1792-1867) tended to view Maori by the anthropological terms of “hard

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9 King, *History of New Zealand*, 175.  
11 Ibid, 231.  
12 Especially susceptible to racist treatment were Chinese immigrants, who suffered considerable prejudice both legally and socially. Ibid, 367-368.
primitives” or “ignoble savages”, untamable and hostile, but a handful of church leaders such as Bishop George Selwyn (1809-1878) and Archdeacon Octavius Hadfield (1814-1904) described the indigenous population as one of “soft primitives” or “noble savages” capable of becoming ‘civilized’.

Following the Maori Land wars (1845-1872), church attitudes towards Maori resistance hardened. Church leaders and visiting writers alike generally approved of the imperial domination of the Maori people, concerned with the agricultural and civic development of what were seen to be empty, wild spaces.

Approximately half of the settlers between 1840-1890 came to New Zealand from England and Wales with Scots the second biggest group at around twenty four percent. Irish were the next largest group, at approximately nineteen percent. Small but significant groups of Germans, Scandinavians, Poles, French, Italians and Chinese were also amongst the first settlers, but with ninety three percent of the European population from England, Wales, Scotland and Ireland, it was undoubtedly a ‘British’ colony, while socially, New Zealand was and remains a complex mixture of tolerant and intolerant inhabitants. British immigrants have tended to band together in ways unknown in the motherland, ignoring their ethnic identities in order to present a proud, unified front.

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14 Ibid, ix.
15 Ibid, xx.
16 These two groups not being distinguished in statistics. King, History of New Zealand, 175.
17 Contemporary writers were shocked to report on happy interracial couples, and even moreso the plesant interactions between Catholics and Protestants. Ibid, 176-178.
18 Ibid, 175. The staunch cultural identification as ‘British’ continued well into the twentieth century. In the 1930s more than ninety-five percent of the non-Maori population identified their country of origin as one of either England, Scotland, Ireland or Wales in that order, and through the 1940s most New Zealanders still spoke of Britain as “home.” A “double patriotism” had been fueled since colonization with Britain acting as receiver of New Zealand’s exports and provider of its imports. Ibid, 366-367 and 415.
Settlers arrived in large numbers throughout the remainder of the nineteenth century, during the 1850s enticed by the expanding economic opportunities in the rural areas. In the 1860s, they were attracted by the South Island gold rushes in Central Otago and the West Coast as well as the importing of British and Australian military reinforcements during the Maori Wars, and in the later decades due to vast campaigns run by central government.19

Cultural Juxtaposition

The New Zealand International Exhibition of 1906-1907 was staged at Hagley Park in Christchurch at an important moment in the young nation’s history. The royal tour of 1901 by the Duke and Duchess of Cornwall and York had re-affirmed New Zealand’s indubitable ‘Britishness’, but as historians agree,20 the turn of the century marked the first “stirrings of a distinctive national identity.”21 James Belich sees the period 1880-1920 as a period of resurgence of Britishness, whereby New Zealanders saw themselves as living in a truly “Greater Britain,” essentially fulfilling the aims of the New Zealand Company.22 Romanticized versions of Maori culture in art and literature had also become symbols of the new national identity, representing the imaginary European views of life in the new colony.23 Groups of Maori performers, drawn from various tribes and regions, were recruited to ‘populate’ the model pa (meeting house) Te Araiteuru at the

19 Ibid, 178.
20 Including Kernot, Bassett, Blithe, Neich and Phillips.
23 Bernie Kernot. “The New Zealand International Exhibition,” 38. The term ‘romanticized’ is used here to describe the reinvention of Maori culture, an example of which is seen in the assimilation of Protestant hymn style into Maori sacred songs and in fictional representations of Maori in paintings and photographs.
International Exhibition. Evidence of cultural juxtaposition at the exhibition is documented by Sir John Eldon Gorst in 1908. He reported that a few young men “not of the haka,” rather well-educated, well-dressed and speaking in English, wanted him to know there was a new generation who “were ambitious of seeing their race become in every respect the equals of the Europeans, and taking part in the government and administration of the country.”

As Kernot states, during this period of New Zealand’s history there was an attempt to re-invent ‘olden times’, reconstructing what was thought to be traditional Maori cultural practice, an example of such cultural hegemony occurred during the preparations for the 1906-1907 International Exhibition. The headmaster of the Presbyterian-run Turakina Maori Girls College wrote to the administrators asking: “the common custom nowadays is to perform to the music of the mouth organ. Would that be admissible, or should it be the old style of singing by the performers themselves?” To which the written reply was: “It think it would be far the best for the girls to sing something in the old style, it does not really matter what. I have heard very good pois sung to the Multiplication Tables, and if you can manage something in this way I think it would be best.” Western cultural hegemony is especially evident in this communication, with the juxtaposition of a request for ‘Maori’ performances tempered by the additional suggestion of using a mouth organ and singing to the multiplication tables, neither of which were an authentic part of Maori culture.

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Continued Influence and New Beginnings

The world tour of ‘The Sheffield Choir’ (Sheffield Musical Union) in 1911 caused a considerable musical stir in New Zealand’s relatively isolated choral community. To begin the tour, Elgar’s *Dream of Gerontius* was performed in a wool shed to an Auckland audience of four thousand, as the Town Hall had not yet been completed. The choir followed this performance with an evening of ‘Empire Music,’ and then with a performance of Mendelssohn’s *Elijah*, certainly the second greatest choral symbol of Britishness after Handel’s *Messiah*, and a work already familiar to Auckland’s choral enthusiasts. Following a Wellington performance of *Gerontius*, the choir performed no fewer than five concerts to rapturous audiences in the nearby regional center of Palmerston North. Well-received Christchurch performances of the same two oratorios followed, with final performances presented in a Tram Shed in Dunedin (whose Town Hall had recently burnt down), welcomed by huge crowds. The visit of the Sheffield choristers was an important moment for many of New Zealand’s relatively isolated choral singers, with numerous reports of their excellence inspiring local choirs to much higher standards of discipline, ensemble and tone quality.26

Like its colonial parent, New Zealand suffered dearly from the effects of World War with 17,000 fatalities, leaving most communities relatively chorally barren until after the second Great War. By the middle of the twentieth century, the dual British choral traditions of amateur and professional had been translated to two comparable New Zealand traditions: those of the ‘amateur’ including choral societies and parish church choirs and those of the private schools, tertiary institutions and cathedrals. While British traditions have been seen to be a predominantly geographic phenomenon (industrial

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cities, especially in the north, typified the amateur tradition, while cathedral and collegiate towns, especially in the south, epitomized the professional), they did not transfer to New Zealand with the same geographic pattern, due to the simultaneous settlement and development of the main centers.

Choral Activities in the Main Centers

Wellington

British influence on musical life in Wellington was immediate, with private music lessons in pianoforte, voice and harp offered from 1840, hymn-singing in services at St Paul’s and St Peter’s churches, concerts given by the military bands, private musical soirées at the homes of the more affluent settlers and the singing of well-known songs at the local taverns. Wellington’s Philharmonic Society was founded in 1848 and soon after the Wellington Amateur Musical Society, both of which presented programs for charitable causes in the ‘Miscellaneous Concert’ tradition, featuring ‘British’ anthems and oratorio excerpts by Handel and Mendelssohn.28

London-born Robert Parker (1847-1937) assumed the directorship of The Wellington Choral Society (est. 1860, later the Royal Wellington Choral Union) in 1878, in that same year performing the Wellington premiere of Mendelssohn’s Elijah. Parker had trained as a youth with the city’s best organists and studied at Queens’ College, Cambridge, moving to Wellington to become the organist and choir director of St Paul’s Pro-Cathedral, where he established the first properly robed boys’ choir in the city.29 Parker produced the first New Zealand Music Festival in Wellington in 1888, featuring

28 Ibid, 23.
29 Ibid, 93.
performances of the Choral Society in Sullivan’s oratorio *The Golden Legend*, which had been made immensely popular at the 1880 festival at Leeds.\(^{30}\) Other works in the 1888 festival included Mendelssohn’s *Elijah* and Handel’s *Zadok the Priest*. The second festival in 1894 featured Mendelssohn’s *Hymn of Praise*, Dvořák’s *The Spectre’s Bride*, Handel’s *Israel in Egypt* and Alfred Hill’s *Time’s Great Monotone*. The performances were compared favorably by music monthly publication the *Triad* to similar festivals in Birmingham, Leeds and Manchester,\(^ {31}\) the positive review reminiscent of local press ‘boasting’ in the British provinces. The Choral Society performed the New Zealand premiere of Elgar’s *Dream of Gerontius* in 1910, which was repeated by the Sheffield Choir in its tour the following year.

A particularly acerbic example of the growing aspiration for independence from colonial influence in the early twentieth century was the *Triad*’s criticism of Wellington’s Liedertafel as being “so thoroughly British. It is so reliable, so respectable, so discreet, and mostly-so dull.”\(^ {32}\)


I don’t know that I can recall *any* choral program of my works, in any city of the world, in which every item was rendered with the unvarying perfection attained... White carries within him the accumulated skill, tradition, experience and insight of 700 years of British leadership in music.\(^ {33}\)

\(^{30}\) Ibid, 92.
\(^{31}\) *Triad* 15, (October 1894), quoted in Thomson, *History of New Zealand Music*, 93
\(^{32}\) *Triad* 17, (August 1916), quoted in Thomson, *History of New Zealand Music*, 93
Such a glowing affirmation from an established Commonwealth musician served as a reminder of the colonial standards to which they were being held and was to be referenced with pride by Wellington choristers throughout the twentieth century.

Dunedin

In contrast, Dunedin’s first puritanical settlers frowned on pastimes that encouraged pure pleasure, and sought humbler musical entertainments than their relatively sophisticated counterparts in Auckland and Wellington. However, the establishment of the southern city’s Harmonic Society in 1856 altered the musical landscape dramatically with grand vocal and instrumental concerts presented in Dunedin and elsewhere in the province. The news of a significant seam of gold in Central Otago in 1861 immediately attracted masses of global prospectors to Dunedin, including the seven-person San Francisco Minstrels, who performed five concerts at the Provincial Hotel before heading inland. Gold rapidly turned Dunedin into New Zealand’s wealthiest city, and with the increase in industry and commerce came a desire for more urbane forms of recreation. By 1862, Dunedin had two impressive theatres, the Princess and the Royal, the former with its own orchestra that accompanied not only the theatre productions, but also performed more ‘serious’ concerts during intervals and at Catholic music festivals. Dunedin was host to the first New Zealand Exhibition in 1865.

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34 Established by Miss C. Redmayne amongst others. Thomson, History of New Zealand Music, 35.
36 Ibid, 36.
featuring grand performances by the Philharmonic Society conducted by English-born
George R. West, conductor of the St Paul’s Cathedral choir.37

The City of Dunedin Choir (formerly Dunedin Choral Society) was established in
1863 after amalgamation with the Dunedin Harmonic Society, both of which had been
formed that same year. The Society had many illustrious British and British-trained
conductors in its first century, including George Guest,38 Dr. Victor E. Galway (1894-
1960), Thomas Vernon Griffiths (1894-1985), Alfred Walmsley, W.H. Walden Mills, and
Edgar Clayton.

Christchurch

The 151 passengers aboard the Charlotte Jane arrived in Lyttleton harbor in 1851
with a glee club already established, an example of the strong English cultural tastes
which were to establish the city of Christchurch (named after Christ Church, Oxford),
commonly referred to as New Zealand’s ‘most British’ settlement. Choral meetings
began in 1852, although several early societies had short lives.39 The Christchurch Choral
Class was established in 1857 under the tutelage of Suffolk-born Charles Merton (c.1821-
1885) using the Hullah system, singing for an estimated audience of 300 at its first
performance.40 Anglican church choirs thrived during the 1850s,41 and 1864 saw the

37 Established in 1848 as a parish church, St Paul’s became a cathedral in 1895. A choir was formally
appointed in 1859 and remained a men and boys English-style choir until 1998. Raymond White, Joy in the
Singing: The Choral Commitment of St Paul’s Cathedral Choir, Dunedin, New Zealand 1859-1989,
(Dunedin: Musick Fyne, 1989), 15. Since 1998, St Paul’s Cathedral choir has included women and girls
and remains one of the city’s leading choral ensembles.
38 George Guest was forced to resign from his directorship for removing his coat during rehearsal, which
was an unforgivable offense. Thomson, History of New Zealand Music, 91.
40 Ibid, 41.
41 Such as St John’s, Latimer Square and the pro-church of St Michael. Ibid, 43.
founding of the Christchurch Cathedral. Wesleyan churches also maintained excellent standards such as the Durham Street Methodist Church that held its own choral festival in 1872. The Canterbury Vocal Union (which in 1991 amalgamated with its previous rival, the Royal Christchurch Musical Society as the Christchurch City Choir) was established in 1860, whose focus on traditional oratorio repertoire has continued to the present day. The Christchurch Liedertafel was founded in 1885, with a focus on European part-songs and other light-hearted repertoire and the more traditionally British-focused Motet Society was established in 1887. Victor Peters (1890-1973) founded the equally notable Christchurch Harmonic Society much later in 1927.

The year 1889 saw the first attempt at a Christchurch Festival of Music in honor of the famous English baritone Charles Santley (1834-1922) although there is no evidence as to whether or not the festival came to fruition. The second attempt, this time certainly unsuccessful, was in 1896, involving the city’s Liedertafel, Liederkränzchen, Motet Society and the Christchurch Musical Union. The 1896 proposal failed most likely due to considerable rivalry between local conductors Henry Wells and Thomas Garrard.

By far the most performed works in the repertoire of the Royal Christchurch Musical Society between 1860-1985 were Handel’s Messiah (101 performances), Haydn’s Creation (22 performances) Mendelssohn’s Elijah (23 performances) and J. S.

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42 The Cathedral Choir School, established in 1881 was the first of its kind outside of Britain. Ibid, 44
43 Which featured a chorus of 160 and an orchestra of 29 in performances of Handel’s Dettingen Te Deum and excerpts from Messiah to an audience estimated at more than 1600. Ibid, 47.
44 The Christchurch Musical Society, originally founded in 1881, amalgamated with the Orchestral Society in 1894, presenting large scale works by Haydn, Mozart, Beethoven, Schubert and Mendelssohn as well as works by contemporary composers. Ibid, 45.
45 Several orchestras were also established in Christchurch in the late nineteenth century, most notably the Christchurch Orchestra Society (1871-1878) by Alexander Lean (1823-1893), and the Christchurch Amateur Orchestral Society (1881-1890) by F. M. Wallace (1852-1908). Ibid.
Bach’s *St Matthew Passion* (35 performances), showing a strong similarity to contemporary programming in Auckland, Wellington, Dunedin and of course, Britain’s large choral societies and festivals. Another nod to the English Crystal Palace tradition was the choice of the Palace Ice Rink as a performance venue during the 1890s.47

**Auckland**

In the mid-nineteenth century, Auckland was culturally poorer than its South Island cousins Christchurch and Dunedin (the European development in the south partly because the island was less populated by Maori tribes, therefore it was easier to ‘acquire’ land there).48 The first significant organized music making in the new colonial capital of Auckland (settled 1840) was that performed by the band of the 58th Regiment and the Auckland Philharmonic Society, established in 1842 with certain choral leanings.49 There was also a short-lived attempt at the formation of a Sacred Harmonic Society by Thomas Outhwaite (1805-1879) during the years 1848-51,50 an undeniable colonial imitation of London’s immensely successful Sacred Harmonic Society.

Mrs. Gore Browne, wife of the Governor Sir Thomas Gore Browne became nationally renowned in the late 1850s for hosting ‘At Homes’ and concerts, evenings of dancing and regular meetings for the singing of glee, madrigals and masses. Somewhat surprisingly, the elegant meetings at Government House were unique for uniting ranks of

society “without snobbishness,” as noted by frequent attendee Jane Maria Atkinson in 1861.

Joseph Brown (1818-1883) arrived in 1855, a respected professional musician from Windsor, England, where he had been organist of Holy Trinity Church and a private music tutor at Eton College. Within a week of his arrival he established a singing school “according to Hullah’s system” that proved immediately successful, especially with the wives and daughters of the city’s professionals and businessmen. On the strength of this success, inaugural rehearsals for the Auckland Choral Society were advertised in September of 1855, and they performed their first ‘public rehearsal’ on December 6th of the same year. Membership was exclusive, with two options, either as a performing member or as an ‘honorary’ audience member, although both types of membership incurred registration fees.

While the first concert was a mixture of small British and European works (including part-songs, glees, arrangements of orchestral pieces as well as solos), the second program made a more significant nod to the city’s very recent colonial heritage with a performance of Handel’s Messiah (excerpts) with a performing membership of 80.

Following several miscellaneous concerts, the final concert of 1856 also referred back to British traditions with excerpts of Mendelssohn’s Elijah, St Paul and Haydn’s Creation. Band members of the 58th Regiment provided instrumental accompaniment for these choral/orchestral performances, certainly with reduced orchestration (programs listing violins, cellos, winds and percussion only).53

52 Simpson, Hallelujahs and History, 8.
53 Ibid, 8-18.
Adrienne Simpson’s published collection of Auckland Choral Society concert programs from 1855 to 2004 provides the most complete example of the repertoire trends of a large New Zealand choral institution. The first five decades featured almost exclusively three areas of repertoire: British Music (sacred and secular), European operatic arrangements, and works composed or arranged by a handful of Auckland composers. From the early-twentieth century onwards, the balance of repertoire shifted noticeably towards large-scale works by continental European composers, with a simultaneous decline in dominance of both small and large works by British composers. Appendix E shows a slight bias favoring small works from British composers over the other groups. Appendix E also shows the number of performances of large scale works, with several important trends: the overall historical dominance of the works of Handel, (especially Messiah), Mendelssohn (especially Elijah) and a third tier of most frequently performed composers (Bach, Haydn, Beethoven, Mozart), all of whose works, though European, are a significant part of the British choral canon. While Haydn, Beethoven and Mozart were all popular in nineteenth-century festivals in Britain and New Zealand alike, the popularity of the works of J. S. Bach (especially St Matthew Passion) was a notably twentieth-century phenomenon, the first performance by the Auckland Choral Society taking place in 1954.

Between 1860 and 1863, the Society suffered several losses of important personnel, as well as the seemingly inevitable in-fighting and personal politics between committee members and pretenders to the baton. Auckland was going into an economic

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and population slump at the time, and the Society officially dissolved in 1863, only to be re-established by Brown and Huddersfield-born Francis Dart Fenton (1821-1898) in 1866, under more dictatorial command to avoid any chance of democratic infighting.

Fenton was one of Auckland’s most respected citizens, originally from Yorkshire and educated at the Sheffield Collegiate School.

Regarding the elegant decorations at the 1867 charity performance honoring the return to New Zealand of Sir George Grey (1812-1898) the *New Zealand Herald* published with notably British reference:

> These preparations, together with a long line of vehicles and a crowd of persons about the doors, have to the place quite the air of being much nearer to Pall Mall than the Waikato.

Between 1869-1871 two extended visits from Prince Alfred, Duke of Edinburgh, second son of Queen Victoria and his naval vessels were a great excitement for the Choral Society. An avid amateur violinist, he agreed not only to play with the Society in two large-scale concerts (honoring the Officers of the Fleet and the Orphan’s Home respectively, the second concert as concertmaster), but also deigned to become the President of the Auckland Choral Society. The entire city was primed for the royal visits with great support for the performances and:

> One of the largest and most fashionable audiences ever assembled within the walls of the building...Many persons had to stand throughout the performance.

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55Military activity had died down in the Auckland region, and all but the 18th “Royal Irish” regiments moved to the Taranaki ‘front’. Despite the establishment of several major companies (Bank of New Zealand, New Zealand Herald and New Zealand Insurance), Auckland lost its status as Capital to Wellington in 1865. Ibid, 23-24.

56Ibid, 21-25.


A royal ‘stamp of approval’ was perhaps the greatest endorsement the fledgling choir could have hoped for and was a significant validation of Brown and Fenton’s efforts to encourage British traditions in the colony.

The 1870s saw a gradual decline in membership and an increase in conflicting egos, partly because of Joseph Brown’s deteriorating health and subsequent lesser-quality replacement direction. Repertoire remained staunchly British and European, with many Auckland premieres of contemporary British and European works.60

In 1881, one of the first rare influential continental musicians, German-born violinist Carl Gustav Schmitt (1834-1900) assumed the role of conductor of the Choral Society and membership immediately increased. Schmitt also developed the independence of the choral and orchestral forces; by 1885 he had established an autonomous orchestral committee, a concert season and a subscription list. As Auckland overtook Dunedin as the largest city in New Zealand so the Society’s audiences continued to grow, filling the Choral Hall past capacity at most concerts, despite reports of a dip in performance quality towards the end of the decade.61

During the summer of 1889 to 1890, Dunedin hosted the New Zealand and South Seas Exhibition, attracting the previously mentioned Charles Santley. Santley and his supporting artists performed three sold out concerts in Auckland en route from Sydney to Dunedin, and were so impressed by the turnout, that Santley agreed to sing the baritone solo role in Mendelssohn’s Elijah in February of 1890, received again with great excitement. The Society and orchestra again suffered a decline in quality and

60 Simpson, Hallelujahs and History, 33-39.
61Ibid, 41-48. Schmitt and a few others (e.g. Michael Balling, see page 94) present an exception to New Zealand’s nineteenth-century trend of appointing British musicians to important civic, university and church posts. Their successes may indeed have paved the way for the eventual twentieth-century acceptance of non-British musicians and repertoire.
membership during the early 1890s, with several harsh reviews of the orchestra, leading to the appointment of both a new concertmaster and principal cellist. These and other troubles like the dissent caused when hiring professional soloists over members of the choir are typical of all-amateur performing ensembles as Simpson notes:

The minutes for the decade also demonstrated how touchy members of an amateur society could be. The committee fielded complaints about everything from overly officious door keeping to the performer’s names spelt wrongly in programmes.62

The Society (with additional members billed as the Exhibition Choir) participated in the Auckland Industrial and Mining Exhibition during the summer of 1898-1899, a fair modeled on the Great Exhibition (Crystal Palace) of 1851. Conducted by Schmitt whose health was seriously failing, they performed Sir Arthur Sullivan’s’ The Golden Legend and on a separate evening Mendelssohn’s Elijah. The year 1900 marked the end of three influential musical legacies with the deaths of Schmitt as well as Arthur Sullivan and Prince Alfred.63

From the middle of the nineteenth century, British choral models thrived in New Zealand’s burgeoning urban centers of Wellington, Dunedin, Christchurch and Auckland. The imitation of British programming trends was not only accepted but celebrated in the new colony, especially notable in the predominance of works by Handel and Mendelssohn. The appointment of British or British-trained choral musicians to prestigious civic, cathedral and university music posts cemented the continuation of ‘British’ choral activities in New Zealand well into the twentieth century. The first half of the twentieth century saw the continuation of predominantly British models of choral

63Ibid, 52-55.
societies, choral repertoire and choral leadership throughout New Zealand but with two important additional trends, the decline in overall choral activity due to military participation and loss in both World Wars and the increasing sense of New Zealand’s cultural independence. By the end of World War II and the ensuing baby boom of the 1950s, music educators and conductors alike began to look for opportunities to establish their own models and authentic New Zealand cultural traditions, separate from those inherited from the motherland.

Twentieth and Twenty-First-Century Trends

While most of the country’s small cities have built or maintained notable, if isolated, examples of excellent choirs, six main centers of choral activity emerged by the latter half of the twentieth century: Auckland, Wellington, Christchurch, Dunedin and to a lesser degree Hamilton and Palmerston North. At this time, two distinct groups of amateur choirs exist: those with a more traditionally British influence in taste of sound production, leadership and repertoire, and those whose repertoire choices are moving towards barbershop, pop, jazz and gospel styles, the latter trend being more noticeable in Hamilton and Christchurch. Importantly, Auckland has seen both trends, with significant growth in all types of choral activity. In the sphere of elite, university and cathedral choirs, two trends also exist: those choirs who maintain British traditions and leadership, and those who have expanded or reduced their tastes in vocal style, repertoire and/or leadership to include a significant amount of continental European and North American influences.

64 Smaller centers with notable choral traditions include Tauranga, Napier, Hastings and Havelock North in the North Island, as well as Nelson and Invercargill in the South Island.
65 See Appendix F: Chronological Establishment of New Zealand Choirs in Main Centers.
The New Zealand ‘choral sound’ was discussed briefly by Dr. Karen Grylls in
1995:

There seems little doubt in my mind that the historical model for our choral sound
was that of the English cathedral and over the last two decades there has been
most definitely a swing towards a more European sound identified by a certain
vocal weight and colour.\(^6\)

The English cathedral sound refers to an overall bright color, a treble sound without
vibrato, alto sections including or entirely made up of counter-tenors and mature tenors
and basses with bright and more soloistic production (the basses having most freedom of
vibrato). In addition, English sopranos and tenors tend to have a brighter placement than
the altos and basses. The European sound Grylls refers to involves a larger, more soloistic
production, with a tasteful use of vibrato and equal brightness in all voices. Uniquely, the
New Zealand taste in choral tone is evolving into one of full, soloistic production but
with a comparatively darker, more ‘covered’ approach to vowel formation than the
typical English or Western European choir.\(^7\)

Auckland

New Zealand’s Sesquicentennial year 1990 saw the opening of Auckland’s Aotea
Centre, featuring a massive performance of Berlioz’s*Te Deum* with a chorus of 600
combined from thirteen North Island choirs.\(^8\) John Rosser, a prominent Auckland
conductor and frequent adjudicator of The Big Sing (TBS), assessed the state of
Auckland’s choral activities in that year as follows:

\(^{66}\) Karen Grylls, “A Conductor’s View,” in *In Tune: The First 10 Years of the New Zealand Choral

\(^{67}\) Typical New Zealand examples of idiomatically ‘covered’ vowels include the modifications from [a] to
[ɔ], [i] to [I] and [e] to [ɛ]. These modifications are not necessarily conscious in design, but exist as a
combined result of spoken language placement and the desire to produce a mature, blended sound.

\(^{68}\) Thomson, *History of New Zealand Music*, 98.
Choirs have already begun to adapt in two distinct areas. The first movement has been toward greater specialization, in an attempt to reach certain audiences in a more focused way. The second has been for the other, ‘general’ choirs to market themselves and their programmes in a more appealing fashion, not only to concertgoers but to prospective members as well. The repertoire, while still influenced by English tastes is wide and growing, but effective presentation is vital to ensure that people continue singing it, and listening to it.\(^{69}\)

Rosser’s discussion of specialization refers to Auckland’s ‘elite’ ensembles, relatively small auditioned choirs of trained singers, echoing global trends seen most often in the performance of early and contemporary repertories. His category of ‘general’ choirs refers to large amateur groups such as choral societies, although the specific term ‘choral society’ is gradually disappearing from use throughout the country. Simon Tipping compared participation trends in large choirs between the United Kingdom and New Zealand in 2005, noting that large amateur choirs (choirs of more than 100 members – specifically those not associated with a tertiary or other supporting organization) had seen a decline in participation from younger singers:

Among the reasons advanced for a lack of young singers were: the perception of a ‘choral society’ as an elderly group; lack of a critical mass of young members; increasingly mobility of young people; lack of large choir work in schools; lack of leisure time in the 25-45 age bracket. The report suggests that the values of Generations ‘X’ and ‘Y’ are at odds with those of large choirs.\(^{70}\)

Specifically commenting on choral music in Auckland schools, Rosser suggests a similar situation, noting that private schools tend to uphold choral traditions more often than state schools:

Singing is given a low priority in most [Auckland] schools...However some private schools have maintained a choral tradition...while notable exceptions in the state schools [exist].\(^{71}\)

\(^{69}\) Ibid, 102.
The comparison of current amateur trends with those found in schools is further evidence of the ageing audience for classical music and a shift away from strong British musical influence. While the traditional choral societies and their directors continue to reflect a certain level of British taste in repertoire and leadership, Auckland’s elite ensembles and indeed most school choirs are incorporating European and North American influences in their programming, as well as encouragement of different vocal styles and tone colors.

Hamilton

St Peter’s Cathedral has the longest choral tradition in Hamilton, dating from the city’s settlement in 1864, the local Presbyterian, Methodist and Catholic congregations following suit soon thereafter. The Hamilton Orchestral and Choral Union gave their inaugural concert in 1893 and were reorganized in 1908 as the Hamilton Orchestral Society. Hilda Ross founded the Hamilton Choral Society in 1922 and the Hamilton Civic Choir was established in 1946, conducted first by Russian-born, Dunedin-based musician Monsieur Ben Lee Herman de Rose. The first major work performed by the typically colonial Civic Choir was Mendelssohn’s Hymn of Praise. Hamilton’s recent growth in number of choirs is due to its corresponding post World War II growth in population and the establishment of a School of Music at the University of Waikato. While the cathedral, Civic and Cantando choirs continue to demonstrate strong British influence, many of the city’s more recently established ensembles have a musical theater or barbershop focus.

73 Other early works included Haydn’s Creation (1948), Sullivan’s The Golden Legend (1953) and Handel’s Messiah (1956). Ibid, 54-61.
Palmerston North

Palmerston North’s choral heritage has long been influenced by its relative proximity to Wellington, receiving the cultural benefits of touring ensembles that might otherwise ignore a regional center. For this reason, choral standards in the city have been relatively high from the establishment of the Palmerston North Choral Society in 1919. The *Musical Times* included Palmerston North’s musical festivities in its report of colonial celebrations for the diamond jubilee of Queen Victoria in 1897:

Music is being assiduously cultivated by many earnest and devoted workers in that far away portion of Greater Britain. The account from Palmerston North [of a Jubilee performance of Mendelssohn’s *Hymn of Praise*, featuring guest performers from Wellington] is specially interesting as showing what may be done by zealous lovers of the art…The fact that Mendelssohn’s noble work was given as a Thanksgiving Service in an Anglican Church [All Saints’] is probably in itself quite a unique event – at any rate, in the colonies.74

The All Saints’ church choir is a traditional mixed parish ensemble with a long tradition of choral training and cathedral-style musical selections, directed since 1994 by Dr. Jenny Boyack, Senior Lecturer in Music Education at Massey University. The Renaissance Singers are the city’s elite *a cappella* group, specializing in New Zealand compositions and early music. The group, currently conducted by the New Zealand-born, London-trained pianist and conductor Guy Donaldson, also collaborates with local and touring orchestras for the performance of oratorios. Camerata and the Manawatu Youth Choir are examples of choirs with more wide-ranging repertoires, including pop, jazz and other commercial styles of music.

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Wellington

The late 1950s saw the gradual decline of the Royal Wellington Choral Union and the Wellington Harmonic Society, the city’s major choral society and glee club respectively. Wellington’s premier a cappella choir Schola Cantorum became the Phoenix Choir during the 1950s and has continued concertizing, though in recent years as a much humbler community ensemble. The capital city’s Orpheus Choir began as the Hutt Valley Music Society in 1947. The choir’s first ambitious performance was of Elgar’s *King Olaf*, and repertoire has continued to emulate British taste with *Messiah* the most performed piece, receiving annual performances until 1985 whereupon the work began a bi-annual performance trend. When surveyed in 2002, the other most frequently performed works throughout the archived history included Beethoven’s Ninth Symphony, J.S. Bach’s *St Matthew Passion* and Verdi’s *Requiem*.75

Several youth education programs have been employed at various points during the Orpheus choir’s history, whereby secondary school students were awarded scholarship funds to have voice training, and in return they sang as part of the choir (a phenomenon seen in several other choral societies throughout the country). The Orpheus Youth Chorus was founded in 2000 with a view to encourage high quality community-based singing at the secondary school age. As in most New Zealand urban musical environments, exceptional young local singers are also employed as soloists once they reach a professional level.76

The pedigree of long-term conductors of the Orpheus Choir shows a continued strong bias towards employing British-trained musicians. Especially notable amongst the

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76 Ibid, 157.
exclusively male list is the simultaneous directorship of both the large civic choir and that of a large local church, as shown in Appendix G: Directors of Wellington’s Orpheus Choir. The capital city’s Roman Catholic churches of St Mary of the Angels and Sacred Heart Basilica have had a tradition of choral excellence since the leadership of Maxwell Fernie (1910-1999) at St Mary of the Angels in 1957. Fernie had held a musical appointment at the Catholic Westminster Cathedral in London in the 1950s and upon his return established the St Mary’s choir as a bastion of sixteenth-century polyphony, as well as creating the Schola Polyphonica, another elite ensemble. Wellington’s Anglican Cathedral has had a strong choral tradition since its consecration in 1866, most notably with its excellent mixed Cathedral Choir and a history of predominantly British-trained directors who simultaneously held choral positions in other prestigious local and national choirs. The strong Catholic and Anglican choral traditions in Wellington and the musicians appointed to those important posts provided an important cultural base for the recent establishment of three elite ensembles, the first two being known especially for their specialization in early repertories, the Tudor Consort (est. 1986), Baroque Voices (est. 1994) and Nota Bene (est. 2004).

Christchurch

In response to the return of servicemen after the end of World War II and adding to Christchurch’s already strong tradition of male voice choirs, Vernon Griffiths established the Addington Workshops choir (an imitation of amateur English trends from over a century before) to bring music to the lives of the working class. Soon after, the Civic Music Council established the Christchurch Community Choir’s Festival, which

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remains a popular event in the city. Christchurch continued to show its musical allegiance to England with great support for large-scale oratorio performances through to the 1980s. The successful elite choir Jubilate Singers followed in the traditions of the previous decade’s Harmonic Chorale and Scuola di Chiesa with notable performances of early and contemporary works. Christchurch also has a strong tradition of women’s choirs, most notably the Liederkränzchen (est. 1934), followed by the Harmonic Singers (1973-1979) and more recently the Cecilian Singers, established in 1981 with a notable record for the performance of New Zealand choral music. Christchurch’s Anglican and Catholic Cathedral choirs continue to provide high-level choral music in the city, and although support for the Anglican tradition has somewhat declined since the early twentieth century, it is now the only all-male cathedral choir in the country and one of only two in the southern hemisphere.

On September 4th, 2010, Christchurch experienced the first of what has added up to more than an astonishing ten thousand earthquakes in that city since that date. The most damaging quake occurred on February 22nd, 2011 when 185 people lost their lives, and many of the city’s prominent buildings were significantly damaged, including both Anglican and Catholic Cathedrals. The instability of the land in and around Christchurch has led to a significant drop in population, the cultural impact of which is yet to be proven.

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78 Ibid, 109. Setchell’s comment supports this assertion: “Christchurch has thus largely maintained its English choral tradition. American influence has only slightly impinged upon it...interest in women’s barber-shop quartet singing has given rise to a Christchurch chapter of the Sweet Adelines.” Ibid, 111.

79 Ibid, 110.
Dunedin

Dunedin’s Choral Society (now City of Dunedin Choir) suffered two blows in 1953, the first when conductor Warwick Braithwaite left rehearsals for Dyson’s *Canterbury Pilgrims* due to the choirs’ unpreparedness, the second when the *Otago Daily Times* published a damning review of the performance by visiting English critic Arthur Jacobs.\(^{80}\) Professor Peter Platt successfully revived the society in the 1960s by combining forces with singers from The Otago University Musical Union, a tradition continued to great acclaim by Jack Speirs into the 1970s. Speirs formed Dunedin’s elite choir Southern Consort of Voices in 1980, known for performances of both early music and contemporary New Zealand and European works.\(^{81}\) The St Paul’s Cathedral Choir has had a long history of excellence including tours and recording, generally with English-trained organists leading the ensemble. Dunedin has experienced a decline in the number and quality of choral ensembles in the twenty-first century, a phenomenon that coincides with the death of Speirs in 2000.

New Zealand’s main centers are home to large amateur choirs that continue to imitate British choral trends of the nineteenth century and to employ, for the most part, English or English-trained conductors. Most amateur choirs have attempted to attract larger audiences and younger members by presenting more varied programs and removing such terms as ‘choral society’ from their nomenclature. The establishment of elite choirs in recent years has seen a corresponding increasing trend of European and

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\(^{80}\) Ibid, 111.
\(^{81}\) Ibid, 113.
North American influences in the specialization of the ensemble, repertoire performed and in the training of their respective conductors.

Current New Zealand Festival Trends

There are four current trends in choral festivals in New Zealand: those that exist as part of city or regional festivals, those run by the New Zealand Choral Federation, those run by church organizations, and independent events.

City and regional festivals are a popular part of New Zealand culture and feature a wide variety of creative events including music, indoor and outdoor theater, dance, visual and wearable art, food and wine, garden tours and body art. Although most cities and towns now host a regular summer or winter arts festival, only those held in Keri Keri, Whangarei, Auckland, Hamilton, Tauranga, Rotorua, Taupo, Wellington (hosts the New Zealand International Arts Festival held biennially), Nelson, Christchurch, Akaroa (which is the only event to have its own ‘Festival Chorus’), and the Otago Festival of the Arts in Dunedin have a regular choral component. Choirs that perform at these festivals are usually either one of the touring national choirs, or a local choral society or elite ensemble. Wellington and Dunedin are the exceptions to this trend, often employing professional choral ensembles in collaboration with another organization such as Chamber Music New Zealand. Professional choirs from abroad recently featured in these festivals include the Hilliard Ensemble, the Boston Camerata, the Harlem Gospel Choir, Swingle Singers, and The Sixteen.

Non-competitive festivals presented by the New Zealand Choral Federation are the SingFest regional festivals for adult choirs and individuals, and Sing Aotearoa, the
national festival for adult choirs and individuals featuring guest choirs and clinicians, and
incorporating Maori and Pacific music, meeting approximately every four years in the
volcanic central plateau of the North Island. The New Zealand Choral Federation operate
one other festival with a mixture of competitive and non-competitive elements, that is
The Kids Sing, for primary and intermediate school choirs (K1-8 in the USA education
system), which is held throughout the various regions without a National Finale.

Church-sponsored festivals include Royal Schools of Church Music (RSCMNZ)
regional events and Cathedral Choir festivals. The RSCM, the official music agency of
the Church of England, was founded by Sir Sydney Nicholson at Westminster Abbey in
1927, and had issued certificates of affiliation to certain New Zealand cathedrals by 1934.
The RSCM is a non-denominational church organization, supporting the development
of church music skills. Awards are given to choristers for their achievement in written
and practical music work, either as organist, choir director, cantor or ensemble leader.
RSCMNZ hosts annual summer and winter residential choir schools for younger
choristers, with grand festival services as final performance goals, usually directed by a
British-trained organist. The Voice for Life training scheme has been recently introduced
by RSCM as a graded skills and repertoire program for all ages. RSCMNZ now has six
regional branches (Auckland, Waikato, Wellington, Canterbury, Otago and Southland),
all of which present regular events, sometimes in collaboration with NZCF or the New
Zealand Association of Organists. The most typical regional event is an annual Festal
Evensong or Eucharist service, emulating British festival services such as those found at

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82 Although officially non-denominational, most member churches in New Zealand are part of the Anglican church.
83 Winter school ages range typically from 9 to 19; summer schools, frequently combined with the Australian chapter of RSCM, are targeted to ages 15 and above.
the Three Choirs Meetings. The Festal services are hosted by a Cathedral or large Parish church with an established choir, combining forces with regional and neighboring cathedral and church choirs. Repertoire is typically English, focusing on large works that might be too challenging for a smaller parish choir (e.g. Stanford’s motet for double-choir Coelos Ascendit Hodie presented at the 2010 Auckland Evensong).

Examples of successful independent choral festivals include the Teapot Valley Summer School held annually in Nelson, and the Out and Loud Choral Festival, held recently in Auckland. The Teapot Valley festival is a weeklong choral course, which essentially imitates the British festival chorus tradition including several focused rehearsals on one or more major works, and a performance of those works conducted by a conductor of note (e.g. the Musical Director for 2012 was Brian Kay of The King’s Singers and Huddersfield Choral Society). The Out and Loud Choral Festival is an Australasian event and has been hosted several times by the Gay And Lesbian Singers (GALS Auckland) of late. This festival, certainly not part of the nineteenth-century British cultural tradition, features performances from each of the participating choirs and the performance of one or more massed items, conducted by a notable conductor, such as Dr. Karen Grylls in 2010.

The four types of contemporary non-competitive choral festivals in New Zealand show a continuation of British influences, especially seen in the RSCMNZ festal services and to a certain degree the Sing Aotearoa and the Teapot Valley festivals. Recent trends outside of the British tradition include the city and regionally sponsored festivals and independent events such as the Out and Loud Festival.
Chapter III

British and New Zealand Choral Competitions and Competitive Festivals

As we have seen, Welsh eisteddfodau are the earliest recorded competitive British music festivals, but it was not until the Industrial Revolution and the simultaneous blossoming of the Tonic Sol-fa tradition that the eisteddfod tradition was revitalized in its modern form. Today, two large festivals are the focal point for “expression of Welsh nationhood and the renewal of cultural traditions,”¹ the National Eisteddfod, held alternately in north and south Wales, and the International Eisteddfod, held annually in Llangollen, featuring choirs from around the world.

The first reference to a competitive choral event in England was a glee competition in 1855, with four quintets competing in the northern industrial center of Manchester, one ensemble from Staffordshire (taking first place), two from Yorkshire, and one from Lancashire.² Soon thereafter, the first Crystal Palace competition in Tonic Sol-fa was held in 1860, attracting five choirs from West Riding (first place), Staffordshire, Finsbury, Brighton and Edinburgh (last place) with twenty thousand people in attendance. The competitions continued with great success throughout the mid 1870’s, under the direction of Thomas Willert Beale (1824-1894) with some classist criticism that competitions were a:

Low order of thing, to be classed with horse-races, billiard matches and the like, and not to be thought of in connection with the fine arts.³

Judges for the Crystal Palace competitions included such nationally influential figures as Sir William Sterndale Bennett (1816-1875), Hullah, Brinley Richards (1817-1885), Sir Julius Benedict (1804-1885), Sir Joseph Barnby (1838-1896) and Sullivan.  

In 1872, impresario Thomas Willert Beale initiated the five-day National Music Meetings at the Crystal Palace, self-admittedly based on the Welsh National Eisteddfod and the French Orphéonistes models, featuring set pieces for the following competitive vocal categories:

- Category I Choral societies not exceeding 500
- Category II Choral societies not exceeding 200
- Category III Choral societies for men’s voices
- Categories VIII-XI Solo singers: soprano, alto, tenor, bass.

Choral judges at the first competition were Benedict, Barnby, Sullivan, Leslie, John Liptrot Hatton (1808-1886), and Henry Thomas Smart (1813-1879). The Welsh eisteddfodau influence was seen most clearly in the design of the categories, and attracted the attention of the amalgamated South Wales Choral Union, led by ‘Caradog’ (Griffith Rhys Jones). The success of ‘Caradog’s Choir’ was in fact a catalyst in what was to become a widespread assertion of Wales as a singing nation, coinciding with the renewed passion for competitive singing within the industrialized centers of southern Wales.

The ‘Modern Competition Festival’ model, as coined by Scholes, began in Sheffield in 1881, featuring categories for sopranos, contraltos, tenors, baritones, basses, violin solos, vocal quartets, as well as various voicings and genders of choral ensembles.

It was not until 1882 that the first Competition for Choral Societies took place in the

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4 Ibid, 638.
6 Adjudicators for solo singing categories were Arditti, Benedict, Barnby, Wylde and Sullivan. Ibid, 193-194.
professional stronghold of London. A year later the first Stratford Musical Festival was held in East London, under the leadership of John Spencer Curwen (son of John Curwen). The Stratford festival featured categories for choral societies, church choirs, men’s and mixed quartets, soprano, contralto, tenor, bass, and boys’ solo singing, pianoforte playing, violin, sight-singing (solo and choral) and composition.8

Mary Wakefield’s privately-funded annual Competition Festivals (1885-present, now Mary Wakefield Westmorland Festival) began as a charity event for the organizer’s local church and were held at her residence Sedgwick House, near Kendal.9 The wealthy Mary Wakefield was herself a keen amateur singer, hiring the Hallé Orchestra from Manchester to accompany the competing choirs. Inspired by Curwen’s Crystal Palace models,10 the festival had both competitive sections and festival massed performances, usually of a large-scale choral/orchestral work, frequently performed composers including Bach, Brahms, Schubert, Parry, Elgar and Coleridge-Taylor.11 The competitive element has developed from the participation of small rural choirs to its modern day format, with workshops and presentation days for both Primary and Secondary school choirs as well as categories for solo voices and instruments. Another modern development is the ‘Bring and Sing’ concerts, where choristers are expected to be prepared before they arrive at a given location and a large work is performed with only minimal rehearsal. Perhaps due to its dual nature, combining competitive and non-competitive elements, the festival has never established its own designated chorus.

8 Scholes, The Mirror of Music, 639.
In 1905, W. G. McNaught reported that an estimated fifty thousand competitors were engaged annually in music competitions (excluding the relatively separate *eisteddfod* system in Wales) in thirty centers in northern England, twelve in the Midlands, twenty-four in southern England, two in Scotland, three in Ireland and one in the Isle of Man.\(^{12}\) Appendix H shows the currently active competitive festivals that include choral classes throughout the British Isles under the auspices of the British Federation of Music Festivals. The British Federation of Music Festivals was established in 1921, and now features more than 300 regional and local competitive festivals, 162 of which feature choral classes. Two types of choral contests emerged in the United Kingdom during the latter half of the nineteenth century, the first being the ‘educational’ model, designed as an event in which the participants would learn and enjoy the act of choral singing with medals and certificates as prizes. The second is the more overtly ‘competitive’ model, with cash prizes. Some of the second type of contest began with educational goals (such as the Hardraw Scar Brass Band and Choral Contest, founded 1881), but were dominated by the attendance of fiercely competitive choirs.\(^{13}\) Choirs were formed specifically in order to compete, such as the Saltaire Prize Choir, founded in 1887 to compete at Hawes.\(^{14}\)

The male-voice choir (outside of religious or boys schools) was relatively unknown outside of Wales until the surge in its competition class in the 1880s.\(^{15}\)

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\(^{12}\) Ibid, 641.


\(^{14}\) Ibid, 219.

\(^{15}\) Ibid.
Successful competition choirs established strong local audience support, some even establishing their own concert series such as the Halifax Madrigal Society.\textsuperscript{16}

The competition movement, especially in the use of British ‘set pieces’, requiring purchase, practice and performance by every participating choir, as Russell asserts, expedited dissemination of new ‘British’ works:

The competition also encouraged the ‘nationalisation’ of popular music, taking musical forms and organisation into previously unreceptive environments. It is doubtful whether, for example, the mixed-voice choir singing the part-songs of Elgar would have become quite so prominent a feature of the musical landscape of rural Westmorland, North Yorkshire or even Somerset without the stimulus given by contesting.\textsuperscript{17}

Recent British Trends

The majority of contemporary competitive choral events in the British Isles are comprised of purely competitive elements and are run as part of an annual regional or city festival, with cash prizes and high profile performance opportunities as incentives. An example of such a competition is Top Choir Kent, a competitive festival for amateur choirs of all ages, restricted to ensembles that are based in the county of Kent. The winner of Top Choir Kent receives a trophy and eligibility to appear in recital at the prestigious Canterbury Festival. All finalist ensembles receive a small financial reward.\textsuperscript{18}

There are several examples of successful festivals modeled more on the Welsh \textit{eisteddfod} tradition, with festival and competitive elements. Some of the most significant

\textsuperscript{16} Ibid, 220.
\textsuperscript{17} Ibid, 219.
examples throughout the United Kingdom include those festivals held at Petersfield in Hampshire and Aberystwyth, located on the central west coast of Wales.\(^{19}\)

The first Petersfield Musical Festival (1906-present) saw the participation of local choirs from Havant, Horndean, Langrish, Littlegreen, Petersfield and Purbrook. Competitive elements were offered for mixed, mens’ and womens’ voices as well as a madrigal section and sight-reading tests (the test piece for mixed choirs was “See, what Love” from Mendelssohn’s *St Paul*). Judged by Sir Arthur Somervell, the competition:

Enabled choirs to measure themselves against other people…the competitive part was only a small part really. The real object was to get to know and love good music… [Somervell hailed]…with great delight the concert that would take place that evening when all feelings of competition would be done away and they would all be united in singing the same things.\(^{20}\)

In 1903 a Children’s Day was added, featuring sight-reading and two-part songs, as well as a vocal quartet section to the adult categories. Competition was held in the mornings over three days, with massed rehearsals in the afternoons. Notable adjudicators and conductors have included such Oxbridge, Royal College of Music and Cathedral-trained musicians as Arthur Somervell (1863-1937), Sir Hugh Allen (1869-1946), Ralph Vaughan-Williams (1872-1958), Sir Adrian Boult (1889-1993), Gustav Holst (1874-1934), Sir Malcom Sargent (1895-1967), Cecil Armstrong Gibbs (1889-1960) Herbert Howells (1892-1983), Sir Henry Walford Davies (1869-1941) and Sir David Willcocks (b.1919).

The decades following World War II saw a decline in youth participation. In 1968 [it was noted that] the...music chosen was boring, leading to uninspired singing

\(^{19}\) Although no longer a part of Great Britain, the Cork International Choral Festival provides an additional example of the arguably ‘British’ *eistedfodd* style of competitive festival in Ireland, with striking similarities to The Big Sing. For a discussion on the Cork festival see Appendix I: The Cork International Choral Festival.

and flat tone. A longer work, divided into sections, might, it was felt, produce a better result.\textsuperscript{21}

In 1969 evidence of revitalization is indicated:

There is growing enthusiasm for the Children’s Concert and this year will see the first appearance of our recently formed Youth Orchestra.\textsuperscript{22}

A reflection later that year showed further positive growth in youth activities:

This was again a successful year for the Festival. The Youth Orchestra conducted by Mr. Pavey of Dunhurst, made its debut. It marked an important development in Youth Day programmes with instrumentalists playing a valued part. So many schools wished to send in choirs that the numbers of each had to be limited.\textsuperscript{23}

In Wales, Walford Davies (who was then Professor of Music at University College, Aberystwyth and Director of Music for Wales) initiated the Aberystwyth MusicFest in 1920. Other notable early conductors included Edward Elgar and Sir Adrian Boult.\textsuperscript{24} The festival began as a weekend, but quickly expanded to four days. At present, the festival offers a non-competitive summer school for individual participants who join to create a festival choir.\textsuperscript{25}

New Zealand Musical Competitions

While British influence is strong in most areas of choral activity, New Zealand’s competitive festival circuit is markedly different from the current structure in the United Kingdom. While most cities and regions have a long-standing and active competition

\begin{flushleft}
\textsuperscript{21} Ibid, 21.
\textsuperscript{22} Ibid.
\textsuperscript{23} Ibid.
\textsuperscript{24} Scholes, \textit{The Mirror of Music}, 176
\end{flushleft}
society, the categories are almost exclusively for solo performers, with only a few societies offering classes for duets and ensembles up to three or four members. With the exception of recent Barbershop Chorus competitions, The Big Sing is New Zealand’s primary example of a competitive choral festival and is the subject of Part Two of this document. The reason for New Zealand’s relative lack of national competitive choral festivals is partially due to the expense and difficulty of travel between the two main islands. Within the regions, this phenomenon may be further explained by the fact that there have tended to be several prominent ensembles in each of the main towns and cities. Each choir has traditionally occupied a given ‘place’ in the local hierarchy and there was little or no reason to engage in public competition to prove that order.

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27 Barbershop singing is growing in popularity throughout New Zealand, the NZ Association of Barbershop Singers being established in 1992. Due to the repertoire focus of barbershop choruses being entirely ‘commercial’ in nature, this trend is not a focus of this dissertation.
United Kingdom State Funded Schools

The origins of free elementary schooling in the United Kingdom date from the early nineteenth century, provided by various voluntary organizations such as the British and Foreign School Society (‘British Schools,’ established 1805) and the Church of England’s National Society for Educating the Poor (‘National Schools,’ established 1811). The British Government began contributing financially to these education systems in 1834 and this led to the inspection and regulation of these schools. In 1870 W. E. Forster’s Elementary Education Act established a truly national school system for children aged five to twelve, with locally elected School Boards. Each board usually elected a singing specialist to oversee music in their area. Before this Act, only one in two London children were schooled and only one in three, four or five in provincial areas.1 In 1880, Mundela’s Act was passed which required mandatory school attendance of children between five to ten years of age.2

Music in schools before the Act consisted of the singing of songs with a strong preference for texts which upheld virtuous principles and if the teacher was trained, sight-singing. Forster’s original Act made no specifications for quality of music and inspectors were not required to have musical knowledge; however his “Revised Code” stated that a school’s grant would be reduced “by one shilling per scholar, unless the inspector be

satisfied that vocal music is made part of the ordinary course of instruction.”

By 1890, when Curwen’s Tonic Sol-fa method had become the preferred method to Hullah’s, assessment of the percentage of schools that were teaching singing “by note” showed that there was a range of success, “from 81 in the Board Schools and 77 in the Wesleyan Schools, down to 52 in the Roman Catholic Schools and 50 in the Church of England Schools.”

The general class teacher, who was responsible for the teaching of all subjects, usually undertook the teaching of music in Elementary Schools. Teachers generally passed through two years of apprentice teaching before studying for two years at a Training College. Later, as Scholes mentions, “specialist music-teachers became more common (at any rate in the larger schools), there came about a better understanding of voice-training and a higher standard in the choice of music to be sung, but it may be doubted whether, in general, the teaching of sight-singing was as thorough as before.”

In 1890, Stanford read a paper before the London School Board on the nature of school songs, encouraging a shift from lighter, flippant repertoire to national music:

He declared the [music of the British Isles] to be the greatest and most varied storehouse of national music in existence. There were two distinct schools, the Saxon and the Celtic; and four distinct styles-English, Welsh, Scotch and Irish...In each of the four kingdoms the children should learn their own folk-songs first, and then learn those of the other nationalities...the Royal Academy and Royal College of music should be asked to draw up a series of school song books, the use of which should be obligatory.

After much debate, Stainer reported in 1895 “though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them

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4 Ibid.
5 Ibid, 620.
6 Ibid.
proves that comparatively only a small number are suitable for school use."\(^7\) Stanford prepared the *National Song Book* of 1906 that was approved by Chief Inspector Somervell,\(^8\) and comprised a hybrid collection of seventeenth and eighteenth-century "composed" tunes rather than true folk songs.\(^9\)

United Kingdom Private Schools

British private high school education evolved out of the medieval Latin schools, which established to train future clerics in the language of the church. These schools later became known as Grammar Schools, with a focus on the learning of languages, science, geography, mathematics and history.

John Farmer (1836-1901) studied in Leipzig and worked in Zürich before eventually becoming music master at Harrow School (established 1592 in northwest London) in 1862. Farmer composed numerous works for use in schools including the famous Harrow School song "Forty Years On." A fanatical champion of the works of Bach and of House-Singing,\(^10\) he is claimed to have been the first to introduce the instruction and performance of classical masterpieces at the school.\(^11\) Farmer was also to be influential as an advisor and inspector for the Girls’ High School Company (now the Girls Day School Trust). As reported in the *Musical Times* in 1890:

Perhaps the Girls’ High School Company does more to encourage the study of singing than other schools of this class...they have arranged to hold a great demonstration at the Crystal Palace on Friday May 23rd. Prizes will be distributed, and there will be choral performances on the Great Orchestra by about

\(^{7}\) Ibid.
\(^{8}\) Inspectors in Music during this period were Hullah from 1872-1881 (Assistants W. A. Barrett and Rev. W. H. Bliss), John Stainer from 1882-1901, (Assistant W. A. Barrett) and Somervell who served from 1901-1928 (Assistant Geoffrey Shaw). Ibid, 625.
\(^{9}\) Ibid, 621.
\(^{10}\) ‘Houses’ being the actual dormitories or residence halls in which the students live.
\(^{11}\) Scholes. *The Mirror of Music*, 626.
3,000 pupils...Mr. John Farmer, who is to conduct, has decided to include only unison songs, mainly selected from his own compositions.\textsuperscript{12}

There was criticism of the demonstration, the editor of the \textit{Musical Times} (who was also a Music Inspector for the Education Department) remarking that:

\begin{quote}
It would be interesting if these High School girls were to be submitted to sight-tests similar to those undergone by the Board School children who had been demonstrating in the same place a few weeks earlier.\textsuperscript{13}
\end{quote}

A later review of the demonstration reported the performance of the private school girls to be:

\begin{quote}
Decidedly monotonous...a two-part piece, or a simple unaccompanied three-part piece would have been a welcome relief to the ear, and at the same time would have afforded a better proof of good musical instruction. The redeeming feature of the performance was the sweetness and purity of tone of the voices.\textsuperscript{14}
\end{quote}

Farmer also established the Harrow Music School, a private organization whose members inspected standards of music making at girls’ high schools throughout the country.\textsuperscript{15}

The German-born Paul David was hired as the music master at Uppingham School (established 1584 near Leicester) in 1865 by the educational pioneer Edward Thring (headmaster at Uppingham from 1853-1887). Thring is credited with influencing grammar school curricula by broadening opportunities such as music, sport, horticulture, carpentry and metal work. Thanks to David and Thring, the School Choral Society and Orchestra became popular activities and music a highly valued pastime at Uppingham.\textsuperscript{16}

\begin{flushleft}
\textsuperscript{12} Ibid, 628. \\
\textsuperscript{13} Ibid. \\
\textsuperscript{14} Ibid, 628. \\
\textsuperscript{15} Ibid. \\
\end{flushleft}
Notably, Marlborough College was reportedly the first privately funded school to present a full performance of a symphonic work with full orchestration under the baton of Robert Berndt in 1892.17

In addition, the Crystal Palace School of Art, Science and Literature was first established in the 1859-60 season, and established a strong bond with the National Training School and its successor, the Royal College of Music, with many shared professors including Sir George Grove, Arthur Sullivan, Ernst Pauer, J. F. Bridge, Charles Villiers Stanford, C. H. H. Parry, Holmes, Taylor, Visetti and Goldschmidt.18

The United Kingdom Local Examination System

As described by Neville Osborne, public examinations in music seem to have originated in Britain. The Society of Arts (founded 1753) was the first in this movement, with the initiation of formal examinations in 1866 in Sol-fa and later in theory and proficiency on specific instruments and voice. At first the examinations were limited to London, but quickly spread to Liverpool and Glasgow. Trinity College initiated their examination system in 1876 when the Society of Arts took a brief hiatus and in 1889 the Royal Academy of Music (RAM) and Royal College of Music (RCM) combined under the leadership of Sir Alexander MacKenzie and Sir George Grove respectively to form the Associated Board of the Royal Schools of Music (ABRSM).19 In 1881 Trinity College began to expand their examinations outside the British Isles, and by 1895 held

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examinations in New Zealand, Australia, India and South Africa.\textsuperscript{20} The Associated Board followed suit and began to extend its reach to the colonies beginning with New Zealand, Australia and Canada in 1898.\textsuperscript{21} While not specifically ‘choral’ in their nature, these public examinations in music reinforce British standards in the performance and theory of music, especially at the primary and high school level. Today, the ABRSM competes with the Australian Music Examinations Board for dominance in New Zealand, but remains an important standard in the British training of young musicians.\textsuperscript{22}

The Universities

Tertiary musical training institutions have, since their beginnings, played a vital role in defining British choral tastes, especially in their leadership, in the establishment of academic standards upon an essentially practical discipline and in the continuation of deep-rooted choral traditions. The university college choirs, especially at Oxford and Cambridge, have long been considered to set the unofficial ‘benchmark’ of English choral standards and their organ scholars generally graduate to employment in the Empire’s most prestigious cathedral and university positions. By 1844, there were a total of nine universities in the British Isles, four in England, four in Scotland and one in Ireland. Music degrees were conferred on a very irregular schedule and there were few standard expectations, examinations or requirements for the degrees of Baccalaureate or Doctorate in Music.\textsuperscript{23} Four of these universities make up the most chorally influential

\textsuperscript{21} Scholes, \textit{The Mirror of Music}, 629-630.
\textsuperscript{22} Banfield, “Towards a History of Music in the British Empire,” 78.
\textsuperscript{23} Ibid, 651.
tier, primarily those at Oxford and Cambridge, and to a lesser degree, Edinburgh and Dublin.

Oxford University

Although documented choral activity at Oxford can be traced back as far as 1394, the Professorship in music was not endowed until 1627. Significant early events in the history of music at Oxford included the rare performance of a Handelian oratorio outside of London (Athalie in 1733) and the awarding of an honorary doctorate to Haydn in 1791. Dr. William Crotch (1775-1847) served as Professor of Music at Oxford University from 1797 to 1847, and was the first to make significant academic improvements to the music curriculum. Primarily a stage composer, Sir Henry Bishop (1786-1855) succeeded Crotch in the Oxford Professorship from 1847 to 1855, but it was the Reverend Sir Frederick A. Gore Ouseley (1825-1889) who essentially reformed the Oxford Music degree system. In 1856 Ouseley began delivering regular music lectures and introduced three important formal assessment criteria: the “Exercise” (the performance of a full cantata or other large work), the viva voce examination, testing the theoretical skills of the candidate, and later a written examination. The new practical requirements undoubtedly brought certain ‘conservatory-style’ elements to the university.

25 Ibid, 8.
26 While requirements for both Bachelor’s and Doctor’s degrees in music were clearly articulated in formal documents, the eighteenth century saw free interpretation and implementation of those rules. Crotch renewed the upholding of academic standards within the ‘music school’ and as a result, enrolment, attendance and the number of graduates increased significantly during the early nineteenth century. Ibid, 13-15.
degrees and international repute as a musical institution. John Stainer, who served as Professor of Music from 1889-1900, continued Ouseley’s style of rigor, further modifying and intensifying the examination process. C. H. H. Parry succeeded Stainer at Oxford from 1900-1908.

Cambridge University

Thomas Attwood Walmisley (1814-1856) served as Professor of Music at Cambridge from 1836 to 1856. His tenure is documented as similar to that of Crotch at Oxford - an exceptional organist, but without many professorial responsibilities. Sterndale Bennett succeeded Walmisley from 1856 to 1875, instituting an examination for the conferment of music degrees in 1857. Sir George Alexander MacFarren (1813-1887) succeeded Sterndale Bennett from 1875 to 1887, and Stanford served as Professor of Music from 1887 to 1924. As with the Oxford Professors, Cambridge Musicians tended not to be residents at their college until later in the century, when salaries became dispersed on a full-time schedule, and increased student enrolment demanded the full attention of the teacher.

Edinburgh University

The first Professor of Music at Edinburgh was John Thomson (1805-1841) who served from 1839-1841. Thomson was succeeded by Bishop (later to serve at Oxford)

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32 Honorary Cambridge Doctorates included Joseph Joachim (1877), Anton Dvorak (1891), as well as Camille Saint-Saëns, Max Bruch, Peter Ilyich Tchaikovsky and Arrigo Boito (1893), and Edvard Grieg in 1894. Ibid, 658-661.
until 1844 who was followed very briefly by Henry Hugh Pierson (1815-1873). John Donaldson (1789-1865) was Professor of Music from 1845 until his death in 1865 when Sir Herbert Oakeley (1830-1903) beat out Hullah for the Professorship, holding it until 1891. The German-born Frederick Niecks (1845-1924) served as Professor from 1891 to 1914, having previously been employed as organist at Dumfries. It was under Niecks that a full Music curriculum was finally approved at Edinburgh, after much of the ground work had been laid by Oakeley. While Edinburgh does not boast the same residential college choir tradition as the Oxbridge institutions, it has long supported several excellent university ensembles, including the Chamber Choir and Renaissance Singers.

University of Dublin (Trinity College Dublin)

The first Music degree conferred in Dublin was in 1615, and the first Professorship of Music established from 1764, but it was not until 1845 when Dr. John Smith served as the first in an unbroken line of Professors of Music at the University. Sir Robert P. Stewart (1825-1894) reformed examinations to an Oxbridge model in 1861 and Dublin was the first University in the Empire to admit Music degrees to women, beginning in 1885. Ebenezer Prout succeeded Stewart in 1894 until his death in 1910. The University Choral Society was a noted artistic and fashionable presence in the musical life of Dublin, mounting large-scale works from the time of its establishment. Also interesting for its unification of the elite schools in a festival –style event was the

33 Ibid, 661-665.
34 According to the Musical Times, the University of Toronto in Canada was the first tertiary institution in the Empire to confer music degrees to women, beginning in 1886. Scholes, The Mirror of Music, 681. The first instance of a woman being conferred any university degree in the Empire was at the University of Otago in 1877. G. E. Thompson, A History of the University of Otago, 1869-1919, (Dunedin: J. Wilkie and Co. Ltd, 1921), 62.
1887 ‘Inter-University Concert’ whereby the Professors of Music from Oxford (Ouseley), Cambridge (MacFarren) and Edinburgh (Oakeley) were invited to participate in a concert of their own works and received honorary Doctorates. The Chapel Choir of Trinity College (established 1762) is the institution’s flagship choral ensemble, and maintained a considerable overlap of common choral scholars with Dublin’s two cathedrals until the establishment of an independent choral program at Trinity College in the 1960s.

The Conservatories

The Royal Academy of Music

In 1774, Dr. Charles Burney returned from a trip to Italy with the idea that London should have a musical conservatory in the style of the Venetian Ospedale. He proposed that the Foundling Hospital was an excellent orphanage in which to establish a musical training school, and was successful in gaining significant private support. The idea was squashed by Parliament and lay dormant for half a century. A musical training school, the Royal Academy of Music, was eventually founded in Hanover Square in 1822 for both boys and girls led by William Crotch. Instruction during the nineteenth century was primarily focused on the training of teachers, although the institution has since achieved great notoriety in the training of professionals. Other Principals in the nineteenth century were Cipriani Potter (to 1859), Charles Lucas (1859-1866), Sterndale

Bennett (1866-1875), MacFarren (1875-1887), and Alexander Campbell MacKenzie (1887-1924).\footnote{38}

Royal College of Music (and The National Training School for Music, 1876-1882)

After criticism of the Royal Academy for its insufficient material forces during the 1860s, the Duke of Edinburgh expressed his wish to amalgamate a national effort for the training of musicians, negotiations for which failed. In 1873, the foundation stone of the National Training School for Music (NTSM) was laid for the establishment of an elite institution with the express intention of better meeting national needs:\footnote{39}

- a) The introduction of more uniformity into the teaching of the various professors;
- b) The provision of a theatre, so that students might be qualified “to appear on the lyric stage”;
- c) The provision, also, of a chapel, “in which choral service might be properly performed by the pupils”,
- d) the addition of facilities for the practice of military music, so that intending bandmasters might be trained and
- e) Much more stress upon the general education of a musician.\footnote{40}

The failure of the NTSM has been largely attributed to the reluctant leadership of its first Principal, Arthur Sullivan (who was Professor at the RAM concurrently). Sullivan resigned in 1881, and John Stainer replaced him briefly before the school reached the end of its short existence. Assets belonging to the NTSM were handed over to the Royal College of Music (RCM) in 1882.\footnote{41} Sir George Grove was the first Director of the RCM, serving from 1882 to 1894; followed by C. H. H. Parry (1894-1918). Grove proved

40 Scholes, The Mirror of Music, 698.
41 David Wright, “The South Kensington Music Schools,” 239.
incredibly successful in his new position, effectively and charismatically exploiting the
degree-awarding powers of the Royal Charter to the benefit of the institution.\textsuperscript{42} Grove
spearheaded the systematic approach to training Britain’s future professional musicians,
which eventually led to the initiation of the local examination system. The RCM has
maintained strong connections to both Oxford and Cambridge Universities throughout its
history.\textsuperscript{43}

Trinity Laban Conservatoire of Music and Dance (formerly Trinity College of
Music)

Founded in 1872 as a training college for church musicians, the college quickly
initiated courses in all areas of music training. Notable for its rigorous conservatory
programs as well as its local examination system, Trinity College, patronized by HRH the
Duke of Kent, merged in 2005 becoming the Trinity Laban Conservatoire of Music and
Dance.\textsuperscript{44}

The leading university music departments at Oxford, Cambridge, Edinburgh and
Dublin have, since the mid-nineteenth century, demonstrated common academic
standards in their music degrees and have established exacting choral standards in their
college, chapel and university choirs. Whether or not they enrolled in a music degree
specifically, Britain’s best young choral musicians have typically studied at one of those

\textsuperscript{42} Ibid, 255-256.
\textsuperscript{43} Several of the most influential nineteenth and twentieth-century British choral composers and conductors
have either studied or held faculty positions at a combination of RCM and either Oxford or Cambridge
Universities, including Stanford, Parry, Hugh Allen and David Willcocks.
\textsuperscript{44} “Trinity Laban Conservatoire of Music and Dance,” (accessed January 12, 2012,
http://www.trinitylaban.ac.uk/).
four institutions, many of whom also attend one of the esteemed London conservatories: RCM, RAM or Trinity College. Those exceedingly well-trained musicians are, in turn, the most likely to be appointed to influential choral posts in the British Isles and elsewhere. In addition, those universities have celebrated similar scholastic and cultural traditions, creating an academic and social exclusivity that has impacted the development of choral tastes throughout the United Kingdom, Ireland and the British colonies.

Choral Music Education in New Zealand Schools

In New Zealand schools, evidence of any organized music making is conspicuously absent until the 1860s, settler philosophies ensuring that the main subjects were religion, industrial training and the English language. By the late 1860s it was possible to find schools where singing was encouraged in the British model, especially in the province of Otago where a teacher’s “appointment might hinge on an ability to teach singing effectively.”

At the secondary level it appears that Nelson College was the first to offer music in 1856, consisting of rote-singing of traditional songs and hymns, presumably British in origin.

In the formal curriculum, as in so many other ways, New Zealand secondary schools were modelled on the exclusive class schools of England, and their purpose was much the same: to produce a class set apart by its knowledge of matter (like Classics) about which others knew nothing. These linked them to the upper classes of Britain more strongly than to less favoured members of their own society.

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46 Ibid.
In 1877 the Education Act made singing in schools mandatory to emulate the British system, but without additional support from the Department of Education, little headway was made in practical circumstances. By 1899 most of the large Wellington schools had pianos (for which the funds had been privately raised), and an academic course in music was available at Napier Girls’ High School.\textsuperscript{48} Even following the 1904 Education Act to make singing compulsory in primary schools, formal music training and adherence to national syllabi was not significantly altered until 1926 when Sir Walford Davies was asked by the New Zealand Government to recommend a Supervisor of Musical Education for the colony.

Mr. E. Douglas Tayler (1886-1932) FRCO, ARCM, was the first to appoint full-time lecturers in music who were brought from England to the four teacher’s training colleges as follows: Horace Hollinrake (Auckland), Vernon Griffiths (Christchurch) in 1927, Ernest Jenner (Wellington) and J. Crossley Clitheroe (Dunedin) in 1928.\textsuperscript{49} Tayler’s detailed, if idealistic, syllabi combined with Jenner, Griffiths and Hollingrake’s implementation of them using the Tonic Sol-fa system revolutionized the ways in which both New Zealand music teachers were trained and the way children were instructed, with new and enduring opportunities such as the study of piano, strings and winds instruments, massed school festivals (especially those in Auckland), and school music broadcasts.\textsuperscript{51}

\textsuperscript{48} Thomson, \textit{History of New Zealand Music}, 268.
\textsuperscript{49} Ibid, 269.
\textsuperscript{50} Clitheroe left New Zealand after only a brief tenure.
\textsuperscript{51} Thomson, \textit{History of New Zealand Music}, 269-270.
Private and Tertiary Institutions

The dominant influence on university music in New Zealand was British. The first English professors of music were academic, orthodox, and strict, though some had more engaging personal qualities.52

Mr. W. H. Barry (1819-1907) was the first to establish a Music School for private instruction in Auckland in 1850, while also establishing the St Patrick’s Band and founding a Mercantile Academy and Grammar School.53

The year 1842 saw the establishment of St John’s College in Auckland by Bishop George Augustus Selwyn for the training of “natives,” which became a place of education for all classes of the community as well as a hostel for incoming settlers. The Cambridge-educated Selwyn established the school according to the principles of Eton, with chapel singing at the fore.54 An observation by Lady Mary Martin shows the colonial attitude towards cultural assimilation:

The Maori boys and girls between the speeches sang English glees and catches with great spirit. It was a pleasant surprise to find that the New Zealanders [Maoris], when properly taught, had much musical talent and very good voices. We had noticed, from the first, the perfect time that they kept, not only when responding in church, but when singing songs as they paddled. But their native music, when they chanted their old songs, was harsh and monotonous, and their attempts to follow our hymn-tunes most deplorable. No sooner, however, were the young people in the school taught to read music by the figure system [those of either Hullah or Tonic Sol-fa], and trained by regular practices weekly, than we found out the fist of song that was in them. The girls used to sing some of Mendelssohn’s Chorales with great spirit and accuracy. It is quite common nowadays for young New Zealanders to play the harmonium and act as organists in their native churches.55

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52 Ibid, 275.
53 Ibid, 29.
55 Lady Mary Parker Martin, Our Maoris, (London: Society for Promoting Christian Knowledge, 1884), 70-71.
By 1907 private teachers in the regions had begun to form societies, establishing a national network, the New Zealand Society of Professional Teachers of Music in 1924.\textsuperscript{56}

By 1872 there were four grammar schools in the British style associated with the incorporated University of New Zealand (1870-1861):\textsuperscript{57} Auckland Grammar, Wellington College, Nelson College and Christ’s College in Christchurch.

By 1988 “the balance between British and New Zealand-born professors and staff within the university music system [was] about equal”\textsuperscript{58} and there has been an important recent trend, especially noticeable in the North Island institutions, to appoint faculty born or trained in North America and Western Europe. The conscious acceptance of non-British musicians as trainers and leaders of young New Zealanders will have indubitable long-term effects on national cultural taste.

University of Otago

The University of Otago was awarded the power to confer degrees in Arts, Medicine, Law and Music from its inception in 1869, but it was not until 1925 that a department of Music was established under English-born Victor Galway, who received is Doctorate in Music from the University of Melbourne. The Blair Professorship of Music was established in 1939 for Galway, whose conservative British tastes were noted by

\begin{footnotes}
\item[56] The organization of music teachers resulted in the passing of the 1929 Music Teacher’s Registration Act, demanding registration of music teachers and making recommendations for school music. Thomson, \textit{History of New Zealand Music}, 266.
\item[57] The University of New Zealand originally comprised all four colleges at Otago, Auckland, Wellington and Christchurch, although Otago negotiated to keep its title of ‘University’ when it joined the conglomerate in 1874. By the time the University of New Zealand was dissolved in 1961, awarding individual rights as Universities to all institutions, Canterbury Agricultural College at Lincoln and Massey University at Palmerston North had been added to the previous list of four.
\item[58] Ibid, 280.
\end{footnotes}
students such as successful composer-to-be Edwin Carr (1926-2003). Carr recalled
Galway’s conservative reaction to the music of Stravinsky:

[Galway] played ...one of the vocal fugues from the B minor Mass. I had just
bought the Stravinsky Symphony of Psalms conducted by the composer, and he
very reluctantly played it at my request. He was in agony throughout.59

Oxford graduate Sir Peter Platt (1924 – 2000) succeeded Galway as Chair of
Music from 1957 to 1976, and during his tenure the department built its reputation as a
respectable musicological center as well as enticing pre-professional composers through
the establishment of the Mozart Fellowship in 1969.60 Lancaster-born opera history
specialist and composer Dr. John Drummond became Blair Professor of the Music
Department in 1976. Yorkshire native Jack Speirs (1939-2000), who was educated at
Edinburgh University and the Hochschule für Musik in Berlin, was appointed lecturer at
Otago in 1965. Speirs was notable for his improvement of standards in choral activity at
the University as well as in city choirs.61 Otago currently offers courses related to choral
music (voice, organ and conducting), although choral activities at Otago have been
reduced to a sole ensemble that is administered partly by the Otago University Students’
Association. The dominance of British-born or New Zealand-born but British-trained
faculty at Otago (and Canterbury) is evident in current faculty appointments relating to
choral activities.62

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60 Thomson, History of New Zealand Music, 279.
62 See Appendix J: Current New Zealand Faculty Appointments Relating to Choral Activities
University of Canterbury

In 1891, G. F. Tendall, the Oxford-trained organist at Christchurch’s Anglican Cathedral was appointed the first part-time lecturer in music at Canterbury, the post becoming permanent a year later. In 1902, organist and conductor Dr J. C. Bradshaw (1876-1950) who received his MusD from Victoria University, Manchester, was appointed lecturer in music as well as organist at Christchurch Cathedral. Bradshaw supported the proposal for the establishment of a Conservatory in Christchurch, but the movement was unsuccessful.\(^{63}\) Having already proved himself indispensable to Music Education in New Zealand, Vernon Griffiths was appointed Professor of Music in 1942. Griffiths, who was born in West Kirby, near Liverpool and was educated at Cambridge, brought admittedly conservative English tastes to the position, but held strong beliefs that the children of New Zealand had: “as much potential ability for wonderful musicianship as the children of any other nation.”\(^{64}\) John A. Ritchie (b.1921) was the first New Zealand-born Professor to hold the position of Head of Music at Canterbury (from 1962 to 1981, retiring from the University in 1985), with degrees from the University of Otago and Dunedin Teacher’s College as well as post-graduate work at Harvard University. Ritchie’s tenure reinforced Canterbury’s reputation as a national center for chamber music and New Zealand composition. Since 1985, Heads of Department have included David Sell MMus (Durham), Mus.B. (NZ), Dip.Ed, LRSM, L.Mus.T.C.L, and is led currently by the Blackpool-born organist Martin Setchell, M.A. Hons and B.A. Hons (Exeter), F.R.C.O, Dip.Ed, A.I.R.M.T.

University of Auckland

Carl Gustav Schmitt, already the noted conductor of the Auckland Choral Society since 1881, was the first Professor of Music to be appointed in the colony, lecturing at the Auckland University College from 1888 to 1900. The new School of Music received financial support from the Amateur Opera Club and the Governor’s wife, the Countess of Onslow.

Oxford graduate and Royal College of Music examiner Dr. William Edward Thomas (1867-1946), succeeded Schmitt as Professor of Music at Auckland from 1900 to 1934, restructuring syllabi with higher standards and attempted but was unsuccessful in establishing a conservatory in 1910. Horace Hollinrake, already lecturer in music at Auckland Teacher’s Training College, replaced Thomas as Professor, serving from 1933 to 1955. Hollinrake laid some of the groundwork for the Conservatorium and New Zealand’s first Executants Diploma Course that was to come to being in 1956 under Dr. Charles Nalden (b.1908) who served as Professor from 1955 to 1973. After retirement, Nalden reflected upon the changes he had witnessed during his professorship and the:

Conscious, almost aggressive, move away from a concept which followed slavishly the style of training offered by the English university of the nineteenth and early twentieth centuries to one which faced up to the quite different needs of a Music Department working in comparative isolation.66

East-Anglian-born and Cambridge-trained organist and choral conductor Peter Godfrey (b. 1922) brought a choral focus to the Professorship from 1974 to 1982, raising the standards and international reputation of the University Singers Auckland’s Dorian Choir as well as the New Zealand Youth Choir. Scottish musicologist Dr. Heath Lees, 65

FTCL (b. 1941) received his Bachelor and Master degrees from the University of Glasgow before completing his PhD at Auckland. Lees served as Professor of Music from 1983 to 2001. In the twenty-first century, Auckland has had a system of rotating leadership (as is the case in the Canterbury and Otago music departments), with tenured faculty sharing the Head of Department responsibilities for one or two years at a time. Dr. Karen Grylls (New Zealand born and partly USA-trained), was appointed choral faculty at Auckland in 1986, and has since established the country’s only comprehensive Choral Studies area from undergraduate through DMA, of which she is the Head.

Te Koki New Zealand School of Music (NZSM)

Victoria University’s Music Department (now combined with the Massey University Conservatorium, previously Wellington Polytechnic) was first led by Frederick Page (1905-1983) and was established in 1946. Page, the first New Zealand-born Music Chair, was Professor of Music from 1957 to 1971. Page’s primary motivation was for Victoria to become New Zealand’s premiere center of radically new music, and after Douglas Lilburn joined him in 1946 they were indeed arguably successful in this endeavor. The creation of an Executants Diploma in 1965 with most teachers being members of the National Orchestra ensured Victoria’s long-term reputation as a performing institution, with both University and civic choral activities (especially in the field of early music performance practice) greatly impacted since the appointment of Dr.

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67 Originally founded as the Wellington School of Design in 1886, the Wellington Polytechnic opened its Conservatorium in 1975, specializing in solo voice and jazz courses.
68 More recent composition faculty continued this trend, including such esteemed New Zealanders as David Farquhar (1928-2007), Jenny Mcleod (b.1941), Ross Harris (b.1945) and Jack Body (b.1944). Notable is Lilburn’s establishment of the first Australiasian studio for electro-acoustic composition in 1966 (the first University-based example of which in was founded at Columbia-Princeton Electronic Music Center in 1958).
Peter Walls, M.A. (Hons), B.Mus, D.Phil (Oxford), LRSM, LTCL, who was appointed faculty in the 1970s, and promoted to Professor of Music in 1994.

Nelson School of Music

Michael Balling (1866-1925) was the first to attempt the establishment of a private school of music in Nelson in 1893. In 1898 the school became affiliated with the ABRSM, drawing on local high school students for most of its clientele. In addition, Dr. Raymond White (later to be appointed Director of Music at St Paul’s Cathedral, Dunedin) aided the advancement of choral standards in Nelson during the years 1970-1978. Nelson’s music school recently merged with the Nelson Marlborough Institute of Technology and currently awards tertiary diplomas in contemporary (commercial) music.

University of Waikato

While the University officially opened in 1964, Hamilton’s Music Department was founded in 1986. Although a recently established department, the University of Waikato has grown rapidly and has attracted numerous faculty members from other New Zealand cities, especially its close neighbor Auckland, situated approximately 112 km (70 miles) north of Hamilton. Waikato’s Department of Music is currently rated the best

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70 Nelson was exceptional in its early musical leanings, with a tradition of appointing German conductors for its Harmonic Society since its establishment in 1860. Balling was partially successful in establishing a private music school, although his tenure of three years as its director were too few to bring his vision of a fully-fledged conservatory to fruition. After Balling returned to Europe, the Nelson School of Music (officially established in 1901) became associated with the English Associated Board. Balling went on to succeed Richter as conductor of the Hallé orchestra, as well as conducting performances at Bayreuth and editing Wagner scores for Breitkopf and Härtel. Thomson, *History of New Zealand Music*, 128-132.
in the country by the New Zealand Government’s Tertiary Education Commission. Dr. Rachel Griffiths-Hughes studied early keyboards in the USA, and now leads the University Choir and directs students in a Directed Study course in choral conducting and organ, run in partnership with St Peter’s Cathedral.

Trends in Education and their Impact on Choral Activities

The New Zealand Secondary Schools Orchestral Courses were started by Walter B. Harris in 1953 at Hutt Valley Memorial Technical College, and were developed for fifteen years by W. Walden-Mills. In Christchurch the scheme was imitated with great success and Robert Perks established the Christchurch School of Instrumental Music in 1955. The National Youth Orchestra followed in 1959 (still the highest musical goal for young instrumentalists), founded by John Hopkins, the conductor of the National Orchestra (later the New Zealand Symphony Orchestra), encouraging higher standards in training and performance. National Youth Bands and the Westpac Schools Music Contest (the model for what was to become TBS) both emerged in the 1960s. In 1966 the precursor to the National Secondary Schools Choral Course was started by Walden Mills, established formally the following year, Guy Jansen continuing the courses from 1975. The Composers-in-Schools scheme, led primarily by the Composer’s Association of New Zealand, was established with the support of the New Zealand Council for Educational Research.

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72 Walden-Mills was a conductor from Norfolk, England and later became the national Advisor on School Music in New Zealand. Thomson, History of New Zealand Music, 271.
Zealand (CANZ), was organized first in 1975 and ran intermittently until 2000 with various forms of state and private funding assistance.

Further encouragement to school singing was achieved in 1977 with free private vocal tuition provided for small vocal ensembles during school time. Dr. Guy Jansen founded the National Youth Choir (now New Zealand Youth Choir) in 1979. Jansen had heard the County Durham Youth Choir in 1976 and following the request of recently graduated high school students to continue participating in his Choral Courses, realized that a national choir was a real possibility in New Zealand. The original choir comprised 104 singers from 13 to 24 years old and was formed in time for the visit of the celebrated English conductor David Willcocks in 1980. From the very beginning, most regions have been represented in the membership of the choir, with regional auditions held in many centers throughout the country. Although the New Zealand government has provided some financial support for the choir, private funding has always played a large role in the choirs’ viability. The Youth Choir has had two illustrious leaders since Jansen, with the recent appointment of a third. English-born Peter Godfrey (Musical Director from 1979-1988) had already been influential in challenging other New Zealand choirs to take the world stage, with international tours, as well as appearances in festivals and competitions during the 1970s and 1980s with Auckland’s Dorian Choir, University of Auckland

76 The Dorian Choir toured Europe in 1975 and 1977 under Godfrey, performing at both the BBC Proms and the Three Choirs Festival. The Dorian Choir was established by English-born Albert Bryant (c.1891-1964), who had worked in Canada prior to arrival in New Zealand. Bryant brought with him a taste for English composers Holst, Vaughan-Williams and Bliss as well as some North American composers. The Dorian Choir was founded as an elite ensemble of 32 trained voices (reduced even further under Godfrey’s directorship beginning in 1960), going on to receive national and international acclaim throughout their history, conducted subsequently by Peter Godfrey, Karen Grylls and Rita Paczian. In its early stages, the choir focused on English repertoire of the nineteenth and twentieth centuries, but under later conductors,
Festival Choir (now the University of Auckland Chamber Choir)\textsuperscript{77} and the National Youth Choir.\textsuperscript{78} Godfrey described his observations of British influence and changing trends in New Zealand’s education system in 1975:

Certainly we still have traditional ties with the Royal College of Music and Royal Academy of Music in London, both through the examination system and a tendency to return to England for graduate training both at University and Conservatorium levels. But our students and teachers now look more positively towards Continental and American Schools and are exploring the potential of the music of other ethnic groups…With the return of these students to teach, perform and compose in New Zealand we find a healthier international attitude and outlook than existed twenty or more years ago.\textsuperscript{79}

Dr. Karen Grylls had further success with international tours, competitions and several recordings during her leadership of the National Youth Choir from 1989 to 2011.

Godfrey and Grylls both focused programming attention on the performance of New Zealand compositions as well as standard British and European \textit{a cappella} works; however, Grylls noticeably increased the ratio of repertoire from Scandinavian and Eastern European composers.\textsuperscript{80}

A comprehensive review of Music Education took place in 1984, spearheaded by Jansen, to make practical music making accessible to all students, deal with issues of racial inequality, set goals of excellence in repertoire and performance standards and encourage New Zealand composition.\textsuperscript{81}

\textsuperscript{77} The University Singers toured North America and Britain in 1972 as well as Australia in 1974 and 1980. Ibid, 99.
\textsuperscript{80} David Squire took over the leadership late in 2011 and is a graduate of the New Zealand Youth Choir, member of Voices New Zealand, conducting student of Grylls, successful high school choral conductor, and is the first entirely New Zealand-trained director in the choir’s history.
\textsuperscript{81} Thomson, \textit{History of New Zealand Music}, 273-274.
Music in schools has made great progress through the last few decades, but a vibrant national music program depends on the individual teachers as well as state support, as Thomson argues:

Despite the various administrative changes and initiatives, the quality of music in any school still depends on the enthusiasm, ability and persistence of the individual teacher, both those in schools and those who teach privately. But there still remains much basic work to be done before the ‘music-as-a-Cinderella-subject’ syndrome is finally laid to rest.\(^{82}\)

To a large degree, New Zealand’s education system was established in the British model, especially seen in the founding of grammar schools and associated universities. British influence is still apparent in both high school and tertiary institutions, although leadership in some of the influential teaching positions has changed from being predominantly British to including North American and European-trained choral musicians. This shift has influenced not only the programming of repertoire, but tastes in choral sound.

\(^{82}\) Ibid, 274.
Part Two: A Picture of The Big Sing

The feeble beginnings of whatever afterwards becomes great or eminent, are interesting to mankind.¹

Chapter V

History of the Festival

1959 saw the dawn of a new era in high school music in New Zealand. The establishment of the National Youth Orchestra and the subsequent National Youth Bands and Westpac Schools Music Contest a few years later marked the beginning of a new system to encourage high level, practical music-making by young New Zealanders. Walden Mills, Malcolm Rickard and Dr. Guy Jansen were amongst the first to lead changes in vocal and choral training in the education system, Rickard establishing the first New Zealand Secondary Students’ Choral Course in 1967. The format of this course paved the way for Jansen’s formation of the New Zealand Secondary Students’ Choir in 1986, now one of New Zealand’s three elite national choirs, touring and competing nationally and internationally. With Jansen’s encouragement, the New Zealand government began to provide free tuition for small vocal ensembles in 1977, and the establishment of the National Youth Choir in 1979 provided a professional-level choral goal for high school graduates.

TBS was born out of the Westpac Schools Music Contest. In 1978 a new Vocal Section was introduced to the previously instrumental competition, for groups of three to 15 singers with or without accompaniment or conductor, open to any high school in the country. Due to the large number of entrants, it was decided in 1985 that the Vocal Section and the Large Group Instrumental Section be held alternately each year, to reduce

the organizational load at District Contests. With growing interest in the Vocal Section, the New Zealand Choral Federation (NZCF, established 1985 under the initiative of Peter Godfrey) arranged their own regional choral events in 1986, feeding choral groups into the District Contests. 1987 was the final year in which a Choral Section was included in the Westpac contest and in 1988 the first independent Choral Festival was held, run by the NZCF.

TBS has become New Zealand’s largest choral festival, involving approximately 250 schools, and a total of 7,500 singers each year from around the country. In May or June of each year, school choirs enter one of eleven regional competitions held in Northland, Auckland, Waikato/Bay of Plenty, East Coast, Manawatu/Wanganui, Taranaki, Wellington, Marlborough/Nelson, Canterbury/West Coast, Otago and Southland, with the option of competitive or non-competitive participation. Those who wish to be considered for the National Finale (held annually in alternating main centers) must sing three pieces, one each from the three categories: New Zealand Composition, European Composition and Other Styles.

Three nationally reputed choral directors or vocal experts are appointed each year as Regional Adjudicators, who meet with an adjudication consultant to ensure an even judging standard across the Regional Festivals. At the conclusion of the regional events

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2 New Zealand’s standard academic year being early February through late November.
3 Regions are shown in Appendix D: Map of New Zealand Including Regions and Main Choral Centers.
4 Categories are elaborated as follows: Category One – New Zealand Composition or Arrangement includes Maori, Pacific Island, New Zealand Art Music (original composition, setting sacred or secular words, or wordless), and New Zealand Folk Music (traditional lyrics and melody in a choral arrangement). Category Two – European Composition includes Mediaeval, Renaissance, Baroque, Classical, Romantic and Art Music up to 1930 from the UK and Europe. Category Three – Other Styles includes Art Music after 1900 (original composition, sacred or secular words, or wordless), Folk (traditional lyrics and melody in a choral arrangement), Gospel, Popular (includes pop, rock and musical theatre), Spiritual (African-American music with religious inspiration), Vocal Jazz, World Music (in the traditional style of a particular people). New Zealand Choral Federation, “The Big Sing,” (accessed May 12, 2009, http://thebigsing.wordpress.com).
they meet to select up to eighteen of the top choirs, together with up to four guest choirs, who are invited to attend the National Finale.\textsuperscript{5} Recent changes to the selection structure include the rules that no more than two choirs from any one school may attend a given Finale, and a minimum of three male plus four mixed choirs must be a part of the final eighteen. These rules were presumably added to act as counterbalance to both the dominance of certain schools and of the high ratio of excellent female choirs seen at National Finales.

The National Finale is held in the host city’s Town Hall or other large local public theater in August of each year and typically involves 18-22 choirs selected from the national pool. National Finales are adjudicated by four guest commentators, usually featuring a mixture of New Zealanders frequently chosen from the same pool as the Regional Adjudicators, and in more recent years this group has included a specialist in Maori language. The festival is managed entirely by the NZCF and all choirs are required to be members of the organization to enter. A large number of volunteers are recruited to ensure the smooth running of the regional and national events, usually drawn from local choirs of all types.

The goals of TBS are as follows:

- To provide opportunities for school choirs to sing in a supportive and professional setting at regional and national levels.
- To encourage enjoyment in singing
- To foster excellence in performance and repertoire\textsuperscript{6}

While the rules and structure of the festival have evolved somewhat since 1988, the ‘Competitive Elements’ of the Finale currently include the presentation of two short

public recitals which must contain all required repertoire genres, adjudication and the
distribution of awards: Platinum, Gold, Silver and Bronze as well as awards for Best
Performance of a New Zealand Composition, Best Performance of a Work using Maori
Text, and the associated SOUNZ NZCF Choral Composition Award for the best student
composition. ‘Festival Elements’ include massed rehearsal and performance of combined
repertoire, led by a nationally recognized conductor, organized and informal social
events, lively moments of improvised singing and games as well as formal recognition of
non-competitive spirit with the TBS Youth Ambassadors Award for the choir deemed to
best demonstrate outstanding engagement with all elements of the Finale.
Chapter VI
Analysis of Finale Statistics (1988-2011) and Responses to Surveys

TBS has seen continued growth in participation throughout its history and is especially notable for its simultaneous celebration of both Festival and Competitive elements, in essence similar to the eisteddfod tradition that was assimilated into several nineteenth and twentieth-century British festivals. I have gathered data from two sources in order to analyze certain aspects of the festival’s history and the perceptions that previous participants have of it. The first set of data was compiled from TBS National Finale programs from 1988 to 2011, gathered from various NZCF sources. The second set of data was compiled from a human subject survey, designed and administered by the author. For the purposes of this dissertation I have defined New Zealand’s Choral Main Centers as the country’s largest cities with an established tradition of choral societies, church or cathedral choirs and elite ensembles, namely Auckland, Hamilton, Palmerston North, Wellington, Christchurch and Dunedin.

A total of one hundred and twenty-two choirs have been invited to TBS National Finales between 1988 and 2011. These choirs and their corresponding data comprise the Total Sample for this section of analysis. Of the total choirs, eighteen have been invited seven or more times. For the purposes of this dissertation this group will be referred to as the Most Successful Choirs (MSC), their long-term success in the competitive festival

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1 See Appendix K: Institutional Review Board Approved Survey for The Big Sing Alumni.
2 Although Tauranga ranks above Palmerston North as New Zealand’s sixth largest center with a population of 103,632, the city is not yet a significant center of choral activity in regards to TBS National Finale participation.
3 Data sample includes Guest Choirs at National Finales, those choirs deemed to “gain the most from the experience of attending the National Finale.” New Zealand Choral Federation, The Big Sing National Finale 2010, (Auckland: New Zealand Choral Federation, 2010, Festival Program).
4 The word ‘success’ is used here in quantitative terms only, due to the lack of sufficient data on the history of placing of choirs and awards given at TBS Finales.
indicating a strong choral culture in their respective schools. Figure 1 shows the MSC in descending order of number of appearances at TBS Finales:

![Figure 1 MSC Appearances at National Finales](image)

**Figure 1 MSC Appearances at National Finales**

Of the eighteen MSC, twelve choirs are girls’ choirs with Soprano, Soprano, Alto, Alto voicing (SSAA), four are boys’ choirs with Tenor, Tenor, Baritone, Bass voicing (TTBB) and only two are mixed choirs with Soprano, Alto, Tenor, Bass voicing (SATB). Figure 2 below shows the distribution of choirs by voicing compared with the gender of school:

![Figure 2 MSC by Choir Voicing and School Gender](image)

**Figure 2 MSC by Choir Voicing and School Gender**
Of note, all of the three Co-Educational (Co-Ed) schools with SSAA choirs (Rangitoto College, Kristin School and Burnside High School) have had several choirs of various voicings that have performed at TBS Finales. Only one school (Rangitoto College) has two choirs represented in the MSC Sample: S.O.S. (SSAA) and The Fundamentals (SATB).

Compared with the Total Sample of choirs shown below in Figure 3, the voicing distribution of MSC is noticeably different. While SSAA and TTBB choirs are well represented in the MSC (MSC include 20% of all competing SSAA choirs from the Total Sample and 25% of total TTBB choirs), the number of SATB choirs in the MSC group represent only 4% of the total SATB sample. This fact is one of the reasons that NZCF have recently consciously adapted the selection criteria of Finale choirs to include a minimum number of mixed or SATB choirs.

![Figure 3 Total Sample by Choir Voicing and School Gender](image)

Figure 3 Total Sample by Choir Voicing and School Gender

Upon more detailed scrutiny of the Total Sample, there is a noticeable trend of SATB Participation which can be identified as three stages in TBS history: Early Stage 1988-1995; Middle Stage 1996-2005; and Current Stage 2006-2011.

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5 Rangitoto College and Burnside High School also happen to have the two largest school rolls in the Total Sample.
The Early Stage featured regular participation from SATB choirs Colla Voce (two Finales directed by Roger Stevenson), Dawn Chorus (three Finales directed by Shona Murray), Aorere College Choir (three finales directed by Terence Maskell), and the Otumoetai College Singers (three finales directed by Peter Hercus), as shown in Figure 4:

![SATB Choirs in Early Stage](image)

Figure 4 SATB Choirs in Early Stage

The Middle Stage, (Figure 5) shows consistent participation from Aorere College choirs (three Finales, directed by Terence Maskell), until Maskell’s departure from the school in 2001, and Colla Voce (six Finales, undergoing several changes in leadership by David Childs, Kirsten Locke and Susan Melville), with the addition of the Rangitoto Chorale (now The Fundamentals, the Rangitoto Chorale conducted first by Stephen Rowe and later Virginia Le Cren), Morning Stars (five Finales, Shona Murray’s second SATB choir from Tawa College), and choirs from Queen Margaret College and Hutt Valley High School (seven Finales in total directed by Roger Stevenson).

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6 Maskell returned to Aorere College in 2004-2005, resigning to take up a position at King’s College, Auckland in 2006.
The Current Stage (Figure 6) includes a new generation of SATB choirs, Choralation (five Finales, Westlake Boys’ and Girls’ combined Schools, directed by Rowan Johnston), choirs from Auckland Grammar School, King’s College and MacLean’s College (four Finales in total, all directed by Terence Maskell), and Belle a Cappella (three Finales, Chris Burcin), while two long-standing SATB choirs retain their presence under new directors: The Fundamentals (now directed by David Squire), and the Sweet Sixteen (three Finales, now directed by Douglas Nyce).

Auckland, Hawke’s Bay, Wellington and Canterbury regions have all contributed at least two SATB choirs in each period, but there are several important trends evident in Figure 7 below. There has been an overall decline in SATB choirs from Southland,
Canterbury and Hawke’s Bay, as well as an increase and subsequent decline from Wellington. Recent increases from Otago, Nelson, Wairarapa and Waikato are further evidence of the new policy requiring a minimum number of SATB choirs. Most notable in this chart is the consistent dominance of the Auckland region:

![SATB Choirs by Stage](image)

Figure 7 SATB Choirs by Stage

The trends in SATB choir participation are two-fold, primarily in that mixed choir success is seen most clearly represented by the Auckland region, and that there is a recent boom in the participation of SATB choirs from all regions. As well as the NZCF policy encouraging SATB choirs, there has also been nationwide growth in the establishment of SATB choirs from combined schools. These combined school choirs are most frequently formed between single-sex schools, their growth in popularity partially due to the obvious musical and social benefits for the choir members.

By identifying the three stages of SATB participation, we can also see examples of the positive impact a particular director can have on the choral life of a school, such as

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High profile examples of combined single-sex ensembles include Choralation from Westlake Girls’ and Boys’ High Schools in Auckland and Barock from Otago Girls’ and Boys’ High Schools in Dunedin.
directors Roger Stevenson (five choirs with a total of fourteen Finale appearances), and Terence Maskell (six choirs with a total of sixteen Finale appearances), who have established patterns of developing excellent choral programs, changing schools and almost immediately improving their new choir/s to TBS National Finale standards.

Taking into account all MSC, Canterbury (with six choirs) and Auckland (with five) stand out as the most successful regions, seen in Figure 8. Notably absent are the regions Northland, Taranaki, Waikato and Southland, regions with relatively low population densities and, excluding Waikato, lacking a large urban center with a tertiary music institution.

![MSC by Region](image)

**Figure 8 MSC by Region**

When comparing Figure 8 with Figure 9 (displaying Total Sample by region), it is clear that the country’s two largest cities Auckland and Canterbury are the most successful regions, with the third largest city Wellington contributing the third highest

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8 For the purposes of Figure 9 I divided the eleven general NZCF regions more further to define regional participation even more specifically.
9 For the purposes of this dissertation a ‘large urban center’ is defined as a city with a population of more than 75,000 residents.
10 Bay of Plenty and Waikato are officially unified into one region in TBS regional festivals. It is significant that Hamilton, the largest city in the Waikato region and the fourth largest city in the nation, has not yet successfully contributed a choir to a TBS Finale, suggesting a comparative lack of support for high school choral music in that community. The Waikato region as a whole has contributed only two choirs to TBS Finales between 1988 and 2011, one from Cambridge (a small town situated to the south-east of Hamilton), the other from Taupo.
number of choirs. Also notable in Figure 9 is the higher proportion of choirs from Otago and South Canterbury when compared to the MSC sample. The higher number of participants from Otago is explained by the of the city of Dunedin’s long tradition of high level choral activity, a relatively high number of high decile schools and the University of Otago’s Music Department. South Canterbury’s higher ratio is almost exclusively due to the impact of successful director Vicki McLeod and her ensembles from both Timaru Girls’ High School and more recently, Craighead Diocesan School. A third tier of regions is evident in Figure 9, with attendances numbering between 15 and 21: namely Hawke’s Bay, Manawatu, Nelson/Marlborough and Waikato/Bay of Plenty. Southland, Taranaki and Northland have comparatively few participating groups, which suggests that the total population of a given main center and the comparative wealth of schools in that city compared with regional towns is a contributing factor for success in TBS.

![TBS Finale Appearances by Region](image)

Figure 9 TBS Finale Appearances by Region

Decile and implications of wealth

111
It is illuminating, although perhaps not surprising, that the MSC come exclusively from schools with a decile\textsuperscript{11} of six or more, and an overwhelming 83% from schools with a decile of nine or ten, as shown below in Figure 10:

![Figure 10 MSC by Decile](image)

Figure 10 MSC by Decile

Figure 11 shows the Total Sample by Decile.\textsuperscript{12}

\textsuperscript{11} A school’s decile indicates the extent to which the school draws its students from low socio-economic communities. Decile 1 schools are the 10% of schools with the highest proportion of students from low socio-economic communities, whereas decile 10 schools are the 10% of schools with the lowest proportion of these students. A school’s decile does not indicate the overall socio-economic mix of the school. Census information is used to calculate the decile. A school provides its student addresses and these are used to determine which areas its students come from. The student addresses are assigned to the smallest Census areas, called meshblocks. A meshblock contains around 50 households. However, only Census information for households with school-aged children is used. The number and percentage of students from each meshblock is determined and the meshblock is examined against five socio-economic factors. Note: it is not the general area around the school that is used to calculate the decile, but the specific meshblocks where students live. The five factors that make up the socio-economic indicator are: Household income, Occupation, Household crowding, Educational qualifications, and Income support. Schools are ranked in relation to every other school for each of the five factors and receive a score according to the percentile that they fall into. The five scores for each school are added together (without any weightings) to give a total. This total gives the overall standing of a school in relation to all other schools in the country, enabling the ministry to place schools into ten groups called deciles, each having the same number of schools. New Zealand Government, “Ministry of Education Te Kete Ipurangi.” (accessed July 23, 2011, http://www.tki.org.nz).

\textsuperscript{12} For the four choirs from combined schools, decile rankings were averaged.
Figure 11 Total Choirs by Decile

All of the choirs from schools ranked Decile 1 and 2 were from Auckland and Wellington regions, while all of the choirs ranked Decile 4 were from the Bay of Plenty and Hawke’s Bay regions. All four of the Decile 2 choirs were from South Auckland and were conducted regularly by either Terence Maskell or David Squire, two of the most successful directors in the history of the festival. Even more interesting is the fact that 86% of the choirs ranked Decile 4 or lower were SATB (the others were TTBB) and all of those choirs were from Co-Ed schools. Of the thirty-seven Decile 10 schools, 65% were single-sex choirs from single-sex schools. Given the data, one would assume that single-sex schools tend to have a higher decile rating, but, as Figure 12 shows, there is no clear relationship between a school’s gender and a higher decile rating, rather a relatively proportionate distribution of school gender throughout the decile ratings:
All of the Decile 10 choirs came from the TBS regions of Auckland, Waikato, Wellington, Canterbury or Otago, regions that are financially and culturally dominated by the country’s five largest cities\textsuperscript{13} and some of New Zealand’s highest median incomes:

<table>
<thead>
<tr>
<th>Region</th>
<th>Median Income</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>National</td>
<td>$24,400</td>
<td>4,405,200</td>
</tr>
<tr>
<td>Auckland Metro Region</td>
<td>$26,800</td>
<td>1,487,200 (34%)</td>
</tr>
<tr>
<td>Hamilton (Waikato)</td>
<td>$24,000</td>
<td>145,700 (3%)</td>
</tr>
<tr>
<td>Wellington Metro Region</td>
<td>$28,000</td>
<td>397,500 (9%)</td>
</tr>
<tr>
<td>Christchurch (Canterbury)</td>
<td>$23,400</td>
<td>367,700 (8%)</td>
</tr>
<tr>
<td>Dunedin (Otago)</td>
<td>$19,400</td>
<td>125,990 (3%)\textsuperscript{14}</td>
</tr>
</tbody>
</table>

Based on the data, a relatively ‘wealthy’ high school choir (indicated by decile rating and/or private school authority) and its proximity to a large city with a relatively high median income level and a tertiary music institution has a much stronger likelihood of being selected for a TBS National Finale.

Figure 13 shows the number of schools rated decile five and higher in the six main choral centers, while Figure 14 shows the number of those high-decile schools in

\textsuperscript{13} Palmerston North, the sixth main choral center, is New Zealand’s sixth largest city, population 82,120. The highest rated schools in Palmerston North are decile nine.

the remainder of the country. It is clear that the regions have a much lower ratio of schools rated decile nine or ten, especially in the North Island regions.

![Number of Schools in Main Centers Ranked Decile Five and Higher](image1)

**Figure 13 Number of Schools in Main Centers Ranked Decile Five and Higher**

![Number of Schools Outside of Main Centers Ranked Decile Five and Higher](image2)

**Figure 14 Number of Schools Outside of Main Centers Ranked Decile Five and Higher**

Figures 15 and 16 below show the number of schools rated decile four and below in the main centers and other regions, respectively. While Auckland, home to 34% of the country’s population, has a comparatively high number of schools in all decile ratings, the other centers are notable for their lack of low-decile high schools, especially Dunedin (no low-decile schools) and Palmerston North (one low-decile school). The regional
statistics show high numbers of low-decile schools in the North Island and relatively few in the South Island, party due to the population imbalance between the islands (North Island population 3,366,200 and South Island population 1,038,500) but more importantly because of the relationship between low decile schools and higher proportions of Maori and Pacific Island (Pasifika) populations, as described by Dr. Terry Crooks:

The main factor in the difference in proportion of low decile schools in the North and South Islands is the much higher proportion of Maori and Pasifika students in the North Island. There are about 21% of Maori students in NZ schools, but the lowest decile schools have about 50% of Maori students. These schools are spread widely throughout the North Island, across both urban and rural areas. Pasifika students tend to be much more concentrated in certain areas: notably South Auckland and Porirua. Probably the key factors are the differences in education level of the adult community, resulting in greater challenges obtaining good employment and lower capability and expectation for supporting the school education of their children. Also, schools that have high Maori and/or Pasifika enrollment tend to suffer ‘white flight,’ so become more homogeneous in families with comparatively low income and other indications of low SES [socio-economic status]. In the South Island there are many schools with modest Maori and/or Pasifika student enrollment, creating a more integrated environment. In the rural environment, the norm in the South Island is prosperous owners of quite large farms [stations] and townships which provide their support services. Similar communities exist in substantial parts of the North Island, but there are also areas (notably Northland and the East Coast area) where there is a lot of subsistence farming or secret narcotic production which tends not to produce good SES ratings for the families. The SES ratings feed directly into school deciles.15

Overall, it is clear that the main cultural and financial centers have a higher proportion of schools with decile five and above, and the regional towns and rural areas have a higher proportion of low-decile schools, especially in the North Island regions.

15 Emeritus Professor Terry Crooks, Director of New Zealand’s National Education Monitoring Project from 1994 to 2010, personal email to this author, (March 15, 2012).
As Figure 17 shows, eleven of the MSC are from state schools, three from integrated schools and four from private schools.\textsuperscript{16} Figure 18 incorporates decile as well

\textsuperscript{16} There are three types of high schools in New Zealand: State, State-Integrated and Independent or Private Schools. State Schools follow the national curriculum and are supported by the government. State-Integrated Schools (Integrated Schools for the purposes of this dissertation) are private schools that have become integrated into the state system. Integrated schools follow the national curriculum but also retain their private school ‘character’ and charge fees to the students. Independent or Private Schools (Private Schools for the purposes of this dissertation) receive some government funding but are privately managed and charge fees to students. Private schools have their own boards and are not required to adhere to the national curriculum as long as their methods are deemed to be at least of the same quality. New Zealand Government, “Ministry of Education,” (accessed July 9, 2011, http://www.minedu.govt.nz).
as governing Authority, showing the strong correlation between high decile, private sources of school funding and regular TBS Finale attendance.

![MSC by School Authority](image1)

Figure 17 MSC by School Authority

![MSC by Decile and Authority](image2)

Figure 18 MSC by Decile and Authority

Figure 19 shows the MSC Sample by decile and gender, indicating that high decile success is relatively consistent, irrespective of gender. The large number of decile 9 girls’ schools corresponds with the high proportion of SSAA choirs in TBS National Finales.
Of the eighteen schools in the MSC Sample, 28% are directly associated with a church denomination, and one (Rangi Ruru Girls’ School) openly supports “Christian Values.” All told, one third of MSC schools have a close relationship with Christian traditions, suggesting a strong connection between the Christian church and the pursuit of excellence in choral music.

Figures 20 and 21 show the Total Sample of choirs by School Authority and Total Sample by Decile and Authority respectively:

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17 MSC schools with ties to the Anglican church are Craighead Diocesan, Diocesan School for Girls and Christ’s College. Those with ties to the Catholic church are Villa Maria College and St Patrick’s College.
The statistics shown in Figure 20 reflect similar ratios as the MSC Sample:

Total Sample: State 70%, Integrated 14%, Private 16%.

MSC Sample: State 61%, Integrated 17%, Private 22%.

There has been a significant decline in the proportion of state schools represented at National Finales between 1988 and 2011, with a simultaneous trend of an increased proportion of choirs from privately funded schools. Based on personal experience, this author has not observed a decline in overall choral activity at state schools, rather there has been a perceived increase in choral standards in the ‘privileged’ private schools. This trend is even more striking when compared to the national percentages of schools by governing authority, with an overwhelming majority of state schools: 18

Total Number of New Zealand Secondary Schools: 336
State Schools (253) 75%
Integrated Schools (70) 21%
Private Schools (13) 4%

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Figure 22\textsuperscript{19} shows the Total Sample by authority:

![Total Choirs at TBS Finales by School Authority](image)

Figure 22 Total Choirs at TBS Finales by School Authority

The sharp increase in State School participation in 2010 directly reflects the newly implemented NZCF policies that have set minimum numbers of SATB and TTBB choirs; the effect of which has reduced the proportion of previously dominant SSAA choirs, many of which came from privately funded schools.

School Roll\textsuperscript{20} does not appear to be an important factor in the success of a choir, with a wide range of school sizes evident in both the MSC Sample (see Figure 23) and Total Sample\textsuperscript{21} (see Figure 24).

\textsuperscript{19} The number of choirs invited to TBS National Finales has fluctuated within the range 18-22 with the exception of 1988 (nine choirs), 1990 (fourteen choirs) and 2006 (sixteen choirs).

\textsuperscript{20} The total number of students enrolled in a given school, not the choir itself.

\textsuperscript{21} Two choirs were excluded from this sample because they came from a single which no longer exists, therefore data was unavailable. School Roll statistics used are from the 2011 school year. New Zealand Government, “Ministry of Education Te Kete Ipurangi,” (accessed July 23, 2011, http://www.tki.org.nz).
The average ensemble size of MSC\textsuperscript{22} is 27 members, with negligible variation over the span of TBS history, as Figure 25 indicates:

\textsuperscript{22} Using data from years 1992 to 2011, previous years unavailable.
The variation in average choir size (between 22 and 34 members) is consistent with the size of the average British Cathedral choir (normally 20-30 including trebles), as well as the average European chamber choir model (approximately 28-32). The smallest choir in the MSC Sample was The OK Chorale (10 members in 1993), the largest was the Christ’s College Chapel Choir (75 members in 2003, 88 members in 2004, 81 members in 2005, and 76 members in 2006). However, these are the only exceptions to the vast majority of MSCs that lie in the range of between 12 and 46.\(^{23}\)

Figure 26 shows the average choir size from the Total Sample, with a slightly higher overall average of 30 members in each choir and the average size varying between 26 and 37. The comparison shows that slightly smaller ensembles (between 22 and 34 members) have historically been more likely to be regular attendees at TBS Finales.

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\(^{23}\) The minimum number of choristers in any participating ensemble is twelve, but there is no upper limit on the size of a choir.
Directors

The most successful directors of the MSC Sample are shown in Figure 27:\(^{24}\)

Of the sample, three conductors worked with more than one of the MSC Sample (Rosemary Turnbull, Kate Hays and David Squire), an example, as shown with Terence Maskell previously, that a particular director’s expertise is vital to the development of a choir and can immediately impact the quality and success of that ensemble.

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\(^{24}\) This graph shows the directors who have taken six or more MCSs to TBS Finales between 1988-2011.
When taking the Total Sample into account, the list of successful directors is expanded and the previous directors are shown in even more flattering light,\(^{25}\) as shown in Figure 28:

![Figure 28 Total Choirs to TBS Finales](image)

Figures 27 and 28 show the most successful high school choir directors in New Zealand between 1988 and 2011. Many of these directors have created choral programs from the ground up and have enjoyed success in part due to their longevity in their employed position. Comments from respondents 62 and 100 from the TBS Alumni Survey support this claim:

An area where I think TBS has played a role is in improving the standard of conducting. While you have some stand out singers, the standard of the choir usually comes down to the conductor. Students are only going to be in a choir for a few years - it is the conductor that really builds a choir. You really see (and hear) the difference when a conductor moves to a different school. (Respondent 62)

\(^{25}\) Of these 25 directors, at least 44% have documented previous or current involvement with one or more of the three national choirs as either a singer, conductor or vocal consultant.
For a while, it was quite a big deal to be in the top choir at my high school, which makes a nice change from sports teams. I think it has changed since our director left my previous school - I haven’t heard of their choirs doing well since then. (Respondent 100)

Survey Analysis

A total of 148 TBS Alumnae completed surveys for the purpose of assisting the research for this dissertation, responding to questions regarding their personal participation in the festival, their perceptions of school and community support for choral music, memorable repertoire and how their experiences may have impacted their future choral activities and tertiary study in music. Of the 148 total respondents, 85 identified as having participated in one or more TBS National Finales. Figure 29 shows the breakdown of the number of respondents by their First Year of TBS Participation, providing feedback data on all years of the festival except the most recent Finale, held in August, 2011:

![Number of Respondents by First Year of TBS Participation](image)

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26 All comments used in this document have been edited by the author for spelling and to ensure anonymity.

27 See Appendix K: Institutional Review Board Approved Survey for The Big Sing Alumni.
The respondents represented 44 total schools and all eleven of the official TBS regions as follows:

- Northland: 1 respondent from 1 school
- Auckland: 26 respondents from 9 schools
- Waikato/Bay of Plenty: 2 respondents from 2 schools
- Taranaki: 1 respondent from 1 school
- East Coast/Hawke’s Bay: 14 respondents from 4 schools
- Manawatu/Wanganui: 17 respondents from 3 schools
- Wellington/Wairarapa: 1 respondent from 8 schools
- Nelson/Marlborough: 5 respondents from 3 schools
- Canterbury: 18 respondents from 6 schools
- Otago/South Canterbury: 10 respondents from 5 schools
- Southland: 2 respondents from 2 schools

Figure 30 below shows that the majority of both Finale and Regional participants considered Festival Elements (those elements involving massed choral singing, social activities and impromptu music making) to be the most important part of the experience. Figure 31 combines that data with the answers to whether the respondents considered competition to be a positive aspect to the festival. An overwhelming majority indicating that while they considered the Festival Elements to be the most important part of their experience, they agreed that Competitive Elements were a positive aspect.
Further evidence of those opinions were articulated by the respondents in the General Comments section of the survey such as:

I always loved singing, but being involved in something like the Big Sing added another dimension. The performances and the competition were very motivating - we really wanted to do well and get selected for the National Finale. So much fun to go away with all your friends and meet other young adults who loved singing. The two Finales I went to are some of my best memories from High School. (Respondent 20)

It’s always really nice to have something to work toward, be it an internal concert or external event like TBS. I don’t remember if… it was called TBS…but it was nice to hone our pieces for competition. (Respondent 29)

TBS provides a platform for the pursuit of excellence in high school choral singing, and encourages a sense of community and fellowship among secondary school students from throughout the country. It adds a vibrancy and youthfulness to the local choral scene and makes choral singing accessible to all, as singer and/or audience. (Respondent 45)

I think TBS is fantastic. It gives high school students a chance to experience competitive choral music. It introduces students to music that they may have not given listened to if they had not participated in TBS. TBS Finale’s of 2008 & 2009 are the highlight of my high school years. I really enjoyed being able to meet a range of people from all over the country (many of whom I still keep in contact with). The atmosphere at TBS finale is very positive, supportive and very friendly. It is very easy to forget that it is a competition. Seeing choral music performed at a high level was very memorable and enjoyable. The quality of the choirs is so much better at a national level than at a regional level. Regionals are completely different to nationals. Most of the other choirs in our region are just there to participate... I think more needs to be done to encourage schools to make elite auditioned choirs... (Respondent 69)
Compiling the comments about the Competitive Element, I distilled the comments into various categories, indicated in Figures 32 and 33:

![Figure 32 Positive Comments on Competitive Element](image1)

Figure 32 Positive Comments on Competitive Element

![Figure 33 Negative Comments on Competitive Element](image2)

Figure 33 Negative Comments on Competitive Element

The majority of respondents saw the increase in choral standards as the most beneficial result of competition, while several respondents commented on negative effects of competition, such as the removal of fun, the fostering of elitism, and perceived politics in repeat winners.
Using the schools from which I received three or more alumni responses, Figure 34 represents the perceived change in support for choral activities from school administrators as a result of their school’s involvement in TBS, 55% of respondents indicating a positive change:

![Has Support for Choral Music in Your School Changed in a Positive Way Since its Involvement in TBS?](image)

**Figure 34 Has Support for Choral Music in Your School Changed in a Positive Way Since its Involvement in TBS?**

Based on respondent’s comments and the author’s personal observations, the perception of positive change is partially due to the presence of competitive elements in the festival which leads to local, regional and national recognition of those choirs who are successful, in a similar (but lower-profile) way that a school sports team is hailed for success in a national event.²⁸

In terms of participants’ preferences for and memories of repertoire, more than a third of respondents indicated they enjoyed all repertoire requirements equally, with 16% preferring the New Zealand composition and 14% the European requirement, shown in Figure 35:

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²⁸ Complete comments can be viewed in Appendix L: Comments Regarding Festival and Competitive Elements of TBS.
Respondents were also asked to indicate their least favorite repertoire requirement, the results of which appear in Figure 36:

The two charts show three notable trends, the first being a very similar proportion of respondents who found the New Zealand (16% compared to 14%) and European (12% compared to 10%) to be their least favorite requirements. Also notable is the relatively high proportion of respondents whose favorite repertoire portion was the Other Styles.
category (including popular, vocal jazz, etc), at 17%, compared to only 8% who found it to be their least favorite category, indicating a more positive overall feeling towards that category. The clearest differences are seen in the large number (36%) of respondents who liked all repertoire portions equally, compared to the 1% who disliked all requirements equally, indicating a generally more positive feeling about all of the repertoire categories than negative.

Respondents were asked to list memorable New Zealand composers and corresponding works by those composers, the results of which indicate those composers and works to be somehow important to the respondent or that they had some memorable quality. Not surprisingly, the composers and works indicated by respondents correspond with those composers and works which are performed most frequently at TBS National Finales, see Figures 37 and 38:

![Memorable New Zealand Composers](image)

**Figure 37 Memorable New Zealand Composers**
Notable composers in this sample included David Hamilton, David Childs and Dorothy Buchanan. Maori and Pacific Island works, many of which are without a named composer were the second most frequently mentioned ‘composer’ group.

While 26% of respondents indicated that their school or school choir had no relationship with a local composer and 52.9% were not sure, a significant 21.2% replied affirmatively to this question, the results being compiled in Figure 39 below. Composers who were also the conductor of the ensemble for which they were composing were Karen Knudson (Dunedin), David Squire (Auckland), Stewart Allan (Auckland), and Elizabeth Curtis (Havelock North). Local composers without teaching responsibilities at the given school were Leonie Holmes (Auckland), Anthony Ritchie (Dunedin), Phillip Norman (Christchurch), Helen Caskie (Palmerston North), Graham Parsons (Palmerston North), and the Wehi Whanau (Auckland). The composers David Hamilton (Epsom Girls’ Grammar, Auckland) and David Childs (Havelock North High School) are unique in that
they both held choral positions at high schools and composed for ensembles while in those teaching jobs. After leaving their high school directorships, they have both continued to compose prolifically, their works now forming the core of New Zealand’s choral catalogue composed with high school choirs in mind.

Figure 39 Composers with relationships to high schools

Memorable New Zealand works mentioned included those composed by fellow students (named student composers were Anoushka Rajaratnam, James Croy, Sarah McCallum and Lauren Simkins), those composed by the conductor of their choir (named composers and arrangers were David Hamilton, Elise Bradley, Karen Knudson, David Childs, Roger Stevenson, Graeme Young, David Squire, Elizabeth Curtis and Stewart Allan), a work composed by the choir’s pianist Claire Stevens, and works by a composer-in-residence, Leonie Holmes.

An estimated breakdown of ethnicity in the respondents’ school choirs shows remarkably similar ratios to the populations of those ethnicities in New Zealand as a whole, as shown in Figures 40, 41 and 42.²⁹

²⁹ Most recent estimations of ethnic populations in New Zealand (2008): European/Pakeha 57.3%, Maori 22.1%, Pacific Islander 9.5%, Asian, 8.8%, Other 2.3%.
Figure 40 Ethnicity: All Choirs

Figure 41 Ethnicity: New Zealand Population

Figure 42 TBS Ethnicity in Census Years
The notable exception to the relatively proportionate ethnic representation is the Maori demographic, making up only 4% of choir members, compared to their 2008 census statistic of 22.1%. This discrepancy may be explained by the existence of separate Maori *Kapa Haka* festivals that uphold ‘traditional’ styles and rituals of performing in the effort to protect their cultural voice.

Auditions for National Choirs

While 53% of all respondents did not audition for a national choir after their involvement in high school choirs, 28% auditioned for two or more national ensembles, shown in Figure 43 below. Of the 46 respondents who did audition, 67% came from one of nine schools that are also in the MSC Sample, shown in Figure 44. This shows a strong relationship between participating in a successful high school choir and the likelihood of auditioning for a national choir.

Figure 43 Auditions for National Choirs

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30 Complete estimated ethnicity data from the Total Sample of respondents is available from the author upon request.
42% of respondents attested to their current membership of a choral ensemble, almost half of whom choose to sing with elite, auditioned ensembles, as shown in Figure 45. Notably, the five singers who currently sing in a national choir also participate in at least one other type of choir, whether it be an elite choir or a community ensemble, as shown in Figure 46:

[^31]: Elite ensembles defined for the purposes of this research as ‘auditioned ensembles of 30 or fewer members’.
Respondents who commented on the topic of their continued choral activity mentioned a lack of challenging elite choirs in their area:

It would be nice if there were more elite community groups around as I am interested in singing but not in a casual sense, and the majority of choirs I have found don’t suit my ability or tastes. (Respondent 7)

I think after you leave high school choral singing gets too elite. There are auditioned choirs with excellent standards…but there are no good choirs for…adults that I want to be a part of. Community Choirs have members that are too old…I auditioned for a local elite choir and was a member for 4 years and love the music, but would also like to sing other types of music at a similar standard. (Respondent 8)

TBS strongly influenced my personal attitude to choral singing. It made it fun, positive and enjoyable. I would say that having just left school and began tertiary education there is a significant lack of youthful community/university choirs for high school leavers to join. Being in a choir of such high standard at high school it is disheartening to not be able to develop my skills further. (Respondent 78)
38.5% of respondents still reside in the town in which they attended high school. 61.5% now live in other towns, cities and countries, an indicator of New Zealand’s mobile population. Figure 47 shows data about the perceived support for choral music in those New Zealand cities where nine or more respondents currently live:

![Figure 47 Perceived Support for Choral Music in Main Centers](image)

Respondents who currently reside in Wellington indicated the strongest perceived support for choral music.

Figure 48 shows an increase in public awareness of choral music in most centers, especially through local media coverage of the festival:

![Figure 48 How Has Support for Choral Music Changed in a Positive Way in Your Community?](image)
Negative responses displayed in Figure 49 indicate an awareness of increased public attention towards the choral arts. However, that increased attention is seen as being limited to within the musical community (such as print or email advertisements distributed amongst similar arts organizations), or is perceived to elicit a negative public response.32

![No Positive Change in Support](image)

**Figure 49 No Positive Change in Support**

Of the thirty-two respondents who applied to New Zealand tertiary institutions for music study, twenty-five completed or are currently completing degrees at one or more of those schools. Figure 50 shows to which institutions they applied:

![Applications to NZ Tertiary Institutions for Music](image)

**Figure 50 Applications to NZ Tertiary Institutions for Music**

32 All responses pertaining to community support are found in Appendix M: Respondent’s Comments Pertaining to Community Support of Choral Music. See Appendix N for all other General Comments made by Respondents.
Four of the twenty-five musicians who studied music in a New Zealand tertiary institution also studied music overseas, while another group of four respondents studied music abroad exclusively. Figure 51 shows the strong bias of respondents in favor of British music institutions over other international options:

![Applications to International Institutions by Country](image.png)

Figure 51 Applications to International Institutions by Country

Of those fourteen applications to music schools in the United Kingdom, ten were to conservatories in London; half of those applications were to the Royal College of Music specifically. The bias towards tertiary study at a UK conservatory is encouraged by the continued appointment of British academics and church musicians to many of New Zealand’s influential positions. The importance of overseas success, especially in London, is a long-standing cultural phenomenon in the geographically isolated nation. To prove oneself overseas through gaining a tertiary qualification and/or winning prestigious awards implies a seal of approval from those proven British institutions and educators whose reputations and opinions are held with utmost respect at home in New Zealand.

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Impact of TBS on Future Choral Activity of Respondents

The majority of comments from the surveys showed a lasting positive impression that TBS has left on many of its alumni, whether they went on to pursue choral singing or not. The most frequently recurring themes in these comments were the lasting benefits of disciplined preparation for the competitive festival, the cultivation of a positive singing culture and being exposed to new repertoire:

Though I am now a professional singer I believe my involvement in choirs in TBS was one of the best musical experiences of my life. I think it has a terrifically positive affect on the participants and believe the discipline and focus demanded of me in preparation of choral works for the festival has helped me in my professional life today. (Respondent 39)

I loved TBS. It was an event I looked forward to every year of high school and it provided our school choir with a focal point. Striving for excellence is that much easier when you have a goal and that’s why, personally, I am in favour of the festival’s competitive element. If I hadn’t had the chance to hone my choral singing skills through participation in my school choir and TBS competitions, I doubt very much whether I would have had the confidence to audition for the New Zealand Youth Choir upon leaving school… I’m sure though, that without the grounding in choral excellence I received through participating in the annual TBS competitions, I wouldn’t have made it past the audition for NZYC... Is TBS solely responsible for my feelings towards choral singing? No... but it undoubtedly played a huge part in helping develop my singing skills and my love of choral music within a supportive, yet competitive, environment, and for that I’m hugely grateful. (Respondent 51)

TBS and especially the National Finale was one of the highlights of my school years. Probably my involvement in choirs has sparked my love of singing, and I am currently considering auditioning for the BMus degree. (Respondent 67)

I love attending TBS... I’ve gone to support the event and listen to the different choirs nearly every year since finishing school. I’m studying to be a secondary school music teacher at the moment and I intend to encourage students to participate in TBS. (Respondent 99)

It was one of the most absolutely thrilling and exciting events of the year for everyone in the choir, and made us feel like we had the status of the top athletic teams in the school. Once there it was just phenomenally exciting to see all the different choirs, some of which literally took our breath away at how good they

34 See Appendices L, M and N for all comments, positive and negative.
were, and what interesting repertoire they were doing…Also really exposed us to the different regions and diversity in choirs, that was pretty lacking in our own, like some of the choirs with a high Polynesian percentage who did great renditions of traditional music, and also… American gospel music. (Respondent 102)

My most rewarding engagement with TBS was after finishing high school as a volunteer at various national finales - it was an absolutely wonderful experience and I’d recommend it to anyone. It made me feel so much more positive about choral singing after coming from a very unsupportive school. (Respondent 110)

I remember TBS as one of the major highlights in our choral calendar. Much preparation was done before the festival and students were excited to participate in the festival and enjoyed the nature of representing their school and travelling…to Dunedin to be a part of the whole experience. One of my favourite parts of High School! (Respondent 116)

TBS Finale Repertoire 1988-2011

There have been 1569 total works performed at TBS National Finales between 1988 and 2011, 104 of which have been repeated at least four times. For the purposes of this analysis this group of pieces will be referred to as Frequently Recurring Finale Works (FRFW). The FRFW are significant in several ways, they indicate:

a) the requirements of the festival
b) the tastes of directors and students
c) the tendency for choirs to repeat works they have performed at previous festivals
d) that they are ‘competition-worthy’

Requirements

All competitive choirs at the National Finale must sing six works in two recitals, with at least one from each of the following categories:

Category One - New Zealand Composition or Arrangement
• Maori
• Pacific Island
• New Zealand Art Music (original composition, setting sacred or secular words, or wordless)
• New Zealand Folk Music (traditional lyrics and melody in a choral arrangement)

Category Two - European Composition
• Mediaeval
• Renaissance
• Baroque
• Classical
• Romantic
• Art Music up to 1930

Category Three - Other Styles
• Art Music after 1900 (original composition, sacred or secular words, or wordless)
• Folk (traditional lyrics and melody in a choral arrangement)
• Gospel
• Popular (includes pop, rock and musical theatre)
• Spiritual (African-American music with religious inspiration)
• Vocal Jazz
• World Music (in the traditional style of a particular people)

At least two of the six works presented at the National Finale must be repertoire that the choir sang at their Regional festival. Choirs may not repeat any repertoire that they performed at the previous year’s National Finale. Figure 52 below shows the Total Sample of works performed at TBS National Finales between 1988 and 2011 by genre and the number of performances of those works:

![Figure 52 Works Performed at TBS Finales by Genre 1988-2011](image-url)
The requirement to perform works from European, New Zealand and Other categories is evident in the comparatively high rate of repetition of the genres European Art, New Zealand Art and Popular/Vocal Jazz, a phenomenon which is much more dramatically shown in the FRFW sample in Figure 53:

![FRFW by Genre](image)

**Figure 53 FRFW by Genre**

As the above figures show, the rate of repetition is far higher when comparing the FRFW sample to the Total Sample, especially in the European Art category.\(^{35}\) One of the reasons for this phenomenon is undoubtedly due to the relatively high percentage of SSAA choirs that compete at the National Finale\(^ {36}\) and the relatively small number of historical European works composed for that type of ensemble that appeal to the tastes of high school choir directors in difficulty, language and style.

The fact that girls’ choirs are the dominant demographic amongst those invited to TBS National Finales is no surprise. Authors such as Joan Russell,\(^ {37}\) Clare Hall\(^ {38}\) and

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\(^{35}\) Repetition of European Art songs: FRFW Sample 37 works, 340 performances; Total Sample 365 works, 676 performances.

\(^{36}\) Percentage of Finale Choirs by Voicing: TTBB: 13\%, SATB: 40\%, SSAA: 47\%.

Patrick Freer have completed studies in various western cultures on the gender imbalance in choral singing, especially amongst adolescent age groups. The main factors surrounding the ‘missing male’ syndrome in high school choral ensembles include the widespread perception of singing as an effeminate pursuit, the complex issues of the changing male voice and the competition for spare time and choirs frequently losing against sport or pop-culture activities.\textsuperscript{39} The ‘missing male’ syndrome certainly exists in New Zealand boys’ schools and has been somewhat overcome in certain successful high schools such as Palmerston North Boys’ High School, St Patrick’s College, Christ’s College and Wellington College. As observed by the author, this has been achieved through a conscious ‘top-down’ administrative support of music programs, a particularly charismatic choral director and the recruitment of socially popular school sportsmen into musical ensembles, bridging the gap between the ‘approved’ masculine pursuit of sport and the perceived effeminate act of singing.

The popularity of composing for SSAA ensemble flourished especially in classical and romantic-period Germany, evident in the number of compositions for women’s voices by Brahms (61), Mendelssohn (15), Schubert (20), Schumann (15), and others. Figure 54 shows the number of European compositions by composer, with Brahms, Mendelssohn, Schubert and Schumann being the most frequently performed composers:

Figure 54 European Composers with Five or More Works Performed at TBS Finales

The previously identified four European composers most frequently represented at National Finales all have a high percentage of works for SSAA choirs: Brahms 66%, Mendelssohn 52%, Schubert 50% and Schumann 68%.

Figure 55 shows SSAA repertoire by genre:

Figure 55 SSAA Repertoire by Genre
As previously mentioned in regards to the Total Sample, European Art compositions are more frequently repeated than any other genre, while New Zealand genres and Popular/Vocal Jazz works also have a high rate of repetition. There is also a noticeably higher ratio of UK Genres than the Total Sample of all choir voicings, indicating a high level of British influence within SSAA choirs.

Taste

Notwithstanding the arguably more traditional tendencies in SSAA choirs, there has been a movement in the main centers of New Zealand choral activity away from nineteenth-century British influence over the last few decades; the very decades in which TBS has been in existence. The trend is a decrease in performances of British works and the simultaneous increase in works from New Zealand, continental Europe and North America. The comparatively low ratio of British repertoire is demonstrative of this.

For the purposes of this analysis, the New Zealand works have been categorized as NZ Art, NZ Arrangement, NZ Folk and NZ Popular, as shown in Figure 56:

![New Zealand Works by Genre](image)

Figure 56 New Zealand Works by Genre
The definitions of those categories are as follows:

NZ Art – An original composition by a named New Zealand composer (some of whom no longer reside in NZ but identify as New Zealanders, e.g. David Childs and Christopher Marshall).

NZ Arrangement – An arrangement by a named New Zealand composer (frequently the conductor of the performing choir) of a given work, inclusive of all musical styles and countries of origin except NZ Popular, (see below).

NZ Folk – An arrangement of a ‘traditional’ Maori or Pacific melody with an unnamed or anonymous composer.

NZ Popular – An arrangement of a popular song, written by a New Zealand band or songwriter. I highlighted this subset of the NZ Arrangement genre because the model song was an intellectual product original to New Zealand.

While there is a certain amount of ‘bleeding’ between these categories (for example, a NZ Arrangement may be a choral version of a traditional NZ Folk song), it is clear that the NZ Art genre is by far more frequently chosen to satisfy the New Zealand category requirement. NZ Arrangements and NZ Folk music are also well represented, although the NZ Arrangements have increased in prevalence since they were allowed to constitute a NZ composition in the mid 1990s.

The most frequently performed composers overall at National Finales are shown in Figure 57:
New Zealand composer David Hamilton is the most performed composer, with Mendelssohn a close second. These two composers’ works have been performed approximately twice as many times as the other composers in this group, Mozart, Britten, Morley and the two other New Zealanders: Dorothy Buchanan and Christopher Marshall. The presence of Mendelssohn, Mozart, Britten and Morley in this group shows a surprisingly strong British influence; all of those composers are either British, or are considered part of the British choral canon.

New Zealand Composers with more than five works performed at TBS Finales are shown in Figure 58. The figure shows the number of compositions by composer across all New Zealand genres:

![Figure 58 New Zealand Composers with More Than Five Works Performed at TBS Finales](image)

The relative dominance of David Hamilton’s works is striking, with sixty-two different compositions performed between 1988 and 2011. This indicates both Hamilton’s prolific choral output, as well as an aesthetic preference for his works. In the opinion of the author, Hamilton’s choral writing combines melodic simplicity with a universally
appealing harmonic language utilizing suspensions and non-chord tones, as well as the employment of emotionally charged texts, in effect, similar to the contemporary works of Britain’s John Rutter or Andrew Carter. Most importantly, Hamilton is particularly adept at retaining those stylistic trademarks while managing the level of difficulty as appropriate for high school choirs.

Notably, in the second tier of six composers with works numbering between twelve and fifteen, three have been or are currently directors of participating Finale choirs: Karen Knudson (choirs from Otago Girls’ and Otago Boys’ High Schools), David Childs (Havelock North High School) and Vicki McLeod (Timaru Girls’ High School and Craighead Diocesan). Also notable is the presence of arrangements of songs by Tim Finn, a popular songwriter and rock musician. Te Whanau Wehi are the only Maori family to have five or more works featured at TBS National Finales. Te Whanau Wehi¹⁰ have also been the primary source of coaching in Maori styles of performance for the three national choirs and their directors. The complications of defining, arranging and performing traditional Maori repertoire are significant and obtaining permission from any given tribe is an important step before a choir or composer could begin their interpretative process. The fact that Te Whanau Wehi’s performance ensemble Te Waka Huia is based in Auckland with a strong tradition of collaboration with high level choirs is a significant advantage for choirs in that region.

The United Kingdom Composers with five or more compositions performed at TBS Finales are shown in Figure 59:

¹⁰ Te Whanau Wehi and their award-winning ensemble Te Waka Huia were lead by Dr. Ngapo (Bub) Wehi and his wife Dr. Pimia (Nen) Wehi until the death of Mrs Wehi in 2011.
The composers in this group will be of no surprise to anyone familiar with the British choral canon\textsuperscript{41}. The group can be seen in four clear sub-categories: UK Renaissance Composers (Morley, Weelkes, Byrd and Wilbye), UK Art Composers (Britten, Elgar, Rutter, Mathias), UK Baroque Composers (Handel [by adoption] and Purcell) and UK Popular Composers (Lloyd Webber and Lennon/McCartney). The popularity of Benjamin Britten’s works within TBS National Finales can be attributed to the frequent performances of various movements from his SSAA work \textit{Ceremony of Carols}, adjudicated as the Art Song since 1900 subset of the Other Composition category. The strong presence of UK Renaissance Composers is represented for the vast majority in the selection of English madrigals, satisfying the Renaissance subset of the European Composition category.

Figure 60 below shows the USA Composers with five or more works featured at National Finales:

\textsuperscript{41} Felix Mendelssohn-Bartholdy was not included in this group based on his German nationality and permanent residence there, although many of his choral works are arguably as British in cultural ownership as those of Handel.
Figure 60 USA Composers with Five or More Works Performed at TBS Finales

In dramatic contrast with the group of UK composers, here only Eric Whitacre’s works could be considered ‘classical’ in genre. The group is overwhelmingly dominated by popular and vocal jazz arrangements. With the exception of Billy Joel, there is an obvious preference for songs by Gershwin, Berlin, Arlen and Porter, composers who were active in Musical Theatre, Jazz and film music during the first half of the twentieth century.

Repetition

Some practical explanations for the high rate of repetition of certain compositions are:

1. Budget restrictions within the choral department of a school. It makes financial sense for a school to repeat works for which they have purchased scores, especially if that score is a collection of works or a multi-movement work.

2. The music-learning ability of ensemble. One could assume that any choir chosen to participate in a National Finale would have a high level of music-reading skills. In certain situations where that may not be true, a director may choose to repeat works based on returning students who already know the work from a previous year or recordings and are therefore able to lead their section for quicker mastery of the composition.
3. The hope for repeat of personal success. A director may choose to repeat a work with their choir with which they have achieved success in previous years.

What makes a composition ‘Competition-worthy’?

In an effort to ensure an award-winning performance, directors may choose to prepare works that have been successfully performed by another top-ranking ensemble at a previous year’s festival. Many also choose to select works that have been recorded by a national choir.\textsuperscript{42} The fact that a given work is part of one of the national choirs’ repertoire means that an excellent recording is readily available as a teaching tool and that it has an implied ‘seal of approval’ from the best choral musicians in the country.

Observing the trends in repetition of the same work at TBS National Finales, I have identified three types of regularity:

A) A work has been performed throughout history of TBS with periods of regularity
B) A work has been regularly performed within a limited span of years
C) A work has been repeated within recent years.

I have used the term ‘regular’ in this methodology to indicate works that have been repeated without more than a four-year hiatus. Works which were previously regular in their repetition but have not been performed since 2007 are not considered to be currently regular. I have used the term ‘recent’ as being first performed in the year 2000 or later.

Figure 61 shows the types of regularity using the FRFW sample:

\textsuperscript{42} See Appendix O: Discography of Published New Zealand National Choir Recordings 1988-2011.
As can be seen in the figure above, type A comprises 52%, type B 35% and the recently repeated works (type C) comprise 13% of the total. It is significant that more than half of the FRFW have been performed with regularity since the instigation of TBS, indicating a long-term popularity within the most frequently performed works. More than a third of the works (type B) have been popular at certain points in the history of TBS National Finales but have, at least for the present period, fallen out of favor as regularly performed works. The fact that type C exists proves that as new repertoire enters the ‘canon’ of TBS National Finale compositions, those works are quickly repeated by competing choirs.

Sorted by genre we can see that there is a wide spread of styles in each type:

Type A - 12 European, 19 New Zealand, 4 Popular/Vocal Jazz, 11 UK, 1 USA
Type B - 14 European, 5 New Zealand, 6 Popular/Vocal Jazz, 5 UK, 1 USA
Type C - 1 European, 3 New Zealand, 3 Popular/Vocal Jazz, 3 UK, 2 USA

The longevity in popularity of most New Zealand compositions is notable, presumably because of the relatively low number of local choral composers as well as the proven record of success of those particular works, deemed appropriate for high school choirs. Only a very few New Zealand compositions have a short life in the festival, a reason for which may be that those works were somewhat over-performed at regional festivals at
that time (for example Buchanan’s The Lord's my Shepherd, Hamilton’s Didn’t it rain and Melbourne’s Tihore mai).

Appendix P shows the complete FRFW sample in order of frequency of performance. Of the eighteen most popular compositions, seven are by New Zealand composers (Buchanan, Hamilton [3], Marshall [2] and J. Ritchie), six by European composers (Mendelssohn [2], Schubert, Mozart, Duruflé and Palestrina) three by North or South American composers (Aguiar, Arlen and Kern) and only two by British composers (Britten and Morley). Thirteen of these most popular works have type A regularity pattern, performed with relative consistency throughout the festival’s history, proving their long-term ‘competition-worthiness.’

Another specific area of repertoire which is an indicator of taste is the performance of traditional songs; songs without a named composer which represent a specific ethnic or regional tradition. Figure 62 shows traditional songs by the most frequently appearing country of origin.\(^{43}\)

![Traditional Songs by Country of Origin](image)

Figure 62 Traditional Songs by Country of Origin

A large number of songs from the United Kingdom indicate a strong British influence in this category, while the New Zealand Composition requirement is certainly a

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\(^{43}\) This chart shows countries from which traditional songs have been performed six or more times between 1988-2011. Songs from Ireland are included in the ‘Trad UK’ data.
major reason for the significant proportion of Maori and Samoan songs performed. Traditional music from the USA, Canada, Israel and diverse African nations represent the recent global trends in both the publishing of choral music in the Folk and World genres, as well as the increase in global awareness in education and the media.

Sacred and Secular Works

The relationship between privately funded high schools and an associated church or denomination is significant in the continuation of British influence in New Zealand choral life; specifically as demonstrated in the data from TBS National Finales. Figures 63 and 64 below compare identifiably sacred and secular repertoire as performed at National Finales from 1988 to 2011.

Figure 63 Compositions by Number of Performances at TBS Finales by Type

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45 ‘Other’ in this chart includes those works whose poetic subjects may directly or indirectly allude to spirituality or morality, but which do not make reference to the Christian God. Specific examples include Dorothy Buchanan’s Peace Song, Sarah Hopkin’s Past Life Melodies and Morten Lauridsen’s Sure on this Shining Night.
Figure 64 Sacred and Secular Compositions at TBS Finales

It is clear from the figures above that the majority of works performed at National Finales are identifiably secular in poetic subject, which perhaps reflects the steady secularization of New Zealand’s populus, evident in the decrease in Christian population and the simultaneous increase in citizens with ‘No Religion.‘

Observing the history of performances of sacred works as shown in Figure 65 we can see a sharp increase in the first few festivals, which reflects the increase in the total number of choirs and performances in those years. The dip in 2001 data indicates the lower overall number of choirs at that particular festival.

Figure 65 Sacred Works at TBS Finales

The most significant trends are the sharp increase in sacred performances during the late 1990s, and the relative stability since 2002. Figure 66 below shows the

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corresponding data for secular works and the number of performances of them. The same exceptions are evident in the rapid increase of overall works in the first few years, the sharp decrease at the 2001 festival and the relative stability since 2002.

![Secular Works at TBS Finales](chart)

Figure 66 Secular Works at TBS Finales

The increase in overall performances during the late 1990s emulates that same trend in sacred works, while the post-2002 data shows some important differences. Between 2002 and 2006 there was a steady decline in the number of secular works performed at National Finales, with a sharp increase at the 2010 festival. Figure 67 below compares the ratio of participating National Finale choirs from privately funded schools to state funded schools between the years 2002 to 2010:

![Ratio of Private/Public Funding of National Finale Choirs 2002-2010](chart)

Figure 67 Ratio of Private/Public Funding of National Finale Choirs 2002-2010

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47 Privately funded schools in this chart includes schools defined as integrated as well as private.
Most interesting are the similarities between 2006 and 2010. Both years saw a marked increase in participation from state funded schools.\footnote{The same phenomenon could be described as a decrease in participation from privately funded schools.} Those same years saw the lowest numbers of secular performances, which would suggest a surprising relationship between privately funded schools and a higher ratio of secular performances.

The data shows that with a few significant exceptions, decile and wealth, proximity to a large choral center and affiliation with a Christian denomination are major contributing factors in the repeated success of participating choirs in TBS National Finales. The significant exceptions include those school choirs in lower socio-economic areas that are led by exceptional directors. The Most Successful Choirs are overwhelmingly from schools with the highest national decile ratings and are located in or close to a city with strong choral traditions such as Auckland, Wellington, Christchurch or Dunedin. The Frequently Repeated Finale Works display the aesthetic preferences of choir directors based on their own choral training, as well as works they deem to be ‘competition-worthy.’ Certain imbalances in patterns of repetition can be explained by the high ratio of SSAA choirs that dominate the National Finales, the repertoire that is available to them, and the trends of popularity associated with different genres. Trends in repertoire, with the exception of some SSAA choirs, have shown a movement away from British influence, with a significant increase in repertoire from continental Europe and North America. This phenomenon emulates New Zealand’s wider cultural trend of embracing broader global musical influences.
Conclusions

Britain saw the development of two nineteenth-century choral traditions - those of the amateur and those of the professional. Choral activities in the northern industrial cities were driven by amateur enjoyment of singing in the middle classes and the encouragement of singing as a healthy pastime amongst the working classes. The conscious imitation of London trends (especially the obsession with Handel and the employment of metropolitan conductors and soloists) fueled the nationwide phenomenon of colossal oratorio performances. The majority of southern choral events were supported by cathedrals or universities and tended to feature pre-existing collegiate or cathedral choirs as well as professional players and singers, many of whom were based in London. Lasting associations between Oxbridge institutions and the London conservatories led to the cultivation of a southern-based ‘league’ of professional choral musicians and the ensuing national success of those musicians. In the latter half of the twentieth century, Britain has been part of the global movement toward professional and specialized choral ensembles as a part of large city or regional festivals. Hunt described his reaction to this trend:

People often ask how much longer the Festival can survive in this fiercely competitive contemporary world. It is true that festivals are now two-a-penny, but there is not another like Three Choirs, and that is its great strength. It is now the only truly choral festival remaining in Britain, and I very much doubt that any similar event can be found anywhere in the world; in other words it is a bastion of a great national heritage. Amateur choral singing tends to be dismissed as a cosy middle-class activity which has little relevance to serious music-making, and the plethora of bland professional groups that now saturate the market has done much to create this misapprehension. But the thrill of the large amateur chorus singing well is a wonderful experience; the commitment shines through in a way that is very affecting.  

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New Zealand’s first choral societies and events were modeled on those of nineteenth-century Britain and continued to emulate those models of organization, repertoire and leadership until the late twentieth century. A wide variety of global musical traditions now influence choral activities in New Zealand, reflected in the training of high school choirs and repertoire performed at The Big Sing annual competitive festivals. New Zealand’s imitation of British choral models through the late nineteenth century was fed by the continual importation or emigration of British or British-trained musicians to musical leadership roles, a phenomenon that continued through to the last decades of the twentieth century and in some cases (especially church music posts) to the present day. New Zealand’s regional choral festivals held at irregular intervals throughout the nineteenth and early twentieth-centuries have, with the exception of the church and NZCF festivals, seen the same movement towards professionalism and specialization that has occurred in Britain and elsewhere.

Purely competitive British choral festivals (such as those associated with the British and International Federation of Festivals) have continued with great success since their burgeoning development in the mid-nineteenth century, the vast majority of which are administered by the British and International Federation of Festivals. New Zealand’s choral institutions have not imitated this particular tradition, the only competitive events being those festivals that more closely emulate the eisteddfod tradition with both competitive and festival elements: namely The Big Sing for secondary students and its recent offshoot for younger participants, The Kids Sing.

Privately funded British education systems have always provided support for choral music, especially those associated with the Anglican Church. New Zealand’s
schools, modeled on the British system, have continued this pattern, with many privately funded schools sporting strong choral programs. The elite British musical training institutions were thoroughly entwined throughout the nineteenth century, leading to a centralized dominance in leadership of choral activities through the training of organists and choral conductors at Oxford and Cambridge Universities and the London conservatories, especially the Royal College of Music. New Zealand tertiary institutions were established to emulate British universities. British or British-trained musicians have consistently held significant university posts in the main centers, usually in combination with a local cathedral or parish church post and the directorship of a local choral society or elite choir.

The Big Sing is New Zealand’s largest choral event, providing nationally recognized incentives for high school choral excellence. It is clear from the analysis of National Finale data that those choirs from schools with private sources of funding are more likely to be successful at the festival. Girls’ choirs, specifically those from Girls’ schools continue to dominate the finale competition, although efforts (albeit somewhat artificial) have been made to attain a balance of choir types. Considering the country’s colonial heritage, there is a large proportion of non-British repertoire in the finale festivals, but success shown by size of choir, single-sex, private and church-associated schools indicate the continuation of certain British cultural models. The Most Successful Choirs tend to come from the six largest cities that also have university music departments with implied access to choral and vocal specialists. A comparison can be drawn between the metropolitan centers of Auckland and London as being the largest
cities in their respective nations and the most culturally dominant, especially in their ability to support a large number of excellent ensembles. The influence of specific directors is shown in both their longevity of success and in their success with multiple ensembles. Trends in repeated repertoire are three-fold:

- pieces recorded and frequently performed by a national choir
- pieces that have proven success at a previous competition
- New Zealand compositions

Estimated percentages of ethnicity in the majority of choirs are fairly representative of national ethnic populations, with the exception of a notably low participation rate of Maori singers. Alumni of the festival preferred the fun and sense of community provided Festival elements of the event but acknowledged importance of Competitive elements in motivating improvement.

Future directions for continued research in this area include the investigation into why Maori participation in TBS is low compared to population and comparison between Maori and other Polynesian cultural views of choral singing. Another area that deserves study is the gender imbalance in the festival and why some Boys’ and Co-Ed schools have been more successful than others in building a choral culture. Lastly, a large number of TBS Alumni survey respondents did not audition for any of the country’s national choirs, nor do they continue to sing in a choir within their community, the reasons for which are unknown. Continued study in these areas will assist the Ministry of Education and the New Zealand Choral Federation in finding solutions for improved rates of participation from those groups.
Appendix A: Supplementary Information on Festivals and Choral Societies

Birmingham Festival
The Birmingham Festival (1759-1912) featured premieres of Mendelssohn’s *Elijah* (1846), Gounod’s *Redemption*, Elgar’s *Dream of Gerontius*, The *Apostles* and *The Kingdom*. This festival began as a charitable event to benefit the Birmingham General Hospital. In 1861 the festival presented six oratorios between Tuesday and Friday (Mendelssohn’s *Elijah*, Handel’s *Samson* and *Judas Maccabeus*, Haydn’s *The Creation*, Messiah, *Judas Maccabeus* and Beethoven’s *Mass in D*). In 1876 the *Musical Times* noted the Birmingham custom of “commissioning composers to write works specifically for the occasion and of crowding the rehearsal of them all into one day.”¹ Notable conductors included Mendelssohn and Moscheles (1846), Costa (1849-1882), Richter (1885-1909) and Henry Wood in 1912. In 1882 *Musical Times* devoted nearly sixteen columns of small type to reports from the festival.²

Bournemouth Festival
The Bournemouth Festival (1895-1940) in Dorset was instigated by Dr. William Lemare, but came to fruition under the baton of Dan Godfrey, conductor of the Municipal Orchestra (now the Bournemouth Symphony Orchestra), forming the Municipal Choir (now Symphony Chorus) in 1911.³

Bradford Festival
Bradford Musical Festival (1853 to 1859). The first festival of music by Handel took place at Bradford in 1802, with the first large-scale festival conducted by Costa in 1853 to inaugurate the new town hall. The choir numbered 220 from Halifax, Huddersfield, Leeds and Bradford, and soloists were “the inevitable Clara Novello, Louise Pyne, Mrs Sunderland and Sims Reeves.” Repertoire over the three festivals featured *Messiah, Judas Maccabeus, The Creation, St Paul* and *Elijah.*⁴ A choral society had been established by 1821, and the Bradford Festival Choral Society was officially formed in 1856. Although the biennial Bradford Festival itself survived only six years, (all of which were conducted by Costa), the chorus became one of the most famous in the nation, performing at such esteemed events as a royal appearance at Buckingham Palace and the Crystal Palace in 1858, Durham Cathedral in 1860, and the Empire Exhibition at Wembley in 1925. Repertoire of Bradford Festival Chorus Repertoire during its peak four decades, (1856 to 1906), included forty-one performances of Handel’s *Messiah*, ten performances of his *Judas Maccabeus*, thirteen of Mendelssohn’s *Elijah*, nine of *St Paul*, and eight of the same composer’s *Hymn of Praise* (*Lobgesang*). Berlioz’s *Faust* also received eight performances during these years.⁵

Bridlington
Bosville at Bridlington (1892-1903). Alexander Bosville was squire of Rudstone and a fine amateur musician, establishing a festival initially in his own church, moving it to Bridlington Priory Church when more space was necessary. His wife and son participated musically, and the ‘finest orchestral players and vocal soloists were engaged.’⁶

Brighton Festival
The Brighton Festival (1870-1914) was initiated by Czech pianist Wilhelm Kuhe, who had settled in Brighton around 1850.⁷ An experimental Brighton French Festival was also held in 1881, whereby an invitation was sent to many of the estimated fifteen hundred French male voiced choirs called ‘Orphéons’

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² Ibid, 158-159.
³ Ibid, 167.
⁴ Ibid, 162.
⁷ Ibid, 166.
to conduct their annual festival in Brighton. Twenty-two of the choirs participated as well as numerous bands and orchestras, but the overall impact according to contemporary *Musical Times* reviews was one of underwhelming musical standards and the experiment was never attempted again.  

### Bristol Festival

Bristol Festivals (1727-1912). It seems likely that the roots of this festival date from the establishment of the Sons of Clergy movement in Bristol in 1692, with musical components organized by organist Nathaniel Priest, including what was probably the first performance of Handel’s music outside of London in 1727. A grand triennial festival was established in 1873, notable conductors including Hallé (1873-1893) and George Riseley (1896-1912). The Bristol festival is notable for its tendency to exclude the more trivial ‘miscellaneous’ concerts which appeared at the other festivals in favour of preparing larger, contemporary works.  

### Cardiff Festival

Cardiff Musical Festival (1883-current). When Cardiff hosted the Welsh National Eisteddfod in 1883, they employed professional players from London, which took the attendees by surprise, inspiring the admittedly weak amateur singers to loftier goals. The Cardiff Musical Festival suffered periods of dormancy but has been revived of late. Currently the festival encourages high quality performances (primarily those of young Welsh solo musicians), and includes non-competitive singing and choral workshops for children aged 7-16.  

### Cheltenham Festival

Cheltenham Music Festivals (1887-1896, (the current Cheltenham Music Festival was established in 1945 with a focus on contemporary music.) Established in the Gloucestershire spa town of Cheltenham by J. A. Matthews, organist of the Parish Church, the festival recruited local singers as well as imports from Gloucester, Tewkesbury and Cirencester. The objectives were different from the festivals with more grandiose ambitions, where Cheltenham “intended to bring together county musicians of all ranks, as much as possible, and to found an institution that will add greatly, it is hoped, to the advancement of musical education and the divine art in our own locality.”  

### Chester Festival

Chester Festival (1772-current) The first named festival at Chester Festival (Chester Musical Festival) achieved fame by matching the colossal Birmingham 1820 festival numbers at its 1821 meeting, and survived until 1829. In 1879 a musical festival was revived after half a century of dormancy, this time based at the cathedral. It was noted in 1879 that the orchestra, conducted by organist Dr. J. C. Bridge was “a weakness, consisting of a mere forty-three instruments and these badly balanced and not very competent.” The chorus in the same year of one hundred and seventy was drawn from the cathedrals of Chester, York, Durham, Ripon, Manchester, Worcester, Hereford, Bangor, as well as from the choirs at St Asaph, Westminster Abbey, St George’s Chapel at Windsor and Leeds Parish Church. It wasn’t until 1977 that the Chester Summer Music Festival established its own chorus and orchestra.  

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8 Ibid, 639-641.
15 Ibid, 156-7.
Derby Festival
The Derby Festival was established in 1788 and had its own independent choral society by the time of its final meeting in 1831. Conducted by Thomas Greatorex during its most successful years between 1810 and 1831.17

Glasgow Festival
The Glasgow Festival (1860-1873) was “the first attempt to perform the large sacred works on a grand scale in Scotland.”18 The 1860 festival featured four hundred voices singing Mendelssohn’s *Elijah*, Handel’s *Messiah* and Horsley’s *Gideon* with soloists Clara Novello and Sims Reeve. The 1873 festival again featured a four hundred voice choir, expanded to seven days with performances of *Elijah*, Costa’s *Elí* and Henry Smart’s *Jacob*.19

The Golden Gate International Exposition Eisteddfod (San Francisco, USA)
The Golden Gate International Exposition Eisteddfod in 1939 was held on Treasure Island, a man-made island created in the San Francisco Bay for the 1939-40 World Fair and Golden Gate International Exposition with obvious architectural and cultural allusions to the 1851 Great Exhibition at Hyde Park, London. The Competitive Music Festival featured competitive choral categories with set part-singing repertoire for mixed, male, ladies and all solo voice categories.20 The Eisteddfod culminated in an open-air Grand Song Assembly of the massed competing choruses, directed by Professor William Rees (Hollywood, CA), singing the test pieces en masse as well as national songs of Wales and the USA.21 The West Coast Eisteddfod was resurrected in 2009, but without the inclusion of choral music.

Harlech Festival
The Harlech Festival (1867-1933) featured three performances in one day (hymns, chants and anthems in the morning, glees and part-songs in the afternoon and a large scale work in the evening). Some competitive or at least comparative features emulated the *eisteddfod* tradition although no prizes were awarded. Choral societies from the sea coast of Carnavon and Merioneth took part.22

Hovingham
Hudson at Hovingham (1887-1906). Canon Hudson established the north Yorkshire festival at Hovingham, home of the Worsley family. The audience was made up primarily of local gentry, but admission was kept at a reasonable rate to encourage the attendance of those with lesser means. Chorus and orchestra were essentially local but were strengthened by London players and vocal soloists.23

Huddersfield Society and Festival
The Huddersfield Choral Society was founded in 1836 and continues to be a successful touring and recording ensemble. The Huddersfield Festival appears to have been held only once in 1881, combining 277 total voices, of whom only 89 were amateurs (presumably the choral society itself), and was conducted by Sir Charles Hallé (1819-1895).24

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19 Ibid, 177.
21 Ibid, 7.
23 Ibid, 170-171.
Leeds Festival
Leeds Festival (1769-1985). One of the more important British festival traditions, the Leeds Festival was established by John Crompton and re-initiated after a hiatus by Sir William Sterndale Bennet (1816-1875) to inaugurate the new town hall. Other important conductors in the festival’s first half-century included Hallé, W. E. Burton, Sir Michael Costa (1808-1884), Arthur Sullivan and Charles Villiers Stanford. The Yorkshire Choral Union was used early on, but the Leeds Festival Chorus (1858-present) has always provided the choral back-bone of the festival.

Leicester Festivals
Leicester Festivals (1762 to c.1830). Attempted first by Rev. William Hanbury in 1759, 1762 and 1763 to benefit his village of Church Langton near Leicester, Hanbury produced performances of Handel’s Messiah in Church Langton, Leicester and Nottingham. In 1774 charitable festivals began in earnest to support the local infirmary. During the 1820s, the Leicester festival achieved its zenith and it was during this prosperous decade that its own designated chorus was formed.

Liverpool Festival
Liverpool Festival (held irregularly between 1766-1874). This festival began to benefit the Leicester Infirmary, with sporadic meetings throughout its history, the first festival held at St Peter’s Church directed by Dr Hayes of Oxford. Fritz Spiegl and Sara Cohen. The festival’s designated choral society (officially established 1840, now the Royal Liverpool Philharmonic Choir), survived the decline of the festival itself, and was also used as the chorus for the city’s subscription concerts in the nineteenth century. The final festival, held in 1874 featured Sir Julius Benedict (1804-1885) conducting Adelina Patti and Sims Reeves as soloists. An orchestra of one hundred and choir of three hundred performed Felix Mendelssohn’s St Paul, (the English premiere of which had been conducted by Sir George Smart (1776-1867) of London at the Liverpool Festival in 1836), and Sir Arthur Sullivan’s (1842-1900) Light of the World conducted by the composer. A competitive event for choirs and soloists was also a feature of the 1874 festival.

Manchester Festival
The four grand festivals at Manchester held between 1777 and 1844 were hugely successful, the last three (1828, 1836 and 1844), were certainly based on the colossal York model of 1823 and featured its own designated chorus.

Newcastle-upon-Tyne Festival
The Newcastle-on-Tyne Festival (1778-1910) flourished between 1778-1842 and was revived for a single year in 1910. Newcastle never established its own festival chorus. The ‘Lancashire Singers’ were used extensively at Newcastle as well as supplemental choristers from Durham and York cathedrals.

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Norwich Festival
Norwich Triennial Festival (c.1772-1976) The history of festivals at Norwich began with a charity endeavour to benefit the Norfolk and Norwich Hospital, and continued with the establishment of a triennial festival in 1824. This is one of only two festivals which appears to have used a local designated chorus from its ‘official’ inception, conducted in that year by local amateur singer Edward Taylor. Documents prove the Norwich choral group was established at least by 1817, and possibly as early as 1804, with the earlier festivals also drawn from the same kind of local and locally-trained singers. Notable conductors included Sir Julius Benedict (1845-78), Alberto Randegger (1881-1905), Henry Wood (1908-30) and both Sir Thomas Beecham (1879-1961) and Heathcote D. Statham (1889-1973) in 1936.

Oswestry
The Festival of Village Choirs (1879-c.1890) was produced by Henry Leslie at Oswestry. In 1881 more than twelve hundred singers participated with instrumentalists under the baton of Leslie, an eminent London conductor. The festival also had a significant competitive element with Sir Frederick Ouseley as adjudicator.

Sheffield Festival
Sheffield Festivals (c.1755-1936). Reports of oratorio performances at Sheffield date back to 1755, with a musical society formed by 1758 and the Sheffield Oratorio Singers existing as a distinct entity by 1797. The Sheffield singers were also ‘hired’ by other festivals, similar to the ‘Lancashire Singers’ of the late eighteenth century. Charitable festivals were held in the city through to the early nineteenth century and a grand festival was revived in Sheffield in 1895 by Dr. Henry Coward (1849-1944) who received his degrees from Oxford after meagre beginnings, later achieving national fame for his directorship of the Sheffield Musical Union. J. A. Rodgers gave this commentary on what was heard as a distinctly ‘northern’ sound, exemplified in the performances of the Sheffield singers in 1912:

The Northern folk broaden and elongate their vowel positions, and it is in the Northern choirs where open-throated sonority transcends all other qualities. Large-scaled open tone is one of the fundamentals of Dr Cowards’ training. It explains much of the overwhelming power of his Sheffield Choir. He did not invent it. The great choirs of Leeds and Huddersfield used it instinctively before Dr. Cowards day. But he applied it in excelsis to the fine, natural voices of his Sheffield singers, extracting every fraction of possible resonance from the vowel.

When Sir Henry Wood undertook the training of the Sheffield Festival Choir of 1911 he modified this broad-vowel system. He insisted on a more closed cavity, greater palatal and nasal resonance, and , especially in the men’s voices, a more concentrated, almost glittering tone. The fruits were heard at the Festival. There was inevitably a loss of actual volume, but the tone was more brilliant, and the vowel range and colouring were widely increased.

The Sons of The Clergy
The Sons of the Clergy (established 1655) is the ultimate blurring of lines between church function and festival event and, like the opening service of the triennial Three Choirs Festivals (see below for detailed information), must be considered a Festival Service. Sometimes held in St Paul’s Cathedral, sometimes in other city churches, it usually comprised a sermon, music and a dinner. Henry Purcell’s Te Deum and Jubilate was the first major work to be referenced in 1697, and was the first work to be performed with full orchestral accompaniment. Handel’s Utrecht Te Deum and Jubilate was the second major work to be featured at the service, the Purcell and Handel settings from then on being performed in alternate years.

37 Ibid, 293-299.
38 Ibid, 46.
from 1713 to 1743 when they were both replaced by Handel’s *Dettingen Te Deum*. These two works were also performed frequently at Bristol and Salisbury festivals during the first three decades of the eighteenth century.

**The Southern Cathedrals**

Salisbury, Winchester and Chichester cathedrals each have long histories of separate festivals, and now combine resources for the Southern Cathedrals Festivals, established 1904. Salisbury seems to have the oldest tradition of the three cathedrals, with records of music for Saint Cecilia’s Day celebrations from 1700 and an official cathedral festival dating from 1748. The festival at Winchester was established in 1761 and existed as the Hampshire Music Meeting and later the Hampshire Musical Festival in the latter part of the eighteenth century. While the cathedral and city of Chichester had an active choral life from the thirteenth century, singing standards at the cathedral itself were considered variable during the eighteenth and nineteenth centuries. Chichester saw a great resurgence in choral excellence at the turn of the twentieth century, when its Cathedral Oratorio Society was formed and when it joined in the first annual Southern Cathedral Festival.

**Staffordshire Potteries Festival**

Staffordshire Potteries Festival (1854-1900). Professional players from London, Birmingham and Manchester dominated the orchestra, while singers were drawn from nearby Hanley, Shelton, Burslem, Longton, Newcastle-under-Lyme and Birmingham. Regularly employed vocal soloists included the “very best of the day” Clara Novello, Sims Reeves, Hobbs, Lockey, J. L. Hatton and Henry Phillips. Concerts were held in churches and “the prices of admission were judiciously placed at such a rate as to enable the less affluent to enjoy this refined musical treat and the mode in which the lowest-priced seats were filled showed how eagerly the privilege was esteemed.” As reported in the *Musical Times* in 1888: “Within a radius of four miles of the new [Hanley Victoria] hall, there are no less than nine choral societies in existence and at least two of these have a wide reputation, having taken prizes in all parts of the country.”

**Three Choirs Meetings**

Three Choirs Festival (1717 – present). This festival, held alternately at Worcester, Gloucester and Hereford Cathedrals came into being most likely as a celebration of the Dettingen Peace Treaty in 1713, although no formal language exists until 1717. The annual ‘music meeting’ was to benefit impoverished widows and orphans of clergy members, and relied on theological support for “The Use of Music,” as indicated by the 1728 title of Reverend Peter Senhouse’s Gloucester sermon. Dr. Thomas Bisse, Chancellor of Hereford, proposed a collection at the 1724 festival “for placing out or assisting to the Education and Maintenance of Orphans of the poorer Clergy belonging to the Dioceses of Gloucester, Worcester and Hereford, or of the Members of the three respective choirs.” The choir for a given meeting was made up of one, two or all three of the cathedral choirs with local amateurs soon joining the ranks as the taste for grander ensembles grew. Women were included as participants at the Three Choirs meetings from as early as 1772. Generally, in provincial towns without strong cathedral associations, female choristers were used as well as boy trebles from the middle of the eighteenth century onwards. In some societies who continued eighteenth century ‘Glee Club’ traditions, women were not considered part of the chorus itself but a separate entity, especially in terms of regular participation.

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40 Ibid, 35.
rehearsals. Data from the nineteenth century indicates a relative stability in the number of boy trebles used in large festivals and a large increase in the number of female sopranos. Although much more recent, the complete absence of boy trebles at the Chester Festival of 1921 is notable. In addition, high profile professional singers and players were often ‘imported’ from London, such as Dr. Maurice Greene and John Christopher Pepusch. These metropolitan musicians would bring singers or players from their own established ensembles, ensuring a close musical and theological relationship with the Sons of the Clergy tradition in London. Works by Handel were performed with cult-like obsession throughout the first half of the eighteenth century. The first complete cathedral performance of an oratorio was that of Messiah at the Hereford meeting of 1759. In terms of the obsession with Handelian repertoire, Still offers a partial explanation that “repetition was sensible for many reasons, not least on account of the energy expended and the costs incurred in copying, or otherwise obtaining, parts.” The cult of colossal performances was certainly encouraged by the examples set by performances at Three Choirs meetings. At the one-hundredth meeting in 1823, the audience numbered more than 1400 and as mentioned by a critic: “we know not when we have before seen an assembly comprising so much rank, beauty and fashion.”

Several changes to the meetings occurred during the nineteenth century including the movement towards more publicly accessible ‘performances.’ Oratorios moved from the choir to the nave of the cathedral, and evening concerts moved to town halls to accommodate larger audiences. Singers from other towns and cities expanded the choral ranks to 218 by 1856, and it is “at about this time that the three cities saw the formation of strong local choral societies.” The Worcester Festival Choral Society (WFCS) was established in 1861, as result of the actions of William Done to provide a strong local choral force for the Worcester Three Choirs Festival. The WFCS performed a total of 50 performances of Messiah between 1863 and 1995, and champion (amongst numerous other contemporary works) the sizeable and challenging works of local composer Edward Elgar (ten performances of his Dream of Gerontius, five of King Olaf, and four each of The Apostles and The Kingdom). A strong argument for Oxbridge bias within the Three Choirs sphere was noted by Donald Hunt, who, on applying to succeed Herbert Sumson as organist at Gloucester in 1967, wrote:

The most shattering experience of the whole exercise was to receive a letter from the Dean of Gloucester suggesting that I could not be considered because I had not received an Oxbridge education.

In 1875 the Dean and Chapter of Worcester Cathedral refused to allow the Festival to be held in its normal manner, instead six Choral Services would be celebrated over the three days. Their rationale was that the ‘performances’ were becoming just that: too secular in nature, and they abolished the selling of tickets, the hiring of professional musicians or any secular repertoire. Thankfully for the longevity of the Festival, this strict attitude lasted only three years, however William Walton’s Belshazzar’s Feast was excluded in 1931, was deemed unfit for its “pagan overtones,” until 1957 when it received its “tentative” first appearance. Hunt created the Junior Festival Chorus (now named the Festival Youth Choir) in 1978, a tradition which has branched out to include the (separately run) Eton Choral Course and the Junior Choral Course, an intensive week of choral training for 16-20 year-olds and 8 to 15-year olds, respectively, with a culminating concert featured in the Three Choirs’ festival.

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48 Barry Still ed, Two Hundred and Fifty Years of the Three Choirs Festival, (Gloucester: Orchard and Ind Limited, 1977), 13.
49 Ibid, 13.
50 Ibid, 14.
51 Ibid, 17.
54 Ibid, 22.
Wolverhampton Festival
Wolverhampton Festival (1868-1886). Like many of the other festivals, Wolverhampton blossomed from the mounting of a single large-scale oratorio performance, in this case Handel’s Messiah, conducted by Randegger. The city of Birmingham provided the majority of both chorus and orchestra members.\(^{55}\)

York Festival
The York Festival (1791-1910), was a regular charitable event between 1791 and 1803 and apart from the short but significant resurgence between 1823-35 (during these years with its own designated chorus), but was only held twice more. 1851 when “2700 trained singers took part” and 1910 when the choir was conducted by T. Tertius Noble.\(^{56}\) 1823 was an auspicious year for festivals, as mentioned by Crosse when four especially grand festivals were held in York, Birmingham, Liverpool and Gloucester, all devoted largely to the musical works of Handel.\(^{57}\) The 1823 “Yorkshire Musical Festival” was the first to truly represent a county in name and make-up of performers and gained national attention.\(^{58}\) In the eyes of Crosse, the chorus of 1823 was less prepared in the contemporary repertoire than they were in the works of Handel, and an otherwise unmentioned chorus trainer ‘Mr. White of Leeds’ embarked on a substantial tour of rehearsals to contributing cities Huddersfield, Halifax, Leeds, Sheffield and Wakefield, before the subsequent festival in 1825.\(^{59}\) In 1833 the York Choral Society was established as a less exclusive alternative to the York Musical Society, (est 1765).\(^{60}\)

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\(^{55}\) Scholes, The Mirror of Music, 159-160.
\(^{56}\) Ibid, 157.
\(^{57}\) John Crosse, An Account of the Grand Musical Festival, held in September, 1823, in the Cathedral Church of York, (York: John Wolstenholme, 1825), 174.
Appendix B: Map of British Isles Showing Important Festival Cities
Appendix C: Conductors of Worcester Festival Choral Society

William Done (Conductor 1861-1868)
Employment: Worcester cathedral organist. Done “had considerable influence in bringing together the musical traditions of City and Cathedral.”

Sir Ivor Atkins (Conductor 1897-1950)
Employment: Welsh churches, Truro Cathedral, Hereford Cathedral, Worcester Cathedral

Sir David Willcocks (Conductor 1950-1957)
Employment: Cambridge Philharmonic Society, Salisbury Cathedral, Worcester Cathedral

Douglas Guest (Conductor 1957-1963)
b. Mortomley, Yorkshire. Educated: Royal College of Music, King’s College Cambridge
Employment: Uppingham School, Salisbury Cathedral, Bournemouth Symphony Orchestra, Worcester Cathedral

Christopher Robinson (Conductor 1962-1974)
Employment: Worcester Cathedral

Donald Hunt (Conductor 1975-1996)

Adrian Lucas (Conductor 1997-present)
Employment: Norwich Cathedral, Portsmouth Cathedral, University of East Anglia, City of Birmingham Choir.

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Appendix D: Map of New Zealand Including Regions and Main Choral Centers
Appendix E: Repertoire Performed by the Auckland Choral Society 1855-2004

Madrigals, GleeS, Choruses, Motets and other Small Works
UK Composers (30 total)
Thomas Arne
Sir Granville Bantock
Sir Joseph Barnby
Sir Julius Benedict
John Blow
Benjamin Britten
Sir Frederic Hymen Cowen
Sir Edward Elgar
Eaton Fanning
Richard Farrant
Gerald Finzi
Henry Balfour Gardiner
Orlando Gibbons
G. F. Handel
John Liptrot Hatton
John Ireland
Thomas Morley
Sir C. H.H. Parry
Henry Purcell
John Rutter
Reginald Spofforth
Sir John Stainer
Sir Charles Villiers Stanford
Sir William Sterndale Bennett
Sir John Stevenson
Knyvett-Stewart
Sir Arthur Sullivan
Thomas Tallis
Samuel Wesley
Ralph Vaughan Williams

European composers (25 total)
Franz Wilhelm Abt
Daniel Auber
J. S. Bach
Albert Becker
L. v. Beethoven
Max Bruch
Anton Bruckner
Maurice Duruflé
Gabriel Fauré
Giovanni Giacomo Gastoldi
Johann Wenzel Kalliwoda
Friedrich Wilhelm Kücken
Franz Liszt
Felix Mendelssohn Bartholdy (European/UK)
Olivier Messiaen
W. A. Mozart

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Josef Gungl
Giovanni da Palestrina
Francis Poulenc
Gioachino Rossini
Franz Schubert
Franz Suppé
Giuseppe Verdi
Richard Wagner
Carl Maria von Weber

New Zealand Composers (8 total)
Joseph Brown
David Griffiths
David Hamilton
Leonie Holmes
Douglas Mews
Don McGlashan
Anthony Ritchie
John Wells

Other Composers (5 total)
Dave Brubeck (USA)
William L. Dawson (USA)
Stephen Leek (Australia)
Leo Sowerby (USA)
Randall Thompson (USA)

Large Scale Works
(Includes excerpts from, or performance of an entire work. Number in parentheses indicates number of performances)
Performances of 11 or more:
(228 total) G. F. Handel Messiah (173), Judas Maccabaeus (13), Israel in Egypt (14), Samson (8), Acis and Galatea (5), Alexander’s Feast, Dettingen Te Deum (6), Jeptha, Solomon (3), Coronation Anthems (4)
(70 total) Felix Mendelssohn Bartholdy Elijah (30), St Paul (14), Lobgesang: Hymn of Praise (12), As the Heart Pants: Psalm 42 (3), Athalie (3), The First Walpurgis Night, Christus, Hear My Prayer (4), Ye Nations Offer to the Lord, Midsummer Night’s Dream
(49 total) J. S. Bach Magnificat (2), Ein Feste Burg ist unser Gott (2), St Matthew Passion (27), Coffee Cantata, Mass in B minor (10), Lobet den Herrn, Komm Jesu, Komm (2), Fürchte dich nicht, St John Passion (3)
(40 total) F. J. Haydn Creation (30), The Seasons (4), Nelson Mass (4), Teresa Mass, Insanae et Vanae Curae
(37 total) L. v. Beethoven Christ on the Mount of Olives (3), Mass in C (5), Symphony 9 (14), Missa Solemnis (6), Choral Fantasia (7), Fidelio (2)
(23 total) W. A. Mozart Mass in C minor (8), Requiem (10), Messiah (Handel) (2), Coronation Mass, Solemn Vespers (2)
(20 total) Sir Arthur Sullivan Trial by Jury (2), The Martyr of Antioch (6), The Golden Legend (8), Te Deum Laudamus (3), Pirates of Penzance
(19 total) Charles Gounod Messe Solennelle (10), Nazareth, Faust (6), The Redemption (2)
(19 total) Gioachino Rossini Stabat Mater (8), Moses in Egypt (10), Petit Messe Solennelle
(19 total) Giuseppe Verdi Il Trovatore, Aida (6), Requiem (9), Quattro Pezzi Sacri, La Traviata, Nabucco (2)
(17 total) Johannes Brahms Ein Deutsches Requiem (12), Alto Rhapsody (2), Song of Destiny (3)
(17 total) Sir Edward Elgar The Banner of St George (4), The Black Knight, From the Bavarian Highlands (2), For the Fallen, Dream of Gerontius (7), Caractacus, The Apostles
(16 total) Carl Maria von Weber Mass in G (6), Mass in Eflat (1), Der Freischütz (8), Oberon
(13 total) Samuel Coleridge-Taylor The Song of Hiawatha (11), The Ancient Mariner, A Tale of Old Japan
(11 total) Anton Bruckner Mass in F minor (6), Te Deum in C (2), Three Motets (2), Mass in E minor
Performances 10 or fewer:
Niels Gade *Psyche, Comala* (3), *Crusaders* (3), *Erl King’s Daughter* (2), Zion  European
Louis Spohr *The Last Judgement* (9), *God Thou Art Great* (1)  European
Leonard Bernstein *Chichester Psalms* (7), *West Side Story, Mass*  USA
Carl Orff *Carmina Burana* (9)  European
Antonio Vivaldi *Gloria* (9)  European
Gustav Mahler *Symphony 8* (4), *Symphony 2* (2), *Symphony 3* (2)  European
Pietro Mascagni *Cavalleria Rusticana* (7)  European
Anton Dvořák *The Spectre’s Bride* (3) *Mass in D, Te Deum* (3)  European
Gabriel Fauré *Requiem* (7)  European
Ralph Vaughan-Williams *Dona Nobis Pacem, Serenade to Music* (3), *Te Deum, A Sea Symphony* (2)
Sir Frederic Hymen Cowen *Sleeping Beauty, St John’s Eve* (4), *The Transfiguration*  UK
William Wallace *Maritana* (6)  UK
William Walton *Coronation Te Deum* (2), *Belshazzar’s Feast* (4)  UK
Hector Berlioz *Te Deum* (3), *Messe Solennelle, Romeo et Juliette*  European
David Hamilton *And Music Shall Untune the Sky, Dance Song to the Creator* (2), *Taonga: Gift of the Land, Celebrate the Earth*  NZ
Sir William Sterndale Bennett *The May Queen, The Woman of Samaria* (3), *St John’s Eve*  UK
John Francis Barnett *Paradise and the Peri* (2), *The Ancient Mariner* (2)  UK
Benjamin Britten *St Nicholas* (4)  UK
Sir George Elvey *The Resurrection and Ascension* (3), *Grand Wedding March*  UK
Igor Stravinsky *Von Himmel Hoch* (Bach), *Symphony of Psalms* (2), *Les Noces*  European
Luigi Cherubini *Requiem* (3)  European
Giovanni Gabrieli *In Ecclesiis, Jubilate Deo* (2)  European
Alfred Gaul *The Ten Virgins, The Prince of Peace, The Holy City*  UK
Edward German *Merrie England* (3)  UK
Arthur Honegger *Joan of Arc at the Stake, King David* (2)  European
Giovanni da Pergolesi *Stabat Mater* (3)  European
Henry Purcell *Dido and Aeneas, Te Deum* (2)  UK
Franz Schubert *Mass in E flat, Mass in G* (2)  European
Richard Wagner *Die Meistersinger, Götterdammerung, Flying Dutchman*  European
Michael Balfe *The Bohemian Girl* (2)  UK
John Birch *The Merry Men of Sherwood Forest* (2)  UK
George Bizet *Carmen* (2)  European
Max Bruch *Fair Ellen, Kol Nidrei*  European
Dudley Buck *Light of Asia* (2)  UK
Carl Friedmann *Slavonic Rhapsody* (2)  European
Christoph W. von Gluck *Orpheus and Eurydice* (2)  European
Alfred Hill *Hinemoa* (2)  NZ
Gustav Holst *Psalms 86 and 148, Planets*  UK
Matthew Locke *Macbeth* (2)  UK
Hamish MacCunn *The Lay of the Last Minstrel, Lord Ullin’s Daughter*  UK
Sir George MacFarren *May Day* (2)  UK
Moritz Moszkowski *Aus Aller Herren Lander* (2)  European
Jacques Offenbach *The Blind Beggars, The Rose of Auvergne*  European
Sir C. H. H. Parry *Blest Pair of Sirens* (2)  UK
Francis Poulenc *Gloria* (2)  European
Andreas Romberg *Lay of the Bell* (2)  European
John Rutter *Magnificat, Gloria*  UK
Jakub Jan Ryba *Bohemian Christmas Mass* (2)  European
Sir Charles Villiers Stanford *The Revenge* (2)  UK

Single Performances:
C. P. E. Bach *Magnificat in D*  European
Sir Joseph Barnby *Rebekah*  UK
Sir Julius Benedict *St Peter*  UK
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<th>Composer</th>
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<th>Location</th>
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<td>Andrew Carter</td>
<td><em>Te Deum</em></td>
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<td>Marc-Antoine Charpentier</td>
<td><em>Messe de Minuit</em></td>
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<td>Luscombe</td>
<td><em>Centennial Ode</em></td>
<td>NZ</td>
</tr>
<tr>
<td>Paul McCartney</td>
<td><em>Liverpool Oratorio</em></td>
<td>UK</td>
</tr>
<tr>
<td>Jules Massenet</td>
<td><em>Mary Magdalen</em></td>
<td>European</td>
</tr>
<tr>
<td>Bernhard Molique</td>
<td><em>Abraham</em></td>
<td>European</td>
</tr>
<tr>
<td>E. Rupert Morton</td>
<td><em>Centennial Song</em></td>
<td>NZ</td>
</tr>
<tr>
<td>Modest Mussorgsky</td>
<td><em>Boris Godounov</em></td>
<td>European</td>
</tr>
<tr>
<td>Sir Frederick Ouseley</td>
<td><em>The Martyrdom of St Polycarp</em></td>
<td>UK</td>
</tr>
<tr>
<td>Andrzej Panufnik</td>
<td><em>Thames Pageant</em></td>
<td>European</td>
</tr>
<tr>
<td>Paco Peña</td>
<td><em>Misa Flamenca</em></td>
<td>European</td>
</tr>
<tr>
<td>Montague Phillips</td>
<td><em>The Rebel Maid</em></td>
<td>UK</td>
</tr>
<tr>
<td>Sergei Prokoviev</td>
<td><em>Alexander Nevsky</em></td>
<td>European</td>
</tr>
<tr>
<td>Sergei Rachmaninov</td>
<td><em>The Bells</em></td>
<td>European</td>
</tr>
<tr>
<td>Ariel Ramirez</td>
<td><em>Missa Criolla</em></td>
<td>Argentinian</td>
</tr>
<tr>
<td>Maurice Ravel</td>
<td><em>Daphnis et Chloe</em></td>
<td>European</td>
</tr>
<tr>
<td>Karl Gottlieb</td>
<td><em>Reissiger Yelva</em></td>
<td>European</td>
</tr>
<tr>
<td>Camille Saint-Saëns</td>
<td><em>Messe à Quatre Voix</em></td>
<td>European</td>
</tr>
<tr>
<td>Giuseppe Sarti</td>
<td><em>Te Deum Laudamus</em></td>
<td>European</td>
</tr>
<tr>
<td>Robert Schumann</td>
<td><em>Paradise and the Peri</em></td>
<td>European</td>
</tr>
<tr>
<td>Heinrich Schütz</td>
<td><em>Psalm 128</em></td>
<td>European</td>
</tr>
<tr>
<td>Carl Gustav Schmitt</td>
<td><em>Choral March</em></td>
<td>European/NZ</td>
</tr>
<tr>
<td>Arnold Schoenberg</td>
<td><em>Gurrelieder</em></td>
<td>European</td>
</tr>
<tr>
<td>Dmitri Shostakovich</td>
<td><em>The Execution of Stepan Razin</em></td>
<td>European</td>
</tr>
<tr>
<td>Jean Sibelius</td>
<td><em>Symphony ‘Kullervo’</em></td>
<td>European</td>
</tr>
<tr>
<td>Sir George Smart</td>
<td><em>The Bride of Dunkerron</em></td>
<td>UK</td>
</tr>
<tr>
<td>Sir John Stainer</td>
<td><em>Daughter of Jarius</em></td>
<td>UK</td>
</tr>
<tr>
<td>Johann Strauss</td>
<td><em>Die Fledermaus</em></td>
<td>European</td>
</tr>
<tr>
<td>Thomas</td>
<td><em>The Nativity</em></td>
<td>Unknown</td>
</tr>
<tr>
<td>Louis Vierne</td>
<td><em>Messe Solennelle</em></td>
<td>European</td>
</tr>
<tr>
<td>Andrew Lloyd Webber</td>
<td><em>Jesus Christ Superstar</em></td>
<td>UK</td>
</tr>
<tr>
<td>C. Lee Williams</td>
<td><em>Last Night at Bethany</em></td>
<td>UK</td>
</tr>
<tr>
<td>Gillian Whitehead</td>
<td><em>Low Tide Aramoana</em></td>
<td>NZ</td>
</tr>
</tbody>
</table>
Appendix F: Chronological Establishment of New Zealand Choirs in Main Centers

Choirs whose establishment dates are unknown or unclear are listed in italics

AUCKLAND
Auckland Choral Society, established 1856
Royal Auckland [Male] Choir, established 1893
Dorian Choir Elite 1936-2001
Auckland Lyric Choir (formerly Lyric Harmonists), c.1950-c.1968 Claude Laurie
The Albyn Choir, Patricia McLeod, c.1954-c.1985
Waitakere City Ladies’ Choir Inc. established 1954
Waitakere City Men’s Choir, established 1961
Auckland Boys’ Choir, established 1969
North Shore Male Voice Choir, established 1971
City of Auckland Singers, (formerly Bruce Murray Singers) Elite established 1972 Bruce Murray
Orlando Singers, Elite, established 1972
Pakuranga Choral Society, established 1974
South Auckland Choral Society, established 1974
Bach Musica (formerly Bach Cantata Society), Elite established 1977
Greater Auckland Chorus, established 1983
Auckland Youth Choir, Elite, established 1984
Viva Voce, Elite, established 1985 John Rosser
North Shore Chorale, established 1985
Waitehe Island Choral Society Inc, established c.1986
Collegium Vocale, Elite, established 1988 Anthony Jennings
Auckland Welsh Choir, established 1988
GALS Gay & Lesbian Singers Auckland, established 1992
Heaven Bent Gospel Choir, established 1996
V8 Vocal Ensemble, Elite established 1998
Musica Sacra, Elite established 1998
North Shore Children’s Choir, established 2001
North Shore Youth Choir, Elite, established 2001
North Shore Songsters, established 2001
The Graduate Choir, NZ, Elite, established 2002
The Pride of Auckland Chorus (formerly Dark Tones) established 2004
Waitakere Voices, established c.2009
Auckland Girls’ Choir
Auckland Orpheus Choir, Edith Campbell-Black
Te Atatu Men’s choir
Cantus Firmus (Auckland) Elite James Tibbles
City of Sails Chorus
South City Soundz Chorus
North Shore Camerata Incorporated Elite
Show West Singers

HAMILTON
St Peters Cathedral Hamilton, Elite, established 1887
Hamilton Civic Choir, established 1946
Cantando Choir, established 1987
Cantamus Women’s Choir, established 1991
Cantamus Men’s Choir, established 1995
Glow Singers, established 2009
Mighty River Harmony Barbershop Chorus
Waikato Rivertones Inc
Hamilton Chorale Inc.
Mine Accord
Waikato Modern Choir
Waikato University Chamber Choir

PALMERSTON NORTH
All Saints Church Choir established 1875
Palmerston North Choral Society established 1919
Renaissance Singers, Elite, established 1975
Manawatu Youth Choir, established c.1994
Camerata, Elite established 1997
Manawatu Girls’ Choir
Palmerston North Children’s Choir

WELLINGTON
Sacred Heart Cathedral Choir, Elite, established 1850
Royal Wellington Choral Union, 1860–1950s.
Wellington Cathedral Choir of St, Paul, Elite, established c.1866
Wellington Harmonic Society, established 1914-1950s. Conducted by H. Temple White, Peter Averi, Peter Zwart and Dobbs Franks.
Hutt Valley Singers, (formerly Upper Hutt Male Choir, Upper Hutt Choral Society), established 1933
Phoenix Choir (formerly Schola Cantorum 1936-1950). founded by Stanley Oliver. Sir Malcom Sargent gave his endorsement, stating that their first performance in 1936 ‘would be Grade A in any city in the world’63.
Wellington Orpheus Choir, est. 1947 Malcolm Rickard
Wellington Male Voice Choir, established 1960
Bach Choir of Wellington, Elite, established 1968 Anthony Jennings, John Hawley, Roy Tankersley, Elizabeth Salmon, Vincent James.
Cantoris, Elite, established 1971 Andrew Baines
Kapiti Chorale (formerly Waikanae Chorale), established 1983
The Tudor Consort, Elite, established 1986
Festival Singers, established 1976 Guy Jansen
Faultline Chorus, established 1988
Capital Choir Wellington, established 1992
Baroque Voices, Elite, established 1994, Pepe Becker
Wellington City Chorus, established 1998
Nota Bene, Elite, established 2004
The Homophones , established 2007
Vox Serbicu

CHRISTCHURCH
Christchurch Liedertafel, established 1885
Cathedral of the Blessed Sacrament Choir, established 1887
Christchurch City Choir (formerly Christchurch Harmonic Choir, established 1927
Christchurch Liederkränzchen, established 1934
Garden City Male Voice Choir, established 1946
Christchurch Harmonic Chorale, Elite, 1964-1976
Scuola di Chiesa, Elite 1972-1979
Christchurch Harmonic Singers, 1973-1979
Jubilate Singers, established 1977 Martin Setchell
Cecilian Singers, established 1981 Nan Anderson
Christchurch City Chorus of Sweet Adelines, established 1985

DUNEDIN
City of Dunedin Choir (formerly Dunedin Harmonic Society and Dunedin Choral Society) established 1856, Peter Platt, Jack Speirs, Peter Warwick, Raymond White, Peter Adams and David Burchell.
St Paul’s Cathedral Choir, Dunedin established 1863
Royal Dunedin Male Choir, established 1886
Returned Services Association Choir, established 1915
Southern Consort of Voices, Elite, established 1980 Jack Speirs
Southern Youth Choir, Elite, established 1992
Otago Camerata, Elite, 1998-2002
Cantores, established 1998 Raymond White
Dunedin Harmony Chorus

NATIONAL
New Zealand Youth Choir, Elite, established 1979
New Zealand Secondary Students’ Choir, Elite, established 1986
Voices New Zealand Chamber Choir, Elite, established 1998
National Male Choir of New Zealand, established 1998
Appendix G: Directors of Wellington’s Orpheus Choir

Malcolm Rickard (Musical Director 1952-1983)
b. New Zealand.
Educated: Christchurch Boys High School.
Employment (Organist and Choirmaster) St Martins, Linwood; St Ninian’s, Riccarton; St Michaels, Christchurch; Haitaitei Methodist, Wellington

Peter Godfrey (Musical Director 1984-1991)
Educated: Kings College, Cambridge (UK).
Employment: (Director of Music) St Mary’s Cathedral, Auckland; Lecturer, University of Auckland; Auckland Dorian Choir; NZ National Youth Choir; Wellington Cathedral of St Paul; Auckland Philharmonia.

Stuart Douglas (Musical Director 1991-1992)
Educated: Bretton Hall and Trinity College, London.
Employment: School Choirs in UK; Todmorden Choral Society; Tallis Singers, Halifax.

Philip Walsh (Musical Director 1992-1999)
Educated: Cambridge University, UK.
Employment: St Margaret Society Chorus and Orchestra, Cambridge; Queen’s College chapel choir; Artist in Residence, Lubbock, Texas; Wellington Cathedral of St Paul; Wellington Youth Orchestra.

Andrew Cantrill (Musical Director 1999-2011)
b. UK.
Educated: Durham University.
Employment: Belfast and London churches and orchestras; Grimsby Parish Church; Wellington Cathedral of St Paul.

Mark Dorrell (Musical Director 2011-present)
b. UK
Educated: Cambridge University, Royal College of Music and National Opera Studio
Employment: Scottish Opera, National Theatre, ARTS-ED.
Appendix H: Currently Active Competitive Festivals In The British Isles That Offer Choral Classes

Aberdeen and Northeast Scotland (Aberdeen, Established 1909)
Alderley Edge Festival Society (Alderley Edge, Established 1911)
Aldershot and Farnborough Festival (Aldershot, Established 1941)
Arbroath and District Music Festival (Arbroath, Established 1932)
Ayrshire Music Festival (Ayr, Established 1912)
Ballyclare Music Festival (Ballyearl)
Ballymena Festival (Ballymena)
Bangor International Choral Festival (Bangor)
Basingstoke Music and Arts Festival (Basingstoke)
Beckenham Festival (Beckenham, Established 1911)
Bedfordshire Festival (Bedford)
Belfast Musical Festival (Belfast, Established 1908)
Biddulph Music Festival (Biddulph, Established 1922)
Blackburn Festival of Speech, Music, and Dance (Blackburn, Established 1945)
Bournemouth Music Competitions Festival (Bournemouth, Established 1926)
Bromley (Kent) Festival of Music and Speech (Bromley, Established 1928)
Festival of Music and Drama at Buckingham (Buckingham, Established 1972)
Buxton Music, Speech and Drama Festival (Buxton, Established 1907)
Caithness Music Festival (Caithness)
Cambridge Music Festival (Cambridge, Established 1909)
Carlisle Music and Drama Festival (Carlisle)
Carrickfergus Music Festival (Carrickfergus, Established 1921)
Chadsmoor, Hednesford and District Music Festival (Chadsmoor)
Cheltenham Festival of Performing Arts (Cheltenham, Established 1926)
Chesham Arts Festival (Chesham)
Chester Competitive Festival of Performing Arts (Chester)
Chichester Festival for Music, Dance and Speech (Chichester, Established 1955)
Chipping Norton Music Festival (Chipping Norton, established 1904)
Cleethorpes Festival of Music and Words (Cleethorpes, Established 1909)
Coalville Music Festival (Coalville, Established 1983)
Coleraine Music Festival (Coleraine, Established 1909)
Colsterworth Festival of Performing Arts (Colsterworth, Established 1996)
Consett Music Festival (Consett)
Féile an tSamhradh (Middleton, County Cork)
Feis Maitiú (Cork)
Cornwall Music Festival (Truro, Established 1910)
Cottingham Methodist Church Music Festival (Cottingham)
Cousland and Purley Festival (Purley, Established 1944)
Cranbrook Music, Dance and Drama Festival (Cranbrook, Established 2006)
Cromer and North Norfolk Festival of Music, Dance and Speech (Cromer, Established 1947)
Croydon Music Festival (Croydon)
Darlington Festival for Performing Arts (Darlington, Established 1931)
Derby Arts Festival (Derby, Established 1908)
Devon Performing Arts Festival (Exeter)
Don Valley Festival (Don Valley, Established 1912)
Feis Ceóil (Dublin, Established 1896)
Dudley Festival of Music, Drama and Dance (Dudley, Established c.1960)
Dumfries and District Music Festival (Dumfries, Established 1927)
Dungannon Music Festival (Dungannon)

East Grinstead Music and Arts Festival (West Sussex, Established 1968)
Edinburgh Festival of Music, Speech and Dance (Edinburgh, Established 1920)
Eskdale Festival of the Arts (Whitby)
Fareham Music Festival (Fareham, Established 1945)
Fleetwood Music and Arts Festival (Fleetwood, Established 1950)
Galloway Music Festival (Newton Stewart)
Gibraltar Festival for Young Musicians (Gibraltar, Established 2005)
Glasgow Music Festival (Glasgow, Established 1911)
Godalming Music Festival (Godalming, established 1947)
Gorleston St Andrews Competitive Festival (Great Yarmouth, Established 1969)
Gosport Music Festival (Gosport, Established 1949)
Grantham Music Festival (Grantham, Established 1963)
Gravesend Festival of Music and Speech (Gravesend)
Guernsey Eisteddfod Society (Guernsey, Established 1921)
Harrogate Competitive Festival for Music, Speech and Drama (Harrogate, Established 1936)
Hastings Musical Festival (Hastings, Established c.1912)
Haydn Wood Musical Festival (Huddersfield)
Hazel Grove Musical Festival (Hazel Grove, Established 1921)
Heaton Mersey Youth Festival (Heaton Mersey, Established 1946)
Herefordshire Performing Arts Festival (Hereford, Established 1934)
Highbridge Festival of the Arts (Burnham-on-sea, Established 1947)
Holmforth Musical Festival (Holmfirth, Established 1945)
Holywood Music Festival (Belfast, Established 1947)
Horsforth Competitive Festival of Music, Drama and Dance (Leeds, Established 1938)
Hounslow Festival of Music, Speech and Dance (Hounslow, Established 1941)
Inverclyde Music Festival (Greenock, Established 1925)
Inverness Music Festival (Inverness, Established 1922)
Isle of Wight Musical Competition Festival (Isle of Wight, Established 1930)
Jersey Eisteddfod (St Helier, Established 1908)
Kent Festival of Music, Speech and Drama (Canterbury, Established 1905)
Kettering and District Eisteddfod (Kettering, Established c.1900)
Kingston upon Hull Musical Festival (Kingston upon Hull, Established 1906)
Kingston upon Thames Festival of the Performing Arts (Kingston Upon Thames)
Leigh on Sea Musical Festival (Leigh on Sea)
Leith Hill Musical Festival (Dorking, Established 1905)
Lichfield Competitive Music Festival (Lichfield, Established 1977)
Lincoln Music and Drama Festival (Lincoln, Established 1943)
Liverpool Performing Arts Festival (Liverpool, Established 1924)
Lochaber Music Festival (Lochaber, Established 1974)
Longwell Green Eisteddfod (Longwell Green, Established 1946)
Lytham St Annes Festival of Performing Arts (Lytham, Established 1901)
Maidenhead Festival of Music and Dance (Maidenhead, Established 1965)
Maidstone Music Festival (Maidstone)
Mansfield Music and Drama Festival (Mansfield)
Manx Music Festival (Isle of Man, Established 1892)
Marlow Music Festival (Marlow)
Mary Wakefield Westmorland Festival (Kendal, Established 1885)
Medway Festival of Music, Speech and Drama (Medway)
Mid-Argyll Music Festival (Ardrishaig, Established 1981)
Mid-Somerset Festival (Bath, Established 1902)
Mid-Sussex Competitive Music festival (Burgess Hill)
Middlesbrough Competitive Music Festival (Middlesbrough)
Milton Keynes Festival of the Performing Arts (Bletchley, Established 1968)
Ministerley and District Eisteddfod (Minsterley Established 1963)
Moray Music Festival (Elgin)
Mossgrove Youth Music Festival (Newtonabbey)
Mrs. Sunderland Music Festival (Huddersfield, 1889)
Music For Youth Regional Festival Series (National, Established 1970)
Music for Youth National Festival (National, Established 1970)
Newcastle-under-Lyme Festival (Newcastle-under-Lyme, Established 1931)
Newry Musical Feis (Newry, Established 1928)
Norfolk County Music Festival (Norwich, Established 1925)
North Devon Performing Arts Festival (Bideford, Established 1980)
North London Festival of Music, Drama and Dance (Muswell Hill, Established 1920)
Northampton Festival of the Performing Arts (Northampton, Established 1977)
Nuneaton Festival of Arts (Nuneaton, Established 1948)
Penistone Competitive Music Festival (Penistone, Established 1969)
Penwortham Youth Music Festival (Penwortham)
City of Plymouth Festival of Music, Speech, Drama and Dance (Plymouth, Established 1914)
Pontefract Music Festival (Pontefract, 1903)
Portadown Music Festival (Portadown)
Portsmouth Music Festival (Portsmouth, Established 1917)
Reigate and Redhill Music Festival (Reigate and Redhill)
Richmond-upon-Thames Performing Arts Festival (Richmond, Established 1929)
Rothwell Competitive Music Festival (Rothwell)
Ruislip-Northwood Festival (Northwood)
Ryton and District Festival of Music (Ryton, Established 1943)
Saltburn Music Festival (Saltburn)
Scunthorpe Musical Festival (Scunthorpe, Established 1920)
Selston Music Festival (Selston, Established 1946)
Sevenoaks Three Arts Festival (Sevenoaks, Established 1951)
Skipton Music Festival (Skipton, Established 1922)
Sligo International Choral Festival (Sligo, Established 1987)
South Cumbria Musical Festival (Ulverston, Established 1976)
Southampton Festival of Music and Drama (Southampton, Established 1926)
Southend Musical Festival (Westcliff on sea, Established 1911)
Springboard-Brighton and Hove Youth Performing Arts Festival (Brighton, Established 1925)
St Albans Festival for the Performing Arts (St Albans)
St Austell Festival of Music and Speech (St Austell, Established 1948)
Stockton-on-Tees Music and Drama Festival (Stockton-on-Tees)
Stratford and East London Musical Festival (South Woodford and Hainault, Established 1882)
Sudbury Festival of Performing Arts (Sudbury, Established 1922)
Suffolk Festival of Performing Arts (Ipswich, Established 1923)
Sutton Music Festival (Sutton, Established 1928)
Swindon Music Festival (Swindon, Established 1909)
Taunton and Somerset Music and Drama Festival (Taunton, Established 1913)
Thornbury Eisteddfod (Thornbury)
Tunbridge Wells Arts Festival (Pembury, Established 1938)
Tynedale Music Festival (Hexham, Established c.1910)
Wadebridge Festival of Music and Speech (Wadebridge, Established 1925)
Wansbeck Music Festival (Morpeth, Established 1906)
Watford Festival of Music, Speech and Drama (Watford, Established c.1950)
Wensleydale Tournament of Song (Wensleydale, Established c.1911)
Wharfedale Festival of Performing Arts (Ilkley, Established 1906)
Whitehaven Music Festival
Wirral Festival of Music, Dance and Speech (Wirral, Established 1949)
Woking Music Festival (Woking, Established 1926)
Woodley Festival of Music and Arts (Wokingham, Established 1970)
Wootton Bassett Arts Festival (Wootton Bassett)
Worcester Competitive Arts Festival (Worcester, Established 1951)
Worthing Music and Arts Festival (Worthing)
Appendix I: Cork International Choral Festival

The Cork International Choral Festival began as part of the national cultural, industrial and athletic festival Tóstal Corcaí in 1953, an initiative begun in 1952 by Seán Lemass to culturally stimulate an economically depressed and quickly emigrating Irish population. Four choral traditions contribute to the Festival’s tradition: Continental European Sacred Music, Anglican Sacred Music, Irish traditional or folk music and European Secular music (especially that of Eastern Europe).

Apart from encouraging youth participation in music, other festival objectives are more ethnically and locally focused:
I - to encourage music making at a local level, to provide a forum for rural and small town choirs to present their music.
II - to bring outstanding foreign choirs to Ireland and thus provide standards against which the national choirs could measure themselves.
III - to safeguard standards by having panels of Irish and foreign adjudicators.
IV - to provide entertainment for a large audience by combining competitive with non-competitive performances interspersed with Irish and foreign folk dancing, (in 1988 set pieces were abolished and choral/orchestral ‘massed items’ introduced and 2000 saw the inclusion of Light, Jazz and Popular genres).
V - to establish contact between the two parts of Ireland.
VI - to establish links with foreign choirs and dance teams and encourage Irish choirs to visit their counterparts abroad.
VII - to create incentives for the production of new choral music by Irish composers and to encourage Irish choirs to perform this music (in 1998 the Composers-in-the-Classroom program was initiated).
VIII - to encourage choral music in schools (The first Cór Fhéile na Scoileanna (Schools Choral Festival) took place in Cork in 1948 and was entirely non-competitive. The official Schools competition was introduced in 1966 and a Youth Choir competition in 1980).
IX - to bring the Festival to the city through outreach or fringe activities that have been organized since 1959. Visiting choirs sing for church services and give church recitals (Plain Chant and Church Music competitions introduced in 1977); choirs and dance teams perform in various venues outside the City Hall; foreign choirs give joint recitals with Irish partner choirs in their home towns in County Cork.

The Festival grew out of the work of three institutions: The Department of Education, which created music teacher positions, the Vocational Education Committee, which set up a local network of choirs and the University College Cork, which trains the music teachers for the surrounding area.

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65 The Cork International Choral Festival shows significant commonalities with New Zealand’s The Big Sing, although current administrators of both festivals claim independence in the evolution of their respective festivals.
67 Ibid, 120.
68 Ibid, 10-11.
69 Ibid, 11.
The Composers-in-the-Classroom program was initiated at Cork in 1997 (first Festival participation in 1998), whereby schools are selected by a committee to be active workshop venues. A local composer visits the school between twelve and eighteen times (for approximately eighty minutes per visit) and divides the class into small workgroups (usually three per group), supervising their composition project. School departments outside of music are also occasionally involved, such as making instruments, choreography, or making a video documentary of the process. The process culminates in a performance of all the works as part of the Festival Seminar on Contemporary Choral Music, an academic discussion run as part of the festival.

The Festival has brought about a remarkable improvement in standards of choirs of all types, but especially those from small towns, as proven by Fleischmann’s collection of examples of more difficult repertoire and also by the public opinion which upholds this belief. The competitive elements of comparison with similar choirs as well as listening to the visiting choirs, preparing the set pieces and absorbing the adjudicators’ comments increased the participants’ musical awareness, motivated them to work harder, developed their skills and trained their individual discernment. Some choirs who had begun in the lower ranks were seen to have eventually worked their way to the top eschelon of competitive ensembles.

Mild controversy has arisen regarding the standards and genre of music performed, especially the inclusion of ‘light’ or ‘popular’ music, and the predominantly difficult nature of the contemporary commissioned works. Concern has also been expressed about the high cost for a school group to participate, resulting in an unconscious bias towards private and larger city schools. Eileen Walsh, Conductor of St Brigid’s School Choir, Convent of Mercy located in County Galway has stated:

I attend the Choral Festival each year, but my choirs/music classes do not travel – distance and cost are the prohibitive factors.

The competition is generally hailed as a cultural success, many noting the festival elements as the most significant and uplifting:

Once, at the end of an afternoon of school choirs, some visiting group played while the adjudicators were still deliberating. The music was lively and the youngsters got up spontaneously. Then, each one holding on to the waist of the boy or girl in front, they made a huge train of perhaps between one and two hundred and did a ‘Conga’ all around the hall in time with the performers on the stage. There was a shock among the adults at first, but I think we all quickly

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70 The committee has tended to choose schools that already have successful music programs, although there has been recent expansion to schools outside of Cork city in an effort to expose music to students with a broader range of experience.
71 Ibid, 129-150.
72 Ibid.
73 Ibid, 11-12.
74 Ibid, 12.
75 Ibid, 124.
realised how wonderful it was to see all these young people forgetting that they were rivals and just having fun.\textsuperscript{76}

Rachel Morley, a member of the Presentation Secondary School Choir, Ballyphephane, wrote of the significance of the experience:

As a choir we had many performances throughout the year at various school events but I think for the choir as a whole, the Choral Festival was the absolute pinnacle. It was our main goal. Our choral year would be complete once we’d given a show of our maximum potential on the day.\textsuperscript{77}

Lillian Lernihan, former member of the South Parish Children’s Choir and the South Presentation Secondary School Choir, and Conductor of the Cór Coláiste Choilm, Ballincollig (County Cork), included a notably British reference in her review:

The whole Choral Festival is a unique master class in hearing choral techniques and unheard repertoires exposed. A social meeting for students, teachers and old friends. Mostly it is the sense of pomp and circumstance, the sense of importance of being a performer, of giving and receiving that enriches one coming away from the Choral Festival.\textsuperscript{78}

\textsuperscript{76} Ibid, 126.
\textsuperscript{77} Ibid, 127.
\textsuperscript{78} Ibid, 129.
Appendix J: Current New Zealand Faculty Appointments Relating to Choral Activities

University of Otago
Choral conducting
Peter Adams, b
Senior Lecturer M.Mus (King’s College, London), Mus.B (Hons) (Otago)

Voice
Judy Bellingham William Evans Senior Lecturer in Voice MEntre (Otago), BA (Canterbury), FTCL, LRSM, Dip Tchg (Christchurch).
Isabel Cunningham
Professional Practice Fellow in Voice L.R.A.M Teacher, L.R.A.M. Performer, T.T.C.

University of Canterbury

Voice
Professor Dame Malvina Major GNZM, DBE, ATCL, LTCL, LRSM, Hon D Litt (Massey), Hon D (Waikato)

University of Auckland
Associate Professor Karen Grylls ONZM, BA Otago, MM PhD Washington, MMus Auckland, LRSM, LTCL, DipTchg Christchurch

Voice
Te Oti Rakena MMus New England Conservatory, DMA Texas-Austin, Bmus Auckland
Robert Wiremu BMus Wellington, DipMus Auckland

Te Koki New Zealand School of Music
Voice
Jenny Wollerman MMus Curtis, BSc Wellington, LTCL
Margaret Medlyn BMus Auckland
Richard Greager

University of Waikato
Organ and Choirs
Rachael Griffiths-Hughes DMA (SUNY) MMus Auckland

Voice
David Griffiths MMus Auckland
Glenese Blake

Nelson School of Music
No Current Choral or Vocal Faculty
Appendix K: Institutional Review Board Approved Survey for The Big Sing Alumni

Document of Consent

You are being invited to participate in a research study conducted by Matthew W. Leese under the supervision of Professor Chester Alwes, School of Music at the University of Illinois at Urbana-Champaign. If you have any questions about your rights as a participant in this study, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls accepted if you identify yourself as a research participant) or via email at irb@illinois.edu

1. I agree to voluntarily participate in an online questionnaire for the purposes of academic research. There are no penalties for not completing the survey or withdrawing at any time. The questionnaire should take approximately 20 minutes to complete.
2. I consent to data collected from the questionnaire being used in the DMA Dissertation of Matthew W. Leese and possibly in subsequent articles.
3. I agree that there are no foreseeable risks in participating in this questionnaire beyond those experienced in everyday life.
4. I agree that the benefits of this research include large-scale collection of data on THE BIG SING, community choir participation and choral composition in New Zealand, contributing significantly to the body of knowledge surrounding New Zealand choral music in general and exposure of that research to an international academic audience.
5. I may contact Matthew Leese at any point during research by email at leese1@illinois.edu with concerns or questions regarding the research.
6. I understand that Matthew Leese may contact me for Follow-Up Questions.
7. I understand that while every effort is made to keep data secure, the researcher takes no responsibility for the security of your own (ie the ‘subject’s’) computer. I understand that the researcher will adhere to strict data retention and ethics rules, as set out by the Institutional Review Board.
8. I feel confident participating in an academic survey in English.
9. I am at least 18 years of age.
10. I understand the purpose of the research to be as follows: Six specifically tailored questionnaires will be used to collect data and develop generalizable knowledge on the New Zealand Secondary School’s choral festival, namely THE BIG SING between 1992-2009. The festival itself is a unique musical, educational and social model, now in its seventeenth year, and no significant research or data collection has yet been undertaken. Questions are designed to gather data on high school choir trends, trends in New Zealand choral composition relating to the festival and possible influences the festival may have had on the community at large. Exposing this data and trends will significantly add to the body of generalizable knowledge about trends in New Zealand Choral music.

CLICK HERE to ACCEPT terms of the survey and to create an ‘Electronic Signature’ confirming your voluntary participation

CLICK HERE to DECLINE participation in the survey

CLICK HERE to PRINT a copy of this Document of Consent for your records
THE BIG SING ALUMNI SURVEY

1. How were you personally involved in THE BIG SING festival?
   a) Regional festival (please list year/s)
   b) National Finale (please list year/s)
   c) I was not involved

2. What do you see as the most important part of the THE BIG SING?
   a) Competition elements (ranking of choirs, promotion of excellence)
   b) Festival elements (Encouraging atmosphere, celebration of choral singing)
   c) Other (please comment)

3. Do you think that competition is a positive or negative attribute of the festival?
   a) Positive
   b) Negative
   c) Both (please comment)
   d) Neither (please comment)

YOUR HIGH SCHOOL

4. What is the name of the High School you attended?
   If more than one, please name all.
   (comment box)

5. Please list the choir/s you sang in at your High School.
   (comment box)

6. Who was/were the director/s of your choir/s?
   (comment box)

7. How would you describe the ethnic make-up of your choir/s?
   Please give approximate percentages for each group
   a) Caucasian ___________%
   b) Asian ________%
   c) Maori _____________%
   d) Other Pacific Islander __________% 
   e) Other ethnicity___________% (please comment)

8. Does your school or school choir have a regular relationship with a local or national composer?
   a) Yes (please name the composer/s)
   b) No
   c) Not sure

9. Do you think your school music program has increased its focus on choral composition because of the SOUNZ student composition competition?
   a) Yes
   b) No
   c) Not sure

10. Which answer best describes the support for choral music from your school administrators?
    1= Very Supportive, 5=Not supportive at all
    a) 1
    b) 2
    c) 3
    d) 4
    e) 5
11. Has this changed since being involved in THE BIG SING festival?
   a) Yes (please comment)
   b) No
   c) Not sure

12. Did you enjoy the different repertoire requirements in THE BIG SING? Briefly comment why or why not.
   a) Yes (please comment)
   b) No (please comment)
   c) Not sure (please comment)

13. What was your MOST favorite repertoire portion of THE BIG SING?
   a) European Requirement
   b) New Zealand Requirement
   c) ‘Other Styles’ Requirement
   d) I liked all of the repertoire requirements equally
   e) No opinion

14. What was your LEAST favorite repertoire portion of THE BIG SING?
   a) European Requirement
   b) New Zealand Requirement
   c) ‘Other Styles’ Requirement
   d) I disliked all of the repertoire portions
   e) No opinion

15. Please list the NZ compositions, including arrangements by New Zealand composers, which your school choir performed in THE BIG SING festival that you can remember.
   (comment box)

YOUR COMMUNITY

16. How supportive of choral music is your community at large?
   1= Very Supportive, 5=Not supportive at all
   a) 1
   b) 2
   c) 3
   d) 4
   e) 5

17. Has this changed since being involved in THE BIG SING festival?
   a) Yes (please comment)
   b) No
   c) Not sure

18. Has the number of community choirs increased in your community because of THE BIG SING?
   a) Yes
   b) No
   a) Not sure

19. Has the quality of community choirs increased in your community because of THE BIG SING?
   a) Yes
   b) No
   c) Not sure
20. Are there auditioned, 30 or fewer-member (hereafter referred to as ‘elite’) choral ensembles in your community?
   a) Yes (please name the choir/s)
   b) No
   c) Not sure

21. Has the number of elite choral ensembles increased in your community because of THE BIG SING?
   a) Yes
   b) No
   c) Not sure

22. Has the quality of elite choral ensembles increased in your community because of THE BIG SING?
   a) Yes
   b) No
   c) Not sure
   d) The quality of elite ensembles has increased in my community but for another reason (please name reason/s)

PERSONAL

23. Did you ever enter the SOUNZ student composition competition?
   a) Yes
   b) No

24. Were you ever awarded a prize in the SOUNZ student composition competition?
   a) Yes
   b) No

25. Have you ever auditioned for NZ Secondary Student’s Choir, New Zealand Youth Choir or Voices NZ?
   a) Yes (please list which choir/s)
   b) No

26. Have you ever been accepted into NZ Secondary Student’s Choir, New Zealand Youth Choir or Voices NZ?
   a) Yes (please list which choir/s)
   b) No

27. Do you sing in a choir? If so, which type? (e.g. Church choir, Choral Society, Regional Youth Choir, etc)
   b) Yes (Please name choir/s and type)
   c) No

28. Have you ever applied to a New Zealand or overseas Tertiary institution for a Music Degree?
   a) Yes (Please list the institution/s)
   b) No

29. Were you ever accepted to a New Zealand or overseas Tertiary institution for a Music Degree?
   a) Yes (Please list the institution/s)
   b) No

30. If you answered yes to the above question, did you complete that degree?
   a) Yes
   b) No
   c) In process
31. Do you have any further comments about your experience of THE BIG SING festival and how it has influenced your personal attitude towards choral singing either in your school or in the community? Are there any other influences on choral activities in your school or community that you think are also important?
(comment box)

32. May I contact you for follow-up questions?
   a) No
   b) Yes – Please use this phone number:
      (comment box)
   c) Yes – Please use this email address:
      (comment box)
   d) Yes – Please use this mailing address:
      (comment box)
Appendix L: Comments Regarding Festival and Competitive Elements of TBS
(Comments in response to TBS Alumni Survey Questions 2 and 3, see Appendix K)

It encourages choirs to do their best, but there are those who take it very seriously and look down on choirs who are not as developed as others. (Respondent 1) [Increases Standards, Elitism]

It’s good to encourage excellence and have something to strive for, but the idea of ‘competing’ in music is sometimes problematic. (Respondent 6) [Increases Choral Standards, Ranking, Removes Fun]

I think it’s a combination; it’s the opportunity to perform with your choir to a large number of people and listen/improve from hearing other good choirs. The competition element gives the incentive for improvement. (Respondent 7) [Increases Choral Standards]

A mixture of the two is really important. (Respondent 12) [Competition and Festival Equally Important]

Both are inseparably important. (Respondent 16) [Competition and Festival Equally Important]

Competition can get in the way of enjoyment or cause resentment when judging criteria are called into question. (Respondent 18) [Removes Fun, Perceived Politics/Repeat Winners]

Seeing how your choir ranks in New Zealand is exciting (and humbling) but I find that choirs tend to stick to themselves a lot due to the competition ethos. (Respondent 19) [Ranking, Removes Fun]

It does encourage students to do their best, but at the same time it creates perceived ‘losers’. (Respondent 21) [Increases Standards, Elitism]

Performance polish. (Respondent 29) [Increases Choral Standards]

In choral festivals where there has been a competition element, it has definitely provided a focus, sense of purpose and polish to the performances I’ve been involved in. However, I’m also of the opinion that choral festivals are a really nice chance to get together and hear and sing with other choirs without the competition pressure. (Respondent 45) [Increases Choral Standards, Removes Fun]

Positive: encourages choirs to improve standard of singing/presentation; Negative: I think there becomes an element of elitism among those choirs that consistently perform well. (Respondent 58) [Increases Choral Standards, Elitism]

The competitive element certainly spurs each choir to perform at their best. Any negatives are mitigated by the co-operative and celebratory spirit of each event. (Respondent 66) [Increases Choral Standards]

It encourages excellence but may detract from the music making itself (it becomes more about winning than making good music) and the same schools are always on top, which may put others off from trying. (Respondent 77) [Increases Choral Standards, Removes Fun, Perceived Politics/Repeat Winners]

Positive as choirs strive to get better or to be as good as the top choirs meaning that the standard will rise. However, the tall poppy syndrome is not so nice, and people think choirs sometimes get to the top politically etc. (Respondent 94) [Increases Choral Standards, Perceived Politics/Repeat Winners, Elitism]

The combination of the above and the social element of mixing with like-minded musicians. (Respondent 101) [Social Element Equally Important]

The competition and awards aspect is good in that it gives choirs goals to work for and rewards them for their effort and achievement. At the same time, when there are limited numbers of gold awards, as there were when I was participating in the Big Sing, some choirs can miss out on top awards even if they are of a similar standard to those who win. This can be extremely disappointing, especially when choirs with a long
history of winning gold awards are more or less guaranteed to receive them. (Respondent 121) [Ranking, Limited Number of Top Awards, Perceived Politics/Repeat Winners]

Helps to raise standards but can take the enjoyment out of it if it becomes too competitive. (Respondent 123) [Increases Choral Standards, Removes Fun]

The feeling of striving to win those gold [awards] really sharpens a choir’s focus and intensifies the efforts to produce the best singing possible but sometimes the stress detracts from the actual music making, and even drives choirs out-of-tune etc from over-rehearsal. (Respondent 126) [Increases Choral Standards, Removes Fun]

Listening to the contributions of other choirs and hearing new repertoire and a different sound from that of your own choir. (Respondent 138) [Exposure to Different Techniques/Sounds]

Makes a big difference which tier you’re in - for the top schools the competition is wonderful, for small/rural schools it can be a bit daunting and counterproductive (Respondent 139) [Ranking, Rural/Small Schools Disadvantaged]

Complete combination of both. (Respondent 141) [Competition and Festival Equally Important]
Appendix M: Respondents Comments Pertaining to Community Support of Choral Music
(Comments in response to TBS Alumni Survey Question 17, see Appendix K)

Positive Responses:
Auckland:
Raised profile, competition between local high schools for students - choral music is a draw card. (Respondent 21) [Public Awareness, Increased Competitive Spirit]

I think TBS festival helped raise the standard and the profile of school choirs in our area. (Respondent 53). [Raised Standards, Public Awareness]

Gets other girls enthusiastic to audition for the choir (Respondent 80). [Increased Participation]

The College began in 2005 so the auditioned choir had to build up a good reputation in the community and as the choir grew, being involved in TBS each year, so did the support within the school and the outer community. (Respondent 84) [Public Awareness, Increased Participation]

Choral music as well as singing in general was never a big deal until the last few years when the Westlake choirs began competing in TBS, and it has become a well-accepted part of the school culture. (Respondent 98) [Public Awareness, Increased Competitive Spirit]

Palmerston North
Many more people singing, much higher profile. (Respondent 17) [Public Awareness, Increased Participation]

The OK Chorale performs a lot in the community. We get a lot of feedback from people saying that they saw us at TBS. (Respondent 69) [Public Awareness]

More audience attending concerts, greater buzz about the choir amongst community and in media. (Respondent 137) [Public Awareness]

Havelock North
School choirs have a higher profile and because there is a regular national event people recognize it as being something important, like a sports tournament eg tournament week. (Respondent 138) [Public Awareness, Increased Competitive Spirit]

At the time I was involved Havelock North High School had a great reputation for music and choral singing in particular. (Respondent 47) [Public Awareness]

Wellington
The newspapers write articles before/after concerts etc. (Respondent 82) [Public Awareness]

Nelson
There have been quite a few articles in the local newspaper about TBS, so presumably yes. (Respondent 117) [Public Awareness]

Blenheim
Community more aware of the choir because getting through to nationals is a big deal. (Respondent 118) [Public Awareness, Increased Competitive Spirit]

Negative Responses:
Doesn’t really get out in to the wider community. (Respondent 16-Auckland) [Limited to Musical Circles]

They are more aware of choral music, but are still quite negative about it. (Respondent 94-Palmerston North) [More Awareness But Continued Negativity]
I think Wellington has always had reasonably strong support for choral music (relatively speaking). (Respondent 62-Wellington) [City Already Showed Strong Support]

My school was more interested in regional sports competitions - there was little recognition for choral music while I was there. This could have changed in 13 years though! (Respondent 5-Christchurch) [City Was More Supportive of Sport]

Support seems to be restricted to direct friends and family of a singer. (Respondent 123-Christchurch) [Limited to Musical Circles]

Always supportive. (Respondent 139-Christchurch) [City Already Showed Strong Support]

No one really notices that we go to TBS unless they are already in musical circles. (Respondent 101-Dunedin)
Appendix N: General Comments from Respondents
(Comments in response to TBS Alumni Survey Question 31, see Appendix K)

General Comments
I think the choral festival definitely raises the profile of choral music in NZ and the competitive nature of it appeals to teenagers... It’s especially interesting...for the single sex schools to go to the finals because they get to mingle with the opposite sex, and like-minded...choral types of people. (Respondent 1)

I miss not being involved with a choir. I really enjoyed singing as a part of a group. (Respondent 3)

I think TBS was a wonderful experience - for a white girl from the South Island, it was fantastic to see the range of ethnically diverse groups singing in different styles. The...Festival atmosphere is something I will never forget - somehow it seemed more important than winning. Although my school seemed more interested in sports than in music, probably other schools supported their choirs in TBS. Being involved in this festival probably had a reasonable impact on my future as a choral singer, and in auditioning and being accepted for national choirs such as the NZ Youth Choir and Voices NZ. (Respondent 5)

Our focus was very much on the competitive...aspect of it. It would be nice if there were more elite community groups around as I am interested in singing but not in a casual sense, and the majority of choirs I have found don’t suit my ability or tastes. I think though that we were lucky in that the school and community were very supportive of us, in terms of getting performances, singing within the community and promoting the choir at school. (Respondent 7)

I think after you leave high school, choral singing gets too elite. There are auditioned choirs with excellent standards...but there are no good choirs for...adults that I want to be a part of. Community Choirs have members that are too old. When I was 18 I was too intimidated to audition for national choirs...because I was never really taught sight reading and felt I wouldn’t get in. I auditioned for a local elite choir and was a member for 4 years and love the music, but would also like to sing other types of music at a similar standard. (Respondent 8)

I really enjoyed the social aspect of the finale and the camaraderie. Having been a part of the festival, the stigma of choir singing being “geeky” and “only for musos” was lessened and became more acceptable in the eyes of other students. (Respondent 11)

NZSSC was the biggest influence on my life in terms of choral music. After having been in this choir, the standard of choirs at TBS was always disappointing and frustrating. It seemed that most school choir members didn’t have any concept of what good choral music was or what they were aiming for. In saying that, for those not in NZSSC the experience of attending TBS, especially the finale, was a highlight of the year. As far as building skills of young people I think a student conductor component would be beneficial. (Respondent 12)

I now direct school choirs and community choirs as I would like to hope that I give the opportunity I had as a young singer to the young people of my community and school. I always strive to be a better ensemble, sometimes that doesn’t happen, but I know the students enjoy it and get a lot out of it. (Respondent 16)

I always loved singing, but being involved in something like the Big Sing added another dimension. The performances and the competition were very motivating - we really wanted to do well and get selected for the National Finale. So much fun to go away with all your friends and meet other young adults who loved singing. The two Finales I went to are some of my best memories from High School. (Respondent 20)

Smaller choral ensembles that aren’t auditioned have popped up ...seem to have increased. TBS was definitely pivotal in connecting me with other singers of a high standard and making me aware of music opportunities outside of school. (Respondent 21)
I loved TBS although I think it needs to be run by younger people - the adults running it ruin… the spirit of
the youth element with too many stupid rules. We sing because we love it – don’t stifle it out of students
(Respondent 22)

Fantastic experience. (Respondent 28)

It’s always really nice to have something to work toward, be it an internal concert or external event like
TBS. I don’t remember if… it was called TBS… but it was nice to hone our pieces for competition. I don’t
really have the time to sing in a choir anymore but would certainly encourage others to take advantage of
the opportunity, particularly at school level. (Respondent 29)

School music and TBS wasn’t important to my singing. I had sung in church choirs since I was 7 and we
only entered TBS in my 7th f[or]m year, 2 years after I had been in the NZSSC. (Respondent 30)

Striving for excellence has its rewards and having to sing a wide repertoire gives singers an experience of
other genres. Combining with other choirs for concerts is stimulating. (Respondent 33)

It was a memorable experience as a student that gives kids something to aim for. I was a teacher as well
that went on to conduct there and the kids really enjoyed it. Competing is good as it promotes excellence.
(Respondent 37)

Though I am now a professional singer I believe my involvement in choirs in TBS was one of the best
musical experiences of my life. I think it has a terrifically positive affect on the participants and believe the
discipline and focus demanded of me in preparation of choral works for the festival has helped me in my
professional life today. (Respondent 39)

I participated the first year it started in 1992 which was my seventh form year and had a fantastic
experience although it was a lot smaller than it is now. (Respondent 41)

I loved being involved in TBS, and valued the sense of bonding between singers, awareness of choir work
and passion among other singers. It was such an awesome feeling to represent your school, and have some
ownership in your school, and success in your field. The one aspect I didn’t like about TBS was the
emphasis of point being awarded for those choirs who ‘looked good’, did actions or dances/ movement,
rather than quality of singing, technique and sound- is it a choral festival or a dance festival?
(Respondent 42)

TBS provides a platform for the pursuit of excellence in high school choral singing, and encourages a sense
of community and fellowship among secondary school students from throughout the country. It adds a
vibrancy and youthfulness to the local choral scene and makes choral singing accessible to all, as singer
and/or audience. (Respondent 45)

I found that sometimes judges were placing too much emphasis on the show choir aspect of movement etc
in comparison to how difficult music was and the overall sound. It is very easy for a choir to choose an
easy piece then spice it up with movement or costume and get awarded a very high mark but another choir
sing an 8-part piece superbly and not get a high mark because it wasn’t as interesting to watch. (Respondent
47)

I loved TBS. It was an event I looked forward to every year of high school and it provided our school choir
with a focal point. Striving for excellence is that much easier when you have a goal and that’s why,
personally, I am in favour of the festival’s competitive element. If I hadn’t had the chance to hone my
choral singing skills through participation in my school choir and TBS competitions, I doubt very much
whether I would have had the confidence to audition for the New Zealand Youth Choir upon leaving
school. But that’s what I did, and - much to my surprise - I was accepted. I spent five years in NZYC and
they were fantastic. I had the chance to travel the world, make life-long friends and sing in some of the
most remarkable concert venues. There’s nothing quite like the experience of being in NZYC and it’s still
the achievement in my life I’m most proud of. I’m sure though, that without the grounding in choral

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excellence I received through participating in the annual TBS competitions, I wouldn’t have made it past the audition for NZYC. I stopped singing altogether while I was on my OE and was slow to rejoin a choir upon returning to New Zealand, but I realised one day that singing in choirs had always been what I did for my soul - and that I needed to start doing it again. Is TBS solely responsible for my feelings towards choral singing? No… but it undoubtedly played a huge part in helping develop my singing skills and my love of choral music within a supportive, yet competitive, environment, and for that I’m hugely grateful.

(Respondent 51)

TBS and all the rehearsals for it… were really the highlight of my high school career! The standard of performance was very high, especially at national level, and I still listen to cassette tapes… from Finales in the 90s to this very day… Being in my school choirs, and taking part in TBS, equipped me to join other choirs as a student… All of this provided a valuable musical outlet and a lot of enjoyment and personal satisfaction. I no longer sing in a choir regularly, but recently took part in an event- never would have had the guts to do that without my excellent training at school. (Respondent 53)

It was a completely positive experience, made us all work hard, work together and work passionately. (Respondent 55)

I was a member of a local choir in the last town I lived in the UK. I felt that that choir limited it’s repertoire to classical works, making it less interesting and challenging. The repertoire requirements of TBS competition prevent the choirs staying to one genre. I am not currently in a choir, but as a high school teacher I assist with one of the school choirs. After my last choir experience I am more likely to join amateur musical theatre than another choir. (Respondent 59)

I think it is fantastic. (Respondent 61)

I was involved as a singer…After leaving school I continued to be involved for another 10 years on the organising committee and as stage manager for both regionals some finales. Over that time TBS has really developed. I think TBS plays an important role in giving kids an opportunity to sing that wouldn’t always be there in some schools without this type of forum. There is nothing more exciting than getting up on stage somewhere like the Wellington Town Hall and singing to a full room of people who are cheering for you - it’s a great confidence builder. An area where I think TBS has played a role is in improving the standard of conducting. While you have some stand out singers, the standard of the choir usually comes down to the conductor. Students are only going to be in a choir for a few years - it is the conductor that really builds a choir. You really see (and hear) the difference when a conductor moves to a different school. (Respondent 62)

I think things like the BIG SING are really important for individuals and groups to help identify areas of passion or interest in singing and music as they mature. The more exposure students can have and performance opportunities, the better. It is fantastic for social and personal development to be involved in making music as a group. (Respondent 64)

TBS and especially the National Finale was one of the highlights of my school years. Probably my involvement in choirs has sparked my love of singing, and I am currently considering auditioning for the BMus degree. (Respondent 67)

I think TBS is fantastic. It gives high school students a chance to experience competitive choral music. It introduces students to music that they may have not given listened to if they had not participated in TBS. TBS Finale’s of 2008 & 2009 are the highlight of my high school years. I really enjoyed being able to meet a range of people from all over the country (many of whom I still keep in contact with). The atmosphere at TBS finale is very positive, supportive and very friendly. It is very easy to forget that it is a competition. Seeing choral music performed at a high level was very memorable and enjoyable. The quality of the choirs is so much better at a national level than at a regional level. Regionals are completely different to nationals. Most of the other choirs in our region are just there to participate… I think more needs to be done to encourage schools to make elite auditioned choirs. (Respondent 69)
TBS increased my love for choral singing. TBS festival is something to work towards, nice competitive atmosphere. (Respondent 73)

Singing has made an important impact on my life as a musician. I coach singers, and think my aural abilities are highly developed as a consequence of singing from a young age. (Respondent 76)

I think TBS was a great opportunity to promote and encourage choral singing in NZ at a competitive level. New Zealand is driven so much by competitive sports competitions and so it was nice to have another forum in which to encourage young musicians and singers at a national level. (Respondent 77)

TBS strongly influenced my personal attitude to choral singing. It made it fun, positive and enjoyable. I would say that having just left school and began tertiary education there is a significant lack of youthful community/university choirs for high school leavers to join. Being in a choir of such high standard at high school it is disheartening to not be able to develop my skills further. (Respondent 78)

TBS hasn’t influenced my attitude personally as I have always been serious about singing and performing, but for others it has taken the ‘nerd’ factor out of it and made it into something accessible, something to enjoy and celebrate. (Respondent 79)

Encourages people to get involved. Gets the school interested and they support you in competition. (Respondent 80)

It built the choir culture in my school, encouraging me to take my choral singing further. My previous school has since been at the National Finale with one of its choirs most years. The big choir reached its capacity of 100, and has since had to be cut back in size. (Respondent 82)

It was a fantastic experience and some of my most enjoyable and memorable moments from high school were at both the regional and national competitions. (Respondent 85)

TBS has improved my choir a lot. (Respondent 88)

I enjoyed participating in TBS and looked forward to it each year while I was in high school. I regret no longer participating in choral singing but look forward to returning to it later on when I have more time available. (Respondent 95)

I love attending TBS... I’ve gone to support the event and listen to the different choirs nearly every year since finishing school. I’m studying to be a secondary school music teacher at the moment and I intend to encourage students to participate in TBS. (Respondent 99)

Fun. Big fun. For a while, it was quite a big deal to be in the top choir at my high school, which makes a nice change from sports teams. I think it has changed since our director left my previous school - I haven’t heard of their choirs doing well since then. I think NZYC and VoicesNZ are a big influence on choral culture in NZ. It would be great if they could join up with NZSSC and also have a children’s’ choir so that there could be one focused force behind choral training in NZ. (Respondent 100)

… it was one of the most absolutely thrilling and exciting events of the year for everyone in the choir, and made us feel like we had the status of the top athletic teams in the school. Once there it was just phenomenally exciting to see all the different choirs, some of which literally took our breath away at how good they were, and what interesting repertoire they were doing...Also really exposed us to the different regions and diversity in choirs, that was pretty lacking in our own, like some of the choirs with a high Polynesian percentage who did great renditions of traditional music, and also… American gospel music. It was a great event, and we also had to sing in front of assembly a couple of times before we went, which at least gave choral singing more exposure at school. (Respondent 102)
My most rewarding engagement with TBS was after finishing high school as a volunteer at various national finales - it was an absolutely wonderful experience and I’d recommend it to anyone. It made me feel so much more positive about choral singing after coming from a very unsupportive school. (Respondent 110)

TBS festival definitely changed my attitude towards choral singing for the better; I realised how many young people actually do care about singing and that is awesome! (Respondent 111)

I remember TBS as one of the major highlights in our choral calendar. Much preparation was done before the festival and students were excited to participate in the festival and enjoyed the nature of representing their school and travelling…to Dunedin to be a part of the whole experience. One of my favourite parts of High School! (Respondent 116)

My involvement in TBS festival has certainly increased my interest and singing and have made me want to continue singing in a choir after leaving Wellington Girls’ College, and the choir Teal. The highlight of the 3 TBS festivals I attended was seeing photos of the 180 strong Teal choir, all dressed in perfect WGC uniform, singing at the Regional Festival and winning the cup for displaying what the purpose of the festival is - the participation and enjoyment of the singers, not just the competition side of things! (Respondent 120)

TBS was the first occasion that I really sang choral music in a serious way. It encouraged me to keep it up because of the fun and the element of learning. It also helped the other students at my school by giving them a confidence boost and experience in performing and singing in harmony, both of which I view as important. (Respondent 122)

I’ve always loved singing, so I’ll always be in one choir or another. I did get some extra confidence from it, as I was chosen to sing a few seconds solo in the massed item in the regional event. I think the most important influence on choral activities that I have witnessed is the singers’ and musical directors’ passion for it. It also is great to meet people from other choirs/regions and to share experiences at big events like TBS. (Respondent 124)

In my third form year (1988) every child was a member of the massed choir. Every child got sheet music. Anyone who showed promise got group singing lessons. The achievements of the choirs in school were praised. There were excellent role models within the school. Instrumental playing was also encouraged. (Respondent 126)

Attending TBS was always very important to me and although my school choir wasn’t often in finale I loved going to see the standard of other choirs, especially Key Cygnetures…if it wasn’t for TBS I may not have been as enthusiastic about choir and wouldn’t have seen the high standards and wanted to achieve that myself? The biggest influence on me personally was being the NZSSC but for the community spirit, TBS would be the most well-known influence. (Respondent 138)

Participating gave the opportunity to see a broad range of repertoire and different presentation styles of choirs; I think this is important as it challenges people’s perceptions of what choral singing is can be. (Respondent 141)

I really loved the experience and the mass items we performed were a real buzz. The power of singing in such a large group with students from around NZ was very memorable. (Respondent 146)

Rehearsing for TBS in 2006 was my first introduction to choral music, and since then TBS has increased my love of choral music. I compered in 5 Wellington Regional competitions and observed at two National Finales, and have since volunteered at both regional and national competitions to experience more and more of the festival. (Respondent 148)
Appendix O: Discography of Published New Zealand National Choir Recordings 1988-2011

*Works in italics have been performed at one or more TBS Finales*

<table>
<thead>
<tr>
<th>Choir/Radio Station</th>
<th>Label</th>
<th>Format</th>
<th>Year</th>
<th>Catalogue Number</th>
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<td>NZYC</td>
<td>CD</td>
<td>1992</td>
<td>Manu 1412</td>
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<td><em>Minoi, minoi</em> (Marshall)</td>
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<tr>
<td>Carol to St Stephen (Body)</td>
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<tr>
<td>Now is the Hour (Wells)</td>
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<td><em>Quatre Motets...Assisi</em> (Poulenc)</td>
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<td><em>Ave Maria</em> (Holst)</td>
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<td><em>Shenandoah</em> (Erb)</td>
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<td>NYC ‘On Tour, North America, 1993’</td>
<td>NZYC</td>
<td>CD</td>
<td>1994</td>
<td>Manu 1471</td>
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<tr>
<td>Childhood (McLeod)</td>
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<tr>
<td><em>Ka Waiata</em> (Punaki)</td>
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<tr>
<td><em>Minoi, minoi</em> (Marshall)</td>
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<td>Am Weinachten (Mendelssohn)</td>
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<td>The Holly and the Ivy</td>
<td>NZYC</td>
<td>Cassette</td>
<td>1995</td>
<td>NYC/Works</td>
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<td><em>Winds That Whisper</em></td>
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<tr>
<td><em>Canary Wine</em> (Ritchie)</td>
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<td><em>Ka Waiata</em> (Punaki)</td>
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<tr>
<td>Childhood (McLeod)</td>
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<td>Choir of the World</td>
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<td>CD</td>
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<td><em>Haere mai nga iwi</em> (Wehi Whanau)</td>
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<td><em>O Salutaris hostia</em> (Rossini)</td>
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<td><em>Ave Maria</em> (MacIntyre)</td>
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<td><em>Didn’t it rain</em> (Hamilton)</td>
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<td>Johann Baptist Vanhal Gaude (Rejoice)</td>
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<td>CD</td>
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<td><em>Salve Regina</em> (Childs)</td>
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<td><em>Wairua Tapu</em> (Wehi Whanau)</td>
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<td><em>Suite de Lorca</em> (Rautavaara)</td>
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<td><em>O Magnum Mysterium</em> (Busto)</td>
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<td><em>Crucifixus</em> (Lotti)</td>
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<td><em>Duo Seraphim</em> (Guerrero)</td>
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<td><em>From the Greek Anthology</em> (Elgar)</td>
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<td>A Voices Christmas</td>
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<td>2004</td>
<td>Trust MMT 2052</td>
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<td><em>There is no rose</em> (Trad)</td>
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<td><em>There is no rose</em> (Joubert)</td>
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<td><em>Dormi Jesu</em> (Griffiths)</td>
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<td><em>Here is the little door</em> (Howells)</td>
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<td>Veni sancte spiritus (Hamilton)</td>
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<td><em>O Magnum Mysterium</em> (Childs)</td>
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<td>Lux aeterna (Hamilton)</td>
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<td><em>Widow’s Songs</em> (Ritchie)</td>
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</table>
Appendix P: Regularity of Frequently Repeated Finale Works (FRFW) By Type Listed in Order of Frequency of Performance *(New Zealand Composers in italics)*

A) A work has been performed throughout history of TBS with periods of regularity  
B) A work has been regularly performed within a limited span of years  
C) A work has been repeated within recent years.

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Performances</th>
<th>Regularity</th>
<th>A</th>
<th>B</th>
<th>C</th>
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</thead>
<tbody>
<tr>
<td>Ich wollt’ meine Lieb ergösse sich (I would that my love)</td>
<td>Felix Mendelssohn-Bartholdy</td>
<td>12</td>
<td>1996-2010</td>
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<td>The Lord is my Shepherd (Psalm 23)</td>
<td>Franz Schubert</td>
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<td>1988-2004</td>
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<td>This Little Babe (Ceremony of Carols)</td>
<td>Benjamin Britten</td>
<td>9</td>
<td>1990-2008</td>
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<td>X</td>
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<tr>
<td>The Lord’s My Shepherd</td>
<td>Dorothy Buchanan</td>
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<td>1992-2007</td>
<td></td>
<td></td>
<td>X</td>
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<tr>
<td>This Old Hammer</td>
<td>David Hamilton</td>
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<td>1992-2009</td>
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<tr>
<td>I’ve got the world on a string</td>
<td>Kochler/Arlen arr. Kirby Shaw</td>
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<td>2000-2011</td>
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<tr>
<td>Tota pulchra es (Quatre Motets)</td>
<td>Maurice Durufle</td>
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<tr>
<td>May the Road Rise to Meet You</td>
<td>David Hamilton</td>
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<td>1992-1997, 2010</td>
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<td>Herbstlied</td>
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<td>Now is the month of maying</td>
<td>Thomas Morley arr. Unknown</td>
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<tr>
<td>I can’t give you anything but love</td>
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<td>Festival Sanctus</td>
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<td>Monument (Five Campbell Songs)</td>
<td>Craig Utting</td>
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<td>Fa una Canzona (Sing me a song)</td>
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<tr>
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<td>Arranger</td>
<td>Year Range</td>
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<td>Hodie Christus Natus Est</td>
<td>Cheryl Camm</td>
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<td>1998-2006</td>
<td>X</td>
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<tr>
<td>Ave Maria</td>
<td>David Childs</td>
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<td>1997-2011</td>
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<td>Weep no more</td>
<td>David Childs</td>
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<td>2004-2010</td>
<td>X</td>
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<td>Laksin mina kesä yönä käymään</td>
<td>Trad. Finnish arr. David Hamilton</td>
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<td>Ah! si mon monie voulaist danser!</td>
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<td>Suscetit Israel</td>
<td>J. S. Bach</td>
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<td>Josie Burdon</td>
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<td>2000-2009</td>
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<td>In the bleak midwinter</td>
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<td>1996-2004, 2011</td>
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<td>Ubi caritas (Quatre Motets)</td>
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<td>Leonie Holmes</td>
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<td>Volume</td>
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<td>Brian Tate</td>
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<td>Deo Gracias (Ceremony of Carols)</td>
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<td>Olivia (Five Vignettes of Women)</td>
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<td>Atapo</td>
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<td>Maiglocken und die Blumelein</td>
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<td>Kiss the Girl (The Little Mermaid)</td>
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<td>4</td>
<td>1999-2009</td>
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<td>April is in my mistress’ face</td>
<td>Thomas Morley</td>
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<td>Il est Bel et Bon</td>
<td>Pierre Passereau</td>
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<td>Fac ut ardeat cor meum (Stabat Mater)</td>
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<td>If ye love me</td>
<td>Thomas Tallis</td>
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<td>Antonio Vivaldi</td>
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<td>1992-1996</td>
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