

# Research Memorandum Series

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## David Hamilton's Music for Choir and Keyboard or Solo Instruments

COMPILED BY JENNIFER MORGAN FLORY

David Hamilton (b. 1955), a prolific composer and music educator, is one of New Zealand's most widely performed composers. His music is increasingly being performed outside New Zealand in such places as Australia, Canada, the United States, England, Ireland and Finland. Hamilton has a particular affinity for choral music, having written over 350 works for chorus. This article is a companion to *Research Memorandum Series* No. 202 Winter 2012/13, "David Hamilton's Music for Choir and Instrumental Ensemble;" any works featured in that article are omitted here unless noted by an asterisk. The comprehensive list that follows is organized by arrangements, multi-movement works, sacred and secular pieces. Columns include voicing and accompaniment, text sources, commission details and publication information where applicable. Composer's notes are designated by "CN" after the year of composition, are hyperlinked, and are listed at the end of the article. Multi-movement works are listed with the movements numbered and in italics under the title. All works are available from the composer.

*Jennifer Morgan Flory, compiler*

### Arrangements

Title (Year)/ Publisher Info	Composer	Text Author/ Source	Voicing, Accompaniment	Arranged for
Three Maori Songs (1987) 2. Hine e Hine (rev. 2009, 2012) <a href="#">CN</a>	Te Rangi pai/Maori	Te Rangi pai/Maori	Version 1. SSAA, unaccompanied; Version 2. SSA, piano; Version 3. SSA, string orchestra	Version 2. McAuley High School Choir (conductor Stanley Goliath); Version 3. Epsom Girls' Grammar School
Such a Parcel of Rogues (Scottish Song by Robert Burns) (1995)	Scottish folk song	Robert Burns	SSAA, flute	

<b>Title (Year)/ Publisher Info</b>	<b>Composer</b>	<b>Text Author/ Source</b>	<b>Voicing, Accompaniment</b>	<b>Arranged for</b>
E Pari Ra (2003) (SSA - SULASOL S6.S1631)	P.H. Tomoana	P.H. Tomoana	SSA or TBB or SATB, solo voice, piano	SSA for Auckland Girls Choir; SATB for GALS (a non-auditioned gay and lesbian community choir based in Auckland)
Darling Johnny O. (2006) <a href="#">CN</a>	Based on the unaccompanied mixed-voice choir arrangement in 'Four NZ Folk Songs' (1999)	anonymous	SSA, piano	conductor Keith Stublely
Down in the Brunner Mine (2006)	New Zealand folk song	New Zealand folk song	SSA, piano	
E Moe Te Ra (2007) <a href="#">CN</a>	Erima Maewa Kaihau	Erima Maewa Kaihau	SSA, piano	David Gordon and the choirs of Diocesan School for Girls (Auckland)
Sweet and Low (2008) <a href="#">CN</a>	Joseph Barnby	Alfred Tennyson	3-part treble voices, optional descant, piano	The Three Mezzos on the occasion of their 10th anniversary
Pokarekare Ana (2008) <a href="#">CN</a>	P. H. Tomoana	P. H. Tomoana	2-part treble voices, piano	Auckland Boys Choir (conductor Stuart Weightman)
Te Harinui (2008)	Willow Macky	Willow Macky	SATB, guitar	The Graduate Choir (conductor Terence Maskell)
God Defend New Zealand (1986, rev. 2010)	John Joseph Woods	Thomas Bracken	SA, piano	
Akoako O Te Rangi (2010) <a href="#">CN</a>	Erima Maewa Kaihau	Erima Maewa Kaihau	SSA, piano	David Gordon and the choirs of Diocesan School for Girls (Auckland)
Three Desperadoes (3 American folk songs) (2010) <a href="#">CN</a>	"American Ballads and Folk Songs" (edited by John A. Lomax and Alan Lomax)	"American Ballads and Folk Songs" (edited by John A. Lomax and Alan Lomax)	SSA, piano	Boston City Singers (conductor Jane Money)
1. <i>Spanish Johnny</i>				
2. <i>John Harty</i>				
3. <i>Billy the Kid</i>				
Hine E Hine (2011)	Te Rangi pai/Maori	Te Rangi pai/Maori	solo soprano, SATB choir, piano	

## Multi-Movement Works

Title (Year)/ Publisher Info	Vocal Forces	Text Author/ Source	Written For
These Islands (Volume 1) (1992) <a href="#">CN</a>	unison voices, optional harmony part, piano		
1. Hokitika Bill		James K. Baxter	
2. There is a Solemn Wind Tonight		Katherine Mansfield	
3. The Gentle Rain		Denis Glover	
4. Black Billy Tea		Joe Charles	
Three Robin Hyde Impressions (1993)	SATB, piano	Robin Hyde, from the collection "Houses by the Sea"	Robert Lutt and World Projects (California) for the Beverly Hills High School Choir (conductor Joel Pressman)
1. from 'The Beaches-VIII'			
2. Road's End			
3. The Last Ones			
These Islands (Volume 2) (1993, rev. 1994)	unison voices, optional harmony part, piano		
1. The Last Ones		Robin Hyde	
2. David Lowston		Old Sealers Shanty	
3. Arrowtown		Denis Glover	
4. Saturday on the Farm		Denis Glover	
Two Colonial Lyrics (1997)	2 SSA choirs, piano		Margot Lloyd of Colla Voce Ensemble for a concert with North Shore Ladies' Choir
1. The Golden Sea		Jessie Mackay	
2. The Rush to Coromandel		Charles Thatcher	
Noel! (1998)	unison and 2-part choirs; narrator(s) and instruments (essential: piano duet and organ; desirable: percussion; optional: flute, clarinet, violin, cello); some audience participation	by students of the Junior School, Diocesan School for Girls (Auckland) – compiled and edited by Dierdre McOnie	Junior School, Diocesan School for Girls, (Auckland), at the request of Dierdre McOnie
1. Overture			
2. Isaiah's Words			
3. The Angel's Visit			
4. Magnificat			
5. The Journey to Bethlehem			
6. A Stable Lamp		Richard Wilbur	
7. Follow the Star			
8. Kings from the East			
9. Nunc Dimittis			
10. Christmas Bells		Henry Wadsworth Longfellow	
11. Finale			

<b>Title (Year)/ Publisher Info</b>	<b>Vocal Forces</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>A Shakespeare Garland</b> (1999) <a href="#">CN</a>	SAATB, piano, optional guitar	Shakespeare	Auckland Choral Society
1. <i>It was a lover and his lass</i>	SAATB	<i>As You Like It – Act V Scene III</i>	
2. <i>Come, buy</i>	SAATB	<i>The Winter's Tale – Act IV Scene III</i>	
3. <i>Hark, hark the lark</i>	SAATB	<i>Cymbeline – Act II Scene III</i>	
4. <i>Shall I compare thee to a summer's day?</i>	SAA	<i>Sonnet XVIII</i>	
5. <i>I know a bank whereon the wild thyme blows</i>	SAATB	<i>A Midsummer Night's Dream – Act II Scene II</i>	
6. <i>When daisies pied</i>	SAATB	<i>Love's Labour's Lost – Act V Scene II</i>	
7. <i>Under the greenwood tree</i>	SAATB	<i>As You Like It – Act II Scene V</i>	
<b>Two Blessings</b> (1999)	unison or 2-part voices, piano or organ	texts in Maori from the NZ Prayer Book	Diocesan School for Girls Junior School (Auckland)
1: <i>Ko Ihu te Ariki. Ko ia tonu te Ariki. Amine.</i>			
2: <i>Tiaho I roto I te maramatanga O te karaiti. Amine.</i>			
<b>Just Desserts</b> (1999)	solo voice (or unison choir), piano	from the books "Favorite Foods" written by Brian Moses	Dedicated to the staff of the Junior School, Diocesan School for Girls (Auckland)
1. <i>The Perfect Milkshake</i>			
2. <i>Ice-Cream</i>			
3. <i>Cakes</i>			
4. <i>Chocolate</i>			
<b>Garbage Delight</b> (1999) <a href="#">CN</a>	unison voices, piano		
1. <i>O Sliver of Liver</i>		<i>Myra Cohn Livingston</i>	
2. <i>Battle-hymn of the Ice-cream Connoisseur</i>		<i>Adrian Mitchell</i>	
3. <i>I Ate Too Much</i>		<i>Jack Prelutsky</i>	
4. <i>Garbage Delight</i>		<i>Dennis Lee</i>	
<b>Crumpy!</b> (2000) <a href="#">CN</a>	TTBB, piano	Barry Crump	National Male Choir of New Zealand (conductor Pete Rainey)
1. <i>Mustering Bullock Creek</i>			
2. <i>Toyota</i>			
3. <i>Bad Blue</i>			
<b>Relatively Speaking</b> (2001) <a href="#">CN</a>	SA, piano	Jack Prelutsky	the choirs of the Junior School, Diocesan School for Girls (Auckland)
1. <i>Hurry Grandma Hurry</i>			
2. <i>Grandpa McWheeze</i>			
3. <i>O Mother I am Blue Today</i>			
4. <i>When Daddy sat on the tomatoes</i>			

<b>Title (Year)/ Publisher Info</b>	<b>Vocal Forces</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>Out to Lunch!</b> (2002) <a href="#">CN</a>	unison voices, piano		
1. <i>Rat for Lunch!</i>		Jack Prelutsky	
2. <i>Never Take a Pig to Lunch</i>		Susan Alton Schmeltz	
3. <i>Mary Had a Little Lamb</i>		Anonymous	
4. <i>Fudge!</i>		Jack Prelutsky	
5. <i>A (Pretty) Good Recipe for Pie</i>		Charles Wilkins	
<b>Wish You Were Here</b> (2003) <a href="#">CN</a>	children's choir, piano	Colin McNaughton	
1. <i>Wish You Were Here</i>			
2. <i>Strollin' Down the Highway Leavin' Home Travellin' Blues</i>			
3. <i>The Teacher's Holiday Lament</i>			
4. <i>As I went Walking</i>			
<b>Time Pieces</b> (2004) <a href="#">CN</a> (SULASOL 1316)	TTBB, piano	"The Oxford Treasury of Time Poems"	Marlborough Boy's College
1. <i>Old Man Know-All</i>		Traditional	
2. <i>Song</i>		Christina Rossetti	
3. <i>The Judgement Flood</i>		anonymous	
<b>A Child Comes Forth</b> (2006) <a href="#">CN</a>	SSA, harp, percussion		Key Cygnetures at Westlake Girls High School (conductor Elise Bradley)
1. <i>Eia, Jesus Hodie</i>		15th century	
2. <i>A Child of the Snows</i>		G.K. Chesterton	
3. <i>As I Sat on a Sunny Bank</i>		anonymous	
4. <i>A Christmas Lullaby</i>		John Addington Symonds	
5. <i>Welcome to Heaven's King</i>		anonymous	
<b>In Character</b> (2006) <a href="#">CN</a>	SA, piano	Jack Prelutsky	
1. <i>I Wish My Father Wouldn't Try to Fix Things Anymore</i>			
2. <i>Bugs! Bugs!</i>			
3. <i>Frenetica Fluntz</i>			
4. <i>Dixxer's Excellent Elixir</i>			
<b>Friendship Songs</b> Volume 1 (2006) <a href="#">CN</a>	SA, piano		The gals of GALS
1. <i>Being Her Friend</i>		John Masefield	
2. <i>Office Friendships</i>		Gavin Ewart	
<b>The Road to Bethlehem</b> (2007) <a href="#">CN</a>	SAB, organ or piano	anonymous	Hibiscus Coast Singers (conductor Anita Banbury)
1. <i>Softly the Night is Sleeping</i>		Anon.: Sussex traditional – 20th century	
2. <i>Angels, We Have Heard Your Voices</i>		traditional French carol, "Les Anges dans nos Campagnes" – adaptation of the translation by Bishop Chadwick by R. R. Terry	
3. <i>While Shepherds Watched</i>		Nahum Tate	
4. <i>Saw You Never, in the Twilight</i>		Cecil Frances Alexander	
5. <i>A Star is Dancing on the Snow</i>		Bliss Carmen	
6. <i>The Little Cradle Rocks Tonight in Glory</i>		traditional	
7. <i>The Wonder of the Story</i>		Charles Irvin Junkin – 19th century	

<b>Title (Year)/ Publisher Info</b>	<b>Vocal Forces</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>Christmas Crackers</b> (2007) <a href="#">CN</a>	SA(T)B, optional harp, piano or organ		South Auckland Choral Society
1. <i>Mary, Mary, Had a Little Baby</i>		<i>traditional African American spiritual</i>	
2. <i>Children's Song of the Nativity</i>		<i>Frances Chesterton</i>	
3. <i>Nativity Play</i>		<i>Peter Dixon</i>	
4. <i>Advice to a Child</i>		<i>Eleanor Farjeon</i>	
5. <i>Just Doing My Job</i>		<i>Clare Bevan</i>	
6. <i>Ring Out, Wild Bells</i>		<i>from "In Memoriam" – Alfred Tennyson</i>	
7. <i>The Carol of the Poor Children</i>		<i>Richard Middleton</i>	
8. <i>I Hear the Angels Sing Again</i>		<i>Marion Schoeberlein</i>	
9. <i>Who Shines the Stars?</i>		<i>William McTaggart</i>	
<b>A Little Easter Cycle</b> (2007) <a href="#">CN</a>	SAB, piano or organ		
1. <i>Hosanna, loud hosanna</i>		<i>Jeannette Threlfall</i>	
2. <i>A Time to Watch, A Time to Pray</i>		<i>J.M. Neale</i>	
3. <i>Deep Spring</i>		<i>anonymous</i>	
4. <i>Love is Come Again</i>		<i>J.M.C. Crum</i>	
5. <i>De Angel Roll De Stone Away</i>		<i>traditional African American spiritual</i>	
<b>A Treble-Voice Liturgy</b> (2008) <a href="#">CN</a>	2-part treble voices, optional instrumental part, organ or piano	New Zealand Prayer Book	Stuart Weightman and Auckland Boys Choir
1. <i>Kyrie</i>			
2. <i>Gloria</i>			
3. <i>Responses to the reading</i>			
4. <i>The Lord's Prayer</i>			
5. <i>Sanctus</i>			
6. <i>Benedictus</i>			
7. <i>Acclamations</i>			
8. <i>Agnus Dei</i>			
9. <i>Dismissal</i>			
<b>A la Carte</b> (five gastronomical songs) (2009) <a href="#">CN</a>	SATB, piano	Myra Cohn Livingston, Adrian Mitchell, Jack Prelutsky and Dennis Lee	Hamilton Chorale (conductor Julie Jack-Gough)
1. <i>O Sliver of Liver</i>		<i>Myra Cohn Livingston</i>	<i>The first and fourth pieces had already been arranged for choir in 2002, but were revised for this cycle.</i>
2. <i>Battle-hymn of the Ice-cream Connoisseur</i>		<i>Adrian Mitchell</i>	
3. <i>Mary Had a Little Lamb</i>		<i>anonymous</i>	
4. <i>I Ate Too Much</i>		<i>Jack Prelutsky</i>	
5. <i>Garbage Delight</i>		<i>Dennis Lee</i>	

<b>Title (Year)/ Publisher Info</b>	<b>Vocal Forces</b>	<b>Text Author/ Source</b>	<b>Written For</b>
*To the Christ Child (rev. 2010) <a href="#">CN</a>	solo soprano, SATB choir, piano duet		The re-working of the piece was prompted by the 2010 tour to the United Kingdom by the choir Choralation from Westlake Girls' and Boys' High Schools (conductor Rowan Johnston and soprano Morag Atchison).
1. Love Came Down at Christmas		Christina Rossetti	
2. The Angel's Song		from "Vom himmel hoch" Klug's <i>Gesangbuch</i> , 1535	
3. Cradle Hymn		Isaac Watts	
4. A Stable Lamp		Richard Wilbur	
5. Love Came Down at Christmas (reprise)		Christina Rossetti	
Down on the Farm (2011) <a href="#">CN</a>	SAB, piano		Mercury Bay Community Choir (Whitianga)
1. Belinda, the cow		Gloria Rawlinson	
2. Song in summer		Ruth Dallas	
3. The Sheep Dog		Mary Fleming	
4. Drought		Pauline Cartwright	
5. Beginning Again		Donald McDonald	
Angels and Shepherds and Wise Men All (2012) <a href="#">CN</a>		solo soprano and solo baritone, SSA and SATB, organ	South Auckland Choral Society, St Mary's Schola
1. Angels And Shepherds		traditional carol	
2. The Shepherds' Carol		anonymous	
3. Who are these who ride by starlight		Marnie Barrell	
4. Christmas Carol		Sara Teasdale	
5. A Child Lay in a Little Crib		Heinrich von Loufenberg	
6. Welcome Yule		14th century (trans. Pearsall)	

## Sacred Choral

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
Psalm of Thanksgiving (1980)	AB, organ	Bible	
Lullaby Carol (1983) (in OUP 'World Carols for Choirs')	SATB or SSATB unaccompanied; SATB, organ	15th century English carol	
Nunc Dimittis (1984)	SATB, organ; SATB or TTBB, unaccompanied	Luke Chapter 2 (Song of Simeon)	Original SATB version for Bel Canto 1984 (Epsom Girls Grammar and Auck- land Grammar Schools)

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
Alleluia (1984) (SULASOL S642)	antiphonal men's voices, horn, organ	Alleluia	
Psalm 148 (1984, rev. 1994)	SATB, organ	Psalm 148	
Carol of the Flowers (1985)	unison voices, piano, optional organ; SATB, unaccompanied	Bas-Querdy Carol	SATB arrangement for the Star Quartet
My Master Hath a Garden (1985) (Neil A. Kjos Music Co ED.8762)	SSAA, flute	traditional prayer	Peter and Kim
Miserere (1986, rev. 1987) from "Te Deum"	2 SSATB choirs, optional piano, organ	liturgical	
How Beautiful (1986)	unison voices, flute, organ	Bible	Choir of St David's Presbyterian Church (Auckland)
Agnus Dei (text in English) (1986, rev. 1990)	SATB or SSAA, organ or unaccompanied		The celebration of Mass by Pope John Paul II in Auckland, November 1986
Sing We Triumphant (1990)	2 SATB choirs, organ	The Venerable Bede	Peter Godfrey with funding provided by the New Zealand Composers' Foundation (APRA) and the Queen Elizabeth II Arts Council (now Creative New Zealand)
May the Road Rise to Meet You (1990) <a href="#">CN</a> (SATB – Colla Voce Music HL-106) (TTBB – SULASOL S498) (SSAA – Colla Voce Music HL-207)	SATB, organ; TB, piano; unison voices, piano; SATB or TTBB, unaccompanied; SSAA, optional guitar	traditional Irish blessing	SATB/unaccompanied arrangement for Brendan O'Connor and the Cois Cladaigh Chamber Choir (Galway, Ireland)
*A Song of Ruth (1991) <a href="#">CN</a> (SAB – Colla Voce Music HL-402)	SAB, organ; SSA, oboe, strings	Ruth 1: 16-17	SAB version dedicated to Bruce Baker
A New Zealand Doxology (1991) <a href="#">CN</a>	solo soprano, SATB, organ	Rev. Len Horwood (d.1990), minister of Mt Albert Methodist Church (Auckland) in the 1960s	Mervyn Rosser, choirmaster of Mt Albert Methodist Church
Companions Let Us Pray Together (1991)	unison voices, organ	David Clark and Witi Ihimaera	
Love Came Down at Christmas (1991) <a href="#">CN</a> (SULASOL S539)	SAB, organ	Christina Rossetti	For Bruce
Wind through the Olive Trees (1991)	2-part mixed voices, organ	traditional American	Bruce Baker and the Choir of St. Heliers Presbyterian Church (Auckland)



<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>Dance-Song To The Creator (1992)</b> <a href="#">CN</a>	SSA and SATB semi-choruses, SAATB, percussion, piano duet	Kabir (15th century India) & Te Deum	1993 International Summer School in Choral Conducting, assisted by Queen Elizabeth II Arts Council (now Creative New Zealand) & New Zealand Composers Foundation
<b>O Sing to the Lord (1992)</b>	SATB, piano, organ	Bible	Guy E Jansen for the Festival Singers (Wellington) with funding provided by the Queen Elizabeth II Arts Council
<b>Fantasy on “Were You There when They Crucified My Lord?” (1992)</b>	SSAA, congregation, flute, organ	traditional African American spiritual	
<b>Ave Maria (1993) (SULASOL S427)</b>	solo soprano, 2-part choir or SSA, piano or organ	liturgical	
<b>Anthem of Praise (1993)</b>	2-part voices, organ	Te Deum (in English)	
<b>A Stable Lamp (1991, rev. 1993)</b>	SSA, piano duet	Richard Wilbur	
<b>The Prayer of St. Francis (1993)</b>	SATB, organ; SSAA, piano		Ars Nova Choir, New Plymouth
<b>Maker of this Earth (1994, rev. 1995)</b>	2-part voices, piano, organ	Bruce Baker	From “Taonga: Gift of the Land” which was originally commissioned by Nelson School of Music for their Centennial in 1994
<b>Nunc Dimittis (1995)</b>	SA, organ	Luke Chapter 2 (Song of Simeon)	Opus (Epsom Girls’ Grammar School)
<b>When the Light of God’s Grace (1996)</b>	SATB, organ	Matthew Jack	1996 Many Choirs Festival (Auckland)
<b>Nunc Dimittis (1996)</b>	2-part voices, organ	Luke Chapter 2 (Song of Simeon)	Junior School Chapel Choir of Diocesan School for Girls (Auckland)
<b>Christmas Cradle Song (1996) (SA – SULASOL S540A) (SATB – SULASOL S540B)</b>	SA or SATB, organ or piano	William Blake	The choir at St. David’s Church (Auckland)
<b>Christmas Bells (1996) (BriLee Music BL139) (out of print 2003)</b>	2-part voices, piano	Henry Wadsworth Longfellow	Epsom Girls Grammar School for Junior Prizegiving 1996
<b>Magnificat (1996)</b>	unison voices, optional descant, optional tone chimes, piano or organ	Book of Common Prayer	Diocesan School for Girls Junior School (Auckland)

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>An Irish Blessing</b> (1998) <a href="#">CN</a> (Walton Music WJMS1058)	SATB, piano or organ	traditional Irish Blessing	The mixed-voice choir of students from Epsom Girls Grammar and Auckland Grammar Schools
<b>Going to Write to Master Jesus</b> (1998)	SSA or SAB, piano	traditional African American spiritual	
<b>A Star Is Dancing on the Snow</b> (1999)	SA(B), optional percussion, piano	Bliss Carman	
<b>Christmas Processional</b> (2000)	SATB, organ	Gloria from the Latin Mass	The International Festival Chorus, Singapore
<b>Holy Night</b> (2000) <a href="#">CN</a>	8-part treble voice choir, pre-recorded sounds	Lucille Clifton	Opus (Epsom Girls Grammar School) for performance at the 2000 Secondary Schools Choral Festival
<b>The Christmas Star</b> (2000) (SULASOL S1578)	SA, flute, piano (flute may substituted with another appropriate instrument, e.g. violin, oboe, recorder)	Deirdre McOnie	choirs of Diocesan Junior School (Auckland)
<b>Come with All Believers True</b> (2001) <a href="#">CN</a>	four parts (voice types unspecified) – A Christmas Round	‘Resonet in Laudibus’ (English version by B .A. Braley)	
<b>Mary’s Lullaby</b> (2001) <a href="#">CN</a> (SULASOL S1579)	SA, optional violin, piano	Deirdre McOnie	The Junior School, Diocesan School for Girls (Auckland) for their Carol Service 2001
<b>A Peace Prayer</b> (2002)	SSA, cello, piano	Steve Myrvang	The choirs of St Mary’s College (Auckland)
<b>Softly the Night Is Sleeping</b> (2004)	SAB, piano	Anonymous, 20th century, Sussex traditional. From the anthology “Christmas Please!” published by Orion Books.	
<b>The Mirror</b> (2004) <a href="#">CN</a>	unison voices, optional 2nd vocal part in canon, organ or piano	Adrienne Mary Hayes	Written at the request of the author of the text, Adrienne Mary Hayes
<b>Sunday Morning Band</b> (2005) <a href="#">CN</a>	SAB or SSA, piano	traditional African American spiritual	
<b>Witness for My Lord</b> (2005) <a href="#">CN</a>	SSAB or SATB, piano	traditional African American spiritual	The original scoring was for SSAB voices with piano, the vocal division reflecting the vocal balance in many school choirs. This SATB version was made at the request of American conductor Ted Gibboney (Director of Music at Idlewild Presbyterian Church in Memphis).

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>Do, Lord, Remember Me</b> (2005) <a href="#">CN</a>	SSATB, congas	traditional African American spiritual	
<b>I'm A-Going to Join the Band</b> (2005) <a href="#">CN</a> (SULASOL S1306)	solo bass, TBB, piano	traditional African American spiritual	Voicemale (Westlake Boys High School, Auckland)
<b>This Summer Child</b> (2005)	SA and SSA choirs, handbells, piano duet	Evan Lewis	Diocesan School for Girls (Auckland) for the 2005 carol service
<b>Festival Gloria</b> (2006) <a href="#">CN</a>	SAB or SSA, piano	from the Latin Mass	Aurora Festival, Christchurch, Easter 2006
<b>Every Day'll Be Sunday</b> (2006) <a href="#">CN</a>	TBB, piano	traditional African American spiritual	Rosmini College Choir (Auckland; conductor Christine Treseder- Hallett; Head of Music Sue Williams)
<b>The Wonder of the Story</b> (2006)	SA, optional instrumental descant, piano	Charles Irvin Junkin	
<b>Dear Santa (How's It Looking?)</b> (2006)	SA, piano	unknown source	
<b>Tell Me Again (The Story Of Christmas)</b> (2006) <a href="#">CN</a>	SA, piano	Marion Schoeberlein	Bella Voce (Diocesan Junior School, Auckland) and the Diocesan Junior School carol service 2006
<b>Whakarongo Ki Te Reo</b> (Listen to the voices) (2007) <a href="#">CN</a>	SATB, organ or piano	text by the composer based on Maori hymn sources and Matthew 21:9	the choir at St Luke's Church, Remuera (Auckland)
<b>Ohana I Runga Rawa</b> (2007) <a href="#">CN</a>	SSA, oboe	text in Maori from the Mass	for the reunion church service on the occasion of the 90th anniversary of Epsom Girls' Grammar School (2007)
<b>Kings Came Riding</b> (2007)	2-part treble voices, piano	Charles Williams	
<b>Kia Hora Te Marino</b> (2007) <a href="#">CN</a>	2-part treble voices, piano	traditional Maori proverbs	Auckland Boys' Choir (conductor Stuart Weightman)
<b>De Angel Roll de Stone Away</b> (2007)	SSA, piano	traditional African American spiritual	
<b>The Hidden</b> (2008) <a href="#">CN</a>	SATB, organ or piano	Joy Cowley	The Many Choirs Festival 2008
<b>Blessing of the Trinity</b> (2008) <a href="#">CN</a>	SAB, piano or organ	David Adam	Trinity at Waiake Methodist Church (Auckland) on the occasion of its 50th anniversary
<b>A Blessing for Saint Kentigern</b> (2008) <a href="#">CN</a>	2-part treble voices, SAB, piano	traditional blessings	Stuart Weightman for Saint Kentigern School (Auckland)

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
A Blessing for This Day (2009) <a href="#">CN</a>	SA, piano	based on a traditional Irish blessing, with a version of the concluding blessing often used in many services added at the end	The composer's choir at St Mary's Schola at St Mary's College for a performance at mass in St. Patrick's Cathedral in Auckland.
Embrace the Night (2009) <a href="#">CN</a>	SSA, piano	Clay Harrison	St. Mary's College Christmas Concert 2009
Prayer of a Woman (2009) <a href="#">CN</a>	SSAA, 2 horns, harp	Robin Hyde	Mirinesse Women's Choir of Seattle in the USA, and is dedicated to the choir and conductor Rebecca Rottsolk
Joy to the World (2010) <a href="#">CN</a>	solo soprano, SAB choir, piano	Isaac Watts	2010 Carol Service, Diocesan School for Girls (Auckland)
Faithful Choir, Rejoicing Sing (2010) <a href="#">CN</a>	2 two-part treble choirs or SSAA, organ	attributed to St. Bernard of Clairvaux (1090-1153) (English translation)	Auckland Boy's Choir and Auckland Girls' Choir
Rise! Shine! (2010) <a href="#">CN</a>	SSA, piano	traditional	Silver Swans (conductor Fiona Wilson), one of the choirs at Westlake Girls' High School (Auckland)
We Shall Walk through the Valley (2010) <a href="#">CN</a>	SSA, piano	traditional African American spiritual	
That Day Is Waiting to be Born (2011) <a href="#">CN</a>	solo soprano, SAB choir, piano	anonymous Advent text	2011 annual carol service of Diocesan School for Girls (Auckland) at the request of conductor David Gordon
The Son of the Virgin (2011) <a href="#">CN</a>	SA, piano	translation of a Catalan carol	Written for a choir workshop with students of Ascham School (Sydney, Australia) when they visited St Mary's College in Auckland as part of their tour to New Zealand in 2011
The Captives' Hymn (2011) <a href="#">CN</a>	2-part treble voices, trombone, piano or organ	anonymous	Auckland Boys' Choir (conductor Stuart Weightman)
Ave Maris Stella (2012)	SSAA, singing bowl	plainchant text	St Mary's Schola, Auckland
Little Lord of Light (2012)	SA, piano	Mary I. Osborn	Kuala Lumpur Children's Choir (conductor Susanna Saw)
My Sister Thinks She's Santa Claus (2012)	SA, optional noise-makers, piano	Kenn Nesbitt	Boston City Singers (conductor Jane Money)

## Secular Choral

Title (Year)	Voicing, Accompaniment	Text Author/ Source	Written For
Go Day! (1982)	AB, organ	traditional English Christmas text	
The Moon Is Silently Singing (1985) <a href="#">CN</a> (Walton Music 08501530)	2 SSATB choirs, 2 horns	Miguel de Unamuno	Mark Dunford on his 21st birthday
The Moon Is Distant from the Sea (1987) <a href="#">CN</a>	SAB or SSA, piano	Emily Dickinson	Dedicated to Faye Dumont
Darkness (1987)	14-part women's voices, flute	Byron	
Jerry Jones (from <i>From Age to Age Endure</i> ) (1988) <a href="#">CN</a>	SA or SSAA or SATB, flute, piano	anonymous from "The Temperance Orator and Reader"	
The Silent Voices (from <i>From Age to Age Endure</i> ) (1988)	solo soprano, SATB or SSAA, flute, piano	Alfred Tennyson	
Epitaph to Mrs Freland (from <i>From Age to Age Endure</i> ) (1988)	solo soprano, SSATB, piano duet	Epitaph to Mrs. Freland, in Edwelton churchyard, Nottinghamshire, 1741	
Leviathan (1989)	2 SSAA choirs, oboe, tape	Bible and Melville	
Song for a Spring Morning (1991)	SATB, SSAA or SA, optional untuned percussion, piano	James K. Baxter	Guy Jansen, assisted by Queen Elizabeth II Arts Council (now Creative New Zealand), Composers Foundation (Now APRA)
Sea Vision (1993)	SSA, cello, percussion	Robin Hyde	
Road's End (1993)	SSAA, piano	Robin Hyde	
The Sea Child (1994, rev. 1997)	SATB or SSAA, flute, piano	Katherine Mansfield	Phoenix Chorus of Ashburton College with funding assistance from the NZ Arts Council Toi Aotearoa (now Creative New Zealand)
There Is a Solemn Wind Tonight (1989, rev. 1994)	SSA or SAB, flute, piano	Katherine Mansfield	Dedicated to the Hawkes Bay Society for Music Education
The True Dead Speak (1995) <a href="#">CN</a>	SATB, clarinet, piano	James K. Baxter	Ley Macassey and Mercury Bay Area School, with funding provided by the Arts Council of New Zealand Toi Aotearoa (Now Creative New Zealand)
Once They All Believed in Dragons (1996) arranged from "The Dragons are Singing Tonight"	SAB, piano	Jack Prelutsky	

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>The Mechanical Dragon</b> (1996) <a href="#">CN</a> from “The Dragons are Singing Tonight”	SSA, car horn, wood and metal percussion, piano; SATB, percussion sounds, piano	Jack Prelutsky	Initially set for treble voices for the choirs of Westlake Girls High School (Auckland)
<b>A Dragon Is in My Computer</b> (1996)	SA, piano	Jack Prelutsky	
<b>Tryst</b> (1997)	SATB, jazz trio (piano, bass, drums)	Robin Hyde	at the request of the HMG Trio and the Dorian Choir (Auckland)
<b>Benue Lullaby</b> (1998)	SSA or SSATB, bongos, piano	Martin Brennan	Elise Bradley and the choirs at Westlake Girls’ High School (Auckland)
<b>Rainbow Nation</b> (1998)	SATB, piano	Robert Leek	GALS for use on tour to a cultural festival associated with the 1998 Gay Games (Amsterdam)
<b>I Have a Dozen Dragons</b> (1998)	SA, optional flute, piano	Jack Prelutsky	The choirs of the Junior School, Diocesan School for Girls
<b>My Gifts to Keep</b> (1998)	SA, piano	Bryn Chernek	
<b>Friends</b> (1998)	SA, piano	Deirdre McOnie	
<b>Black Billy Tea</b> (1989, rev. 1999)	SAB and SATB, piano	Joe Charles	Arranged from the original version for solo voice in “These Islands” volume 1
<b>Song of a Drifter</b> (1999)	TTBB or SATB, piano	Barry Crump	New Zealand Secondary Students Choir
<b>Bubbles</b> (1999)	SA, piano	Ann Ziety poem “Bubble Poem”	
<b>In a Glorious Garden Green</b> (1999)	SSA, optional percussion, piano	anonymous (Medieval)	Opus at Epsom Girls Grammar School (Auckland)
<b>Shall I Compare Thee to a Summer’s Day</b> (1999) <a href="#">CN</a> (SULASOL S1056)	SSA, guitar or piano	Shakespeare sonnet 18	Originally the middle movement of a cycle of Shakespeare texts written for Auckland Choral Society in 1999
<b>Socks</b> (1999)	2-part voices, piano	Jane Buxton	Junior School of Diocesan School for Girls (Auckland) for performance by the training choir
<b>On the Swag</b> (2000)	SSA, piano	R.A.K. Mason	Auckland Boys Choir (musical director Neil Shroff ) on the occasion of their 30th anniversary
<b>I Watched a Televangelist</b> (2000, rev. 2004) <a href="#">CN</a>	SATB or TTBB, optional tambourine(s), piano	Jack Prelutsky	GALS – the re-working for male voices was made in 2004.

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
Catch Me the Moon (2000)	2 SSA choirs, soprano saxophone	Christina Rossetti, Ruth Krauss, Jack Prelutsky, a poem from the Elema Tribe (Papua New Guinea), and Griger Vitez.	OHFU Female Chorus, Tokyo, Japan – dedicated to conductor Chifuru Matsubara
Creatures (2000)	SA, piano	Jo Bowler	The choirs of Diocesan Junior School (Auckland)
The Wine-Rich Arteries (2002)	SATB, piano	Keri Hulme	GALS with funding from Creative New Zealand
Decisions (2002)	SA, piano	Jo Coster & Deirdre McOnie	The Junior School, Diocesan School for Girls (Auckland) for Bella Voce (conductor Jo Coster)
Rain (2002) <a href="#">CN</a>	SSAA choir, oboe, rainsticks, stones	Hone Tuwhare	Opus at Epsom Girls' Grammar School
For the Fallen (2004) <a href="#">CN</a>	SATB, organ	Laurence Binyon	Wellington Cathedral of St Paul for ANZAC Day 2004
Karanga (2005) <a href="#">CN</a>	SSAA, TTBB, conch shell	based on traditional Maori karanga calls	The Graduate Choir (conductor Terence Maskell)
Computer, Computer (2005)	SA, piano	Jack Prelutsky	
Ballad (O What Is That Sound?) (2006) <a href="#">CN</a>	TBB, optional snare drum, piano	W.H. Auden	Mainly Men (Rangitoto College, Auckland; conductor David Squire)
Excuses, Excuses (2006) <a href="#">CN</a>	SAB, piano	Alison Moyle	
The Moon Always Follows the Sun (2006) <a href="#">CN</a>	SAB, piano	traditional Congo lullaby	
Pangur Ban (2006) <a href="#">CN</a>	SA, percussion (triangle, guiro, optional tambourine), piano	9th century Irish (translation by Robin Flower)	Boston City Singers (conductor Jane Money)
The True History of Resurrection Jack (2006) <a href="#">CN</a>	TBB, piano	Evangeline Paterson	Claire Caldwell and the Dilworth Foundation Singers of Dilworth School (Auckland)
Wynken, Blynken, and Nod (2006)	SA, piano	Eugene Field	
Remember (2006) <a href="#">CN</a>	SSAA, flute	Christina Rossetti	North Shore Ladies Choir (Auckland) and their conductor Sheila Fox Evans
Not Made with Hands (2006) <a href="#">CN</a>	SSA or SAB, piano	Ruth Gilbert	David Gordon and the choirs of Diocesan School for Girls (Auckland)
Old Custard (2007) <a href="#">CN</a>	SATB, piano	Nadia Simpson	GALS

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>The Singers</b> (2007) <a href="#">CN</a>	SATB, piano	Henry Wadsworth Longfellow	Was awarded 2nd place, the Chorus Director's Prize, in the 2007 Longfellow Chorus Composers' Contest (USA)
<b>Where Did You Come From, Baby Dear?</b> (2007)	SSAA, congas, double bass	George MacDonald plus three traditional lullabies	
<b>When My Mother Sings to Me</b> (2007) <a href="#">CN</a>	SA, piano	Deirdre McOnie	The Junior School, Diocesan School for Girls (Auckland) for the Mothering Sunday service 2007
<b>Night Watch Song</b> (2007) <a href="#">CN</a>	TB, piano	James Edward Fitzgerald	Stephen Rowe and the choirs of Rangitoto College (Auckland)
<b>Full Moon Rhyme</b> (2008) <a href="#">CN</a>	SSA, piano	Judith Wright	Leading Notes (Westlake Girls High School; conductor Fiona Wilson)
<b>Count Me the Stars</b> (2008) <a href="#">CN</a>	SSAA, guitar	Kylie Johnson	Kristin School (Auckland) for Euphony (conductor Nick Richardson)
<b>Lullaby</b> (2008) <a href="#">CN</a>	SA, tone chimes, piano	John Fuller	Bella Voce (Diocesan School for Girls Junior School; conductor Georgina Christiansen)
<b>Talking Turkeys</b> (2008)	2-part treble voices, piano		
<b>Matariki</b> (2009) <a href="#">CN</a>	2 SATB choirs, piano	traditional Maori proverbs	Choralation (Westlake Girls' and Westlake Boys' High Schools; conductor Rowan Johnston)
<b>Keepsake Mill</b> (2009) <a href="#">CN</a>	SATB, piano	Robert Louis Stevenson	Kentoris (Saint Kentigern College, Auckland; conductor Ross Gerritsen)
<b>Orpheus</b> (2009) <a href="#">CN</a>	solo alto, SATB, organ	William Jay Smith	Auckland Choral to mark the 200th anniversary of the death of Franz Joseph Haydn
<b>Me He Korokoro Tui (The Call of the Tui)</b> (2009) <a href="#">CN</a>	SATB semi-chorus, SATB choir, organ	devised by members of GALS, and from traditional sources	Out and Loud Festival 2010 (Auckland), a gathering of gay and lesbian choirs, with funding from the Rule Foundation
<b>Off to Outer Space Tomorrow Morning</b> (2009) <a href="#">CN</a>	TBB, piano	Norman Nicholson	
<b>Bring Us in Good Ale</b> (2009) <a href="#">CN</a>	TBB, congas, piano	15th century anonymous	Mainly Men of Rangitoto College (conductor David Squire) (Auckland)



<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
<b>Te Manawa Tapu</b> (2009) <a href="#">CN</a>	2-part treble voices, piano	devised by Deidre McOnie and David Hamilton	Baradene College in Auckland on the occasion of its centenary (2009)
<b>Child of My Heart</b> (2009) <a href="#">CN</a>	SA, piano	Edwin Markham	for Vanessa and David Kay on the birth of their first child
<b>Una Noche De Verano</b> (2010) <a href="#">CN</a>	SATB, singing bowl	Antonio Machado	conductor Rowan Johnston and Choralation (students of Westlake Girls' and Westlake Boys High Schools)
<b>Uphill</b> (2010) <a href="#">CN</a>	SA(A)B, piano	Christina Rossetti	The Hamilton Chorale (conductor Julie Jackson- Gough)
<b>Magic</b> (2010)	SATB, trumpet, piano		
<b>That's Macabre</b> (2010) <a href="#">CN</a>	solo voices, 2-part treble voices, piano	Joy Watson	for the 40th anniversary of Auckland Boys' Choir, and is dedicated to the choir and conductor Stuart Weightman
<b>Listen Tamaki Makaurau</b> (2010) <a href="#">CN</a>	solo voice, treble voices (in 3 groups), optional drums, piano, organ	Mary Cornish	Auckland Primary Principals' Association Music Festivals (Auckland) 2010
<b>The Voices of Children</b> (2010) <a href="#">CN</a>	SSA, piano	William Blake	inaugural SingDownunder choral festival (Auckland) 2010
<b>Where Lies the Land</b> (2010) <a href="#">CN</a>	2-part treble voices, optional instrumental part, piano	Arthur Hugh Clough	Auckland Boys' Choir and conductor Stuart Weightman
<b>Moon Fish</b> (2010) <a href="#">CN</a>	2-part treble voices, piano	Joy Cowley	Auckland Boys' Choir and conductor Stuart Weightman
<b>Puck's Song</b> (2010)	SSA, piano		
<b>The Shop of Dreams</b> (2011)	solo alto, SAB, piano	Mary Jane Carr; unknown; Jack Prelutsky; anonymous; Margaret Mahy; Christina Rossetti	Pakuranga Choral Society
<b>Shine Out, Fair Sun</b> (2011) <a href="#">CN</a>	SATB, piano	anonymous	Choralation (conductor Rowan Johnston), the mixed-voice choir of Westlake Girls' and Westlake Boys' High Schools
<b>Something Told the Wild Geese</b> (2011) <a href="#">CN</a>	SATB, piano	Rachel Lyman Field	
<b>A Bright Light Still Shines</b> (2011)	SATB, piano	Keith Parke	GALS and conductor Stephen Bowness

<b>Title (Year)</b>	<b>Voicing, Accompaniment</b>	<b>Text Author/ Source</b>	<b>Written For</b>
When Music Sounds (2011)	SATB, piano	Walter de la Mare	Alison Gernhoefer on the occasion of her retirement as principal of Westlake Girls' High School
Song in Summer (2011) <a href="#">CN</a>	SA, piano	Ruth Dallas	Mercury Bay Community Choir (Whitianga)
Escape at Bedtime (2011) <a href="#">CN</a>	SA, piano	Robert Louis Stevenson	Sydney Grammar School for the 2011 New Zealand tour
Pirate Story (2012) <a href="#">CN</a>	SATB, piano	Robert Louis Stevenson	
Suicide in the Trenches (2012)	SSAATTBB, trumpet	Siegfried Sassoon	
Come Sleep, Oh Sleep (2012)	SSAA, piano	Sir Philip Sidney	Kristin School (Auckland) for Euphony (conductor David Squire)
A Birthday Offering (2012)	SATB, piano	Richard Wilbur	
Good Times, Bad Times, Always (2012)	SATB, piano	Walter McInnes	Tone Cluster: Quite a Queer Choir (Ottawa, Canada), and conductor Kurt Ala-Kantti
A Charm for Rain: He Tua I Te Rangi (2013)	SSAA, piano	traditional Maori charm	Cantare (conductor Fiona Wilson)
Mister Nobody (2013)	SAB, piano	anonymous (sometimes credited to Walter de la Mare)	Suono Bellissimo of Motueka High School (conductor Hilary Sinclair)
Whanau Marama (2013)	mixed-voice choir, electronic sounds	traditional Maori lullaby	Choralation (conductor Rowan Johnston)

## Composer's Notes

### Arrangements

**Three Maori Songs** (1987), 2. *Hine e Hine* (rev. 2009, 2012): The original version of this arrangement was one of several made in 1987 for my choir Opus at Epsom Girls Grammar School. They were intended as straightforward arrangements of well-known Maori pieces for treble voice choirs. A version for mixed-voice choir (SSATB) was made in 1996 for the New Zealand and Australian tour by the St. Olaf Choir of Minnesota (conductor: Anton Armstrong). The Maori people were the earliest settlers in New Zealand, arriving in the country about a thousand years ago. This piece belongs to the more recent "concert party" tradition of Maori music, rather than the traditional pre-European musical forms and styles. Before European contact, the music of the Maori people consisted largely of monophonic chants with a very limited

range of pitches. The early missionaries brought with them their own musical styles which were soon taken over by the Maori people. Many well-known Maori songs are really a mix of European and early Maori forms. *Hine e Hine* is a gentle lullaby. It was written by Fannie Rose Howie (1868-1916) who performed under the stage name of Princess Te Rangi Pai. Born in the Gisborne area of Maori and European parents, she showed early interest in singing, and after marrying undertook study in Australia and England. Her fine contralto voice, and natural stage presence, lead to a significant recital career both in England and in New Zealand on her return in 1905. Illness dogged the last years of her life, and she is now best remembered for this song. (<http://sounz.org.nz/works/show/19561>)

The version for 3-part treble-voice choir with piano was made in 2009 at the request of conduction Stanley Goliath for his choir at McAuley High

School in Auckland. It is largely based on a version made not long before, for solo soprano and SATB choir. The string accompaniment was made in 2012 at the request of Epsom Girls' Grammar School. (<http://sounz.org.nz/works/show/20936>) [Back to table](#)

**Darling Johnny O** (2006): This version of the folk song *Darling Johnny O* is based on the unaccompanied mixed-voice choir arrangement found in my *Four New Zealand Folk Songs* arranged in 1999. The original version is found in Neil Colquhoun's collection *Song of a Young Country: New Zealand Folksongs* published by A.H. and A.W. Reed. Both the words and music are by 'Anon.'! New Zealand is too young a country to have a true 'folk' tradition and much folk music is really variants of earlier British songs, often with local names and places substituted for the originals. This version was made at the request of conductor Keith Stubbley who was seeking a folk song arrangement for a competition. Specifically he was keen to have something using a slower tempo. In this version the choral parts have been simplified and a piano accompaniment added (often taking the role of the lower voices in the original arrangement). *Darling Johnny O* is in the tradition of love ballads. A young woman sings of her love who, having signed onto a ship, has not been heard from for a long time. She sings proudly of her lost love and vows to travel wherever necessary to find him.

The song begins:

*My Johnny signed on board the Dragon,  
Bound for some place I don't know,  
But true it is I have had no letter,  
From my darling Johnny O.*

(<http://sounz.org.nz/works/show/17310>) [Back to table](#)

**E Moe Te Ra** (2007): This waiata (Maori song) was written around 1918 by Erima Maewa Kaihau (1879-1941). She was also involved in the complex gestation of the song *Now is the Hour*. *E moe te Ra* is very much in the late Victorian tradition of song writing and owes little to traditional Maori song forms or styles. The English "translation" in the score begins: "Shadows of evening bring tender thoughts of thee beloved..." The music has an unusual phrase structure and some unexpected harmonic turns. In this arrangement some re-harmonisation has been used, particularly in the first half. The second half follows the original harmonies more closely. Rather than set the English of the printed music, the Maori words are sung through twice, with a short introduction and coda. (<http://sounz.org.nz/works/show/18995>) [Back to table](#)

**Sweet And Low** (2008): *Sweet and Low* is a part-song by English composer and conductor Joseph Barnby (1838-1896). He held a number of prestigious posts, including conductor of the Royal Albert Hall Choral Society (succeeding Charles Gounod in that posi-

tion), director of music at Eton College, and principal of Guildhall School of Music. His compositions include an oratorio, services and anthems, part-songs, organ works and many hymn tunes. *Sweet and Low* is a gentle lullaby, the words by Alfred Tennyson. (<http://sounz.org.nz/works/show/18850>) [Back to table](#)

**Pokarekare Ana** (2008): Probably the best-known Maori song, *Pokarekare ana* exists in various forms including different time signatures and rhythms. There continues to be some dispute over who exactly wrote the original version (or even if the melody was composed in New Zealand!) It is usually attributed to P.H. Tomoana, although this now seems unlikely. It first appeared around the time of World War I. One account of the writing suggests it was written by a lovelorn young man who had been refused permission to marry his loved one. The song was composed and sung to win over his prospective in-laws. (<http://sounz.org.nz/works/show/19562>) [Back to table](#)

**Akoako O Te Rangi** (2010): This is the second arrangement made of a song written around 1918 by Erima Maewa Kaihau (1879-1941). It follows on from *E moe te ra* made in 2007 – both pieces arranged at the request of David Gordon of Diocesan School for Girls. Erima Maewa Kaihau was also involved in the complex gestation of the song *Now is the hour*.

*Akoako o te Rangi* is also very much in the late Victorian tradition of 'parlour ballads' and owes little to traditional Maori song forms or styles. In fact the rather erratic word underlay of the Maori text suggests that the English version (hardly a translation though of the Maori) may have been the first made. The text is short although there may have originally been further verses (the printed music, published in 1918, contains just the one verse). It is a love song – the scent of a loved one wafting on the breeze to awaken the sleeping lovelorn singer. (<http://sounz.org.nz/works/show/20200>) [Back to table](#)

**Three Desperadoes (3 American folk songs)** (2010): When Jane Money brought her choir Boston City Singers to New Zealand, she left me with a copy of *American Ballads and Folk Songs* (edited by John A. Lomax and Alan Lomax). This collection of songs was originally published in 1934, and collected together songs from various folk traditions from across the USA: railroad songs, songs about outlaws, Creole songs, spirituals, minstrel songs, reels, songs of childhood and so on. In choosing three songs to arrange I decided to turn to three songs about desperadoes – those living on the fringes of the law. Each comes to an unfortunate end – two by hanging and the third shot by the law. Of the three, Billy the Kid (who purportedly killed twenty-one men) is the best known. (<http://sounz.org.nz/works/show/20466>) [Back to table](#)

## Multi-Movement Works for Choir

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**These Islands (Volume 1) (1992):** The four songs were originally sketched in 1989 as a response to a number of requests from teachers in primary and intermediate schools for NZ choral music suited to that age group. Nearly all my choral output has been written for mixed voices, or in case of treble-voice music, written at a difficulty level beyond that manageable by young singers. The songs stayed in rough sketch form until 1992 when they were finally put into a more performable format with the aid of a music printing programme. A second volume of another four songs followed in 1994. The texts of these four songs are all drawn from an anthology of New Zealand poetry produced for schools in the early 1970's called "These Islands". The title also seemed appropriate for this collection of songs, being taken from the following lines of poetry by Denis Glover: *Sing all things sweet or harsh upon These islands in the Pacific sun...* The four songs in this collection use texts by some of NZ's best known poets: James K. Baxter, Katherine Mansfield, Denis Glover and Joe Charles (only the last being a somewhat less than familiar name). They range from a song about a typical 'character' of New Zealand's past, through two songs about the weather, to a song about a swagman brewing up tea in a billy. The songs have been written for unison voices, but with an optional harmony part. For most of the songs this second part can be taken as either a vocal or instrumental line (or a combination of the two), or omitted entirely. The piano part has been conceived for pianists of a modest ability level. (<http://sounz.org.nz/works/show/13870>) [Back to table](#)

**A Shakespeare Garland (1999):** Every now and then the deputy musical directors of Auckland Choral Society are invited to jointly conduct a concert. In 1999 this took the form of a 'subscriber's bonus' concert, containing works requiring minimal accompaniment forces. Early discussions led us in the direction of a Shakespeare-themed concert. In addition to conducting some American settings of Shakespeare, I decided to write a new cycle using Shakespearean texts. Given the nature of the intended concert, I wanted to write a work which was immediately approachable and contained an element of fun. My original intention was to compose a cycle based on references to flowers in Shakespeare's writings, as I had a copy of a book which detailed them. However, it soon became apparent that many references were part of texts which were not suitable for a musical setting: some were conversational and others merely a passing mention of a flower. I broadened my scope a little and fashioned a sequence of seven texts which all refer in some way to things botanical and/or seasonal. The first text is from 'As You Like It' and sets the well-known 'it was a lover and his lass' in a jazzy idiom. A complete contrast of mood is pre-

sented in 'Come, buy' from 'The Winter's Tale', where the words detail a variety of items which might be purchased to charm a lady. The third piece is a short setting of 'Hark, hark the lark' from 'Cymbeline'. Unlike Schubert's well-known setting, this lark is rather boisterous and rowdy! The music owes more than a little to mid-twentieth century film music, perhaps a film involving a frenetic chase sequence! The centerpiece of the cycle is a setting of Shakespeare's best-known sonnet 'Shall I compare thee to a summer's day?' (Sonnet 18). Here the women's voices are heard on their own, with the second 2nd altos given a rare chance to take the limelight. The fifth piece is a reflective setting of 'I know a bank whereon the wild thyme blows' from 'A Midsummer Night's Dream'. Initially unison voices present the melody, breaking into harmony only for the second half of the song. Throwing caution to the wind, the sixth piece is a madcap, cartoonish setting of 'When daisies pied' from 'Love's Labour's Lost'. Where better to end the cycle than with the 'flower-power' era of the 1960's and a swinging version of 'Under the greenwood tree' from 'As You Like It', using just about every harmonic cliché of the music of that time. 'A Shakespeare Garland' was written for, and is dedicated to, Auckland Choral Society who gave the first performance. (<http://sounz.org.nz/works/show/15436>) [Back to table](#)

**Garbage Delight (1999):** These four songs follow on from the set *Just Desserts* written for young singers. Whereas that set used poems drawn from a set of readers for primary school students, the poems in this set are from diverse sources. They also present a slightly more jaundiced or darker view of eating and food albeit in a humorous way. The poems were written for young people, and the songs have been aimed at the same age group. The vocal ranges cover about an octave, avoiding extremes of high and low singing. The songs could also be sung as unison choral pieces. The first song *O Sliver of Liver* is a heartfelt plea for a dreaded food to go away. *Battle-hymn of the Ice-cream Connoisseur* is a short poem about the lengths one goes to in order to enjoy a favourite food. The third song, *I Ate Too Much*, details the number of foods that have been stuffed in, but just maybe there's room for something extra after the main course! The final song, *Garbage Delight*, never actually tells us just what the food of the title is, but it's obviously something special – better than jelly, ice-cream, candy or even Toffee Surprise. (<http://sounz.org.nz/works/show/15522>) [Back to table](#)

**Crumpy! (2000):** Barry Crump, who died in 1996, occupies a unique place in New Zealand's literary history. His fiction captured the essence of the country's rural life, and he was a bestselling author from the time "A Good Keen Man" appeared in 1960. Less well-known is his poetry, especially the ballads which have

been favourably compared to those of Australian Banjo Patterson. In his introduction to the volume “Song of a Drifter and other ballads”, poet Kevin Ireland writes:

*“...Crump’s words belong to an age-long folk tradition of ballads and songs, and his use of these forms is authentic. There is no false note in his lines and rhymes. They mean what they say, and they catch exactly the way he spoke and figured things out, the way he meant his writing to communicate and to be instantly approachable...There’s nothing scrubbed and tidy and ironed out about the way he wrote.”*

These three settings follow on from my setting of “Song of a Drifter”. The subject matter is again uniquely New Zealand with the unselfconscious use of local place names and colloquialisms. The first song is a tale of the experiences of a sheep musterer and the harshness of his life at Bullock Creek. The music is accompanied mostly by simple rolled chords, with the melody suggesting a rhythmic folk-chant. The second song no doubt grew out of Crump’s series of television advertisements for the Toyota car company. In these, he was generally seen driving enthusiastically over (often impossibly) rugged terrain accompanied by a terrified passenger. It is set in a lively style with a hint of the music hall. The final song is a ballad about a stray dog who never quite loses the wild and mean side of his nature, and comes to an ironically inauspicious end. “Crumpy!” was written for the recently formed National Male Choir of New Zealand (conductor Pete Rainey). The texts are used by kind permission of Crump’s widow Maggie Crump. (<http://sounz.org.nz/works/show/15591>) [Back to table](#)

**Relatively Speaking** (2001): This cycle grew out of a request from the Junior School at Diocesan School for Girls (Auckland) for a work for their annual ‘Mothering Sunday’ service. Unable to find a suitable poem about mothers I decided that grandmothers might be a suitable substitute. I turned to the poetry of Jack Prelutsky whose work I have often set over the past five or six years, and found ‘Hurry, Grandma Hurry’. This became the beginning of a cycle about relatives: in turn grandmother, grandfather, mother and father. ‘Hurry, Grandma Hurry’ presents us with the typical activities of a young boy or girl while being looked after by a hassled grandmother. The child swings from trees, roller-skates (backwards), threatens to eat a bug and so on. Poor Grandma has trouble keeping up with the pace. ‘Grandpa McWheeze’ is a rather eccentric fellow who does all sorts of unusual things: standing on his head while buttering his bread, playing bassoons made from prunes and tying springs to his knees. There can be few like him! ‘Oh Mother, I am Blue Today’ is a short poem which plays on the word blue and its various meanings. Appropriately the music suggests a blues style. The implications of the title of the final piece, ‘When Daddy Sat on the

Tomatoes’ are obvious – he wasn’t very pleased at all! The big question is, will somebody own up? (<http://sounz.org.nz/works/show/15705>) [Back to table](#)

**Out to Lunch!** (2002): This group of songs for young performers returns to a topic close to most people’s hearts: food! Following on from the sets “Just Desserts” and “Garbage Delight” these five songs present a humorous and at times silly look at the subject. The first song sings the praises of rat as a lunchtime dish, and is one of two settings of the American poet Jack Prelutsky in this set. His poetry has been a regular source for my vocal settings for several years, and his work always abounds in humour and a slightly skewed view of life. The second song warns of the potential dangers of dining with a pig and its unpredictable table manners. The third song, the briefest of the set, gives another take on the story of Mary who “had a little lamb”. The fourth song (the other Prelutsky text) tells of the joys of making fudge, and the potential for making a mess at the same time. The final song is about pie-making, but including some rather unorthodox ingredients. These songs are designed for young singers and use texts specifically written with young people in mind. The piano accompaniments are relatively simple. The pieces can be performed by solo voices or chorally in unison. (<http://sounz.org.nz/works/show/16102>) [Back to table](#)

**Wish You Were Here** (2003): These four songs were written with younger singers in mind, although they could be sung by singers of any age. The texts are by poet Colin McNaughton whose poetry, especially that for children, is widely published. The first song is in the form of a postcard and tells of the conditions found on holiday – the state of the sea, the weather, the food, the hotel and so on. The second song presents, from the point of view of the child, the thoughts and feelings of someone who has run away from home. The third song is a lament by a teacher who has returned to the “daily classroom riot” from an idyllic month away on holiday. The final song suggests one of those energetic English folksongs that seem to have interminable verses and a refrain of nonsense words. (<http://sounz.org.nz/works/show/16384>) [Back to table](#)

**Time Pieces** (2004): The texts for these three pieces all come from ‘The Oxford Treasury of Time Poems’, hence the title of the short cycle. They were prompted by a request for something fairly straightforward and quick to learn for the choir of Marlborough Boys’ College.

The first piece of the cycle was written for that choir, and I decided to complete a short set of pieces on the subject of time. ‘Old Man Know-All’ tells of someone who won’t listen and thinks he knows everything, leading to his demise. The text is a traditional one, probably American in origin. The first verse presents the main melody without any other vocal

accompaniment, and thereafter a number of ostinato-like patterns feature as accompaniment. The piece ends with a short canon for the voices. The piano part has an insistent bass line setting off some more jazzy rhythms in the treble. The second piece sets a short poem by Christina Rossetti. Here the voices are unaccompanied. It presents the thoughts of someone looking to a point beyond their death, and the fact that he or she will no longer be concerned with the sights and sounds of life.

The third piece sets an anonymous text about the Judgement Day. Each day of the week is presented with an associated climatic event: a great storm on Monday, the freezing on Tuesday, the wind on Wednesday, the rain on Thursday, a dark cloud on Friday, and finally the great sea on Saturday. The music uses a vigorous gospel-spiritual style. (<http://sounz.org.nz/works/show/16647>) [Back to table](#)

**A Child Comes Forth** (2006): This work was written at the request of conductor Elise Bradley for her highly regarded choir Key Cygnetures at Westlake Girls High School (Auckland).

It was intended for a 'mid-winter Christmas' concert which was to also feature Britten's *A Ceremony of Carols*. I therefore felt happy to turn to Christmas texts with some of the more traditional Christmas references (snow, etc). The first text is from the fifteenth century and is a general text mentioning Mary, the manger, the wise men, and the gifts they brought, and ends with a call to delight in the Christ child. The second text, by G.K. Chesterton contains images of snow and night, and ends with the line that gives the work its overall title. The third text is a variant of the carol 'I saw three ships come sailing in' and may refer either to the medieval myth that Joseph and Mary travelled to England, or obliquely to purported journeys of the relics of the wise men. The fourth text is a lullaby by nineteenth century poet John Addington Symonds. Again the wise men and their gifts are mentioned along with the shepherds. The final text is another anonymous one, and is simply a brief and energetic welcome to 'heaven's King'. (<http://sounz.org.nz/works/show/17558>) [Back to table](#)

**In Character** (2006): My original thought was to call this cycle of pieces for choir 'Odd Characters', for each piece describes the actions of someone just that little bit 'different' from the ordinary. Once again I've turned to the poetry of American Jack Prelutsky. His children's poetry is widely published and anthologised, and ideal for choral music suited to school age choirs.

The first piece is about a home handyman father who just won't stop trying to fix things. The title, *I Wish My Father Wouldn't Try to Fix Things Anymore* sums it up nicely. Needless to say his efforts meet with limited success. The second piece is about someone who loves bugs, in fact calling them his

or her 'close companions'. The third piece is a song about Frenetica Fluntz who always has to do several things at the once, a true multi-tasker! The final song, *Dixxer's Excellent Elixir*, is about Dexter Dixxer and his strange elixir that has a range of odd and unexpected effects on him. However he's quite happy to share it with his brother! (<http://sounz.org.nz/works/show/17869>) [Back to table](#)

**Friendship Songs Volume 1** (2006): These two songs were prompted by a forthcoming concert by Auckland choir GALS. The concert's theme was to be 'friends', and I was keen to write something for the sopranos and altos of the choir, having written for the men of the choir in past, as well as the full choir. The first of these pieces would have been intended as a male commenting on a female friend, but here takes on a slightly different intent being set for female voices. The second song is a sly little poem by English satirist Gavin Ewart about office relationships, and how they keep office life interesting – at least until the day's work ends. (<http://sounz.org.nz/works/show/17687>) [Back to table](#)

**The Road to Bethlehem** (2007): When I was approached by the Hibiscus Coast Singers with a query about Christmas choral cycles, I had to admit that while I had written a considerable amount of Christmas choral music, none of the existing cycles I had written suited their purpose. Previous cycles were either the wrong voicing or had unsuitable accompaniment resources. I therefore offered to create something new for them for existing pieces, many of which were for treble voices and which could be easily re-written for mixed-voice choir. Ultimately the temptation to write some new music was too great, and the cycle ended up being three existing pieces (numbers 1, 5, and 7), and four new ones. In selecting texts I wanted each to focus on a specific aspect of Christmas. The piece presents a number of significant events which surround or lead up to the birth of Christ – the appearance of the angels foretelling Christ's imminent birth, the shepherds, the wise men and so on. The first text sets the scene – the shepherds are watching their sheep and the landscape is peaceful. Soon 'wondrous music' is heard and the whole Christmas story is encapsulated in the remainder of the text. The second text focuses on the angels – here described as 'singing sweetly'. The third text is a new setting of the well-known choral text 'While shepherds watched their flocks by night'. The fourth text tells of the wise men and their long trek to find the Christ-child. Stars, and one particular star, are integral to the story of Christmas, and the fifth text tells of a 'weary waiting world' suddenly awakened by joyous bells and stars 'dancing on the snow'. The sixth text is from the Afro-American tradition of spirituals and tells in simple language of Mary rocking the cradle of the new-born baby. The final text tells of our

wonder at the story of Christmas – the ‘tender joy’, ‘the mystery of love’ and the ‘sweetness of the dream’. (<http://sounz.org.nz/works/show/18993>) [Back to table](#)

**Christmas Crackers** (2007): This cycle of pieces was written for South Auckland Choral Society’s end of year concert which I was invited to conduct in 2007. The original request was for a concert of New Zealand music, but beyond a number of short Christmas pieces there is little in the way to extended seasonal music by New Zealand composers. I offered to write something new for the concert, to complement Britten’s *A Ceremony of Carols*. Having already written a Christmas cycle for a similar choir the same year, I was keen to move away from texts about the trappings of the Christmas story. I finally found a number of texts about children and their relationship to Christmas. Surrounding these texts are some more traditionally focused texts. Inevitably it was hard to avoid poetry with images of snow, bells and stars. The first poem is a traditional Afro-American spiritual text and sets the scene by telling of Mary and her baby. In order to give the men of the choir something worthwhile to do in the rehearsal (while the women worked on the Britten), I decided to feature them in several pieces. The second text, “Children’s Song of the Nativity”, is really a series of questions such as a young child might ask: “What will we see? Can we go in?” The third text, for unaccompanied men’s voices, is the despairing pleas of a young man who desperately wants to be something significant in the nativity play this year. The fourth text sets Eleanor Farjeon’s “Advice to a Child” – some suggestions as to ways in which Christmas might be prepared for. (<http://sounz.org.nz/works/show/18851>) [Back to table](#)

**A Little Easter Cycle** (2007): This short work was prompted by a suggestion that my Christmas cycle “The Road to Bethlehem” could usefully be paired with a similar Easter cycle. These works are set for just 3-part mixed-voice choir (SAB) and have straightforward part singing and simple harmonies. In looking for texts, I decided on a simple progression of ‘events’: the triumphant entry into Jerusalem on Palm Sunday, the lead up to Good Friday, the crucifixion, the resurrection, and the discovery of the empty tomb. The texts come from a wide range of sources – from the traditional gospel spiritual tradition to nineteenth century hymn writers. Musically the cycle also travels from gospel spiritual styles of music, through to more conventional contemporary choral styles. [Back to table](#)

**A Treble-Voice Liturgy** (2008): This setting of the liturgy for the Anglican service of worship was requested by Stuart Weightman for Auckland Boys Choir. The requirement was for a relatively straightforward setting, in one or two vocal parts, with an optional instrumental part in some movements. Liturgical music presents certain challenges – the principal one being that the

texts have to be immediately intelligible. The composer is also afforded little opportunity for repetition of text, or development of musical ideas. This set of music provides nine opportunities for involvement in the service of worship, and some of the movements could be used as independent anthems or concert items. The texts are taken from the New Zealand Prayer Book. (<http://sounz.org.nz/works/show/19179>) [Back to table](#)

**A la Carte (five gastronomic songs)** (2009): These pieces are largely arrangements of David Hamilton’s set of songs *Garbage Delight*. The pieces present a slightly jaundiced or darker view of eating and food, albeit in a humorous way. The poems were written for young people, and the original songs were aimed at the same age group – however they are fun for people of any age!

The first song *O Sliver of Liver* is a heartfelt plea for a dreaded food to go away. *Battle-hymn of the Ice-cream Connoisseur* is a short poem about the lengths one goes to in order to enjoy a favourite food. The third song, for just the women’s voices, is a variant of the well-known nursery rhyme *Mary Had a Little Lamb*. The fourth of the cycle, *I Ate Too Much*, details the number of foods that have been stuffed in, but just maybe there’s room for something extra after the main course! The final piece, *Garbage Delight*, never actually tells us just what the food of the title is, but it’s obviously something special – better than jelly, ice-cream, candy or even Toffee Surprise. The poems are by Myra Cohn Livingston (*O Sliver of Liver*), Adrian Mitchell (*Battle-hymn of the Ice-cream Connoisseur*), Jack Prelutsky (*I Ate Too Much*), and Dennis Lee (*Garbage Delight*). *Mary Had a Little Lamb* is by an anonymous writer.

*A la Carte* was arranged at the request of conductor Julie Jack-Gough for her choir Hamilton Chorale. The first and fourth pieces had already been arranged for choir in 2002, but were revised for this cycle. (<http://sounz.org.nz/works/show/19758>) [Back to table](#)

**\*To the Christ Child** (rev. 2010): The original version (for soloist, SSA choir and chamber orchestra) of this cycle of pieces was written for the Epsom Girls’ Grammar School 1991 music tour to Texas and Los Angeles. The soloist on the tour was one of the school’s senior music students: Morag Atchison. The re-working of the piece was prompted by the 2010 tour to the United Kingdom by the choir Choralation (Westlake Girls’ and Boys’ High Schools) under their conductor Rowan Johnston. One of the choirs’ vocal tutors was Morag Atchison (now a highly regarded soprano soloist and voice teacher) who would be travelling with the choir on tour, and who suggested the cycle. As with the 1991 tour, this tour would be taking place in the weeks preceding Christmas. The texts all relate to the birth of Christ, and the first is a setting of Christina Rossetti’s well-known “Love Came Down at Christmas”. The

opening movement is for the solo soprano with unaccompanied choir. The next movement sets a part of the old German text “Vom himmel hoch” from Klug’s ‘Gesangbuch’ of 1535 under the title “The Angel’s Song”. Here, the music divides between the words of the angels, and the words of children – the latter sung by the treble voices. All join together at the end in praise of God. The third movement, “Cradle Hymn”, was newly written in 2010, replacing the original third movement. Here, the soloist is featured, in a setting of selected verses from Isaac Watts’ poem of the mother of Christ singing to her new-born baby. Interspersed is a setting for the choir of sections of the well-known Christmas motet “O magnum mysterium”. The fourth movement’s text is by Richard Wilbur and looks forward from the stable of Christ’s birth to future events in his life. Finally there is a shortened return to the music of the first movement. (<http://sounz.org.nz/works/show/20462>) [Back to table](#)

**Down on the Farm** (2011): This short cycle sets five poems by New Zealand writers. The texts all deal with aspects of farming or typical farm landscapes. The first is a witty story of a rather vain and fussy cow called Belinda, who wanted to enter the cow beauty show. Arriving late, she had to be content with being given some money by the man at the gate, for her own manicure set and a mirror. The second text is a brief Ruth Dallas poem about the constantly changing colours of the flowers in a summer meadow. The third text is about a dog whose owner realises that a small garden was not where the animal desired to live – he wanted to roam the hills as a sheep dog. ‘Drought’, the fourth text, is a short poem describing the landscape during a hot dry spell of weather. The final text tells of beginning a new farm on land that has been let go to ragwort and fern. “Down on the Farm” was written for performance by Mercury Bay Community Choir (Whitianga) in a concert to be conducted by the composer in May 2011. [Back to table](#)

**Angels and Shepherds and Wise Men All** (2012): This short Christmas cycle was written in 2012 for the end of year concert by South Auckland Choral Society to be conducted by the composer. The concert included my school choir, St Mary’s Schola, and I was keen to write something that the combined forces (including the soloists) in the concert could sing together. Several of the texts are traditional and anonymous, with more recent texts by Sara Teasdale and New Zealand poet and hymn writer Marnie Barrell. The cycle doesn’t try to encapsulate the entire Christmas story, but focuses on those characters on the edge of the story – the angels, the shepherds and the wise man. The final text is a welcome to Christmas, naming a number of other participants in the story of Christmas, to which is added a quote from “In dulci jubilo”. [Back to table](#)

## Sacred Choral

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**May the Road Rise to Meet You** (1990): This short setting was originally scored for SATB voices with organ, with subsequent versions for SSAA unaccompanied (with an optional guitar part), unaccompanied SATB, and unaccompanied TTBB. This two-part version for male voices was made in 2010. The text is strictly speaking a traditional Irish toast, but also works as a blessing suitable for church services, or even as a grace. The music is in a straightforward tonal style. (<http://sounz.org.nz/works/show/14229>, <http://sounz.org.nz/works/show/20201>) [Back to table](#)

**\*A Song of Ruth** (1991): This short anthem takes its text from the Old Testament book of Ruth. It is a statement of devotion and loyalty, and I have used the lines “Your people shall be my people and your God my God” as a refrain. To the biblical text I have added a concluding “Amen”. (<http://sounz.org.nz/works/show/19749>) [Back to table](#)

**A New Zealand Doxology** (1991): This work is a setting of a text by Rev. Len Horwood (d.1990), minister of Mt Albert Methodist Church (Auckland) in the 1960’s, and was written at the request of Mervyn Rosser – choirmaster of Mt Albert Methodist Church. This particular hymn of praise to God draws its inspiration from aspects of the New Zealand landscape – especially the plants and trees. References are made to the kauri, the rata, and the kowhai, as well as the lakes, mountains and valleys. (<http://sounz.org.nz/works/show/13853>) [Back to table](#)

**Love Came Down at Christmas** (1991): This piece originally appeared for unaccompanied SATB voices in the composer’s Four Carols (1991). In a subsequent reworking it was used as the opening movement of the cycle To the Christ Child (1991) written for the Epsom Girls’ Grammar School music tour to the United States. (<http://sounz.org.nz/works/show/13855>) [Back to table](#)

**Dance-Song To The Creator** (1992): This work was commissioned for the International Summer School in Choral Conducting in 1993. It is scored for two semi-choruses (SSA and SATB) with a large mixed-voice choir. The accompaniment is for piano duet and percussion. The texts are a mix of extracts from the Latin Te Deum and a 15th century text from India. The piece was conducted by the composer at the beginning of the final concert of the 1996 Melbourne International Choral Festival. (<http://sounz.org.nz/works/show/13729>) [Back to table](#)

**An Irish Blessing** (1998): This setting of *An Irish Blessing* was written for the mixed-voice choir of students from Epsom Girls Grammar and Auckland Grammar



Schools, New Zealand. It sets in simple tonal style an Irish blessing of unknown authorship. The text may be used both as a blessing or as a grace. (<http://sounz.org.nz/works/show/12688>) [Back to table](#)

**Holy Night** (2000): The text for this work is a short poem by Lucille Clifton (1936-) suggesting an intense religious experience and part of the traditional Latin 'Magnificat'. The choir is accompanied by pre-recorded sounds which are mostly bell-like sounds, some deep and some very high. Holy Night was written for Opus to sing at the 2000 Secondary Schools Choral Festival. (<http://sounz.org.nz/works/show/16037>) [Back to table](#)

**Come with All Believers True** (2001): Begin with unison voices or solo voice singing bars 1-12. Then divide into 4 parts and enter as indicated. If being sung by a mixed-voice choir it is suggested that entries alternate male and female voices. Piece ends with bars 1-12 being sung last. Ending: voice parts drop out one by one, or alternate ending is used with additional material. Except for the first entry, the first two notes of bar 1 may be sung an octave higher. (<http://sounz.org.nz/works/show/17901>) [Back to table](#)

**Mary's Lullaby** (2001): This short work was requested by the Head of the Junior School at Diocesan School for Girls, Auckland, Mrs. Deidre McOnie. The work was written for performance at the Junior School's annual carol service and continued the tradition of several years of featuring a new Hamilton composition. The text is by Deidre McOnie and presents Mary's thoughts and words as she encourages the infant Jesus to sleep. (<http://sounz.org.nz/works/show/16002>) [Back to table](#)

**The Mirror** (2004): This short work was written at the request of the author of the text Adrienne Mary Hayes. She had heard a work of mine performed by Diocesan School for Girls and was keen to have her text *The Mirror* set for voices and simple accompaniment. In her original letter to me she comments that in the text '...Mary, the mother of Jesus, is likened to a mirror of Eternity'. The Carmelite Order are familiar with this concept and it was hoped that the Carmelite Sisters would be able to use the text as part of their liturgy, especially on the Feasts of Our Lady. The music is set for unison voices and keyboard, with an optional second vocal part. (<http://sounz.org.nz/works/show/16674>) [Back to table](#)

**Sunday Morning Band** (2005): The original version of this short work was part of an ongoing attempt to create a useful body of works for SAB choirs in schools. Many developing and smaller choirs do not have sufficient male voices to form a full SATB choir, so there is a demand for works for mixed voices but with only one male voice line. This subsequent version for treble

voices was made a few months after the original composition. The baritone part in the original is largely unchanged as the alto part in this version, although the piece has been transposed a tone higher. This piece sets a traditional Afro-American spiritual text in a lively setting. (<http://sounz.org.nz/works/show/17945>, <http://sounz.org.nz/works/show/17079>) [Back to table](#)

**Witness for My Lord** (2005): This short spiritual sets a traditional text from the Afro-American gospel/spiritual tradition. The words refer to a number of Old Testament characters who made a strong stand (or 'witness') for God. Melodically and harmonically it aims to reflect the style of music normally associated with this type of music. The scoring is for SSAB voices with piano, the vocal division reflecting the vocal balance in many school choirs. With some minor modifications the piece could also be performed as SATB with tenors taking the alto line and the altos taking the second 2nd soprano line. (<http://sounz.org.nz/works/show/17080>, <http://sounz.org.nz/works/show/17948>) [Back to table](#)

**Do, Lord, Remember Me** (2005): This setting completes a quartet of pieces written in early 2005 which set traditional Afro-American spiritual texts. Each is for a different combination of voices; here SSATB choir is accompanied by a player on congas. The music uses typical melodic and rhythmic ideas from the Afro-American gospel/spiritual tradition. The text is an extended plea to God to not be forgotten, when in trouble, or when dying, or when the world is consumed by fire. (<http://sounz.org.nz/works/show/17090>) [Back to table](#)

**I'm A-Going to Join the Band** (2005): This is the third of three spirituals written early in 2005 with secondary school choirs in mind. Each takes a text from the Afro-American tradition of spirituals and sets it in a style suggestive of that tradition. The other two works are 'Sunday Morning Band' and 'Witness for my Lord'. As with the other pieces written around the same time, the voicing here is aimed at developing choirs or choirs with limited resources, in this case three-part male voices rather than the more common TTBB layout. A solo bass (or baritone) voice takes a significant role in the piece, with the choir parts remaining fairly repetitive from verse to verse. After a slightly slower introduction, the music is underpinned by a strongly rhythmic piano part throughout. The text talks of joining a band, the band of those who belong to God. There are references to typical images of the spirituals, the Jordan river, Joshua's well-known battle, and Galilee. (<http://sounz.org.nz/works/show/17081>) [Back to table](#)

**Festival Gloria** (2006): This piece was written at short notice in response to a request for "...something lively, rhythmic and easy to learn", for the Aurora Festival held in Christchurch at Easter 2006. The festival

organisers, having searched for something appropriate by a New Zealand composer, invited me to write something suitable to fit the occasion. *Festival Gloria* sets the opening lines of Gloria section of the Latin Mass. Throughout, the work is dominated by a ten-in-bar time signature, with an insistent and rhythmic piano accompaniment. The music is strongly tonal and ends emphatically where it began: in B flat major! *Festival Gloria* subsequently became the starting point for my *Missa semplice* written later in 2006, and this SSA version of the movement was made in early 2007. (<http://sounz.org.nz/works/show/18958>) [Back to table](#)

**Every Day'll Be Sunday** (2006): This short work was commissioned for the choir of Rosmini College in Auckland. Conductor Christine Treseder-Hallett, and Head of Music Sue Williams, asked for a work for male voices that was limited to three-part choir, with the possibility of some solos for featured voices. Once again I've turned to traditional spirituals from the African American tradition for my text. This short text is typical with its repeated refrain of 'bye and bye' and looks forward to a future time when 'every day will be Sunday'. The accompaniment features a 'walking bass' against which the right hand has considerable syncopation. (<http://sounz.org.nz/works/show/13974>) [Back to table](#)

**Tell Me Again (The Story Of Christmas)** (2006): This short Christmas setting was requested for Bella Voce, one of the choirs in the Junior School at Diocesan School for Girls, Auckland. The music makes much use of canons as a simple way to achieve a two-part texture. The short text is by Marion Schoeberlein, an American writer and poet who has featured in a number of anthologies. It suggests that some of the traditional images of Christmas are an essential part of the experience of Christmas day. (<http://sounz.org.nz/works/show/17686>) [Back to table](#)

**Whakarongo Ki Te Reo (Listen to the voices)** (2007): This short setting is derived from texts associated with Palm Sunday and Christ's triumphant entry into Jerusalem. The text is in Maori and is taken from Maori hymn sources, and the book of Matthew (chapter 9). 'Whakarongo ki te reo' was written for the choir at St Luke's Church, Remuera, Auckland, for Palm Sunday 2007. (<http://sounz.org.nz/works/show/17833>) [Back to table](#)

**Ohana I Runga Rawa** (2007): In 2007 Epsom Girls' Grammar School (Auckland) held a 90th anniversary weekend. As part of the weekend's celebrations a church service was held, for which I was asked to form a special reunion group of singers from my Opus choir. The choir had been part of the school's music programme from 1984 to 2003. As a special feature of

the church service this short setting of the Hosanna section of the Mass was sung – here, set in Maori. As one of the performers taking part was also a fine oboist I wrote this short work for oboe with three-part treble voices. (<http://sounz.org.nz/works/show/18077>) [Back to table](#)

**Kia Hora Te Marino** (2007): This piece sets a well-known Maori proverb and blessing. Each text seeks something good for others – the English translations of each line beginning with the injunction "May..." The proverb is first sung in unison, then presented in an English chant. The initial proverb is then repeated sung largely in canon against itself, with the blessing reappearing towards the end of the piece. (<http://sounz.org.nz/works/show/18991>) [Back to table](#)

**The Hidden** (2008): Each year a number of Auckland church choirs combine their forces as the Many Choirs Festival, presenting two church services over consecutive weekends. The Hidden was commissioned for performance in the 2008 festival, which had as its theme 'celebrate our land'. The text is by noted New Zealand author Joy Cowley (b.1936). On her website she says: *I am still writing full-time. These days the creative hours are divided between adult writing – articles, spiritual reflection material, stories and novels – and books for children. I still write graded reading material for schools but I also do picture books and novels, trade titles which children can own. Most weeks, the bulk of writing time is spent answering letters from young friends all over the world, a task that I consider to be more play than work.* ([www.joycowley.com](http://www.joycowley.com)) The text suggests that everything is founded on God's presence, and throughout the text many facets of the New Zealand environment are described. As with the biblical psalms, this text calls us to recognise that God is made manifest in all things. (<http://sounz.org.nz/works/show/18835>) [Back to table](#)

**Blessing of the Trinity** (2008): This short blessing was written for the 50th anniversary of Trinity at Waiake Methodist Church in Auckland. The text is by British clergyman David Adam who for many years was vicar of Holy Island, Lindisfarne. He is now retired but still lives on Lindisfarne. He has published several collections of art, reflections, prayers, and meditations based on the Celtic tradition. The text asks for the blessing of the Trinity over all facets of life – work, people, thoughts, in fact all who we each come into contact with each day. (<http://sounz.org.nz/works/show/18837>) [Back to table](#)

**A Blessing for Saint Kentigern** (2008): The brief was to write a work that could be performed by the school's choir, but which also included a section for the parent's choral group attached to the school. Also, ideally the work would include something for both groups to sing together. Finally, it should be possible

for either of the separate choir sections to stand alone as independent pieces. The suggested texts were a blessing from a bookmark given to all the boys at the school, and a blessing often used in chapel services. To the first text I added a couple of lines which closely matched the final section of the second text. The work begins with a blessing in unison and then two parts for treble voices. This is followed by a blessing for SAB choir, and then finally the two earlier sections are performed simultaneously. (<http://sounz.org.nz/works/show/19568>) [Back to table](#)

**A Blessing for This Day** (2009): This short blessing was written for my choir St Mary's Schola at St Mary's College. It was composed for use in a performance at mass in St. Patrick's Cathedral in Auckland. The text is based on traditional Irish blessing, with a version of the concluding blessing often used in many services added at the end. (<http://sounz.org.nz/works/show/19610>) [Back to table](#)

**Embrace the Night** (2009): This short Christmas piece was written for my choir at St. Mary's College, St. Mary's Schola. Each year the school has a Christmas concert, and this piece was written for the 2009 concert. The music is in a simple reflective tonal style. (<http://sounz.org.nz/works/show/19962>) [Back to table](#)

**Prayer of a Woman** (2009): This setting joins several other works of mine which make use of the poetry of New Zealand poet Robin Hyde, including *Paraha* for choir brass and organ (1990), *Meditation on 'The Bronze Rider'* for carillon (1990), *Road's End* for SSAA choir (1993) and *Tryst* for choir and jazz trio (1997). Robin Hyde was the pen-name of Iris Guiver Wilkinson (1906-1939). During her brief life she worked as a journalist, novelist and poet, making her living from writing – something very unusual for a woman in those days. She was constantly dogged by ill-health, and after an ill-fated visit to China in 1938 travelled on to England where depression and illness overcame her. She committed suicide the following year.

*Prayer of a Woman* is a relatively late poem, dating from the last couple of years of Hyde's life. This work was written for Mirinesse Women's Choir of Seattle in the USA, and is dedicated to the choir and conductor Rebecca Rottsolik. The unusual scoring was prompted by the Brahms choral piece for the same forces being programmed. (<http://sounz.org.nz/works/show/20024>) [Back to table](#)

**Joy to the World** (2010): This lively and rhythmic Christmas piece sets the well-known text by Isaac Watts. The music adopts a gospel style with much use of syncopation. Towards the end of the piece a fragment of the well-known setting of this text briefly appears in both the accompaniment and the soloist's parts. The work was commissioned for the staff and parents'

choir, directed by David Gordon, to sing at the annual carol service of Diocesan School for Girls in Auckland. (<http://sounz.org.nz/works/show/20463>) [Back to table](#)

**Faithful Choir, Rejoicing Sing** (2010): In 2006 I wrote *A Christmas Fanfare* for a concert involving both Auckland Boys' Choir and Auckland Girls' Choir. This work for multiple choirs and orchestra was used successfully several times in annual Christmas concerts. In 2010 these two choirs decided to present their own Christmas concert. Rejecting the initial idea of re-scoring *A Christmas Fanfare*, I offered to write a new piece tailored to the needs of the two choirs, with organ accompaniment. *Faithful Choir, Rejoicing Sing* is the result. The text, here in a modern English translation, dates from the twelfth century and is attributed to St. Bernard of Clairvaux (1090-1153). I was drawn to the idea of an ancient text being delivered by fresh young voices. The text is a hymn of praise celebrating the birth of Christ. Each of the voice parts first presents their own verse of the complete text. This is then followed by the four verses being sung simultaneously during a procession, in a kind of canonic texture. Following the procession the same music is heard once more with the parts coming in successively, and the whole piece ends with a final triumphant 'Alleluia'. (<http://sounz.org.nz/works/show/20341>) [Back to table](#)

**Rise! Shine!** (2010): This lively spiritual sets a traditional text dealing with the hope of one day being with the Lord and expectation of his imminent arrival. (<http://sounz.org.nz/works/show/20551>) [Back to table](#)

**We Shall Walk through the Valley** (2010): This setting continues a series of pieces using texts from the tradition of the African-American spirituals. It uses typical melodic and rhythmic ideas from pieces in that tradition. The text focuses on the idea, found in Psalm 23, of walking "through the valley of the shadow of death". If Jesus is our leader, then we need fear nothing, and we shall walk in peace. (<http://sounz.org.nz/works/show/20467>) [Back to table](#)

**That Day is Waiting to be Born** (2011): This short work was written for the annual carol service of Diocesan School for Girls (Auckland) at the request of conductor David Gordon. The work was to feature a solo soprano and contain fairly easy choir parts for a staff choir. The text is of unknown authorship, and is originally simply titled "Advent Song". The words look towards the coming of the baby Jesus, and the impact his arrival will have on the world. The work is in a relaxed jazz-swing style. (<http://sounz.org.nz/works/show/20930>) [Back to table](#)

**The Son of the Virgin** (2011): This text, originally in the Catalan dialect, is generally associated with Christmas. It tells of giving various gifts – things that

would have been familiar to the writer of the text – to the infant Jesus: raisins, olives, figs, sweet honey etc. There is a metaphorical hint of the events of Easter in the last lines. (<http://sounz.org.nz/works/show/20637>) [Back to table](#)

**The Captives' Hymn** (2011): This setting of an anonymous poem came from a request for something with an ANZAC flavour for Auckland Boys' Choir. The choir was also to host a visiting Australian choir and it was felt that something uniting the two countries would be an appropriate addition to the repertoire. While much war poetry doesn't rise much above the banal or descriptive, this short poem combines both a petition to God for support in captivity as well as a more general plea for freedom and justice. The music includes references to the song "Now is the Hour" (a popular piece sung as troops left for war), and two well-known military bugle calls (taps and the last post) which are hinted at rather than quoted in their entirety. The trombone part was requested due to there being a player in the choir. (<http://sounz.org.nz/works/show/20896>) [Back to table](#)

## Secular Choral

**The Moon Is Silently Singing** (1985): Scored for two SSATB choirs with two horns, this work sets a poem by Miguel de Unamuno in Spanish. This work has been performed in Australia, England and the USA, as well as throughout New Zealand. It is a setting of a short poem by the Spanish poet Miguel de Unamuno (1864-1936) and begins by setting the text in a fragmentary manner, choosing single key words from the poem: *canta* (singing), *luna* (moon), *sosegada* (lulling), *blanca* (white), and *sola* (alone). Throughout, I have sought to evoke a mood of stillness and calm (except at the two main climaxes), and much of the writing consists of simple diatonic chords alternating between the two choirs. The work ends, as it began, alternating the words 'canta' and 'luna'. The unusual scoring came about through my friendship with a fine horn player and singer – a flippant comment about unorthodox combinations of forces (although I have heard one other work for horn and choir) providing the germ of idea which eventually did bear fruit. *The Moon is Silently Singing* is one of my most widely performed works internationally, having been heard in Australia, Canada, Germany, England and the USA. (<http://sounz.org.nz/works/show/11689>) [Back to table](#)

**The Moon Is Distant from the Sea** (1987): This work was written in a few days while the composer was attending the 1987 National Summer School in Choral Conducting at Nelson. It was tailored to the needs of the particular tutor group, and needed to be quickly rehearsed – hence the relatively easy SAB choral parts

in the original voicing. The first performance was conducted by the composer in one of the school's twilight concerts. A subsequent version for SSA was made a week or so later and used at another summer school by the composer. The work is a setting of a short poem by American poet Emily Dickinson (1831-1886), and is dedicated to the Australian conductor and music educator Faye Dumont. (<http://sounz.org.nz/works/show/11707>, <http://sounz.org.nz/works/show/17944>) [Back to table](#)

**Jerry Jones (From *From Age to Age Endure*)** (1988): *Jerry Jones* was originally the second piece in a cycle of short choral settings for SATB voices and chamber ensemble (or piano duet) called *From Age to Age Endure* commissioned by Auckland Youth Choir in 1988. A subsequent arrangement for SSAA voices, piano and flute was made the same year for 'Opus Fifteen' at Epsom Girls' Grammar School, Auckland. *From Age to Age Endure* has been recorded by Viva Voce (conductor John Rosser) on their CD and tape *Noises, Sounds and Sweet Airs – choral music of David Hamilton*. (<http://sounz.org.nz/works/show/11715>) [Back to table](#)

**The True Dead Speak** (1995): This short choral work sets a text from James K Baxter's radio play *Jack Winter's Dream*. The setting was commissioned as part of a set of pieces for a stage production of the play devised and produced at Mercury Bay Area School, Whitianga. The song itself is sung by two characters (Trevelyan and Jenny) in the play. This choral setting was requested so that the school's choir EMBAS could perform it in the Secondary Schools Choral Festival. The alternation of male and female vocalists is largely retained in this version, with the other choral parts filling out the harmonies. (<http://sounz.org.nz/works/show/14246>) [Back to table](#)

**The Mechanical Dragon** (1996): This short piece was written in 1996 for Elise Bradley and the choirs at Westlake Girls' High School in Auckland. She had requested something that was up-tempo and fun to sing. I was already working on a cycle drawn from the book "The Dragons are Singing Tonight" by American Jack Prelutsky. Looking at other poems in the volume I decided to make a setting of "I Made a Mechanical Dragon". The piece was ultimately incorporated into the larger cycle. The work incorporates the sounds a mechanical dragon might make, and includes parts for metal and wooden 'noise-makers'. As the words of the poem suggest, the resulting contrapuntation is not completely successful but at least the poet can boast that "...I made it myself with my hands"! (<http://sounz.org.nz/works/show/14616>, <http://sounz.org.nz/works/show/20214>) [Back to table](#)

**Shall I Compare Thee to a Summer's Day** (1999): This setting of Shakespeare's famous sonnet number 18, was originally the middle movement of a cycle of

Shakespeare texts written for Auckland Choral Society in 1999. This movement allowed the women's voices to feature on their own. (<http://sounz.org.nz/works/show/15458>) [Back to table](#)

**I Watched a Televangelist** (2000, rev. 2004): American poet Jack Prelutsky is best known for his numerous anthologies of children's poetry. Since 1996 I have set a number of his poems, most substantially in the cycle for choir and brass band "The Dragons are Singing Tonight" and "Monday's Troll" for choir and orchestra. However he has also written poems for older readers, some of which appeared as the 1991 collection "'There'll be a Slight Delay" and other poems for grown-ups'. In this collection are musings on various facets of contemporary life: everything from sexual infidelity to what dogs do on footpaths! 'I Watched a Televangelist' is a commentary on the typical (American) television preacher. Out to get your money, they promise salvation in return for your contribution, although perhaps not as blatantly as the one in the poem. The music includes passing references to several hymns, the 'Hallelujah' Chorus, and suggests the style of the 'Battle Hymn of the Republic'. The original version of this piece was written for Auckland choir GALS (Gay and Lesbian Singers) many of whose members, I felt, would respond to the text's somewhat jaundiced view of religion. (<http://sounz.org.nz/works/show/16565>, <http://sounz.org.nz/works/show/16560>) [Back to table](#)

**Rain** (2002): This work was written in 2002 for Opus at Epsom Girls' Grammar School. It sets one of New Zealand Poet Hone Tuwhare's best-known poems. It is a somewhat sensual description of the sounds and smells of rain. The setting is for unaccompanied choir and oboe, with the instrumental part often proceeding at a speed independent of the choir, and the use of rain-sticks and stones. (<http://sounz.org.nz/works/show/16299>) [Back to table](#)

**For the Fallen** (2004): This short anthem was written at the request of Wellington Cathedral of St Paul for use at its 2004 ANZAC Day service. Although the choice of text was left up to me, I was drawn back to the well-known words from 'For the Fallen' by Laurence Binyon (1869-1943). The stanza which begins 'They shall grow not old' is widely known and almost universally used at ANZAC Day commemorations. What is less well-known is that it is merely the 4th stanza of seven. For this setting I choose to include the 6 lines which immediately precede the 4th stanza. These make references to music ('There is music in the midst of desolation...'), and also to the sacrifice of those who fought and died. (<http://sounz.org.nz/works/show/16455>) [Back to table](#)

**Karanga** (2005): A karanga is a call which begins the Maori ceremony or welcome, the powhiri. Traditionally

the karanga is performed by the women. It is an indication that the visitors (the 'manuhiri') should begin to move forward on the marae. "*The start of the karanga indicates to a visitor that they are free to approach their hosts across the marae atua (sacred space directly in front of the meeting house). The call also clears a spiritual path for the ancestors of both the visitor and host and meet and partake in the ceremonial uniqueness of the powhiri.*" (from [www.newzealand.com](http://www.newzealand.com)) The karanga also includes acknowledgment of ancestors and may allow the visitors to identify where they have come from. Although my work picks up on some of these traditional karanga elements, it is not intended to be a representation of an actual karanga or powhiri. The text is drawn from several sources, and includes some typical traditional karanga calls. In the music, the female voices represent the hosts and the male voices represent the visitors, although at times (for purely musical reasons) this distinction is blurred. The women's text is founded on the call of "Haere mai!" ("Welcome!"), and the men's text of "Karanga mai!" ("Call!"). These two phrases recur throughout the work, often underpinning other texts. Although the two groups often call back and forth to each other, at times the two groups also perform together, superimposing their respective texts. Towards the end of the work the two groups come together and the work ends with all singers presenting the same text.

Musically, the work begins by using rhythmic ideas which suggest traditional chant. No actual traditional chants are used however. A feature of a karanga is the unbroken line of sound which passes from singer to singer. Much of the remainder of the work uses a rich palette of tonal harmonies often moving slowly from chord to chord. The piece includes a part for conch shell player, an instrument also associated with calling to visitors and welcoming them. (<http://sounz.org.nz/works/show/17130>) [Back to table](#)

**Ballad (O What Is That Sound?)** (2006): This short work for three-part male voices and piano sets a text by poet W.H. Auden. The text tells of the gradual approach of a group of soldiers and suggests a time of war in an earlier era of English history. The text is essentially a conversation, with most verses beginning with the question 'O what is...?' the answers detailing the progress of those approaching: have they stopped at the doctor, or the parson, or the farmer? The first character becomes more frantic towards the end, as the second decides it is time to leave: '...I promised to love you, dear, but I must be leaving'. Poet W.H. Auden was born in England but spent much of his life in the USA, having become an American citizen after his move there in 1939. His first book of poems appeared in 1928, with his 1930 collection 'Poems' firmly establishing his reputation. He served in the Spanish Civil War, and throughout his life was prolific as a poet, playwright, essayist, librettist and editor. The

work should be sung with a sense of slowly increasing menace and danger. It should also have a gradually increasing intensity through to the climax at the second to last verse. The first verse may be sung as a solo, by all the tenors, or by the entire choir in unison. The piano part should give the impression of a drum, and, if the choir is large enough to balance the sound, a snare drum may be added ad lib. (<http://sounz.org.nz/works/show/13973>) [Back to table](#)

**Excuses, Excuses** (2006): This work sets a poem by New Zealand poet Alison Moyle. It presents the myriad of excuses that a young child might make when trying to avoid 'fitness' class at school. (<http://sounz.org.nz/works/show/17825>) [Back to table](#)

**The Moon Always Follows the Sun** (2006): This short piece for 3-part mixed-voices sets a traditional African lullaby text from the Congo. It is a song of reassurance – no matter what else happens, the moon will always follow the sun. Throughout, the music has a jazzy syncopated feel, much like a calypso rhythm. (<http://sounz.org.nz/works/show/17973>) [Back to table](#)

**Pangur Ban** (2006): The true origins of this Irish text are lost in the mists of time although it is generally agreed to date from around the 9th century. Amongst the various stories of its origins are that it was written by an Irish monk in Austria (or maybe Switzerland), in the margin of a manuscript (or maybe on the back of a page), and in Irish. One story even suggests it was written while the monk was working on the Book of Kells (almost certainly false though). The poem was originally in a form of Gaelic and the generally acknowledged best translation is by the scholar Robin Flower (1881-1946) – an English poet and translator from the Irish language. The name of the cat, Pangur Ban, simply means 'white Pangur' or 'white cat', Pangur being a common name for a cat. In translation the cat is referred to as male – a talented tomcat! One source sums up the poem this way: Sometimes called 'The Monk and his Cat', the poem Pangur Ban was written by an Irish monk, in the 9th century. It details the similarities between the scribe hunting appropriate words and solutions, and his pet cat hunting mice. (<http://sounz.org.nz/works/show/17970>) [Back to table](#)

**The True History of Resurrection Jack** (2006): This short piece sets a text which appears to relate to South Africa in time of apartheid. There are references to the 'veldt' and a clear distinction between the life expectation of whites and blacks. The story is a simple one, a small black baby is found by passing white people, taken home and grows up amongst his adoptive people. The moral of the story is that '...things go deeper than white or black'. (<http://sounz.org.nz/works/show/17649>) [Back to table](#)

**Remember** (2006): Christina Rossetti's sonnet "Remember" first appeared in "Goblin Market" and Other Poems in 1862, and was both warmly and sadly received by readers. Like much of Rossetti's poetry, a mixture of happiness and depression tends to run throughout the poem. One writer comments: Whether it was her struggle with debilitating illnesses or a desire to meet her maker, Rossetti appears to have been obsessed with her own pending death. "Remember" couples this persistent thought with an awkward love affair, one in which the speaker, presumably the poet herself, confesses that she may not be as passionately in love with her suitor as he is with her. But since she believes she is going to die anyway, her ambivalence toward him is not the most important issue. Instead, the dominant concern becomes how he will remember her when she is gone. Will he think of her and recall the pain of not knowing whether she truly loved him or will he remember, rightly or wrongly, that she adored him as much as he adored her?\*

Christina Rossetti was born into an artistic family. One of her brothers was Dante Gabriel Rossetti – the painter and a poet – while the other was William Michael Rossetti – a leading art critic and editor. It was William who edited her complete works in 1904 (10 years after her death). At one stage she was engaged to painter James Collinson – a member of the Pre-Raphaelite brotherhood – but the engagement was broken off in 1850. Her poetry, which is often compared to that of Emily Bronte, is characterized by an overwhelming sense of melancholy. Rossetti contracted cancer in 1891, but an operation prolonged her life until December 1894. (<http://sounz.org.nz/works/show/13658>) [Back to table](#)

**Not Made with Hands** (2006): This work sets a poem by New Zealand poet Ruth Gilbert. The poem is in two verses, the first having a questioning and searching tone, while the second presents the resolution. Love is at the centre of the text: for it is love that is the 'rose that will not die' and the 'house not made with hands'.

The text begins:

*Find me the rose that will not die,*

*The tree no axe can fell,*

*The spring no Summer's drought shall dry,*

*And this last miracle: ...*

(<http://sounz.org.nz/works/show/17949>, <http://sounz.org.nz/works/show/17826>) [Back to table](#)

**Old Custard** (2007): The poem presents the thoughts and memories of an old battered garden gnome nearing the end of his useful life. However he hopes to "go with dignity and style, not dumped on somebody's rubbish pile". This setting was made for GALS (Gay and Lesbian Singers) of Auckland for a concert with a 'house and garden' theme. (<http://sounz.org.nz/works/show/18990>) [Back to table](#)

**The Singers** (2007): This piece sets Henry Wadsworth Longfellow's poem "The Singers". The text tells of God sending to Earth three singers to "touch the hearts of men". The first played the "music of our dreams" in groves and by streams, while the second sang in the market place to crowds. The third sang in the cathedrals. However there arose disputes as to which was the best, for the music seemed to cause discord to arise in the hearts of those who heard it. The "great Master" answered that there was no best singer, but simply differences in degree – they had three gifts to offer "...to charm, to strengthen, and to teach". Those who listen need to have their ears "tuned aright" to hear only "perfect harmony". (<http://sounz.org.nz/works/show/18988>) [Back to table](#)

**When My Mother Sings to Me** (2007): Each year the Junior School at Diocesan School for Girls (Auckland) holds a Mothering Sunday service. For the 2007 service I was asked to set this text by the head of Junior School, Deirdre McOnie. From the perspective of a child, the poem seen as an essential and permanent bond between the two generations, and links us all into a wider world of singing. (<http://sounz.org.nz/works/show/17827>) [Back to table](#)

**Night Watch Song** (2007): This piece sets five of the six verses of "The Night Watch Song of the 'Charlotte Jane'" by James Edward Fitzgerald, a nineteenth century immigrant to New Zealand. He sets the poem on the boat in which he travelled to New Zealand, and in this musical setting I have suggested a 'sea shanty' type of rhythm and flavour to the music. The following note places the author in his context: "James Edward Fitzgerald (1818-96) was born in Bath and brought up in England. Accepting an administrative post in the British Museum, in his spare time he became very interested in colonial matters. He became a member of the Canterbury Association and apparently wrote many of its important letters. He sailed on the Charlotte Jane. From the start he was a prominent member of the new settlement. He was responsible for the first issue of the Lyttelton Times and became the first Superintendent of Canterbury. Later he founded The Press and entered national politics. His poem 'The Night Watch Song of the 'Charlotte Jane' was published in 1900. (from 'The New Place' edited by Harvey McQueen (Victoria University Press)) 'Night Watch Song' was written at the request of Stephen Rowe, one of the choral directors at Rangitoto College (Auckland). His request was for a piece in just 2 parts for male voices, with a tenor part that could be handled by boys with changing voices (i.e. capable of being sung in a low alto range as well as the upper tenor range). (<http://sounz.org.nz/works/show/17829>) [Back to table](#)

**Full Moon Rhyme** (2008): This poem, by Australian poet Judith Wright (1915-2000) is a simple image of

dogs chasing a hare in the light of the full moon. The hare is imagined as jumping into the moon, while the dogs can only howl at the moon in frustration. Judith Wright spent much of her life involved in campaigning for Aboriginal rights and fighting against environmental destruction. *Full Moon Rhyme* was written for Leading Notes choir from Westlake Girls High School (conductor: Fiona Wilson). (<http://sounz.org.nz/works/show/19177>) [Back to table](#)

**Count Me the Stars** (2008): This short work for treble-voice choir and guitar sets a poem by Australian poet Kylie Johnson. Kylie is a visual artist as well as a published poet. Her website [www.paperboatpress.com](http://www.paperboatpress.com) says: During her study of Visual Arts and Film at QUT in Brisbane (1990-1993) Kylie met a group of artists and potters and became part of the group known as Amfora. Amfora held many group shows throughout its 12-year run, of which Kylie was a part of all. It was through these years that Kylie also published three books of her poetry: *Distant Shoes* (1992), *forty-eight minus one* (1997) and *the ivory birds* (2000), the poetry book launches also coincided with solo exhibitions of her painting and collage work. In 1996 Kylie set up her business paper boat press, in its early stages creating a boutique greeting card range featuring her own whimsical one or two line poems. This has now grown to include ceramic ornaments, ceramic jewelry, original illustrations and functional ceramic vessels. In recent years Kylie has joined forces with a group of Brisbane artists to form the Umbrella Collective. The six women work together towards group shows and sales of their work as well as creating a dialogue and support network for all aspects of their work and creative business. *Count Me the Stars* sets a text taken from her most recent poetry collection of the same name. The poem is untitled, so I used the first line as a title for my setting. (<http://sounz.org.nz/works/show/18838>) [Back to table](#)

**Lullaby** (2008): This setting was commissioned by the Junior School at Diocesan School for Girls (Auckland) for one of their choirs, Bella Voce (conductor: Georgina Christiansen). The poem is by English poet and author John Fuller, and is a simple lullaby text. *Lullaby* was commissioned to use the school's tone chimes group in combination with the choir and piano. The tone chimes provide a brief interlude between verses and appear again at the end. In writing the work, a text with references to bells was the obvious choice, although finding something suitable was not an easy task. This little lullaby refers to the bells around the necks of the sheep who "come to send you to sleep". (<http://sounz.org.nz/works/show/18836>) [Back to table](#)

**Matariki** (2009): Matariki is the Maori name given to a group of stars that rises in the north-east around the end of May each year. This constellation is known

traditionally at the Pleiades, and in the ancient world was known from Greece to India. Maori gave names to seven of the stars, and the first moon after the appearance of the stars was celebrated as the Maori New Year. This was a time of feasting (the crops had been gathered and food was plenty), and a time to remember those who had passed away. As with many myths and legends, there are contradictory ideas – some suggest that Matariki is the name of the largest star (with the other stars being her sisters) while others suggest the name refers to the whole cluster. Maori mythology named the stars of the night sky “Te Whenua Marama” (the family of light”) – the children of Ranginui the Sky Father and Papatuanuku the Earth Mother. The word Matariki has conflicting origins: some say it is a combination of ‘mata’ (eyes) and ‘Ariki’ (God), while others see it as a combination of ‘mata’ (eyes) and ‘riki’ (tiny). For this work several traditional texts associated with Matariki are used, each of which presents a different facet of Matariki. No traditional music is used in the work although much of the melodic writing uses rhythmic patterns suggestive of traditional waiata. Bell sounds are also used to suggest the seven stars of Matariki. (<http://sounz.org.nz/works/show/19578>) [Back to table](#)

**Keepsake Mill** (2009): *Keepsake Mill* is a poem from one of the first, and most famous, collections of poetry written specifically for children: *A Child's Garden of Verses* by Robert Louis Stevenson. Stevenson was born in Edinburgh, and for much of his life was dogged by ill-health. He finally moved to Samoa where he spent the last five years of his life, hoping that the warmer climate would alleviate his health issues. *Keepsake Mill* is typical of many of his poems, where the safety and security of home is contrasted with the things that might be seen while wandering the countryside. Always though, these “marvellous places” are “handy to home”.

The predominant image in this poem is the water-wheel turning in the river at the mill: “...turning and churning that river to foam”. The music seeks to evoke this movement with almost constant triplet rhythms in the piano accompaniment. (<http://sounz.org.nz/works/show/19564>) [Back to table](#)

**Orpheus** (2009): *Orpheus* is a poem by American poet William Jay Smith (b.1918). In his long career he has been poetry consultant to the Library of Congress (the position now known as the U.S. Poet Laureate) and has been a member of The Academy of Arts and Letters since 1975. He is particularly known for his translations into English, and has written ten collections of poetry.

This poem is a sonnet in praise of Orpheus, a character in classical mythology known as the chief among poets and musicians. It was said that he could charm birds, animals and fish, and coax the rocks and forests to dance. (<http://sounz.org.nz/works/show/19573>) [Back to table](#)

**Me He Korokoro Tui (The Call of the Tui)** (2009): Composing a piece for a festival presents challenges: the text shouldn't be so tied to that one event that no-one else will want to utilize it, yet it should speak to some aspect of the festival. When approached to write for the Out and Loud choral festival, I searched for something suitable to set. Eventually I sent the challenge back to the organising committee to come up with a text, and *Me He Korokoro Tui* was the result (slightly re-edited by the composer!). The words are a mix of Maori and English, contemporary and traditional. They speak of singing, and being united together in song. The words also refer to the tui, one of New Zealand's most musical song-birds. In the opening and closing sections of the work I used tui calls that had been notated in the early 20th century. In his book *Bird-song and New Zealand Song Birds* Johannes Andersen notated around seventy distinctive calls of the tui. He noted: “He sings at all times... by day and by night; at rest and on the wing...”, and also commented that “...the notes of this most versatile bird are different in season, new notes being sounded in addition to old ones repeated...”. The middle section of the work, sung by semi-chorus against simple repeating harmonies, is a traditional Maori text (attributed to Mere Ngamai o Te Wharepouri (Ngati Awa)) which is supposed to be a duet between a male and female tui. The first verse suggests the movement of the birds – sung by the male bird. The remaining two sections are the female bird identifying herself, and telling her mate to pick the fruit of a nearby plant for them to eat. The music suggests traditional chant ideas. The music ranges from the festive and majestic, to the gentle and restrained. The proverb “Me he korokoro tui” (As sweet throated as the tui) gives the work its title, and also provides a musical refrain which returns a number of times. (<http://sounz.org.nz/works/show/19963>) [Back to table](#)

**Off to Outer Space Tomorrow Morning** (2009): The text of this piece is the simple story of the thoughts of an astronaut as he prepares to head off into outer space. He seems happy to be heading off and leaving all behind him: “you needn't think I'll give a damn for you or what you are”. English poet Norman Nicholson (1914-1987) was not associated with any particular poetic movement of the twentieth century, and his work is noted for its simplicity of language and concern with matters of everyday life. Much of his poetry focussed on the mining and quarrying industries of the area in which he lived, and also religion and faith. (<http://sounz.org.nz/works/show/19571>) [Back to table](#)

**Bring Us in Good Ale** (2009): Although on a surface merely a drinking song, this is really an early Christmas piece from the ‘wassail’ tradition. A wassail was a toast or a drink associated with Christmas festivities, and the term could also be applied to the drink itself: “a punch made of sweetened ale or wine heated with



spices and roasted apples". The text is probably from the time of Henry VI (1421-1471). When the text was printed in a carol collection in the 1851, the editor cautioned: "Good ale, however, like most other things when taken in excess, is attended by certain inconveniences, as the following song...will serve to explain." (<http://sounz.org.nz/works/show/19570>) [Back to table](#)

**Te Manawa Tapu** (2009): When Auckland's Baradene College celebrated its centennial in 2009 it was suggested a special centennial piece be written for the Year 7 and 8 choir to perform. My good friend Diedre McOnie (a former student of the school) asked that the students write some ideas or poems about the school, and we devised a final text that incorporated ideas from various students' work. Additionally, past school songs provided inspiration (and an occasional line), as well as small elements from the school's haka, a Maori translation of *Sacred Heart*, and the school motto "Cor Unum". The completed work was intended to bring together as wide range of elements from the school's past as possible, while at the same time looking forward. (<http://sounz.org.nz/works/show/19760>) [Back to table](#)

**Child of My Heart** (2009): This short work sets a poem by Edwin Markham (1852-1940), American poet, teacher, lecturer and social activist. During his lifetime several collections of poetry were published, and he was often seen lecturing at labour and radical gatherings as at literary ones. The poem *Child of My Heart* addresses a new-born child directly, asking where it has come from and questioning where life will lead it. *Child of My Heart* was written for choral and teaching colleague Vanessa Kay who had requested something for two-part voices, with a text suited to high school level choirs. It was written shortly after the birth of her first child, and is dedicated to Vanessa and David Kay. (<http://sounz.org.nz/works/show/19759>) [Back to table](#)

**Una Noche De Verano** (2010): This setting of Antonio Machado's poem is intended as a study in atmospheric textures. Little of the music is loud or dramatic, and much of the writing consists of repetitive patterns sung by the singers independently of each other. Machado, a Spanish poet of the early twentieth century, describes the simple image of a beach at night in summer, with a voice singing in the distance. Over the scene hangs the moon. The setting does not present the entire text, but uses only fragments of the poem. From the text the words "la luna" (the moon) are heard most often. A solo voice from within the choir sets the scene with the words "A summer's night on the beach of Sanlucar..." Throughout the work a singing bowl sounds in the background, beginning and ending with the single struck note. At times the bowl disappears into the texture and at times it is clearly audible – steady and unvarying. (<http://sounz.org.nz/works/show/20020>) [Back to table](#)

**Uphill** (2010): *Uphill* was written as a piece to conclude a concert of music from around the world. The text, suggested by the conductor, was intended to represent feelings of "...we are home from our OE, and the home light is shining, and we are at peace – secure in the arms of family". The text is by Christina Rossetti who was born into an artistic family. One of her brothers was Dante Gabriel Rossetti – the painter and a poet, while the other was William Michael Rossetti – a leading art critic and editor. It was William who edited her complete works in 1904 (10 years after her death). At one stage she was engaged to painter James Collinson – a member of the Pre-Raphaelite brotherhood – but the engagement was broken off in 1850. Her poetry, which is often compared to that of Emily Bronte, is characterized by an overwhelming sense of melancholy. Rossetti contracted cancer in 1891, but an operation prolonged her life until December 1894. (<http://sounz.org.nz/works/show/20338>) [Back to table](#)

**That's Macabre** (2010): This work details the tragic end of Mr. Macabre – a fisherman who starts out innocently enough, busily fishing:

Mr. Macabre went fishing one day,  
Out with his line, in his boat, in the bay.  
So busy was he, pulling fish from the deep,  
He even forgot to go home to sleep.

Unfortunately as it begins to get dark, a shark appears and bites him almost in half. The "awesomely tough" Mr. Macabre is not content to let this small mishap spoil his life, so he proceeds to collect the various bits of his body until he is "almost complete". Towards the end of the piece he is determined to get back in his boat and go out to catch that shark, in spite of his deformities. Throughout, the chorus sections act as a commentary of the story contained in the verses, and at one point the choir quietly hums the sailor's hymn "Eternal Father Strong to Save" behind Mr. Macabre. The text for *That's Macabre* was especially written for this piece by New Zealand poet and writer Joy Watson. (<http://sounz.org.nz/works/show/20207>) [Back to table](#)

**Listen Tamaki Makaurau** (2010): The Auckland Primary Principals' Association holds an annual music festival and over the years several of my choral works have been included in the event. In early 2010 I was approached by former student Pip Faulknor who, along with two other conductors, was keen to include something specifically about Auckland in their programmes, and asked if I had anything suitable. I suggested something new might be appropriate and a text was devised by Mary Cornish. The text talks of many of the features of Auckland, but is also a call for the people of the area to listen to, and respect, the children of Tamaki Makaurau (Auckland). (<http://sounz.org.nz/works/show/20404>) [Back to table](#)

**The Voices of Children** (2010): “Nurses’ Song” is the name of two related poems by English poet William Blake (1757-1827). While both speak of children playing outside watched by their Nurse, the first version published in 1789’s “Songs of Innocence”, is a positive view of play and innocence, with no hint of the things that night (or life) will bring. The second, and shorter, version published in 1794’s “Songs of Experience” shows the Nurse as someone who is bitter and jealous of the freedom of children’s play. (<http://sounz.org.nz/works/show/20340>) [Back to table](#)

**Where Lies the Land** (2010): Arthur Hugh Clough was born in Liverpool, England, in 1819, where his father was in the cotton trade. Some of his childhood was spent in the USA, and he later traveled to France and Italy, then back to America, then back to England and also visited Greece and Turkey. He apparently derived inspiration for *Where Lies the Land to Which the Ship Would Go?* (published in 1862) from his sea voyages and from an 1806 poem by William Wordsworth. The first line of Wordsworth’s poem is *Where lies the Land to which yon Ship must go?* Clough died in Italy in 1861 after contracting malaria. The poem presents the ideas that travelling can be an end in itself, and that we should live for the moment – live life to the fullest while it lasts. The music is in a strong rhythmic ballad style, most in unison with a simple canon for the last verse. (<http://sounz.org.nz/works/show/20549>) [Back to table](#)

**Moon Fish** (2010): This piece sets a short lullaby text by popular New Zealand author Joy Cowley. It fancifully suggests there’s a tree on the moon whose leaves turn into fish when they float to down into the sea. (<http://sounz.org.nz/works/show/20465>) [Back to table](#)

**Shine Out, Fair Sun** (2011): The poem *Shine Out, Fair Sun* is generally deemed to be by an anonymous author, although it has also been credited to George Chapman (1559?-1634). It contrasts the heat and light of the sun with the winter landscape, calling on the sun to “...make this winter night our beauty’s Spring”. (<http://sounz.org.nz/works/show/20554>) [Back to table](#)

**Something Told the Wild Geese** (2011): This short poem tells of the geese that, in spite of still seeing the golden fields of summer, can feel the urge to begin their winter migration. Something tells them that frost and snow are on the way and it is time to fly. Even though the summer sun is on their wings, there is “winter in their cry”. Rachel Lyman Field (1894-1942) was an American novelist, poet, and author of children’s fiction. She was also a successful author of adult fiction, writing the bestsellers *Time Out of Mind* (1935), *All This and Heaven Too* (1938), and *And Now Tomorrow* (1942). She is also famous for this poem *Something Told the Wild Geese* which has been set to music by a

number of composers. Field also wrote the English lyrics for the version of Franz Schubert’s *Ave Maria* used in the Disney film *Fantasia*. (<http://sounz.org.nz/works/show/20580>) [Back to table](#)

**Song in Summer** (2011): This piece comes from the short cycle *Down on the Farm* which sets five pieces by New Zealand poets. The texts all deal with aspects of farming or typical farm landscapes. This piece (the second piece of the cycle) is a brief Ruth Dallas poem about the constantly changing colours of the flowers in a summer meadow. *Down on the Farm* was written for performance by Mercury Bay Community Choir (Whitianga) in a concert to be conducted by the composer in May 2011. (<http://sounz.org.nz/works/show/20553>) [Back to table](#)

**Escape at Bedtime** (2011): Although Robert Louis Stevenson’s poetry is not as well known as it once was, his collection *A Child’s Garden of Verses* still stands as one of the most important early collections of poetry for young people. This fantastical poem tells of a child’s impressions of nighttime and the “thousands of millions of stars” which appear to be chasing him or her. Even when packed off to bed, the sight of the stars remains in the child’s mind’s eye. Several star constellations are named in the poem. (<http://sounz.org.nz/works/show/20581>) [Back to table](#)

**Pirate Story** (2012): The poetry of Robert Louis Stevenson remains popular and well-loved, although it was only in the latter part of the 20th century that his literary achievements were again being more positively regarded. Early attempts at careers in engineering and law, soon gave way to a life devoted to writing. Dogged by ill-health, he eventually settled in Samoa, dying at the early age of 44. His literature is now seen to be on a level with Joseph Conrad (who he influenced) and Henry James, and his poetry book for children “*A Child’s Garden of Verses*” is a perennial favourite with younger readers. Following on from “Keepsake Mill” and “Escape at Bedtime”, “Pirate Story” again draws its text from “*A Child’s Garden of Verses*”. Stevenson’s poetry is eminently suitable for musical setting, with simple rhythms and generally regular rhyme schemes. This poem presents us with three children imagining their playground to be a boat at sea. They dream of where their adventures will take them, but always knowing that home is not far away and “...the garden is the shore”. (<http://sounz.org.nz/works/show/20895>) [Back to table](#)