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TRUST WAIKATO  
Symphony Orchestra

*Cantando*  
*Choir*

presents

*Waikato*  
*Proms*

*Saturday 17 November*

*2012*

*Founders Theatre, Hamilton*



**PARTNERSHIP**

# Waikato Proms

Musical Director: **Rupert D’Cruze**

Cantando Assistant Conductors: **Beverley Underwood and Chris Young**

Rehearsal Accompanist: **Melanie Lina**



**Soloists**

Piano: **Melanie Lina**

Soprano: **Anna Hawkins**



Concert Manager: **Richard Gorman**

Stage Manager: **Ngaire Phillips**

Orchestral Stage Manager: **Rick Kyle**



# Welcome



A very warm welcome to the *Waikato Proms*! It is a great pleasure for me to be conducting two of our city's top community musical groups, the Cantando Choir and the Trust Waikato Symphony Orchestra, in a programme which I hope you will find entertaining and inspiring.

Of course the BBC Proms season, which runs for several weeks and features orchestras, soloists, choruses and conductors from all over the world, is much more than simply its well-known final concert. However, the iconic *Last Night of the Proms* is for many the highlight of the entire series. It now follows a pattern including more 'serious' music in its first half, often with a newly composed piece, and always ends in a party atmosphere where not only orchestra, chorus and soloists, but also the large audience join in rousing performances of the traditional *Pomp and Circumstance* and *Rule Britannia*.

We've taken this popular format, and added a special kiwi bias to bring you our special version of the 'last night' from the southern hemisphere. There will be plenty of opportunity for you all to join in the fun in our last couple of items tonight.

We are delighted to be joined by not only American pianist Melanie Lina in George Gershwin's *Rhapsody in Blue*, but also local, and now international soprano Anna Hawkins.

This evening is a special occasion for us as it is the first time TWSO and Cantando have collaborated in partnership in a project of this size. As Music Director of both groups it has been a particular privilege to work with these two organisations in putting this evening together. We plan to develop this collaborative relationship, and next year will be presenting Verdi's *Requiem*.

We are indebted to our sponsors, *Friends* and local businesses whose generous support has been invaluable. We hope that you, our audience, will want to continue to support both TWSO and Cantando into 2013. Full details of our programmes are available on our websites: [www.twsso.co.nz](http://www.twsso.co.nz) and [www.cantando.org.nz](http://www.cantando.org.nz)

Rupert D'Cruze – Music Director, Trust Waikato Symphony Orchestra

Musical Director, Cantando Choir

# The Proms

The BBC Promenade Concerts, held every year at the Royal Albert Hall in London, remain true to their original aim from 110 years ago: to present the widest possible range of music, performed to the highest standards, to large audiences.

In 1895, the programmes would last around three hours – somewhat overgenerous by today's standards. As at the Royal Albert Hall today, sections of the seating were removed to enable the audience to stand and move around during the performance – hence the term "Promenade". Eating, drinking and smoking were permitted, though patrons were asked to refrain from striking matches during the vocal numbers!

The *Last Night of the Proms* is one of the most popular classical music concerts in the world, watched and listened to by an audience of many millions around the globe. It has the reputation of being a "fun" Last Night party, which celebrates British tradition. The first half tends to be in more serious vein, while the second half is intended to encourage audience participation in singing favourite patriotic songs.

The *Waikato Proms* will echo the format of the Royal Albert Hall. Although there will be little opportunity to promenade, the audience is encouraged to participate fully in the second half activities, and enjoy the atmosphere of this special occasion.

*Adapted from [www.bbc.co.uk/proms](http://www.bbc.co.uk/proms)*

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## Music Director

Rupert D'Cruze has been conducting the Trust Waikato Symphony Orchestra since 2007 and was appointed their first Music Director in September 2008. He recently took over the role of Musical Director of Cantando Choir last year.

A musician since the age of six, Rupert developed from chorister in the Temple Church Choir, London to young organist and choirmaster in London. As a student he was Principal Trombone in both the London Schools Symphony Orchestra and the European Community Youth Orchestra.

Rupert's many achievements in conducting include receiving the London Royal Academy of Music's Philharmonia Conducting Prize in 1987, and being a finalist and prize-winner in the Tokyo International Conducting Competition in 1991 and the Hungarian International Conducting Competition in 1992.

Rupert has worked with many orchestras including the Budapest Philharmonic Orchestra and the South German Radio Symphony Orchestra, and was for many years the Chief Conductor and Artistic Director of the Huddersfield Philharmonic Orchestra, and Musical Director of the Portsmouth Festival Choir. Key influences in his musical development have been conducting professors at the Royal Academy of Music, Sir Colin Davis and George Hurst.

His earliest mentor was Sir George Thalben-Ball, organist and choirmaster at the Temple Church, London. Rupert has a passion for the training of young musicians. He has been a regular guest conductor of the Liszt Ferenc Music Academy in Miskolc, Hungary and has conducted performances of the Royal Academy of Music Opera. He has conducted many of the UK's finest youth orchestras including the Reading Youth Orchestra and the Somerset Youth Orchestra. Rupert also worked for many years as an examiner to the Guildhall School of Music.

Rupert is a busy guest conductor in New Zealand. He has worked with the Hamilton Civic Choir, Opus Chamber Orchestra, St Matthews Chamber Orchestra, Manukau City Symphony Orchestra, Auckland Philharmonia Orchestra and the Auckland Choral Society.

### Acknowledgements

We wish to thank the following for their generous financial support of Waikato Proms:-

Trust Waikato: the major sponsor of the orchestra  
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A big thank-you to Megan Lyon and Sam Broadbent, Business Development Executives for Hamilton City Theatres, for all their encouragement, advice and support in promoting Waikato Proms.



Hamilton's Cantando Choir was founded in 1988. From modest beginnings, the choir has now established for itself a firm place in the Waikato musical scene. An enthusiastic group of people drawn from

all walks of life and brought together through a shared love of singing, have in recent years undertaken an increasingly challenging repertoire, including Faure's *Requiem*, Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah*, Rossini's *Petite Messe Solennelle* and Rutter's *Mass of the Children*, while also branching out into Opera, Operetta and Swing styles.



At the same time, the Choir has endeavoured to give something back to the community that has supported it since its inception, by presenting regular ANZAC Day concerts and singing at the *Cambridge Christmas Festival*, which have been extremely well supported. The Choir has adhered to its founding decision to remain an un auditioned group and to encourage young musicians. As well as often featuring early-career soloists, the Choir commissioned emerging composer Katie Johnson to write a three-part *ANZAC Offering* for performance at recent *ANZAC Reflections* concerts.

Cantando has been exceedingly well served over the years by musical directors Paula Spiers, Pauline Atkinson-Rigby, Max Stewart and Rupert D'Cruze.



TRUST WAIKATO  
Symphony Orchestra

The Trust Waikato Symphony Orchestra can trace its roots back over 60 years, with its initial foundation in 1945, and is thus one of the longest established orchestras in New Zealand. The membership of some 60 musicians comprises amateur players, music students and instrumental music teachers, all drawn

from Hamilton and the Waikato, and encompasses a wide age range.

As a community based orchestra the principal aims of TWSO are to advance education, public understanding and appreciation of the arts through the promotion of and participation in concerts, workshops, musical performances and composition. The Orchestra encourages and fosters musical activities in all forms in the community, provides an excellent opportunity for players at all levels to gain valuable experience and consistently brings high standards of performance to the public of the Waikato and beyond.

It regularly performs in both Hamilton and Rotorua, and as well as promoting its own concerts provides orchestras for other organisations and has performed at Maori celebrations.



The TWSO is grateful for the generous sponsorship it receives from Trust Waikato, local businesses, other sponsors and patrons, without which it could not continue to achieve its aims.



**Katie Mayes (Concert Master)** has lived in Hamilton for six years and joined TWSO in 2011. She started playing the violin when she was 10 and has played in numerous orchestras in New Zealand and London, including the Auckland Philharmonia, Dunedin Sinfonia, Manawatu Sinfonia, Rotorua Lakes Strings Ensemble, the New Plymouth Orchestra, London Repertoire Orchestra and Opus. Katie is pleased to be the TWSO

Concertmaster and most recently led the orchestra in their Borodin 2 Concert in June.

# Programme

<i>I was glad</i> Cantando/TWSO	Sir C. H.H. Parry
<i>Rhapsody in Blue</i> TWSO/Melanie Lina (piano)	G. Gershwin
<i>Broken Vow</i> Anna Hawkins/ TWSO	L. Fabian & W. AfanasiEFF
<i>I Believe</i> Anna Hawkins/ TWSO	L. Fabian & W. AfanasiEFF
<i>O mio babbino caro (Gianni Schichi)</i> Anna Hawkins/ TWSO	G. Puccini
<i>Polovtsian Dances</i> Cantando/TWSO	A. Borodin
.....	
<i>Overture: Aotearoa</i> TWSO	D. Lilburn
<i>The heavens are telling (Creation)</i> Cantando/TWSO	J. Haydn
<i>Pokarekare Ana</i> Cantando/Anna Hawkins/TWSO	Trad. arr. R. D'Cruze
<i>Matariki</i> Melanie Lina (piano)/ Cantando	J. Jennings
<i>Hine e Hine</i> Cantando/TWSO/Anna Hawkins	Trad. arr. R. D'Cruze
<i>Fantasia on British Sea Songs</i> Cantando/TWSO/Anna Hawkins/Audience (Rule Britannia only)	H. Wood
<i>Pomp and Circumstance March No.1</i> Cantando/TWSO/Anna Hawkins/Audience	E. Elgar



# Programme Notes

*Rhapsody in Blue* was written by American composer George Gershwin for solo piano and jazz band, although it was originally intended for two pianos. It combines elements of classical music with jazz-influenced effects. Gershwin describes hearing *Rhapsody in Blue* in his head during a train trip as “a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness.” The piece was titled “*American Rhapsody*” during composition. When Gershwin finished his composition he passed the score to bandleader Paul Whiteman’s arranger Ferde Grofé, who orchestrated the piece. Gershwin played the piano in its premier in New York in 1924.

During this time, and in the years that followed, Gershwin wrote numerous songs for stage and screen that quickly became standards, including “Oh, Lady Be Good!” “Someone to Watch over Me,” “Strike Up the Band,” “Embraceable You,” “Let’s Call the Whole Thing Off” and “They Can’t Take That Away from Me.” His lyricist for nearly all of these tunes was his older brother, Ira, whose witty lyrics and inventive wordplay received nearly as much acclaim as George’s compositions. In 1935, a decade after composing “*Rhapsody in Blue*,” Gershwin debuted his most ambitious composition, “*Porgy and Bess*.”

The *Polovtsian Dances* are perhaps the best known selections from Alexander Borodin’s opera *Prince Igor* (1890). They are often played as a stand-alone concert piece. Borodin was the original composer, but the opera was left unfinished at his death and was subsequently completed by Nikolai Rimsky-Korsakov and Alexander Glazunov. In the opera the dances are performed with chorus, but concert performances often omit the choral parts. The soaring melody of the first dance achieved even greater fame and popularity when it was used (along with a number of other tunes from other Borodin works) for the Broadway musical *Kismet* for the song “Strangers in Paradise.”

The illegitimate son of a Russian nobleman, Alexander Borodin studied music from an early age, but his formal academic training was in the sciences. He earned a doctorate in chemistry and became a medical doctor, although he never practised, focusing on a career as a research chemist. Borodin did important work in his chosen field and counted among his colleagues Dmitri Mendeleev, who formulated the periodic table.

*Aotearoa* is an overture written for orchestra by New Zealand composer Douglas Lilburn in the year 1940, when he was a student. The overture is one of three early works by Lilburn which center on the theme of national identity; the other two are 1944’s *Landfall in Unknown Seas*, for narrator and orchestra, and the tone poem *A Song of Islands* of 1946. Described as a work of “unabashed optimism”, Lilburn noted that it had a “freshness and exhilaration”. It was premiered in Great Britain, at His Majesty’s Theatre in London, but was not performed in New Zealand until 1959, and it has since entered the standard orchestral repertory here. Typical of Lilburn’s early work, the overture features idiomatic writing for winds, especially flutes, and vigorous dynamic contrasts.

Lilburn was born in Wanganui. He attended Waitaki Boys’ High School from 1930 to 1933, before moving to Christchurch to study journalism and music at Canterbury University College (then part of the University of New Zealand) (1934–36). In 1937 he began studying at the Royal College of Music, London. He was tutored in composition by Ralph Vaughan Williams and remained at the College until 1939. The two men remained close: in later years Lilburn would send Vaughan Williams gifts of New Zealand honey, knowing that the older man was fond of it.

Lilburn returned to New Zealand in 1940. Following visits to studios in Europe and Canada in 1963, Lilburn founded the electronic music studio at the university—the first in Australasia— in 1966 and was its director until 1979, a year before his retirement.

*These programme notes have been freely adapted from Wikipedia and Orchestra Seattle websites.*





**Anna Hawkins** is an exceptional young upcoming New Zealand artist set for the world stage. Possessing an enchanting yet powerful voice, Anna's music and alluring stage presence boast a mesmerizing appeal, leaving audiences spellbound and wanting more.

Anna was born and raised in New Zealand growing up on a farm in the heart of the Waikato region. At the tender age of seven she began performing publicly, soon winning competitions and performing all over the North Island. At the age of eleven her musical journey had begun and classical singing lessons beckoned. This progressed to singing becoming Anna's profession performing at high profile events all around New Zealand. Anna's repertoire has ranged from concerts, festivals, corporate events to leading an anthem at a Rugby stadium and performing on TV. She also gave an exceptional performance in the lead role of 'Kim' in Miss Saigon.

This year has already seen Anna perform at Auckland Seafood Festival, Concert in the Orchard, Christchurch Classical Sparks in the Park and Bay of Plenty Symphonia Showtime Concerts. She also launched her EP album 'Credo' with concerts in Tauranga and Hamilton and made an appearance on the Good Morning Show. Anna has just returned from London having completed her full-length album in October with award winning producers, Pawel Zarecki, Ross Cullum and Sandy McLelland. Her new album will be released early 2013 and will feature for the first time original songs of Anna's.



**Melanie Lina** arrived from the United States one year ago to marry her husband, a native New Zealander. Praised for her 'lyrical sound, refined nuances, and poetic depth of performance', she has appeared as recitalist this year in several North Island series and is scheduled to perform concerti of Rachmaninoff, Schumann and Gershwin with various North Island orchestras in 2012. She has appeared as an Orchestral Soloist with the National Orchestra of Porto, Portugal, the Samara Philharmonic and St. Petersburg Kapella Orchestra of Russia, as well as numerous orchestras in the United States, including the Saint Louis Symphony. She has performed solo and chamber music recitals in Russia, Germany, Portugal, Lithuania and the US on recital series such as the Dame Myra Hess Memorial Concerts of Chicago.

At the age of eighteen, Ms. Lina performed in Washington, D.C. at the Kennedy Center, having received the Presidential Scholars Medallion from President Clinton for Achievement in the Arts. Other awards include prizes in the American National Chopin Competition, the Missouri Southern International Piano Competition, the National Society of Arts and Letters Piano Competition, and the Kosciuszko and Naftzger competitions.

A native of Ozark, Missouri, Ms. Lina received her primary training as a pupil of Jane Allen for ten years at the Saint Louis Symphony Conservatory and Schools for the Arts. After receiving her undergraduate degree from the University of Kansas as a student of Jack Winerock, she continued her study there for two years with Distinguished Professor Sequeira Costa. A dedicated teacher herself, Ms. Lina has maintained private studios of 30-40 students in St. Louis and Los Angeles, and currently teaches privately and at St. Paul's Collegiate School in Hamilton, New Zealand.

# Matariki

Once a year, rising in the winter sky just before dawn, Matariki (the star cluster also known as the Pleiades, or Seven Sisters) signals the Maori New Year. This piece reminds us that Matariki offers a time both to remember our forebears and to celebrate new life.

The piano plays a repeated pattern that conveys the cyclical nature of the Matariki tradition – “she returns year after year, year after year ...” The opening Maori choral phrases lament our forgetfulness of Matariki and all she represents, while the English text refers to New Year celebrations “on the first of January, with wine and beer” – sung with appropriate gusto by the men of the choir. A choral declamation at the centre of the piece calls on Matariki to remember us.

The piano pattern returns for the second half of the piece, while the choir rises to a major tonality with strongly marked rhythms, conveying the pledge to remember Matariki in “dance and song”. The music returns to a gentle lament, as the choir dwells on “the names of those who’ve gone”.

L J Jennings

## Janet Jennings

has taught music, drama, and dance in New Zealand secondary schools for 30 years in addition to working as Senior Advisor Arts at the Ministry of Education and working actively in the community as a composer and performer. She majored in organ and harpsichord studies at Auckland University, later completing post-graduate research focused on a performance of Tate/Purcell’s Dido and Aeneas. Her PhD studies in composition were assisted by a doctoral scholarship from the University of Waikato and a Fulbright scholarship allowing for travel and study in the United States. At the end of 2011, Janet left the world of secondary education and moved to Hamilton to work full time as a composer. She particularly enjoys working with text, and writing music for use by musicians in the community. She is currently working on sets of Introits, Anthems and Motets for Hamilton Cathedral Choir and an opera for the New Zealand Opera School in collaboration with Witi Ihimaera. She is a Teaching Fellow (composition) at the University of Waikato.

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# Cantando Choir Members

*List of members singing in this concert*

<b>Soprano</b>	<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>
Jill Bergin	Barbara Rosenberg	Alison Hampton	Miranda Godbaz
Jane Broughton	Trewyn Shewan	Janet Hanfling	Patricia Hargreaves
Kath Brown	Lillian Singers	Brenda Harvey	John Hurrell
Margot Buick	Lynn Sparks	Marjory Hemi♯	Terence Keller♯
Catharina de Kort	Jan Stewart	Catherine Holmes	Meryllyn Manley-Harris
Margaret Dodd	Angela Sullivan	Glenda Jamieson	Barbara Nicholson
Josina Ellis	Frances Swears	Iris-Mary Kimpton	Rob Nicholls
Esmae Erb	Mariella Trynes	Janion Le Quesne	Clifton O`Leary
Elizabeth Gilling	Ann Waterworth	Muriel Leadley	Wayne Petersen
Emma Goodwin	Delwyn White	Doreen Lennox	Beverley Underwood
Averil Gough	Glenys Wood	Lynne Matthews	Terence Woodward
Kay Hancock♯	Linda Worster	Leith McCracken	
Lorraine Harford	Chris Young	Gay McLaughlin	<b>Basses</b>
Tara Jeory		Doreen Pasco	Tony Antoniadis
Bev Jillings	<b>Alto</b>	Helen Petchey	David Baker
Jan Johnson	Suzanne Andrews	Lynda Pryor	Ross Barnett
Gudrun Jones	Felicity Baillie	Elizabeth Snook	Richard Bryce
Sister Ann Marie Jones	Jane Barnett	Aletsa Stephan	Keith Buick
Eve Kiff	Sandra Barns	Carol Ann Thompson	Chris Glassey
Theresa Kiff	Lindsay Bettany	Hennie van Kooten	Richard Gorman
Peggy Koopman-Boyden	Mary Booker	Suzanne Warrick	Elgar Henry
Sue Marshall	Diana Carolyn Ann Bowen	Claire Wharmby	Peter Jacobson
Paula McGill	Rae Brooker	Nan Wilcock	Mark Macdonald
Helen McKinnon	Jill Bull		Tony Nolan♯
Helen Melchert	Dorothy Cleary	<b>Tenor</b>	Peter Schaare
Sister Colleen Morey	Heather Derbyshire	Karsten Benz	Don Shute
Sandra Neill	Fay Finlay	Kit Clews	
Grace Nolan	June Fisk	Chris Deverson	Richard Turnbull
Christine Osment	Elysia Gumbley	Malcolm Elliot-Hogg	Anthony Viner
Chohye Park	Theresa Guzzo		Murray White

## ♪ Section Leaders

**Life Member:** John Carter, Douglas Redfern, Helen McKinnon, Paula Spiers, Pauline Atkinson-Rigby, Rhonda Gibbison, Kath Barnsley, Virginia Gallagher, Max Stewart

## Patron: Max Stewart QSM

This concert represents the first partnership between Cantando Choir and the Trust Waikato Symphony Orchestra. It was organised by a joint committee comprised of: Peggy Koopman-Boyden (Chair), Margot Buick, Rupert D'Cruze Richard Gorman, Janet Hanfling, Robert Johnson, Rick Kyle, Julia Newland, Ngaire Phillips and Peter Stokes. The effort and enthusiasm of this joint committee are gratefully acknowledged.

This programme was produced by Ngaire Phillips and Nan Wilcock of the Cantando Choir and printed by Laser Copy Technology, London Street, Hamilton.



# Trust Waikato Orchestra Members

<b>1<sup>st</sup> Violin</b>	<b>Cello</b>	<b>Clarinet</b>	<b>Cornet</b>
Katie Mayes #	Olivia Fletcher *	Murray Johnson *	Mark Greaves
Amy Jones	Catherine Milson	Ian Witten	
Eszter Le Couteur-McComb	Tierney Baron		<b>Trombone</b>
Julia Newland	Tami Lee Ward	<b>Bassoon</b>	Jody Christian *
Bev Oliver	Janet Robinson	Ian Parsons *	Emma Cardwell
Jean Paterson	Emma Vlaanderen	Adrian Tusher	Alex Towers
Jo Thakker	David Stokes	Jo Cakebread	Ron Lindsay
Sandra Thomson	Leone Pienaar		
Alyssa Tong		<b>Alto Saxophone</b>	<b>Euphonium</b>
	<b>Double Bass</b>	Oliver Barratt *	Emma Cardwell
<b>2<sup>nd</sup> Violin</b>	Madeleine Lie *	Francine Burling-Claridge	
Debbie Cotter *	Alex Arai-Swale		<b>Tuba</b>
Katrina Carswell	Maia Cooper	<b>Tenor Saxophone</b>	Steve Webb *
Susannah Davison	Robert Johnson	Ye-Gon Ryoo	
Fiona Green			<b>Timpani</b>
Mags Johnson	<b>Flute</b>	<b>Horn</b>	Yurka Arai *
Te Rina Owen	Elsie Kane *	Jane Carson *	Alison Littler
Marea Smith	Louise Darvill	Martin Stevenson	Oliver Barratt
Mary Smith	Yu Jung Lin	Sergio Marshall	Phillippa Chesham
Peter Stokes		Hugh Goodman	
Liberty Vlaanderen	<b>Piccolo</b>	Francis Galloway	<b>Percussion</b>
	Yu Jung Lin *		Alison Littler *
<b>Viola</b>		<b>Trumpet</b>	Yurika Arai
Chris Nation	<b>Oboe</b>	Jim Watkinson *	Oliver Barratt
Veronica Kim	Mike Merry *	Patrick Webb	
Michael Slatter	Anne Mendrun	Mark Greaves	<b>Piano/keyboard</b>
Aron Parshotam		Rob Hocking	David Woodcock
Doug Bedgood	<b>Cor Anglais</b>		
Matthew Gough	Mike Merry	# Leader	* Section Principal

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