

40
years of **cyc**

David Squire Director of Music

As the Auckland Youth Choir celebrates its 40th anniversary, I am filled with a sense of gratitude. Over the past two years, I have had the privilege of witnessing the talent, dedication, and camaraderie of these young singers. Each rehearsal and performance has been filled with joy, inspiration, and a deep connection to the music we create together.

While a number of our singers participated in high school choirs that competed at the NZCF Big Sing Festival, many are experiencing choral music for the first time with us. Some arrive unsure if they can contribute in a meaningful way, and it is heartening to see them develop in confidence and skill as they are welcomed into our whānau.

As a result, we have seen tremendous growth: in numbers, musical understanding and connection. It is an honour to be part of this choir's legacy and to contribute to its continued success. As the singers, committee and artistic staff embark on this new chapter, I am eager to explore new musical horizons and create lasting memories with these wonderful young people.

Andrew Carter Founding Director of Music

Amongst the many warm and precious memories of our time in New Zealand is the very special part that the Auckland Youth Choir played in the Carters' family life. Central to any success this fledgling group achieved was the thorough preparatory work by Warwick Harvey, Margery Charlton and others, and their continuing encouragement and support as we got under way. Unforgettable is the day when, not knowing what to expect, we auditioned and accepted over a hundred young people from all areas of the city, ranging from early to late teens. A motley collection indeed, but how best to cater for such a large age range? With the help of two very able colleagues, Brigid McLafferty and John Rosser, as assistant conductors, we managed to cover a satisfyingly wide repertoire of pieces in that first year.

Our daughter Elinor, who sang in the alto line, has reminded me of an early warming-up exercise I penned to Tallis's canon: "Soprano, alto, tenor, bass; All watching nice conductor's face; We make a quite fantastic noise; With ninety girls and eighteen boys." So there was

a wonderful balance of parts problem to solve from the outset: oodles of sopranos, plenty of altos, some great basses and no tenors! To help fill the gap, I wrote an SSAB arrangement of *Over the Rainbow*, which is still doing good service four decades on. Another light-hearted ditty was the TBB *Kiss me, honey baby* which I composed for the lads to sing to the lasses in barbershop style. There was a determination, however, at least to scratch the paint of our great choral heritage, and the young singers much enjoyed Monteverdi's joyous setting of *Beatus Vir*.

I recall a great year of experiment, fun and fulfilment. This could not have happened without a faithful team of parents and supporters — a real team effort in which I remain proud to have played a part. And over the years I have had great pleasure in following the AYC as it has gone from strength to strength. My very good wishes to you all in your 40th anniversary year.

N.Z. HERALD Fri, 10th AUGUST 1984

New Youth Choir Shows Promise

Just three months after its formation, the Auckland Youth Choir gave its inaugural concert last night.

Consisting of about 100 young singers, mostly from local secondary schools, the choir had a large, welcoming audience in the hall of Epsom Girls' Grammar School.

If membership of adult choirs is to be maintained, the art and enjoyment of choral singing has to be acquired at youth levels.

That is precisely the aim of the founders of the new choir. Its singing last night showed that both the enjoyment and the fundamentals of choral technique have been gained.

That was predictable with a conductor so experienced and so winning in personality as English music man Andrew Carter.

The singing was limited to eight items, all except one short and with serious and light styles in the same groups.

The tone, naturally best in the upper voices, was fresh and buoyant, the words were clear, and the very few tenors performed creditably.

Monteverdi's *Beatus Vir* presented the biggest challenge. It had its moments, good and troubled, but it was a commendable effort, justifying Mr Carter's 'nothing attempted, nothing gained.'

Madrigals by Morley and Dowland, Bruckner's *Locus Iste*, Poem about *The Sun* by David Hamilton, who adjusted his harmonic style to the choir, a flippant *The Cat Came back (Lesley)* and, best of all for light and shade, the spiritual *Climb! Up the Mountain* completed the choral programme.

Instrumental items were given by finalists in the Westpac School Music Contest. The Andira Trio played Dvorak's piano trio in F minor, and the Grammar Concertante, in addition to a praiseworthy accompaniment to *Beatus Vir*, contributed a cello concerto of Vivald, for which Rachel Atkinson was the talented soloist.

Tutors for the choir were Kathryn McGreevy and John Rosser. Mr Rosser conducted three of the concert items.

—L.C.M. Saunders

Directors of Music

Andrew Carter	1984
Brigid McLafferty	1985–1990
John Rosser	1991
Terence Maskell	1992–2000
Stuart Weightman	2001
Claire Caldwell	2001
Stuart Weightman	2002–2003
Iain Tetley	2003–2004
Rachel Young	2005–2006
Rostislava Pankova-Karadjov	2007–2013
Peter Watts	2014
Lachlan Craig	2014–2020
Rowan Johnstone	2020–2022
David Squire	2023–

Our history

Auckland Youth Choir was established in 1984. The initiative to set up the choir came from the Auckland Dorian Choir committee who successfully approached the Northern Regional Arts Council for an establishment grant. Andrew Carter, a well-known English composer, conductor and tutor was in New Zealand from York Minster on an exchange visit with Peter Godfrey, and was offered and accepted the initial directorship.

Since 1984, AYC has had significant success with innovative performances, large membership growth and collaborations with some of New Zealand's preeminent musicians and arts organisations. As of 2024, the choir has over 120 singing members.

The choir's primary objectives remain much as they did 40 years ago – keeping young people singing. AYC aspires for artistic excellence in a “chill” (relaxed) environment, where singers feel connected and part of a team, participate in performances of cultural significance, magnitude and musical scope, and become lifelong music makers.

1984 – AYC is established; 100 singers perform in first concert at Epsom Girls Grammar School.

1985 – AYC is sponsored by *The BBQ Company*.

1990 – AYC performs Orff's *Carmina Burana* with the Auckland Boys Choir and Auckland University Choral Society; sings at inaugural NZCF Sing Aotearoa festival in Ohakune.

1993 – AYC wins seven gold plaques at the Sydney Performing Arts Challenge.

1994 – AYC wins the open competition of the Melbourne International Festival of Choirs.

1995 – AYC performs at the inaugural New Zealand Festival of Youth Choirs in Wellington.

1998 – AYC performs *Carmina Burana* with the National Youth Choir and National Youth Orchestra.

1999 – AYC hosts joint concerts with the Toronto Children's Chorus and National Youth Orchestra of Australia.

2001 – AYC hosts joint concert with Jugendchor Gropiuslerchen aus Berlin.

2002 – AYC competes in the NZCF Classic Sing.

2003 – AYC singers appear on Mercy Peak TV series.

2004 – AYC performs Rossini's *Petite messe solennelle* on Waiheke Island; performs Vivaldi's *Gloria* with Auckland Youth Symphony Orchestra; hosts joint concert with Texas Girls Choir.

2005 – AYC celebrates 21st birthday; sings in ANZAC Day commemorations at Auckland War Memorial Museum for the first time.

2006 – AYC performs Faure's *Requiem* with Wellington Youth Choir in Wellington.

2007 – AYC performs at the APRA Silver Scroll Awards; performs Mahler's *Resurrection Symphony* in the NZSO 60th anniversary concert; hosts joint concert with Wellington Youth Choir.

2008 – AYC becomes registered charity; sings at APRA Silver Scroll Awards; sings at SkyCity Starlight Symphony in Auckland Domain.

2011 – AYC records album; performs at The Cloud during the Rugby World Cup.

2012 – AYC performs Beethoven's *Symphony No. 9* with Auckland Youth Orchestra.

2016 – AYC performs in world premiere of Paul Mealor's music in Carnegie Hall, New York City; hosts first Conducting School.

2017 – AYC membership soars to close to 100 singers; Chamber Singers established.

2018 – Paul Mealor visits NZ and AYC performs his *Passiontide Symphony*; performs James Whitbourn's *Annelies* at Auckland War Memorial Museum.

2019 – AYC wins Gold at the Australian International Music Festival in Sydney; sings at APRA Silver Scroll Awards.

2020 – AYC launches Development & Mentoring Project; singers appear on TVNZ *Black Hands* series.

2022 – AYC rehearses outdoors with face masks; performs in joint concert with Horomona Horo (taonga pūoro).

2023 – AYC performs Beethoven's *Symphony No. 9* with Auckland Youth Orchestra; presents joint concert with Auckland Town Hall Organ Trust; hosts joint concert with Junges Vokalensemble Hannover.

2024 – AYC wins Gold at the World Choir Games in Auckland; presents joint concert with Auckland Town Hall Organ Trust; hosts joint concert with Purdue Varsity Glee Club (Indiana).

**NZ Herald,
August 1993**

High praise for choir

Australians could learn a thing or two about singing from New Zealanders, according to judges at a Sydney contest.

At its first overseas contest the Auckland Youth Choir blitzed its Australian competitors and scooped seven gold plaques in 10 singing events.

Judges at the City of Sydney Performing Arts Challenge advised Australian choirs to listen to and learn from the Aucklanders.

Returning to Auckland yesterday from the week-long competition, the conductor, Mr Terence Maskell, said he was thrilled and proud of the 45 young singers.

"There were only Australians and New Zealanders in the competition. We en-

tered it because there is no comparable contest in New Zealand, and we wanted to give the choir a launch pad," said Mr Maskell.

"We were not banking on so much success, though.

"The judges said we were near perfect."

The choir, which won more than \$A1300 (\$NZ1620) in prizemoney, was placed second in three events.

A member of the choir, Katherine Thomson, of Howick, said the contest had brought them together.

"We got to know each other really well, and made many friends."

Several New Zealand schools competing in the event also received awards.



**NZ Festival of
Youth Choirs,
Wellington,
1995**

**The Cloud,
Rugby
World Cup,
September
2011**



**Carnegie
Hall, New
York City,
February
2016**

**Mealor
Passiontide
Symphony,
Holy Trinity
Cathedral,
May 2018**



**Australian
International
Music Festival,
Sydney Opera
House,
July 2019**

**Breath of Life
concert,
St Matthew-in-
the-City,
May 2022**



**Organ
& Choir
Celebration,
Auckland
Town Hall,
May 2023**

Programme

O schöne Nacht!

(No. 1 from Vier Quartette, Op. 92)

Emerging Collaborative Pianist 2024 – Matthew Spooner

Johannes Brahms

Composed in the summer of 1884, the first of these four short, beguiling songs is suffused with imagery of nature and love. The piano introduction with its upward- moving arpeggios conjures up the moon with the accompanying stars. The nightingale's song is illustrated by right hand trills while the harmonies become more mysterious when we learn about the lover secretly sneaking towards his beloved.

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche
Genossenschaft.
Es schimmert hell der Tau
am grünen Halm;
Mit Macht im Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu
seiner Liebsten sacht
O schöne Nacht!

*O lovely night!
In the heavens, the moon gleams magically
in all its splendour;
about it, the sweet comradeship of tiny stars.*

*The dew glimmers brightly on the green blades of
grass; with great power, the nightingale sings out in
the elder-bush; the young man steals quietly to his
sweetheart*

O lovely night!

The Moon's Glow Once Lit

Emerging Conductor 2024 – Annabel Yu |

Supported by Kerrin M Vautier CMG and Noel Vautier

Sarah Belkner

The composer writes: "This poem was inspired by a photograph taken by my father of Murray's Bay Beach where I have grown up on the North Shore of Auckland. The photograph depicts a beautiful sunrise that is glowing red on the water with a pohutukawa tree appearing to overlook the sea longingly. The poem describes the pohutukawa tree and the sea as lovers, calling to one another. The sea is distraught by the changes humans have caused such as clay run off from the cliff-top mansions above. The pohutukawa tree calms her, telling of how children grow up to be fond of the beauty and memories the beach leaves with them.

Animal Crackers, Vol. 1

- I The Panther
- II The Cow
- III The Firefly

Eric Whitacre

Emerging Collaborative Pianist 2024 – Matthew Spooner

The composer writes: "I have always dreamed of writing a substantial collection of choral works that might enter the standard repertoire, something with the depth and passion of Monteverdi's Fourth Book of Madrigals and the charm and timelessness of Brahms' Liebeslieder Waltzes. I wrote this instead."

Una Noche de Verano

David Hamilton

The composer writes: "This setting of Antonio Machado's poem is intended as a study in atmospheric textures [featuring a singing bowl] ...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."

Una noche de verano,
en la playa de Sanlúcar,
oí una voz que cantaba:
Antes que salga la luna.

*A summer's night
on the beach of Sanlúcar,
I heard a voice that sang,
while the moon was far.*



a la vera de la mar,
dos palabritas a solas
contigo tengo que hablar.

¡Playa de Sanlúcar,
noche de verano,
copla solitaria
junto al mar amargo!

¡A la orillita del agua
por donde nadie nos vea,
antes que la luna salga!

*While the moon was far,
on the edge of the sea,
a few words alone you
must speak with me.*

*Sanlúcar beach,
summer night,
a lonely song
by the bitter sea.*

*On the little strand
with none to see
while the moon is far.*

Oh Me! Oh Life!

Grace Wellik
Young Composer in Residence 2024

Performed by the AYC Chamber Singers

The composer writes: “*Oh Me! Oh Life!* is a celebration of life. Life is complicated, full of both internal and external conflict, and can be difficult. However, it is beautiful because of both the good and the bad. The piece asks what good one person is amidst the wide range of human emotions and experiences, and argues that the answer is simply that one is here and that life itself exists. The core of humanity is the connections that we have with others. Our vulnerability is what allows us to experience life fully, but that requires us to experience both the good and the bad. *Oh Me! Oh Life!* celebrates all aspects of life, and asks the listener to acknowledge that they do not have to be anything to be worthy of experiencing life: You are here, life exists, and that is enough.”

London By Night

Carroll Coates, arr. Gene Puerling

Performed by the AYC Chamber Singers

In London during the early 1950s, this Carroll Coates song was performed nightly by American cabaret singer, Julie Wilson at London’s Embassy Club. Frank Sinatra came to the show one night and told the 20-year-old composer, “I want to take that back to the States and record it”, which he did for three separate albums. Soon after, the song was released again in England on a special single record with a foreword by HRH The Duke of Edinburgh in support of his charity, the National Playing Fields Association.

Stars

Fergus Byett
Young Composer in Residence 2024

The composer writes: “This piece explores a process of reconnection, lying under the stars in Northland’s Tāpotupotu Bay. Within our cities and towns, all lit by streetlamps and paved with concrete, these aspects of the natural world are hidden from us, leaving us bereft of this vital connection. When we can properly see—and feel fully seen by—the stars; when we can hold—and feel completely held by—the earth, there comes a feeling of connection and healing which all the marvels of the modern world are unable to replicate.”

Interval

Illuminare

Elaine Hagenberg

Illuminare is Elaine’s first extended work, consisting of five movements for SATB chorus and chamber orchestra. Using lesser-known sacred Latin texts, the piece takes us through a season of beauty and goodness that has been disrupted by darkness and confusion. But as Light gradually returns, hope is restored, illuminating our future and guiding us in peace.

I Splendor

Splendor paternae gloriae,
de luce lucem proferens,
lux lucis et fons luminis,
diem dies illuminans.
— Saint Ambrose (340–397)

*Splendor of God’s glory,
brings forth light from light,
light of light, light’s living spring,
Day, all days illuminates.*

II Caritas

Caritas abundat in omnia,
de imis excellentissima
super sidera,

*Love abounds in all,
from the depths most excellent
to beyond the stars,*

atque amantissima in omnia,
 Quia summo regi
 osculum pacis dedit.
 — Hildegard von Bingen (1098–1179)

*and loving toward all,
 she has given the highest king
 the kiss of peace.*

III Nox

Kyrie eleison. Christe eleison.
 — Trad. Greek

Lord have mercy. Christ have mercy.

Nox et tenebrae et nubila,
 confusa mundi et turbida
 Caligo terrae scinditur
 percussa solis spiculo
 — Aurelius Prudentius Clemens (348–413)

*Night and darkness and fog,
 confused world and turmoil
 dark gloom tears the earth
 beats and stabs the sun*

IV Munera pacis

Ecce jam noctis tenuatur umbra,
 Lux et auroae rutilans coruscat:
 Supplices rerum Dominum canora
 Voce precemur:

*Behold, already night and shadows taper off
 Light and dawn sparkle and quiver
 We humbly beg the Lord through song
 Our voices pray:*

Ut reos culpae miseratus, omnem
 Pellat angorem, tribuat salutem,
 Donet et nobis bona sempiternae
 Munera pacis.
 — Pope Gregory (540–604)

*Though we are guilty, view us with compassion
 Banish anguish, bestow health
 Grant us everlasting goodness
 Give us peace.*

Peace I leave with you, my peace I give unto you:
 not as the world giveth, give I unto you. Let not your
 heart be troubled, neither let it be afraid.
 — John 14:27

V Illuminare his

Illuminare his qui in tenebris
 et in umbra mortis sedent:
 ad dirigendos pedes nostros in viam pacis.
 — Canticle of Zechariah (Luke 1:68–79)

*Illuminate those in darkness
 and in the shadow of death are seated
 direct our footpath in the way of peace*

Chris Foster-Winder Chairperson

Acknowledging 40 years of Auckland Youth Choir

The Nearness of You

Hoagy Carmichael, arr. Kirby Shaw

This popular song written in 1937 features lyrics by Ned Washington. Intended for an unproduced Paramount film titled *Romance in the Rough*, the studio's publishing division reregistered and published the song in 1940. It debuted in a 1940 recording by Glenn Miller and His Orchestra, with vocals by Ray Eberle. The song also features on Norah Jones's Grammy-award winning album, *Come Away With Me*.

My Heart Be Brave

Marques L.A. Garrett

The composer writes: "Dr Anthony Trecek-King requested a song that aligned with the social justice theme of his concerts with Seraphic Fire [a professional vocal ensemble based in Miami]. The first and last lines of James Weldon Johnson's poem immediately stood out to me. In the midst of discrimination, our heart—the core of our being—must lead us into rightful change. And as we continue doing right, the principles of honesty, love, and justice will give us the power to strive for what is due all of humanity."

Te Aroha

Te Puoho Katene

*Kua tukua mai enei taonga kia tatou katoa
 Te Pono, te Tumanako, me te Aroha
 Ka ki mai a koe, "He aha te me nui,"
 Whakarongo ake ki au, kia mau mahara tonu
 Te Aroha, te aroha, te aroha.*

*These precious gifts have been given to us
 Faith, Hope, and Charity (Love)
 You ask (of me), "What is the greatest of these,"
 Listen carefully to me, that you will always remember:
 It is love, it is love, it is love.*

Artistic team

David Squire | Director of Music / Conductor

David was appointed AYC Director of Music at the end of 2022. He has also been Music Director of the New Zealand Youth Choir since 2011 and is the first alumnus director of that choir. David directs international award-winning ensembles Voicemale (Westlake Boys High School), Euphony (Kristin School), and the Westlake Symphony Orchestra. Current vice-chair of the New Zealand Association of Choral Directors, he is also a national conducting advisor and tutor, and served as a governance board member of the New Zealand Choral Federation for nine years. He is in demand around the world as a clinician, educator, guest conductor and adjudicator, and is the choral director for the International Schools Choral Music Society based in China.



Claire Caldwell | Assistant Director of Music / Pianist

Claire joined the AYC team at the beginning of 2023. For many years, she was the Performing Arts Manager and Director of Choral Music at Dilworth School where she curated the next generation of musical talent. She is now expanding that kaupapa in a newly created role as director of Musicatalyst, a studio and coaching programme established to allow access to the highest level of performance and learning environments. Claire has been privileged to work with the country's finest operatic talent through her work at the University of Auckland, Dame Kiri te Kanawa Foundation, Auckland Opera Studio, New Zealand Aria Competition and New Zealand Opera. She is one of the country's most sought-after accompanists working exclusively with singers.



Chamber Orchestra

Violin 1

Harris Leung
Miyo Yoon
Osmond Ho
Emily Chen

Violin 2

Sandy Niu
Martin Qiang
Tim Lee
Mideum Jeong

Flute

Catherine Webb-Robinson

Oboe

Alison Dunlop

Horn

Evan Metcalfe
Fergus Dunlop

Viola

Martha Evans
Sophie Buxton
Bryan Lin
Lydia Hwang

Cello

Ginny Hopkins
Rachel Wells
Max Chen
Howard Lu

Bass

Marija Dimitrijevic
Elizabeth Lau

Percussion

Caleb Goldsmith
Josh Siaki

Auckland Youth Choir

Soprano

Katherine Aitken
Bella Allan-Moetaua
Paige Barnes-Kilgour
Elizabeth Batten
Anouk Blackburn
Marama Butler
Li Mei Casey
Sarah Courtney
Beth Cutler
Georgia Dearing
Katherine Fletcher
Naomi Harwood

Gemma May
Poppy McDonnell
Rou Ai Loo
Olivia Nuysink
Eloise Page
Isabella Sinnema
Grace Spooner
Susanna Yiling Weng
Ela Yildiz
Annabel Yu
Hayatt Al Joborry
Zhané Botha

Melinda Courtney
Kate Davenport
Heidi Erhard
Alex Etheridge
Megan Fromont
Holly Gao
Emma Grazier
Joyce Guo
Olivia Lai
Renee Martinez
Emma Mazzaschi

Mira Menon
Grace Munro
Yulara Oike
Tessa Rouse
Kate Scandle
Nishaa Senarath-
Dassanayake
Breanna Seo
Grace Thixton
Emilie Tucker

Alto

Jordan Bonnell
Juliette Brice
Renee Cossey
Stella Cossey
Amelia Frear
Paige Hamilton
Madeleine Hay
Sachini Jayawardhana

Amy Johnstone
Rosa MacDonald
Alexandra Meyer
Lara Najim
Jessica Pausch
Varya Pavlova
Sachi Rathod
Madalena Refiti

Grace Wellik
Emma Wong She
Kate Wong She
Erina Brown
Eleanor Buttler
Jessica Ellwood
Lara Grozev
Emi Lipoth

Kasey Hani Lui
Maia Madsen Brough
Asmitha Muruganathan
Trinity Price
Danielle Sigley
Leo Sun
Suzie Thirukotla

Tenor

Josh Bamfield
C Fonseca
Nicholas MacQueen
John Oandasan
Aaryan Pillai

Anthony Prajogo
Thomas Scott
Matthew Spooner
Jonny Clark

Nicholas Clarke
Jonathan Lau
Timothy Lim
Cameron McConchie

Peter Peng
Cameron Price Cunliffe
Zara Ridley
Oliver Roe

Bass

Finlay Harvey
Aporo Haurua
Ant Kerr-Munley
Takerei Komene
Tyler Malone
Ferguson Muthu
Sam Nicholson
Robin Park

Daniel Ren
William Smith
Declan Squire
Luke Tamblyn
Aden Angelo
Saikrishna Bangalore
James Barrett

Stirling Bennett
Fergus Byett
Cameron Dean
Quillan Denton
Tim Evans
Rory Fenwick-Rose
Corin Fenwick-Rose
Brodie Hutton

Lachlan Jardine
Rickey Lee
Johnny Mottershead
Henry Nicholson
Michael Nuysink
Zach Shanahan-Trainer
Angus Smith
Sebastian Smith

Committee

Chris Foster-Winder (Chair)
Kate Wong She
Ellie Buttler
Finlay Harvey
Ant Kerr-Munley
Madeleine Hay
Emma Mazzaschi
Sam Nicholson (Choir Manager)

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New Zealand Choral Federation

Our supporters

40th Anniversary funders



Core funders



Make a donation

As a non-profit organisation and registered charity, AYC relies on the support of our community to continue to offer young singers from across the city a rich musical experience. Sponsorship and donations can help us pay for scores, put on performances, pay soloists and instrumentalists, and provide opportunities for young composers.

Support the next 40 years of Auckland Youth Choir. Any donations, big or small, are gratefully received.

Why we're here:

- Over 120 young singers, reaching several thousand Aucklanders each year.
- Singers feel connected and part of a team.
- Singers participate in performances of cultural significance, magnitude or musical scope.
- Choir caters for singers' lifelong musical journeys.

www.ayc.org.nz/support

Direct Deposit: 02-0248-0073043-00

Want to support us in another way?
Get in touch: Email sam@ayc.org.nz
or phone 021 179 6941

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Website: www.ayc.org.nz





1984-2024
Saturday 12 October 2024
Holy Trinity Cathedral
