

Conductor: Rupert D'Cruze | Soloist: Anna Hawkins

Cantando
Choir

twso

TRUST WAIKATO
Symphony Orchestra

Saturday 17 November 2018



A Night at the Proms

\$3

Welcome

For the third and final concert of our 30th Anniversary year, Cantando is very pleased to join with the Trust Waikato Symphony Orchestra and present this Proms Concert. The Choir and the Orchestra have been part of the Waikato musical scene for many years, bringing a wide variety of music to local audiences and providing amateur singers and musicians with performance opportunities in a range of musical styles. We are proud of the on-going contribution we make to the rich musical life of this region.

When Cantando was formed 30 years ago, one of its founding principles was the encouragement of young singers. In August, we were thrilled by the contribution made to our performance of Rossini's Petite Messe Solennelle by our wonderful young soloists from the Conservatorium of Music at Waikato University. For this Proms Concert we are delighted to welcome back local soprano Anna Hawkins. Anna performed with us in our 2012 Waikato Proms concert and it has been a real pleasure to watch this talented young singer as her career has developed over the years.

In true Proms tradition, our programme this evening is a mix of old favourites from the classical repertoire and some well-known pieces with a New Zealand flavour. We invite you to join in the fun and enjoy Cantando's 30 th Birthday party!

Merilyn Manley-Harris, *President, Cantando Choir*

Rupert D'Cruze, *Music Director, Cantando Choir & Artistic Director - Community, Orchestras Central*

Rupert D'Cruze - Conductor

Rupert D'Cruze is Music Director of the Trust Waikato Symphony Orchestra and also Musical Director of Cantando Choir. He gained his earliest musical training through the great British choral tradition as a boy chorister in the famous Temple Church Choir in London and later was Principal Trombone with the European Community Orchestra.

Following many years of playing in symphony orchestras and working as a respected instrumental and ensemble teacher, he was encouraged to study conducting at the Royal Academy of Music in London. His expertise as a conductor was quickly acknowledged through the award of the Philharmonia Prize in London, second prize in the Hungarian International Conducting Competition, Budapest, and finalist's prize in the Tokyo International Conducting Competition. .

Rupert also has a strong interest in performing works by living composers. Throughout his career he has directed many premieres of new music and commissioned several new works.

D'Cruze came to New Zealand in 2006 and Trust Waikato Symphony Orchestra made him their first full-time Music Director in 2008. He has led the development of TWSO Education, the orchestra's educational programme, and also formed the Hamilton Festival Chorus.

Rupert has a busy guest conducting schedule and has worked with the Hamilton Civic Choir, the Opus Orchestra, the Manukau City Symphony Orchestra, the Auckland Choral Society, the St. Matthews Chamber Orchestra, Auckland, the Graduate Choir of New Zealand and the Auckland Philharmonia Orchestra. He is in demand as a teacher of conducting, regularly directing courses in Hamilton and Wellington



Soloist - Anna Hawkins

Known for her expressive vocals and moving interpretations, New Zealand songstress Anna Hawkins crosses the great divides of pop, classical and folk. Drawing comparisons with the likes of folk singer/songwriter Loreena McKennitt, Sarah Brightman or the female version of Josh Groban, Anna's inspirations have been as varied as her performance styles.

Her first public performance arrived at just seven years of age where she became a regular, singing her heart out and stacking up awards in the NZ Country & Western music circuit. However, at age 11 Anna began classical training and country music halls gave way to recitals and performing alongside orchestras.



In this environment Anna began to appreciate and explore the classical and musical-theatre genres which would become the foundation for her performance career. As a solo artist Anna has gone on to tour New Zealand with famed Welsh tenor Paul Potts, singing at the likes of 'Coca-Cola Christmas in the Park', 'Sunset Symphony', and 'ASB Classical Sparks' in Christchurch, where she premiered her original 'Journey On' with the Christchurch Symphony. The list continues to include televised performances at the Rugby World Cup and V8 Supercars, as well as being a regular at festivals such as TSB Festival of Lights, Katikati Twilight Festival, Concert in the Vines, Auckland Seafood Festival, Hamilton Gardens Arts Festival and Concert in the Orchard.

Anna has also taken lead roles in musical theatre shows *Les Miserables*, *Chess*, *Jekyll & Hyde*, *Miss Saigon* and most recently as 'Christine' in Ken Hill's *Phantom of the Opera* in Tokyo. In recent years her voice has taken her across international waters as a guest performer on board various cruise liners. As an independent artist Anna's music has opened doors for her to record with world class musicians, orchestras and producers in Poland, London and Israel as well as her native New Zealand creating three unique full-length albums. These include the cinematic folk-inspired 'Journey On,' (2013), traditional crossover album 'Divine,' (2015) and her most recent colourful offering 'Bold, Brave & Beautiful' (2017) which saw Anna develop as a songwriter offering expression to the themes of freedom, courage and vulnerability.

Concertmaster - Katie Mayes

Katie has been living in Hamilton for more than ten years and is enjoying playing with TWSO after joining in 2011. She started playing the violin when she was ten as part of a musical household. Katie has played in numerous orchestras around New Zealand and London to fund her way through university and for pleasure.

When not playing the violin, in no particular order, Katie is a taxi driver with her husband for their three children, Strategy Manager for the NZ Transport Agency, and a board member of Orchestras Central. Katie also plays violin with Opus Orchestra.



Choir Accompanist - David Woodcock

Originally from Wales, David studied music at University in Bangor, then trombone at the Welsh College of Music and the Royal College of Music. In 1983 David moved to New Zealand, to play trombone, and occasionally piano and celeste, with the Auckland Philharmonia. He also played with the NZSO, and many touring orchestras, for visiting artists such as Cleo Laine and Johnny Dankworth.

David is also a composer and arranger, having worked with all the New Zealand orchestras, and many overseas, including the London Philharmonic. Since moving to Hamilton a few years ago he now has more opportunity to use his piano skills once again, being called on to accompany many local singers and instrumentalists. He regularly plays piano and other keyboards for the Trust Waikato Symphony Orchestra, and is the pianist for Opera Brava. Over the last few years,

David has had the pleasure of making even more noise than he does as a trombone player when assisting with the fireworks display and firing the cannon in the 1812 Overture at the Hamilton Gardens Arts Festival.

CANTANDO CHOIR

Sopranos

Adrian Wrigglesworth
Angela Sullivan
Deborah Capper-Starr
Delwyn White
Elizabeth Gilling
Glenys Wood
Gudrun Jones
Irene Dawson
Jenny Shepherd
Kirstie Barr
Leanne Cox
Lillian Singers
Margaret Adkins
Michaela Adrian
Peggy Koopman-Boyden
Sandra Neil
Shirley Arnold
Stephanie Law
Yvonne Ingram

Altos

Alison Hampton
Barbara Davis
Brenda Harvey
Catherine Holmes
Elizabeth Snook
Elysia Gumbley
Doreen Lennox
Dorothy Cleary
Heather Derbyshire
Heather Ridge
Helen Hickling
Helen Petchey
Iris-Mary Kimpton
Jackie Walton
Jane Barnett
Janet Hanfling
Janet Milne
Jeanette Holborow
Jenny Field
Jill Bull

Joanne Seager
Judith Littlejohn
Karen Van der Lingen
Linda McCarter
Lynne Matthews
Margie Wynne-Jones
Mary Booker
Miriam ten Hove
Muriel Leadley
Nan Wilcock
Susanne Neal
Tina Meawick
Trish Macky
Victoria Mann

Tenors

Beverly Underwood
Brian Prestidge
Ian Daly
Julia Hodgkinson
Keith Spooner
Meryllyn Manley-Harris
Rob Nicholls
Terence Keller
Wayne Petersen

Basses

Anton Crossley
Donald Shute
Clive Lamdin
Murray Burr
Murray White
Richard Gorman
Richard Swarbrick
Richard Turnbull
Sean Brady
Stephen Bennett
Tony Nolan
Walter Crookes
Wang Kiew Teng

Stage Manager

Peter Jarman

THANK YOU FROM CANTANDO CHOIR

We express great appreciation to our sponsors Colin Young (ARC) and Waterford Birth Centre for their generous support and encouragement of the Cantando Choir.

We also express our gratitude to all the people who work so hard, in front and behind the scenes, to make our concerts possible.

A special 'Thank you' to Storage King, 31 Ruakura Rd, Hamilton, for your support.



Cantando Choir was formed in 1987 and is one of the major choirs in the Waikato Region with a regular membership of over 100 voices. Cantando aims to achieve musical excellence in all aspects of choral performance, offering its members the joy and pleasure of singing in a large choral group.

The Choir, led by its Musical Director Rupert D'Cruze, recognises the importance of building on the skills and talents of its members, and provides a supportive environment offering the opportunity for development and growth. Cantando performs at least three major concerts per season, which include a wide range of repertoire including major works such as Verdi's Requiem and Handel's Messiah, as well as its regular ANZAC Reflections presentation and performances of lighter music.

The Choir has an on-going partnership with the Trust Waikato Symphony Orchestra, and the two groups have given many successful concerts together. We are always interested to meet new singers, particularly tenors and basses, who may be interested in joining us. If you already have some choral singing experience and are keen to develop your skills then please do get in touch with us.

MORE AT: www.cantando.org.nz



TRUST WAIKATO SYMPHONY ORCHESTRA

Violin 1

Katie Mayes +
Amy Jones
Bev Oliver
Carolyn Armstrong
Jean Paterson
Julie Dowden
Kartika Sulistiowati
Michele Wahrlich
Sally Whyte

Violin 2

Mags Johnson *
Christine Conning
Fiona Green
Katrina Carswell
Mary Smith
Peter Stokes
Rochelle Depledge
Selena Brown

Viola

Annette Milson*
Brinstan D'Cruz
Chris Nation

Cello

Anne-Marie Simpson *
Boram Keam
Catherine Milson
Juliann Smith
Leone Pienaar

Double Bass

Marija Durdavic*
Robert Johnson

Flute

Elsie Kane *
Catrin Wootten
Malcolm Carmichael

Piccolo

Malcolm Carmichael

Oboe

Anne Mendrun*
Jordan Wise

Clarinet

Ian Witten *
Elias Chandran
Oliver Barratt

Bass Clarinet

Oliver Barratt

Bassoon

Jo Cakebread *
Murray Petrie

Horn

Sergio Marshall *
Jane Carson
Hugh Goodman
Martin Stevenson

Trumpet

Hiro Kobayashi *
Jodi Albery
Tomas Metz

Trombone

Jody Thomas *
Robert Lummus
Mark Barnes

Tuba

Adrian Raven

Timpani

Natalie Garcia Gil *

Percussion

Abby Pinkerton
Alison Littler
David Su
Ian Wilson
Pam Witten
Theresa Kiff

Keyboard

David Woodcock

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Waikato Symphony Orchestra can trace its roots back over 100 years. When the 'Waikato Orchestral Society' was formed in 1945 this became the Waikato Symphony Orchestra and is thus one of the longest established orchestras in New Zealand.

The membership of some 160 musicians comprises amateur players, music students and instrumental music teachers drawn from the Waikato region, and encompassing players from 18 to 80, with more than ten cultures represented.

MORE AT www.orchestras.org.nz



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Programme

Orff

Verdi

Verdi

Puccini

Bizet

Dvorak

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Handel

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Anvil Chorus

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Habanera

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Hallelujah Chorus

Carmina Burana

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Rusalka

Messiah

INTERVAL

Handel

Khachaturian

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arr. K. Young

Anna Hawkins

Trad. arr P. Sumner

Arne arr. Sargent

Elgar

Parry

Woods/Ritchie

Zadok the Priest

Adagio – Spartacus

Somewhere over the rainbow

The Prayer

Journey On

Now is the Hour

Rule Britannia

Pomp and Circumstance March No 1

Jerusalem

God Defend NZ

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Programme Notes & Lyrics

At the end of the programme notes we have included lyrics for some of the songs the Choir will sing. Please join with us to celebrate 'A Night at the Proms'

O Fortuna, from Carmina Burana - Carl Orff

Composed in 1935 and 1936, "*O Fortuna*" topped a 2009 list of the most-played classical music of the previous 75 years in the United Kingdom, helped along by its use in a famous advertisement for British Airways.

"*O Fortuna*" is a medieval Latin Goliardic poem written early in the 13th century, part of the collection known as the *Carmina Burana*. It is a complaint about Fortuna, the inexorable fate that rules both gods and mortals in Roman and Greek mythology.

Va Pensiero, from Nabucco - Verdi

The '*Chorus of the Hebrew Slaves*' was inspired by Psalm 137. The lyrics were written as a political statement and it is said that 300,000 people gathered in the streets to sing the chorus of *Va Pensiero* at Verdi's funeral procession.

Verdi composed *Nabucco* at a difficult moment in his life. His wife and small children had all just died of various illnesses. Despite a purported vow to abstain from opera-writing, he had contracted with La Scala to write another opera and the director forced the libretto into his hands. Returning home, Verdi happened to open the libretto at "*Va, pensiero*" and seeing the phrase, he heard the words singing. At first rehearsal "the stagehands shouted their approval, then beat on the floor and the sets with their tools to create an even noisier demonstration".

Anvil Chorus, from Il Trovatore - Verdi

Italian for 'Gypsy chorus', this music depicts Spanish Gypsies striking their anvils at dawn, singing the praises of hard work, good wine and gypsy women. This piece of music was loved by the Marx brothers who featured it in several of their films. The full opera was performed 229 times in the first three years following its premiere on 19 January 1853.

The tune of the chorus was closely parodied in "The Burglar's Chorus" in Gilbert and Sullivan's 1879 comic opera *The Pirates of Penzance*, and soon after became a popular song with the lyrics Hail, Hail, the Gang's All Here.

O mio babbino caro - Puccini

This translates as "Oh my dear father" and is the Aria from opera *Gianni Schicchi* (1918), a short one-act opera. In the story the main character Lauretta, begs her father Gianna Schicchi to help her marry the love of her life, Rinuccio. The aria was first performed at the premiere of *Gianni Schicchi* on 14 December 1918 at the Metropolitan Opera in New York by the popular Edwardian English soprano Florence Easton.

Habanera, from Carmen - Georges Bizet

Taken from the 1875 opera *Carmen*, the score for the aria was adapted from the popular song "*El Arreglito*" which Bizet believed to be a folk song. It was actually a recently composed song, written only 10 years earlier. Habanera is also genre of Cuban popular dance music of the 19th Century

Song to the Moon, from Rusalka - Antonin Dvorak

This work is described as a 'lyric fairy tale' and comes from Act I, when Rusalka (the 'little mermaid') tells her father she has fallen in love with a mortal, and wants to become human. Having been pointed in the direction of the local witch, Rusalka sings to the moon, with the wish that the moon tell her beloved all about her.

Night on Bald Mountain - Modest Mussorgsky

Also known as "*Night on the Bare Mountain*", this was composed as a "musical picture" depicting a witches' sabbath on St John's Eve. It was completed in 1867 (in just 12 days) but never performed during Mussorgsky's lifetime. Some people will recognise this from its use in the penultimate scene of the Walt Disney film *Fantasia* (1940), and it is often associated with Halloween.

Mussorgsky described the piece in a letter to Vladimir Nikolsky: "So far as my memory doesn't deceive me, the witches used to gather on this mountain, ... gossip, play tricks and await their chief—Satan."

Hallelujah Chorus, from Messiah - George Frideric Handel

Handel composed *Messiah* without getting much sleep or even eating much food. When his assistants brought him his meals, they were often left uneaten. His servants would often find him in tears as he composed. When he completed "Hallelujah," he reportedly told his servant, "I did think I did see all Heaven before me, and the great God Himself seated on His throne, with His company of Angels."

Although the first performance in Dublin on April 13, 1742, was a huge success, *Messiah* wasn't met with the same excitement in London the following season. Six scheduled performances were cancelled by Handel in 1743, *Messiah* was completely removed from the 1744 schedule, and it wasn't performed in London until 1749. In another reversal of fortunes, London's Foundling Hospital held a fundraising concert, where Handel performed a mix of new music and well as older pieces including the "Hallelujah" chorus. At the time, *Messiah* was still somewhat unknown to London audiences, but the concert was so well received that Handel was invited back the next year, where he performed the entire *Messiah* oratorio. Earnings from many early performances of the oratorio were used to help the poor, needy, orphaned, widowed, and sick.

Zadok the Priest - George Frideric Handel

A British anthem composed for the Coronation of King George II in 1727, this work has been sung prior to the anointing of the sovereign at the coronation of every British monarch since it was composed. Unusually, it has three violin parts, instead of two and uses a text from the Bible – 1 Kings 1:38-48 (the anointing of King Solomon).

Though Handel was born in Germany, he spent most of his career in England, becoming a British subject in 1727. He had first arrived in England in 1710 with the expressed wish of learning London's musical developments for the benefit of his ostensible employer, the elector of Hanover, though Handel's visits to Hanover were few and far between. When England's Queen Anne died without immediate heirs, the throne passed to her German cousin, the elector himself, who was crowned George I and was pleased to again claim the attention of the long-absent Handel. George I's son, George II, also preferred the work of his father's longtime favourite, and he requested that Handel write music for his coronation.

Adagio, from Spartacus - Aram Khachaturian

A Russian ballet, by far the most captivating moment comes in Act II when Spartacus manages to free his wife Phrygia and the lovers celebrate with the heart-rending Adagio of Spartacus and Phrygia. It's a popular moment, made only all the more popular by this particular tune's starring role in the 1970's and 1980's television drama *The Onedin Line*, where its waves of pleasure suited perfectly the waves of the ocean.

It was also featured in the 2006 animated film *Ice Age: The Meltdown*, and again in the film's sequel, *Ice Age: Dawn of the Dinosaurs*.

Somewhere over the Rainbow | The Prayer | Journey On

Somewhere over the Rainbow from the Wizard of Oz, *The Prayer*, first sung by Celine Dion, and *Journey On* will all be performed by soloist Anna Hawkins. *Journey On* is an original composition by Anne Hawkins, orchestrated by Kenneth Young. David Woodcock orchestrated *Somewhere over the Rainbow* especially for Cantando and TWSO.

Rule Britannia - Thomas Arne

Considered by some to be the the most British patriotic song, this originates from the *Rule Britannia* poem by James Thomson and was set to music by Thomas Arne in 1740. "*Rule, Britannia!*" (in an orchestral arrangement by Sir Malcolm Sargent) is traditionally performed at the BBC's Last Night of the Proms.

Now is the Hour

Now is the hour
When we must say goodbye
Soon you'll be sailing
Far across the sea
While you're away
Oh please remember me
When you return
You'll find me waiting here

The origins of '*Now is the hour*' can be traced back to the '*Swiss cradle song*' by Clement Scott. This popular piano piece was released in 1913 by the Australian music company of W.H. Paling and Co. In New Zealand it was quickly adapted for the song '*Po atarau*' and used to farewell Maori soldiers departing for the First World War.

The song was modified in 1920 by Maewa Kaihau who wrote the verse '*This is the hour*'. By 1935 it was known as the '*Haere ra waltz song*', and it became a favourite as the last waltz at dances and farewells. It was heard often during the Second World War as soldiers were farewelled.

'*Now is the hour*' highlights the blending of Maori and European traditions to produce a song that could be understood and appreciated by both the Maori and European communities.

In 1945, British wartime singer Gracie Fields visited New Zealand and heard the song performed by a concert party in Rotorua. Her driver, an Auckland dance band leader, taught her the song, and in July 1947 Fields sang her version on a BBC radio programme. Her recording of '*Now is the hour*' became a huge international hit. Then, in February 1948 a version by Bing Crosby entered the United States charts. It was Crosby's 42nd (and, somewhat appropriately, last) single to reach the top of the pop charts.

Pomp and Circumstance March No 1 (Land of hope and glory) - Edward Elgar

Land of hope and glory, mother of the Free
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set
God, who made thee mighty, make thee mightier yet
God, who made thee mighty, make thee mightier yet

Land of hope and glory, mother of the Free
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set
God, who made thee mighty, make thee mightier yet
God, who made thee mighty, make thee mightier yet

The Proms began in 1895: in 1901 Elgar's newly composed '*Pomp and Circumstance*' March No. 1 was introduced as an orchestral piece (a year before the words were written), conducted by Henry Wood who later recollected "little did I think then that the lovely broad melody of the trio would one day develop into our second national anthem".

It was played as "*Land of Hope and Glory*" in the last concert of the 1905 proms, and at the first and last concerts of the 1909 Proms, which also featured Wood's "*Fantasia on British Sea Songs*". The two pieces were played one after another at the closing concerts in 1916, 1917 and 1918. From 1927, the BBC began supporting the Proms, with radio broadcasts bringing the music to an increasingly wide audience. "*Land of Hope and Glory*" featured in the final concerts for 1928, 1929, 1936 and 1939. By then, audience participation in the second half of the programme had become a ritual, and from 1947 a boisterous "tradition" was created by the conductor Malcolm Sargent, making "*Land of Hope and Glory*" part of a standard programme for the event.

The "Last Night of the Proms" was broadcast annually on television from 1953 onwards, and Promenaders began dressing up outrageously and waving flags and banners during the climax of the evening. In some years "*Land of Hope and Glory*" and the other favourites were left out of the programme but reinstated after press and public outrage.

Jerusalem ["And did those feet in ancient time"] - Hubert Parry

And did those feet in ancient time
Walk upon Englands mountains green:
And was the holy Lamb of God,
On Englands pleasant pastures seen!

And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?

Bring me my Bow of burning gold:
Bring me my arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!

I will not cease from Mental Fight,
Nor shall my sword sleep in my hand:
Till we have built Jerusalem,
In Englands green & pleasant Land.

"*And did those feet in ancient time*" is a poem by William Blake from the preface to his epic *Milton: A Poem in Two Books*, one of a collection of writings known as the *Prophetic Books*. The date of 1804 on the title page is probably when the plates were begun, but the poem was printed c. 1808. Today it is best known as the hymn "*Jerusalem*", with music written by Sir Hubert Parry in 1916. It is not to be confused with another poem, much longer and larger in scope, but also by Blake, called *Jerusalem The Emanation of the Giant Albion*

The poem was inspired by the apocryphal story that a young Jesus, accompanied by Joseph of Arimathea, a tin merchant, travelled to what is now England and visited Glastonbury during his unknown years. The poem's theme is linked to the Book of Revelation (3:12 and 21:2) describing a Second Coming, wherein Jesus establishes a New Jerusalem. Churches in general, and the Church of England in particular, have long used Jerusalem as a metaphor for Heaven, a place of universal love and peace. In the most common interpretation of the poem, Blake implies that a visit by Jesus would briefly create heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution. Blake's poem asks four questions rather than asserting the historical truth of Christ's visit. Thus the poem merely implies that there may, or may not, have been a divine visit, when there was briefly heaven in England.

God Defend New Zealand

God of Nations at Thy feet,
In the bonds of love we meet,
Hear our voices, we entreat,
God defend our free land.
Guard Pacific's triple star
From the shafts of strife and war,
Make her praises heard afar,
God defend New Zealand.

"*God Defend New Zealand*" was written as a poem in the 1870s by Irish-born, Victorian-raised immigrant Thomas Bracken of Dunedin. A competition to compose music for the poem was held in 1876 by *The Saturday Advertiser* and judged by three prominent Melbourne musicians, with a prize of ten guineas. The winner of the competition was the Tasmanian-born John Joseph Woods of Lawrence, New Zealand who composed the melody in a single sitting the evening after finding out about the competition. The song was first performed at the Queen's Theatre, Princes Street, Dunedin, on Christmas Day, 1876. In 1897, Premier Richard Seddon presented a copy of words and music to Queen Victoria.

A Māori version of the song was produced in 1878 by Thomas Henry Smith of Auckland, a judge in the Native Land Court, on request of Governor George Edward Grey. The song became increasingly popular during the 19th century and early 20th century, and in 1940 the New Zealand government bought the copyright and made it New Zealand's 'national hymn' in time for that year's centennial celebrations. It was used at the British Empire Games from 1950 onward, and first used at the Olympics during the 1972 Summer Olympics in Munich. Following the performance at the Munich games, a campaign began to have the song adopted as the national anthem.



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