

30 SEPT 17
8 PM
THE SANCTUARY
AUCKLAND WAR
MEMORIAL MUSEUM

VOICES IN
CONCERT

THE UNUSUAL SILENCE

KAREN GRYLLS
CONDUCTOR
STUART MAUNDER
DIRECTOR

**SONGS OF
REMEMBRANCE
TRAGEDY AND
THE STRENGTH
OF THE
HUMAN SPIRIT**

A CONTEMPLATIVE, RICH
PROGRAMME IN
REMEMBRANCE
OF WWI
BRINGING TOGETHER
SOME OF
NEW ZEALAND'S
FINEST SINGERS

WWW.VOICESNZ.COM



MAJOR FUNDERS



EVENT PARTNERS



Programme

Ivor Novello	Keep the Home Fires Burning
Eric Whitacre	A Boy and a Girl
David Hamilton	Suicide in the Trenches
Jenny McLeod	Dirge for Doomsday
Melody based on "What a Friend we have in Jesus", by Charles C. Converse Healey Willan	When this lousy war is over How they so softly rest
Jaakko Mäntyjärvi	Canticum Calamitatis Maritimae
J. P. Long and Maurice Scott	Oh! It's a Lovely War
Victoria Kelly	The Unusual Silence (world premiere)
Stephen Chatman	In Flanders Fields
Samuel Barber	To be sung on the water
Jerome Kern	They Didn't believe Me
Jenny McLeod	There's a time to live

We are grateful to the Auckland War Memorial Museum and the museum staff for partnering Voices New Zealand for this event.

There is a rich and resourceful collection of artefacts and information available for the public to research on the museum's website: www.aucklandmuseum.com/collections-research

VOICES NEW ZEALAND

Conductor:	Dr Karen Grylls
Director (staging):	Stuart Maunder
Trumpet solo (Suicide in the Trenches):	Nick Curry (Auckland) Robbie Cargill (Napier)
Guest choirs:	Mixed male choir - singers from Westlake Boys, Dilworth and St Kentigern Colleges (Auckland) CANTARE (Napier)
Vocal Consultant:	Catrin Johnsson

In Memoriam

Peter Godfrey, regarded as “The Father of New Zealand choral music” left us on Thursday 28th September at 8.00pm. At exactly this time, Voices New Zealand was rehearsing Jenny McLeod's "Dirge for Doomsday"; a piece which Peter performed with the National Youth Choir in the 1980s.

A great leader, musician and friend has gone from our midst. Peter's remarkable vision and endeavour which began in NZ in the 1950s laid the foundation for the vibrant and wonderful choral life we enjoy today.

His vision and encouragement are etched indelibly on our lives. Together we mourn his loss and celebrate his great legacy.

Voices New Zealand would like to dedicate their last piece this evening; “There’s a Time to Live”, by Jenny McLeod, to Peter’s memory.

Karen Grylls

MORE ABOUT THE MUSIC

Keep the Home-Fires Burning ('Till the Boys Come Home) is a British patriotic First World War song composed in 1914 by Ivor Novello with words by Lena Guilbert Ford.

A Boy and a Girl - Eric Whitacre

A work written in 2002 by US composer Eric Whitacre set to the poem of Mexican poet and diplomat Octavio Paz (1914-1998).

Suicide in the Trenches - David Hamilton

David Hamilton set Siegfried Sassoon’s 1917 poem written during his military service into a choral score as a result of a request from a member of New Zealand’s vocal group V8. The request also stated to incorporate the “Last Post’ played on trumpet.

Dirge for Doomsday - Jenny McLeod

Commissioned by the New Zealand Youth Choir in 1984, Jenny McLeod composed and wrote the lyrics in commemoration of the 50th anniversary of Hiroshima.

When this Lousy war is over

Is a parody of “What a Friend we Have in Jesus”, sung by soldiers during WW1 which became iconic as a war song.

How they so softly rest – Healy Willan

Canadian composer Healey Willan created this piece for the choir of St Paul’s in Toronto in 1917. The text was a translation by Henry Wadsworth Longfellow of an August Stockmann poem (1751 – 1821).

Canticum Calamitatis Maritimae (Song of Maritime Calamity) - Jaakko Mäntyjärvi

is an eight-part, a cappella classical choral composition by the Finnish composer Jaakko Mäntyjärvi. Completed in 1997, the piece was inspired by the MS Estonia disaster of 1994. It won third prize in the European composition competition for cathedral choirs in 1997. The text of the piece is taken from three sources: the Catholic Requiem Mass, Psalm 107: "They that go down to the sea in ships...", and the report of the disaster from the weekly Latin-language Finnish news service, Nuntii Latini.

Oh! It's a Lovely War – J.P Long and Maurice Scott

Officially the origination of the words and music is attributed as anonymous. However, another line of thought is that it was written in 1917 by J.P. Long and Maurice Scott. *Oh, It's a Lovely War* was popularized during the First World War by male impersonator and music hall star Ella Shields. The song has been featured in many musicals and films, not the least of which was the 1969 film *Oh, What a Lovely War* which was based on the 1963 musical of the same name.

In Flanders Fields - Stephen Chatman

Commissioned in 1998 for a Remembrance Day concert by Choir Leoni of Vancouver BC, is a simple, hymn-like setting of the famous poem by the Canadian medical officer, John McCrae, who wrote it in May, 19015 during the second Battle of Ypres in WW1.

To be Sung on the Water – Samuel Barber

Barber composed this song in 1968 to be included into his opera Antony and Cleopatra, but decided against it. The words are by American poet Louise Bogan which were first published in The New Yorker magazine in 1937.

They didn't believe Me – Jerome Kern

First introduced in the 1914 musical The Girl from Utah it was one added to the show by Kern and Reynolds for its Broadway debut at the Knickerbocker Theatre on August 14, 1914. "They Didn't Believe Me" became a standard, featured in the 1949 MGM musical *That Midnight Kiss* where it was sung as a duet by Mario Lanza and Kathryn Grayson. The artists who have recorded it include Frank Sinatra, George Sanders, Dinah Washington, Jeanette MacDonald, Johnny Mercer, Charlie Parker, Elvis Costello, Stan Kenton, Bill Frisell, Bud Powell, Harry Belafonte, Leontyne Price and Marian McPartland.

There's a Time to Live - Jenny McLeod

This is the final song in a song cycle called "Childhood", commissioned by the Wellington Bach Choir in 2008. Today VOICES NZ performs this song in memoriam Peter Godfrey.

THE UNUSUAL SILENCE

By Victoria Kelly

The landscape of the First World War has been a bleak place to inhabit. Reading accounts and correspondences from soldiers and contemplating the unbelievable scale of the conflict has changed my perspective on many things – not least the world we live in now. I've thought many times about the phrase 'lest we forget' and wondered what it means a hundred years later. What exactly do we need to remember?

In my search for text – I began with a collection of letters written by my dear friend Hamish's grandfather – Thomas Alton Macalister.



Thomas Alton Macalister – 6th Australasian Howitzer Battery (courtesy of Hamish Macalister)

Alton fought in Gallipoli and on the Western Front, and lived to return to New Zealand and start a family. He sent many letters home to his loved ones, every single one of which they kept. After his father died Hamish found his grandfather's letters amongst his things and meticulously transcribed them. The title of this piece – 'The Unusual Silence' – comes from a letter written by Alton to his brother Eric, shortly after he was evacuated from Gallipoli:

"Well for about a month we had a suspicion that something was in the wing. We heard rumours of evacuation, owing to the winter being so severe there, and our suspicions were strengthened by an order which came through a few weeks before we left, stopping all fire, both artillery and infantry for 48 hours. Of course we can see now that this was merely a bluff to test the enemy and see how they would take the unusual silence on our part."

The phrase 'the unusual silence' immediately captured my imagination.

As I read further, what surprised me most about Alton's letters was the almost complete absence of any detail about combat or hardship. Instead, he talks factually and enthusiastically about happier things... the adventure of training, the wonder of travel, the beauty of places. Every now and then he permits himself a small moment of reflection, but he hurries to reassure his loved ones that he is safe and fortunate, even when he's not. Yet even as he does this, he describes the war as 'silent' and refers to how much more he wishes he could say about it.

The depth of Alton's silence, so stoically masked by the bright facade he maintained in order to protect his loved ones, really affected me. The more I thought of World War 1 as a silent war, the more silences I found.

There's a practical silence because there are no field recordings – the technology didn't exist. There's a rational silence – an often-mentioned absence of reason for orders received from afar, or – in the face of its brutality – an absence of reason for the war itself. There are physical silences – the damage done to men's ears by artillery fire, and the hysterical deafness caused by unimaginable sights and experiences. There are psychological silences – the many forms of denial and justification that were perpetuated in order to maintain the war's momentum. There are strategic silences – censorship and secrecy – where letters home were either controlled, redacted or withheld. There are accidental silences – where vital information was obfuscated or misinterpreted in transit due to the logistical difficulties of communicating. There are emotional silences – where soldiers were unable to speak of what had happened to them and their loved ones were unable to ask, or indeed understand.

And finally, there is the genetic silence left by a lost generation of young men and their children not born.



Members of the Canterbury Mounted Rifles join those from the Canterbury Infantry Regiment on board H.M.N.Z. Transport No.4, Tahiti, and H.M.N.Z. Transport No.11, Athenic, at Lyttelton on 23 September 1914 (courtesy of Archives New Zealand)

As I searched for text that might capture something of these things, I read many accounts of the war by New Zealand soldiers (Ormond Burton's 'The Silent Division'), personal correspondences from soldiers to their families, works of fiction (Robin Hyde's 'Passport to Hell'), anthologies (the Penguin Book of New Zealand War Writing), Archibald Baxter's extraordinary memoir of his experiences as a conscientious objector ('We Will Not Cease').

Thanks to an introduction from Voices NZ, I also received invaluable assistance from Jo Brookbanks – Interpretations and Events Programmer at Auckland War Memorial Museum. With her extensive knowledge of the museum's collection she instinctively brought things to me that I would never have otherwise found.

It feels as though every word I read about World War One carried the same fundamental message, which was: Don't forget how truly awful and inhuman this war was... and don't allow it to happen again.

There were more than 38 million casualties of World War One – 17 million dead and 20 million wounded. I was only ever going to protest this in my piece, and lament on behalf of the people who were in the midst of it. While Armistice Day is certainly something to celebrate, with the benefit of hindsight we know that the peace did not last long. We forgot to avoid war almost immediately. Just twenty one years later the Second World War claimed more than 60 million lives and injured tens of millions more. Between the first and second world wars, more than 60 other wars were fought. More than 150 wars have been fought since.

There are four movements in this piece and each of them use two texts alongside each other:

I. The Census



Charles Stuart Alexander – 4th Waikato Mounted Rifles (courtesy of Auckland War Memorial Museum)

For 'The Census' I used an excerpt from one of the letters that Jo found for me at the museum, written by Charles Alexander to his cousin, Amy Reid, and sent from the Western Front on the 20th of December, 1917. The excerpt comes from this passage:

*"Amy, **did you ever wonder** what it was like to face a German machine gun, to hear the bullets whistle round your ears and cut your clothes to pieces and to know that you have got to take that gun? 'Tis a funny sensation.*

***Did you ever wonder** what it is like to hear a 12 inch shell come screaming at you and burst with a terrific roar just close at hand?*

***Did you ever wonder** what it is like to stand on the ground feeling as large as the side of a louse and about as helpless while about 20 Gotha planes fly overhead?*

***Did you ever wonder** what it feels like to be on a patrol crawling up to Fritz's wire in front of his trench and for him to*

suddenly send up a brilliant flare or open out with a machine gun?

***Did you ever wonder** what it is like to lie flat on the ground while machine gun bullets bite the dust just in front of your nose? 'Tis a funny sensation.*

***Did you ever wonder** what it is like to push a bayonet into a man and pull it out again? 'Tis a pleasant sensation.*

***Did you ever wonder** what it is like to sit in a dug-out writing letters while the guns are growling?*

***Did you ever wonder** what it is like to leave the battlefield and go to Paris for five days leave? To walk along the lovely boulevards and along the Seine to visit the Tomb of Napoleon. The Palace Gardens at Versailles. The Palais Royale. Notre Dame. Bois de Bologne. Or to stroll through the Tuileries Gardens? 'Tis very, very pleasant indeed.*

***But did you ever wonder** what it must be like to come back and sit in the wet and mud looking at old Fritz? I used to wonder what it would be like to experience these things. I have learned that I do not wish to know any more about them."*

Paired with his letter is an excerpt from the Dominion, courtesy of the Alexander Turnbull Library, calling for the compulsory registration of all men between the ages of 17 and 60 according to the National Registration Act.

(courtesy of the Alexander Turnbull Library)

Please exhibit in a conspicuous place.

DOMINION OF NEW ZEALAND.

WAR CENSUS.

NATIONAL REGISTRATION ACT, 1915.

BY PROCLAMATION issued under the above Act, EVERY MALE Resident of New Zealand between the ages of SEVENTEEN and SIXTY is required to register
NOT LATER THAN TUESDAY, 9th NOVEMBER, 1915.

A PERSONAL SCHEDULE

must be filled in by every person to whom the Proclamation applies. The schedule, on being completed, is to be placed in the addressed envelope provided, and handed to an officer of the Post and Telegraph Department, or posted to the Government Statistician at Wellington. POSTAGE FREE.

SCHEDULES ARE AVAILABLE AT ALL POST-OFFICES THROUGHOUT THE DOMINION.

Any person who fails to furnish the particulars required, or who makes any false statement, is liable to

A FINE OF £100 OR IMPRISONMENT FOR SIX MONTHS.

The Register to be compiled is purely a CIVIL REGISTER for the purpose of ascertaining the resources of the Dominion in men, and the registration DOES NOT INVOLVE ENLISTMENT, NOR IS IT IN SUBSTITUTION FOR THE PRESENT SYSTEM OF ENLISTMENT. Those desirous of enlisting can obtain enlistment forms at the nearest post-office or Defence Office.

WARNING! The obligation to register is a personal one. The fact that a form has not been addressed to or received by any person DOES NOT ABSOLVE HIM from responsibility to register. ANY PERSON LIABLE TO REGISTER WHO REFUSES, FAILS, OR NEGLECTS TO DO SO WILL BE PROSECUTED.

ALL INFORMATION WILL BE STRICTLY CONFIDENTIAL.

(BY ORDER.) MALCOLM FRASER,
Wellington, 18th October, 1915. Government Statistician.

John Meade, Government Printer, Wellington.

II. The Frightful Monotony

'The Frightful Monotony' uses an excerpt from Ormond Burton's 1936 account of New Zealanders at War, 'The Silent Division.'



Ormond Edward Burton – Auckland Infantry Regiment (courtesy of Auckland War Memorial Museum)

Ormond was a teacher from Auckland who tended to the wounded and dying in Gallipoli and was later a stretcher bearer. When a friend of his was killed in 1917 he volunteered to take his place in the infantry, refused all leave, and was later awarded the Distinguished Conduct Medal for bravery and the French Médaille d'Honneur.

Ormond fought in World War 1 because he believed that victory would create a new age of peace and freedom, yet he was later horrified by the crippling terms of the Treaty of Versailles.

When World War 2 broke out he became a dedicated Pacifist, and later a priest. He was repeatedly arrested as a Conscientious Objector. What had been the point of the first war, he wondered, if not to forever rule out the possibility of a second? Paired with Ormond's description of the war is a single sentence from William Henry Callaghan of the Auckland Mounted Rifles who, upon witnessing the carnage at the front, said: "If their mothers could see them, this war would end today."

Reverend Ormond Burton speaks at a demonstration against the Vietnam War



III. The Glorious Sunset

I had originally planned to quote a military order alongside a description of battle in one of the movements of this piece.

To that end, I asked Jo if she could find any military orders in the museum's collection.

She went away to search and returned with Order No. 20 – written on the 14th of September 1916, and issued to the 2nd New Zealand Brigade the following day, which marked the renewed allied offensive and third phase of the Battle of the Somme.

Another of the things that Jo Brookbanks found for me was a beautiful letter by Henry Thomas Norton of the Otago Infantry Regiment, to his wife Florence. This letter was written on the 9th of September, 1916:

"My lucky day. I was told this morning I was in for more promotion. I am sitting inside our tent writing, and you would be amazed at the enormous amount of traffic. Endless streams of motor lorries, almost touching each other, hundreds of horses and mules, tents being pitched, and the whole scene is full of energy and bustle. You would be surprised at how soon a canvas town can be erected. Last night I climbed the spire of a church and had a glorious view of the country, and in the distance saw a Cathedral. There was a glorious sunset. A great big, red ball of fire, nearly crimson, and it looked so beautiful from the top of the spire, and the moon was three quarters full and right overhead."

Order No. 20 – 2nd New Zealand Brigade – 14th September 1916

2nd NEW ZEALAND BRIGADE		ORDER No 20.
Ref. Maps (LONGUEVAL) (GUEDUCOURT)	1/10.000.	HEADQUARTERS 14th Sept. 1916.
BRITISH FRONT FROM 'HIGH WOOD' 'LE GINCHY'		
INFORMATION.	(a) The French on our right, (the 4th Army) and the reserve army are attacking the Enemy simultaneously to-morrow 15th, Sept. (b) The 4th Army is to attack the enemies defences with the object of seizing, MORVAL, LESBOIS, GUEDUCOURT and FLEERS and breaking through the enemies system of defence. <i>Left to prevent attack</i> (c) TANKS WILL BE USED FOR THE FIRST TIME. 4, have been allotted to this division.	
INTENTION.	The attack will be pushed home with the utmost vigour all along the line until the most distant objectives have been reached. 2. For the past 2 1/2 months we have gradually wearing down the enemy. His moral is shaken, he has few, if any fresh reserves available and there is every probability that a combined determined effort will result in a decisive victory.	
ZERO HOUR	3. The hour of zero will be notified later.	
OBJECTIVES & BOUNDARIES.	The objectives and boundaries of the Division are shown in the attached appendices.	
TASK.	(a) The task allotted to this Brigade is as follows, the ^{second} Auckland and 2nd Otago Battalions will attack and capture the first objective only. The second Canterbury and second Wellington will be held in reserve. (b) The first objective is to be the Switch line from the junction with Coffee Lane, S.6, c.3.7. (inclusive) a distance of 950 yds approx. (c) After the first objective has been captured by the second Bns. of this Brigade, the 3rd N.Z. (Rifle) Brigade after an interval of one hour will pass through and capture the remaining objectives.	
PLACES OF ASSEMBLY.	Units will be assembled in positions to attack as follows. 6. (a) 2nd, Auckland Batt. (with headquarters at junction of FRENCH LANE & TEA TRENCH. (S11.a.3.3.) in the right half of Otago trench, in right half of FERN trench, AUCKLAND trench and TEA trench. (b) 2nd Otago Batt. (same headquarters as Auckland Batt.) in left half of Otago trench, in left half of FERN trench, Wood Lane, and Worcester Trench (c) 2nd Canterbury Batt. (with headquarters at present in Savoy trench) (d) 2nd Wellington Batt. (with headquarters as at present in Carlton trench) (e) No 2 Machine gun Co. less six guns and transport will assemble and move with the second Wellington Batt. through whose headquarters messages will be sent to No. 2 Machine gun Co. (f) No 2 LHM Battery will also remain with the second Wellington Batt. in Carlton trench. (g) All transport will remain in its present position and the first line Transport is to be ready to move at daylight, tomorrow at 15th inst (h) Brigade headquarters remain in present position at S.16.c.6.9. The above moves into assembly trenches are to be carried out to-night after dusk, and the completion of the assembly to be reported to Brigade headquarters	
Assembly of 3rd NZ (RIFLE) BRIGADE.	(1) The 3rd N.Z.R.B. will be assembled between the rear of the Auckland and Otago Batt's and the road S.17. a. & S.16.b. & S16a.	
FINAL CONCENTRATION	(a) This Brigade will be concentrated in the area Switch trench-Savoy trench (inclusive) by the time the 3rd NZRB are clear of the Switch trench. (7) (b) The first DIVISION Inf. Brigade will remain in its bivouacs in Divisional reserve at HAMMETT WOOD and FRICOURT WOOD, ready to move at 15 mins notice.	



From left to right: Florence Norton, L.G. Norton, Henry Thomas Norton and Jean Norton (courtesy of Auckland War Memorial Museum)

As I looked further into these two documents, I discovered that Harry Norton was himself in the 2nd NZ Brigade as part of the Otago Regiment – and heartbroken to learn that Order No.20 was the order that sent him to his death. He was killed in action on the 15th of September, 1916.

In 'The Glorious Sunset' these orders are paired with his letter.

IV. The Unburied

This photograph of a road in Flanders (taken just one month before the Armistice) was found for me by Harry Rickit, Associate Pictorial Curator at Auckland Museum.

It articulates everything I feel about the war. What resonates most is the line of soldiers trudging off towards the horizon in such vast numbers, the volume of bodies blurring together and disappearing into the distance.

That sense of vanishing is what I most hoped to articulate in this piece. In 'The Unburied', the telegram sent to Florence Norton to inform her of her husband's death is paired with an excerpt from a poem by an anonymous New Zealand soldier, known only as M.R.:

And in the silences of the night, when winds are fair
And shot and shard have ceased their wild surprising
I hear a sound of music in the upper air
It is the beating of the wings of migrating birds
Wafting the souls of these unburied heroes into the skies

The poet would have been describing a landscape like this, littered with fallen men. The bodies would have lain in the open for some time as the dangerous conditions prevented their recovery. Sometimes ceasefires were called so that the dead and the wounded could be removed from No Man's Land. Accounts of this – the immense volume of the dead, the groaning of those still living and wounded, the smell, the rats that feasted on their bodies during the night – are too upsetting to recount in detail here.

But even in the midst of this misery, M.R. was able to find something beautiful in the natural world – something hopeful and redemptive. This is a theme which arises in so much correspondence and writing about the war. It seems that humans as a species – despite our violence – hold on to beauty. That we need it in order to give meaning and context to life – especially to the worst things. For all of the time and thought that went into this piece, I've come away feeling that it is impossible to do justice to this subject. Thinking about it has only deepened my sense of inadequacy in that regard.

As we commemorate the centenary of Armistice Day, it strikes me that, of all the silences related to war, peace is the rarest and deepest one of all. In Alton Macalister's words, written to his sister as he waited in Europe to be sent home after the war ended:



A Road In Flanders (October 1918) – Henry Bartholomew (courtesy of Auckland War Memorial Museum)

"Well Isobel dear, let's not be too impatient, but just wait until all the dark clouds have drifted away, there are still a few left after the stormy times we have been through – and then when the sun can shine all the day long, and men realise that violence is unnecessary, then! – well – guess I'll be home."

BIOGRAPHIES

Karen Grylls – Artistic Director

Dr Karen Grylls is Associate Professor in Conducting and Head of Choral Studies at the University of Auckland and is Artistic Director of the Choirs Aotearoa New Zealand Trust, the managing body for the NZ Youth Choir and Voices New Zealand Chamber Choir. Dr Grylls was Conductor and Artistic Director of the New Zealand Youth Choir from 1989 to 2011, and Artistic Director of Toronto's Exultate Chamber Choir from 2011 to 2013.

Dr Grylls is much in demand as an adjudicator for competitions worldwide, including the Marktoberdorf International Chamber Choir Competition, Bavaria, and The World Choir Games in Xiamen, China. She is sought internationally as a choral clinician and regularly conducts masterclasses and workshops in the UK, North America and Canada.

In 1996 Auckland University honoured her with a Distinguished Teaching Award in Music and in 1999 she became an Officer of the New Zealand Order of Merit (ONZM) for her services to choral music.



Stuart Maunder – Director (staging)

Born in Sydney, Stuart Maunder started his career with The Australian Opera as a Stage Manager in 1978, later becoming a Resident Director with the company. In 1990, Stuart joined The Royal Opera (UK) as a Staff Director while continuing his international freelance work.

In 1999, Stuart returned to Australia as Artistic Administrator of Opera Australia, before becoming their Executive Producer in 2004. His productions include *Tales of Hoffmann*, *Manon*, *Romeo et Juliette*, *Don Pasquale* and *Lindy*. His music theatre credits include *My Fair Lady* and *A Little Night Music* for Opera Australia; Australian tours of *Dusty*, *Shout!* and *Music of Andrew Lloyd Webber*.



Stuart was made a Member of the Order of Australia in 2012 in recognition of his contribution to the Performing Arts, and was appointed General Director of New Zealand Opera in 2014. He made his directorial debut with New Zealand Opera in 2015 with his production of *Tosca* and has directed critically-acclaimed seasons of *Sweeney Todd* and *The Mikado* for the company.

Catrin Johnsson – Vocal Consultant

Opera singer Catrin Johnsson, Mezzo Soprano, was born in Sweden and trained at the Royal University College of Music in Stockholm and the Royal Academy of Music in London. Awards include the prestigious Christina Nilsson Award.

Catrin has lived and worked in London for many years and has recently moved to New Zealand. She made her NZ debut with New Zealand Opera in their 2016 production of *The Magic Flute* in the role of Second Lady. She has performed roles with companies such as English National Opera, Opera Holland Park and English Touring Opera.

Catrin also works as a Performance Teacher at the University of Auckland and as a language and vocal coach for Voices New Zealand Chamber Choir and the Auckland Chamber Choir.



About Voices New Zealand Chamber Choir

Voices New Zealand Chamber Choir, with Music Director Dr Karen Grylls, made its début at the 1998 New Zealand International Arts Festival and later that year won awards at the Tolosa International Choral Competition in Spain. VOICES draws from among the nation's best singers, including former members of the New Zealand Youth Choir, to create a chamber choir of flexible size and wide repertoire. The choir has made a number of critically acclaimed recordings and their CD of New Zealand works, *Spirit of the Land*, won Best Classical Album at the 2006 New Zealand Music Awards.

For the 9th World Symposium on Choral Music in Argentina in 2011, VOICES was one of 24 international choirs invited to participate. In 2014 the Choir undertook a tour of Australia which included a performance in the ABC Centre, Sydney which was broadcast live across Australia on the Classic FM network and simultaneously relayed on Radio NZ Concert. VOICES's most recent CD 'Voice of the Soul' on the Atoll label was released in June 2014 and nominated as a finalist in the NZ Music Awards. In 2015 VOICES was engaged for the 100th anniversary Anzac Day National Commemorative Service at Pukeahu National War Memorial Park, Wellington, and event seen throughout New Zealand on TVNZ.

Voices New Zealand Chamber Choir

Sopranos

Rachel Alexander
Celia Aspey-Gordon
Pepe Becker
Victoria Chammanee
Susan Densem
Shona McIntyre-Bull

Tenors

Phillip Collins
Lachlan Craig
Manase Latu
Jack Timings
Kenneth Trass
Brendon Shanks

Altos

Helen Acheson
Morag Atchison
Andrea Cochrane
Katherine Hodge
Grace Neale
Jessica Wells

Basses

Gregory Camp
Simon Christie
Matthew Drake
Nicholas Forbes
Rowan Johnston
Isaac Stone

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