

**sweet  
adelines**  
new zealand

# *the* **addaline**

*may* 2019  
ISSN 1176-872X



*Congratulations Waikato Rivertones & ROXY!*

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Cover photos and regional stage photographs from Dunedin.  
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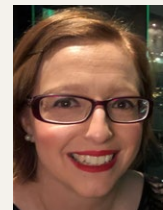
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# Farewell from Trish

As I reflect on the last few years, the things that are memorable are always the enthusiasm, willingness, efficiency and kindness of various members who have gone out of their way to help with various tasks, events, fundraisers and conventions. It is a privilege to be part of an organisation which finds itself having to budget sufficient time for all the recognitions, awards and acknowledgements that are presented each year at convention. Some organisations have trouble finding people who are deserving of such accolades – Sweet Adelines has them in spades!

Congratulations to all participants in our 2019 contest, especially Roxy our quartet winners. I wish them and Christchurch City Chorus every success as they represent our region in New Orleans later this year. As I write this, Fire & Ice and Zeal are also possible wildcard contenders – keeping fingers crossed for that too.

The conclusion of our 2019 Convention coincided with the conclusion of my term as a regional leader on the REC/RMT. A few years ago, I joined the RMT as Membership Coordinator, then switched to Communications Coordinator, stood down for a year or two, then returned as Team Coordinator. Approximately 18 months ago, the then RMT decided to participate in the SAI pilot scheme for a new governance model, and together with Leigh Whitelaw and Kerry Stewart, we formed the Regional Executive Team for Region 35. Though the new governance model worked well for Region 35, unfortunately it wasn't accepted by a sufficient number of other regions to make a permanent change, so our region has reverted to an RMT model. Leigh Whitelaw leads this team and is ably assisted by seven other women who have put their hands up to meet and plan regularly and be willing to give up their time for our region.



Many of you will continue to see me from time to time as I visit your choruses when I am working in various locations around the country, so it's not farewell but au revoir. In the short term, I am looking forward to becoming a more focused chorus member, plotting more hilarity with Revelry, planning a new kitchen and finally getting a new cat!

**TRISH VEIN**

## SWEET ADELINES INTERNATIONAL UPCOMING EVENTS

### 2019

**July 25–28**

**Sweet Adelines' International Education Symposium**

Royal Northern College of Music, Manchester, United Kingdom

**July 27**

**2019 Rising Star Quartet Contest**

Manchester, United Kingdom

**Aug 8-10**

**Directors' and Visual Leaders' Seminar 2019**

San Antonio Marriott Rivercenter, San Antonio, Tx

**Sept 16**

**Regional Leader Forum**

At Annual Convention & Competition, New Orleans, La.

**Sept 16-21**

**Annual Convention & Competition, New Orleans, La.**

### 2020

**July 22-26**

**International Education Symposium**, in conjunction with  
**Rising Star Quartet Contest** and **Regional Leader Training**

Trinity University, San Antonio, Tx.

**Oct 12-17**

**Annual Convention & Competition, Louisville, Ky.**

# Sister Chorus



In September last year, SouthCity Soundz were invited to a special quartet rehearsal with Greater Auckland Chorus.

About 10 members of SouthCity Soundz attended a fun night of singing, laughter and friendship. Melody took us through a wonderful version of Quartet Sudoku. We also sang in quartets, octets and Sincerity Quartet even got a mini coaching

session from Jocosa. There was also a performance from a combination of Compass and MOLTO! quartets.

The highlight for me was when Greater Auckland's quartet J-Magic sang a Japanese Boogie-Woogie song with the most amazing choreography.



We would like to thank Greater Auckland for inviting us and look forward to spending more time in the future with our sister chorus.

**CHERYL WEIJERMARS**



## First timers to this quartet stuff!

*At competitions in Wellington 2018  
The quartets they did impress  
So off we toddled the four of us  
To buy ourselves a dress.*

*We had started singing together  
Six months or so before  
Let's compete we said, it will be fun  
We had no idea what was in store.*

*THE SONGS – how do you pick?  
We had absolutely no idea  
Let's email Lea Beverley, she'll advise  
It's ok – we've got a whole year!*

*So, we picked our songs – the easy ones  
Matching resonance and sound  
How hard can it be with only four?  
Not so easy we soon found!*

*A PLAN – Book in coaching  
Some showmanship,  
one Saturday every month  
The hardest thing was to decide  
Who would bring what for lunch?*

*Sylvia our Director  
In October started our journey  
Henri was next in November  
"Good grief – you're starting so early!"*

*No break for us over Christmas  
Southern Vibe kept ploughing on  
Trying to master this quartet singing  
Where had the last six months gone!*

*Let's do riser recs, pull the ballad apart  
How hard can a simple three-page  
song be?  
Week after week we slogged it out  
Tim Waurick learning tracks sound  
soooooo easy!*

*We loved our uptune by Peggy Lee  
But the wording was very old  
So, we updated with Tinder and 'making  
toes tingle', Hoping the judges wouldn't  
think us too bold!*

*And the costs they kept on rising  
All the fees only split between four*

*So, onto lots of fundraising  
Selling bling & raffles, bags galore.*

*More Coaching – More Saturdays -  
costumes sorted  
Hotel and flights all booked  
Lynne Smith was the final coach:  
Where to walk, how to stand – our look*

*Let's do some sing outs and try this out  
But we all got wobbly knees and dry  
throat. So, scoured for remedies,  
sprays, and tips  
Wouldn't it be awful if we strangled  
on a note!*

*BUT we did it – we sang – we nailed it  
Our first competition now done  
It's scary stuff the quartet competing  
Maybe next time – we'll add even  
more fun!!*

**WRITTEN BY STEPH SKINNER**

# Sweet Adelines Convention 2019

## Opening Speaker, Hilary Calvert

And a very warm welcome to Dunedin and our fabulous town Hall.

Many of you of course are familiar with this venue, having performed here as recently as 2017.

In 2017 the four American judges described our town hall as having the best acoustics they had ever experienced.

A Sweet Adelines convention is just the type of performance to take advantage of these wonderful acoustics. After all, the Town Hall is only a venue. It is your performances which will allow it to shine. Barbershop singing is the type of performance the town hall was built for.

Welcome back, and thank you from Dunedin for choosing to hold your convention here again.

The barbershop style has its roots in traditions as diverse as the Lutheran Church, the romantic era of music in the 1800s and an African-American influence.

In 1985 the first NZ chorus became chartered, and the history of the Sweet Adelines in NZ began.

Individually each of the four parts to barbershop singing is wonderful. Combined they produce a sound which is so much more than the sum of its parts. Each of your voices can be amazing, but the real magic lies in combining them together to create the harmony that is barbershop.

The name Sweet Adelines describes in a low key way the singing involved in barbershop. And the description of barbershop as a 'harmony chorus' is also a quiet matter of fact way of describing the sound that happens when women sing in barbershop fashion.

But the word harmony covers so much more than just a pleasing sound.

Harmony is everything.

Increasingly world over we are striving to find a way to all share this earth, to somehow live in harmony with others.

And it is this wider and deeper idea of harmony which makes a harmony chorus truly magical.

The chords produced by the 4 parts not only provide a pleasing sound, but they provide a place for all voices.

And beyond the performance the whole experience of being part of a harmony chorus enriches the life of all members and their families.

Harmony is fundamental to the fellowship provided by a Sweet Adelines chorus.

Even the work involved with arranging this convention involves women working harmoniously towards a common good.

There is harmony in the life of each chorus. Being a chorus member requires collective endeavour. There are substantial time commitments from each chorus member, often involving significant travel to practices, workshops, performances and competitions.

There are financial commitments, which lead to the need for additional time and energies in fundraising to cover the activities involved.

Everyone needs to contribute as they can to these joint endeavours. Roles within the organisation need sacrifices to be made by members.

Skills are learned over a wide range of activities. Chorus members learn to provide support to other chorus members and to work as a team. As the song goes, that's what friends are for.



Chorus singing also allows for and encourages giving the gift of singing to others, spreading the harmony through the community.

All of these activities build on the notion of harmony throughout the life of the chorus and of the chorus members.

Harmony comes from within when we sing. There are times when I am sure each of you would have rather done anything but leave the house after a difficult day and go and sing with the chorus. But whatever sadness or trials the day has produced, singing in harmony will lift your spirit.

All individual trials are replaced by the harmony of the songs. Somehow the singing of the chorus dissolves the individual problems of the day.

And if your day was particularly good, then singing in harmony will make your spirit soar.

And there is harmony through competition.

This Sweet Adelines convention provides a format for singing

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in choruses and quartets as a competition.

In schools the idea of competitions is sometimes frowned upon, under the notion that participation is the only measure which supports all.

However, a Sweet Adelines Convention shows what can be truly achieved in a harmonious fashion through competition.

'Harmonize the World' as performed by the Sweet Adelines involves the combined effect of singing a cappella in the barbershop style. The performance required in competitions includes the mastery of vocal skills. It requires creative arrangement of the songs, and expression. Notice is taken of how you provide and carry out your plans. And it includes showmanship, involving how you project character and the energy shown throughout the performances. All these requirements measure an ability to perform in harmony through song, movement and the look and feel of the performance.

It provides a background to encourage women to work towards getting the very best from their combined voices.

It provides opportunities to build up and hone skills toward a common goal and directs endeavours towards a particular time.

It provides a time and place for an annual get together and an opportunity to share with like-minded women with the same passion for singing. It allows you to be uplifted by your own singing in such a fabulous place, and also the chance to listen to other wonderful voices singing barbershop. A deeper knowledge of how to perfect your singing is able to be shared, together with tips on how to more efficiently and happily carry out other chorus needs.

A dear friend of mine has been singing with the Sweet Adelines for many years now, and I have shared time with her over the years both before and after these annual gatherings.

Mighty have been the preparations and practices. And great the trepidation before each performance.

But what I particularly see is that on her return to home, the talk is not of competition.

It is invariably about whether she felt her chorus and her quartet had done the very best they could do.

Sweet Adelines show that through the harmony of the singing and the other myriad activities involved in the life of barbershop, a chorus can truly provide magical performances and experiences in an environment involving competition.

This magic is acknowledged in the rules of the competition where points are awarded on an overall basis to an extra dimension described as whether the performances transcend technique.

For my part the best I can do is to take note of the competition rule which reminds choruses and quartets that marks are taken off for those who exceed their allocated time.

Enjoy making your magic here in Dunedin. I look forward to eavesdropping on your harmony later this evening.

**BY HILARY CALVERT**

# From your Historian: Valuing us

**BY FY TAIT**

Last year we took a straw poll at RAMM 2018 to quickly find out where Region 35 stood regarding what records (see categories below) were available within choruses for archiving. Of the 15 choruses present, 14 replied. No-one had any pressing concerns. Six had all records dating back to charter, five had some records but much had been thrown out, one had minimal or no records available - much having been thrown away. I have been working on a process document which will support individual choruses to make a start on the log process and begin collations of individual records. The document has been piloted for each type of archivable record, such as a statue or event, a narrative or a photo collection. Whilst the process has been found to be

sufficiently robust to capture the information required, we are yet to sort out how to digitally archive with success and for this I need to take professional advice and will do so. It is important that members don't see this task as arduous and only spend time logging an archive record once.

The completion of archives will be individually chorus lead (please don't send me hardcopies and memorabilia). I am working to refine this process.

If any member has digital archive experience I would be grateful to discuss this with you. Please email me (Subject line attn Fy Tait) at [historian@sweetadelines.co.nz](mailto:historian@sweetadelines.co.nz) and help me to find a way to best meet the needs of membership.

## SUGGESTED CATEGORIES OF RECORDS\*

- **Organisational Records** such as administrative (minutes, annual reports, correspondence files), visual (photographs, digital images), memorabilia (trophies, medals, awards, costumes), ephemera (posters, programmes, instructional booklets) and audio (video, digital recordings).
- **Historical Records** such as preservation of a piece of history, telling the story of a community, sharing of knowledge, improving access to events and occasions, connecting like communities.
- **Cultural Value/Impact**
- **Purpose of Appraisal/Log** such as cataloguing chattels deemed of archival value.



# Cup unification— building resonance



A 2018 coaching experience with Darlene Rogers introduced our chorus members to a method for building resonance as a unit. I took the opportunity to describe further the advantages of the cup use for our members. Similar techniques for air volume, flow and pressure manipulation are used in my practise as a Cardiorespiratory Physiotherapist and I wondered if it may be worthwhile sharing others who may find it as interesting as I do!

The cup was simply a large disposable paper cup with a pencil sized hole in the centre of the bottom for air to pass in and out. We were asked to sing a complete song as energetically as we would on stage and alternate 'cups on' or 'cups off' between breaths of the song. The cup was placed firmly over the mouth and lips. It also covered the chin, creating a complete seal on the face.

The goal was quickly met, Darlene said that the sound at 'cups off' was rounder, fuller and significantly different. Vowels matched, and the chorus were more resonant; building a soft resonant sound was more achievable.

Chorus members noticed an immediate sense of freedom in their breathing afterwards. Some were governed into an altered mouth shape to their norm. Some described having to breathe in through the nose and mouth to get a breath in on time. Many could hear that we all had similar sounding vowels as a result and that we had improved phrase ending performance. Some members felt their ears pop, some described a full sensation within the mouth as the pressure 'backfilled into the oral cavity,' some felt weary or dizzy and lightheaded after several songs had been performed cups on/cups off.

The facial governance from the cup holding mouths and chins into a set frame ensured no jaws could 'flap' (overly open and close); over articulating makes a singer late when singing so our chorus synchronisation improved. Mouth shapes were pulled into a 'within the goal post position' to match vowels-reducing particularly the harsh and brassy eee from defaulting wider mouth positions.

Suddenly all mouth shapes were the same at intermittent 'cups off' and our vowels matched because of this.

The sense of freedom many of us felt after using the cups was gained from the effects of pressure manipulation. Some had met this before, singing through straws and bubbles. Unlike the bubble activity which oscillates, the cup provides consistent pressure

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resisting air expelled into it whilst singing a continuous phrase. This pressure translates immediately to a sensation of increased resistance to singing and provides a steady back pressure into the lungs, supporting and opening the mouth, oropharynx and larger airway passages and splinting our smaller airways within the lungs. Repeated increased pressure in this way can have a splinting effect on partially or fully closed alveoli which make up our smaller airways, effectively recruiting more lung tissue to come into play.

This exercise can build lung volume so you can take a bigger breath more easily the next time and last longer as you sing. It therefore becomes easier.

Repeated stretching of the lung of this type improves compliance (stretch ability) of the lungs and improves our chance to move air in and out without restriction so the quick breaths become quicker, easier, and quieter to perform.

The resistance created by exhaling or singing into a cup with a small aperture is measurable; that resistance in effect is like weight training for your diaphragm and other respiratory muscles which actively

engage with singing. After singing through several songs alternating against the cup some were becoming tired, feeling fatigued. For some this highlighted the ongoing need for constant postural awareness checks and core muscle engagement during restating, whilst singing. For others it related more to the need for improved general fitness and endurance stamina of the respiratory muscles, particularly the diaphragm, which in singing is being asked to work actively on both inspiration and expiration.

Building respiratory muscle stamina and maintaining a posture that will facilitate those muscles to contract most efficiently is key. Many also noticed how much the pelvic floor comes into play when singing, and where gains from active engagement of those small but so important muscles can profit.

Breathing at the same place as if delivering a song on the contest stage through a cup is exhausting as you have to work harder to get the air out of a small hole (using lots of muscle strength), then you have to breathe in quickly with more force through that hole - at contest delivery speed, many found this impossible, as a result they took more breaths than were

scheduled or released the seal of the cup. Those that kept the seal and maintained pace realised that they had to breathe via the nose too and so everyone got to feel the appropriate singing sensation of a double pronged breath. Coaches tell us that breathing when singing is not breathing to survive - we must breathe to sing faster and to gain more volume and we must do so quietly. This requires full muscle engagement and more focussed effort. If you found it too hard you could increase the size of the hole, (lowering the resistance to both inspiration and expiration) reducing the hole size in a new cup once it becomes easy and strength improves.

Darlene encouraged us to note that the vocal drills to music she performed can be done daily - at home or as part of the car toy selection!

#### **PLEASE ALSO NOTE:**

Whilst the pressures generated in this exercise are minimal and controllable, should anyone have any health concerns before undertaking this exercise or experience any adverse effects it is appropriate to discuss with your preferred health provider before continuing.

## Congratulations Jessie Leov!

I received an Arranger's Certification Program Scholarship from SAI to study in the Advanced level of the ACP. I'll be working with Certified Arranger Kay Bromert as my mentor for the next 12 months before applying for entry into the second year of the program. They accept up to five people per year for one-on-one training and scholarship recipients are expected to advance to Certified level by the end of their second year of training.



## FINANCE REPORT

For the latest financial reports, please visit the SANZ website: <https://www.sweetadelines.co.nz/rmtdocuments>





*If you happen to be in Christchurch on Saturday the 7 September, please come along to our pre-contest "New Orleans Bound" show at Charles Luney Auditorium.*

# The Joint is Jumpin' to Nawlins!

What a fantastic time we had at the Dunedin Convention! The Town Hall has excellent acoustics and everyone raised the roof with vibrant singing. A big thank you to all the organisers and congratulations to the convention chairwoman Clare Pascoe and her team for the smooth running of the convention.

Prior to the Dunedin Convention, Christchurch City Chorus put on a show "A Cappella Southern Style" in our hometown. Our audience were the first to enjoy our semi-finals package for internationals to be held in September in New Orleans. This was our lead up to the 'Autumn A Cappella' convention in Dunedin where we all had a blast onstage. Although it was a fun time, our main goal for participating in this event was to gain evaluation of our competition package from the judging panel. We will be taking on board all of the judges' comments as we move into the final run up for New Orleans.

We will continue to strive for ultimate perfection when we finally compete on the international stage for the ninth time.

We were so proud to see all of the competing choruses and quartets who crossed the stage this year. Congratulations to all of the contestants and all of the winners, including our members Cat Hay and her quartet Fire and Ice, 2nd place; Zeal quartet at 3rd place and Hazel Hay and Sue Davis with their quartet Fever 4 who placed 5th.

In the non-singing awards, Vivien Daley completed her Director's Certification Programme. And of course, we are so proud of Angela Blank, who won the Region 35 Spirit of Sweet Adelines Award. She is recognised for her outstanding contribution in carrying the 'spirit' of Sweet Adelines in so many ways through her multiple roles at chorus level, regional level and international level.

Last, but not least, long service membership pins were handed out to our amazing long-standing members. Dianne Bennett, Sue Davis, Deborah Godman (30 year pins); Angela Blank and Isabelle Stott (25 year pins).

And of course, we need to give credit to our amazing master 700



director, Virginia Humphrey-Taylor, who managed a busy weekend with her usual flair. From directing the STAR chorus, He Tangata Show Chorus, the Christchurch City Chorus evaluation for New Orleans, and the mass-sing at the Octagon. Although, rumour has it, her biggest challenge was actually directing her lime scooter.

**RINI HIDAJAT**  
**CHRISTCHURCH CITY CHORUS**

# Convention Feature

## Chorus Results



Contestant			# on	Sound			Music			Expression			Showmanship						Grand	Final
#	Name	Status	stage	Song 1	Song 2	Total	Song 1	Song 2	Total	Song 1	Song 2	Total	Song 1	Song 2	Total	Total	City	Total	Place	
7	Waikato Rivertones Chorus	0	40	79	78	157	77	79	156	81	79	160	78	77	155	628		628	1	
2	Greater Auckland Chorus	0	39	74	73	147	77	76	153	74	72	146	74	75	149	595		595	2	
8	Dunedin Harmony Chorus	0	25	68	67	135	67	66	133	70	69	139	67	68	135	542		542	3	
6	Foveaux Harmony Chorus	0	23	60	62	122	57	60	117	58	60	118	60	62	122	479		479	4	
5	SouthCity Soundz Chorus	0	21	59	58	117	60	61	121	57	55	112	59	58	117	467		467	5	
1	Christchurch City Chorus	EVAL	132																	
3	Whangarei Harmony Chorus	OPEN	19	B-	C+		C+	C+		C+	B-		C+	C+						
4	Nelson Bays Harmony Chorus	OPEN	30	B-	B		B-	B		B-	B		B-	B						

**Most Improved (International) - Greater Auckland Chorus (+5 points)**

**Most Improved (Regional) - Dunedin Harmony Chorus (+36 points)**

**Open Division Audience Choice Award - Nelson Bays Harmony Chorus**

**Waikato Rivertones Chorus**  
1st place overall and 1st place Mid-size chorus



**Greater Auckland Chorus**  
2nd place overall and 2nd place Mid-size chorus



**Dunedin Harmony Chorus**  
3rd place overall and 1st place Small Chorus



# Convention Feature

## Quartet Results



#	Contestant	Status	Sound			Music			Expression			Showmanship			Points	Grand Total	Place
			Song 1	Song 2	Total	Song 1	Song 2	Total	Song 1	Song 2	Total	Song 1	Song 2	Total			
17	ROXY		80	81	161	77	78	155	77	78	155	80	82	162	633	633	1
1b	Fire and Ice		78	79	157	76	77	153	78	76	154	76	78	154	618	618	2
16	ZEAL		75	77	152	75	76	151	76	75	151	79	78	157	611	611	3
11	Heist		75	73	148	75	74	149	73	75	148	78	77	155	600	600	4
18	Fever 4		73	72	145	69	72	141	72	73	145	76	74	150	581	581	5
10	Renew!		71	72	143	69	71	140	68	69	137	73	72	145	565	565	6
5	Hot Property		71	70	141	70	72	142	68	69	137	69	70	139	559	559	7
12	Hopscotch		70	69	139	67	69	136	71	69	140	68	69	137	552	552	8
7	The Low-Down		66	65	131	68	70	138	67	68	135	73	70	143	547	547	9
1a	RED		68	67	135	67	65	132	65	67	132	71	73	144	543	543	10
14	F.A.B.		69	68	137	68	66	134	67	66	133	65	67	132	536	536	11
8	Alfresco		66	67	133	67	66	133	68	66	134	68	67	135	535	535	12
9	Peggy Squares		61	60	121	63	62	125	65	66	131	60	61	121	498	498	13
3	Acoustic Blue		64	62	126	61	62	123	62	60	122	63	62	125	496	496	14
2	Southern Vibe		58	57	115	58	59	117	57	58	115	56	57	113	460	460	15
19	Measured 4 Sound		58	56	114	52	49	101	57	56	113	59	59	118	446	446	16
15	DIVERSITY		54	55	109	53	50	103	56	54	110	58	57	115	437	437	17
13	Sincerity		52	55	107	48	52	100	53	56	109	53	56	109	425	425	18
1	Come What May		53	52	105	50	48	98	54	52	106	52	51	103	412	412	19
6	Revelry	OPEN	B-	B+		B	B+		B	B		B	B+				
4	Magic to do	WD															

**Most Improved (Regional) - HEIST (+139 points)**

**Novice Quartet - Southern Vibe**

**Open Division Wow! Award - Revelry**



# Gold Diggers Ball



# REGION 35 AWARDS



## Spirit of Sweet Adelines

**Angela Blank**  
Christchurch City Chorus



## Visual Leader's Award

**Linda Samuelsson**  
Manawatu Overtones Chorus



## Services to Young Women in Harmony

**Henrietta Hunkin-Tagaloe**  
(Musical Director)  
Wellington City Chorus



## Education Scholarship

**Kathy Jamieson**  
(Musical Director)  
Nelson Bays  
Harmony Chorus



## Ment Awards

**Claire Takacs** – Wellington City Chorus  
**Stella Nicholson** – Dunedin Harmony Chorus  
**Patricia Veen** – Wellington City Chorus  
**Katrina Te Punga** – Faultline Chorus



## Director Certification Programme

**Robyn Abernethy** – Dunedin Harmony Chorus  
**Leanne Wheeler** – Waikato Rivertones  
**Rowena Harper** – Waikato Rivertones  
**Vivien Daly** – Christchurch City Chorus



## Longevity Pins – 25 Years

**Angela Blank** – Christchurch City Chorus  
**Melanie Fowke** – Faultline Chorus  
**Jackie Napier** – Waikato Rivertones Chorus  
**Sue Rigby** – Faultline Chorus  
**Isabelle Stott** – Christchurch City Chorus

## Longevity Pins – 30 Years

**Di Bennett** – Christchurch City Chorus  
**Sue Davis** – Christchurch City Chorus  
**Deb Godman** – Christchurch City Chorus

# Standing Together

***Two Christchurch City Chorus out-of-town members share their recollection of the tragic events that unfolded on 15 March 2019.***

15th March is a day I won't forget. It was the day when thirty Christchurch City Chorus out-of-town (OOTM) members travelled to meet for another monthly Friday rehearsal at Virginia Humphrey-Taylor's house. What should have been a normal, fun-filled afternoon of singing turned into an event that defies explanation. Now described as one of the darkest days in New Zealand history, 15 March 2019 marks the day when 51 people lost their lives in a terrorist attack at two mosques in Christchurch City. How could this happen in New Zealand?

I landed in Christchurch just as the attacks were occurring. I jumped into a shuttle van not knowing what else lay ahead of me but somehow the shuttle got me across to the other side of the city to arrive at Virginia's house.

I arrived to a house jam-packed with OOTMs. Our visiting coach Kim Vaughn was there too. Everyone was worried; everyone was anxious. Everyone scanned the news and social media for updates of what was happening at the mosques. It soon became apparent that there would be a lockdown and we'd have to stay put at Virginia's house.

But Virginia's thoughtfulness and generosity made it easier for those of us worried about what the broader implications of the event would mean for each of us not to mention the tragedy that was unfolding with each passing hour. As the afternoon progressed, we pressed on with our rehearsal with Kim. We had, after all, come to sing.

In the meantime, Virginia prepared for everyone to camp out at her place if things didn't improve. She pulled out food, cooked us a meal and we soon began to focus on singing. Later that evening the lockdown was lifted and we were all able to get to our home-stays.

The rest of the weekend rehearsal at Cashmere High School felt surreal. But despite the tragedy, there was comfort - a certain safety that comes from numbers gathered together - as we continued with our weekend rehearsal. And despite the tragedy, Virginia and Kim were able to lead another successful weekend of coaching.

That weekend highlighted how fortunate we, at Sweet Adelines International, are to belong to such an amazing organisation of singers. It strengthened the solidarity of our chorus community and reinforced the restorative powers music can bring when tragic events such as this occur. The support and love of our united Christchurch City Chorus - particularly for those members directly affected by the tragedy - underscores the importance of friendship, community and connection. This event has made us stronger. Kia kaha!

**BY MANJULA SHIVANANDAN**

On what we thought would be a regular fun Friday afternoon rehearsal, things soon changed. The terror attacks were unfolding just as around thirty of us were arriving at our Director's home ready for an afternoon rehearsal. We got a phone call from a chorus member to say we needed to be on lockdown as there were gunmen in the area. It was very surreal but we knew that being together and keeping busy singing was the best thing to do. We tried to keep away from windows, closed curtains and stayed indoors and soon realised the extent of the shooting. We tried our best to focus on rehearsing with our coach Kim Vaughn and Virginia leading us.



We took a tea break and watched the footage on TV while we kept up with the latest news on social media and online. Members were still arriving, stuck at the airport or had flights cancelled, on lockdown in work places and trying to reach loved ones. We were extremely thankful that our regular weekend rehearsal space right at Hagley Park was unavailable for our use that day as this would otherwise have put us all in the immediate area.

The call was made to cancel our full chorus rehearsal Friday evening at another venue as lockdown was still in place and members needed to be with their families. The thirty of us who had flown in from out of town for the weekend were camped out at Virginia's place and it was amazing to see everyone pitching in to support each other, and help prepare cooked meals to share. We knew we were lucky to all be together at that time and thankful for Virginia hosting us. We invited other chorus members who wanted to be together to sing, to join us later in the evening at the house.

I would say that it made our chorus bond even stronger being there together during this horrific tragedy. It was a very surreal and devastating day for Christchurch and right through New Zealand.

We are thankful we can continue to spread love and harmony to the wider Christchurch community through singing and making music together.

**BY BRIANNA PERRY**



# Healing Hearts for Christchurch

'Quilters Healing Hearts for Christchurch' is a tangible response from the quilting and crafting community as they join together to wrap as many people as possible in a quilt of love, healing, respect, acceptance, and support.

So many quilting guilds, clubs, and groups have long traditions of quilting as a way to show love and compassion for those suffering a traumatic event or tragedy. The name for this project comes from one such group, KiwiQuilters. This group of quilters, which includes those living in New Zealand as well as Kiwis living abroad, started their 'Healing Hearts' initiative early on and have gifted quilts to children and families of the Australian Bushfires, 9/11, Pike River Mine and the Christchurch earthquakes.

Following the terror attack on the Mosques in Christchurch, KiwiQuilters together with many other groups resurrected their respective version of 'healing hearts' and have come together under the umbrella of 'Quilters Healing Hearts for Christchurch' to enable the coordination of the tremendous work of the quilting community ensuring quilts are gifted to those affected within the Muslim community as well as the first responders, emergency services personal and those people who will continue to serve their community as it heals from this tragic event.

This overwhelming response to this drive has seen it go viral with support and blocks coming from all over New Zealand as well as the USA, Canada, Malaysia, England, Ireland, Qatar, Dubai, Scotland, Cambodia, Indonesia, South Korea, and Australia. This tragedy has touched so many people and this drive is providing a way to help, show support and extend compassion.

'Quilters Healing Hearts for Christchurch' is a culmination of many, many hands working with one heart.

Christchurch City Chorus are pleased to be part of an initiative coordinated in Calgary, Canada by the daughter of one of our members. Philippa Gelinas is a member of Rhythm of the Rockies and she worked with many groups throughout Canada to coordinate some of their donations. As Philippa collected items for this project she felt she could do more than send a box of quilt blocks on their way to Christchurch. She asked around a few businesses where she is known with the result of having backing fabric and batting donated as well as the offer to cover the cost of the freight.

With all this in mind Philippa collected sufficient blocks to make and complete 3 large quilts which arrived in Christchurch by courier on Wednesday 10th April, less than 1 month after the terrorist attack.

MIRIAM SPRAGG



*A small handwritten note was attached to each quilt. "This quilt was made with love from blocks sewn by members of the Modern Quilt Guild and other quilting groups across Calgary and other parts of Canada, to help in a small way to alleviate the suffering of our Christchurch friends. My name is Philippa, I was born in Christchurch and will always call Christchurch home."*



*First-time regional competitors on competition day pictured with our Director and Team Co-ordinator! Back row from left: Julie Earl (Team Co-ordinator), Deb Petrin, Diana Young, Nadege Stoffel, Susan Reilly, Robyn Baron, Carol Armstrong, Claire Warren, Linda Simpson, Kate Sinclair (Director). Front row: Kirsty Walsh, Lise Harper, Rowan Button, Kyra Wilson, Cecelia Lockley, Christine Hommel, Briar Shaw.*

# Waikato Rivertones Team Effort!

We did it! Team work really did make the dream work. Master Director, Kate Sinclair, posted, "I couldn't be prouder of this awesome team of women!"

That feeling is most definitely mutual. We couldn't be more proud of our amazing Director, Kate Sinclair AND Team Co-ordinator, Julie Earl.

Forty members 'sparkled' with love and pride in the beautiful Dunedin Town Hall, fifteen of whom were first-timers to the regional stage, including 11-year old Kyra Wilson, a talented and valuable member of our tenor section.

'Team' was our theme in our build-up to contest which began back in October 2017 on our return from our 19th place on the International stage in Las Vegas. 2018 was deemed to be a year 'on' – not a year 'off', as we decided not to compete regionally but to instead focus on upskilling ourselves individually, learning new repertoire, and encouraging new members. Each member had at least two Personal Vocal Instruction (PVI) lessons with a section leader or visiting coach which resulted in specific areas to work on. Some members invested in private singing lessons to upskill themselves. All members submitted riser recordings

for assessment ensuring that not only notes and words were correct but also breathing, dynamics and vocal quality.

Quartetting was also strongly encouraged. Did you notice we had three quartets who placed 4th, 5th and 6th in the quartet contest?!

Every rehearsal was videoed and uploaded to our website so that members who weren't able to attend could catch up on what they'd missed and those that did attend could use it to consolidate. This continues to be a valuable resource ensuring members can see and hear the chorus as a whole and how they fit into the unit.

Of course, there were many factors that contributed to the unity we felt on stage. We purposefully focussed on what was required for us to attain the next level in the Judging Level Descriptors. A member (ok yes, a baritone) wrote a series of visualisations using these descriptors which was uploaded for all members to listen to and meditate upon in the lead up to contest. Fundraising together, concerts, retreat, annual survey, hilarious section pride nights, new colour-coordinated tee shirts and a competition day breakfast all contributed to the feeling of 'team'.

All of this preparation doesn't happen without a talented Music Team and a committed Management Team. (Thanks ladies, you rock!)

Huge thanks must go to our coaches Kim Vaughn, Lea Beverley, Lynne Smith, Virginia Humphrey-Taylor, Frenzy quartet and also our in-house coach Kate Sinclair - they all added layer upon layer, according to their area of expertise.

And so, it continues. Our next Open Night is to be held on Monday, 17 June, which will hopefully attract some more team players. We would love to have some OOTMs (out-of-town-members) join our team and sing with us in Louisville, Kentucky in October 2020. Register your interest by emailing [enquiries@waikatorivertones.com](mailto:enquiries@waikatorivertones.com) and you will receive an information pack with all the details.

Congratulations to all the other competitors who crossed the stage in Dunedin. Your dedication and hard work impressed the judges, wowed the audience and put Region 35 firmly on the Barbershop map!

**ADRIENNE WINDSOR**



# How do you get to New Orleans? Practise, Practise, Practise!

**Tribute from various Christchurch City Chorus members to their magnificent coaches.**

**RYAN HELLER DESCRIBED AS AN EXCITING, DYNAMIC, AWARD-WINNING CHORUS CONDUCTOR AND ARTISTIC DIRECTOR**

"Ryan delivers his coaching in a fun way. We are telling a story to the audience. We communicate with the audience through vocal energy, musical energy, lyrical energy and physical energy. All elements are entwined and integrated. One element cannot exist without the other. At the end of his coaching, he summarised each bar of the song so we can go back to his notes on how to sing it. Crescendo, legato, vocal texture, exaggerate colour, coming soft etc. Such an incredible coach! He

mentioned that you may sing a song a hundred times as you rehearse, but remember the audience may listen to you for the very first time."

**RINI HIDAJAT**

**JAN ALEXANDERSSON – AN OUTSTANDING CHOREO DESIGNER**

"What a joy and a privilege to be coached by Jan Alexandersson. He has such focus, flair, and energy in everything he does. He is a consummate choreographer and dancer and he imparts his ideas with passion but also with a cheeky sense of humour. Time spent with Jan just flies by, a testament to the enjoyment and fun that he brings to his coaching."

**TACY GILLANDERS**



"Jan Alexandersson delivers so many textures and onomatopoeic-like moves with his slick choreo, that our songs vibrate with feeling and action!"

**SANDY GUNN**



(CONTINUED OVER PAGE)

*"I surely enjoyed every minute of Jan's NO Nonsense, yet very humour filled coaching style! He is infectious and make us better performers."*

**CORNELIA LOVE**

*"What an energiser bunny Jan is! He has certainly energised our package! Such a fun weekend and I've learnt so much."*

**DENISE DUKE**

*"Very cool dude with a choreo style that made sense to me and his moves made sense with the music. Jan took what we had, made it simpler and yet sooo much sleeker."*

**SALLY CHAPMAN**

*"Jan's dancing style - elegant, soft and powerful at the same time, combined with the passion for teaching help us to feel the music and the emotions and consequently, to sing better. As he said, we are very good, but we need to put effort in to be great and this only comes with dedication."*

**CYBELE FREITAS**

### **LYNNE SMITH – SHOWMANSHIP EXTRAORDINAIRE, RIP OPEN YOUR SHOWER CURTAIN**

*Wow! She is amazing! When Lynne Smith arrived, the choreography was in place, the musical prowess was there, the vision was there. Bringing her energy, pizzazz, and extraordinary skills, Lynne wove the many threads into a clear and amazing tale. What she did was create connections to make a seamless tapestry. Wait until you see this latest production! You will not be disappointed. Virginia is a woman of great vision and she and her team work tirelessly to bring that vision alive. Lynne understands the vision and works alongside the chorus team to bring it all together. Transition by transition, the dream becomes a stronger reality. Another not to be*



*missed show is on the way. New Orleans here we come!*

**BRENDA ROBINS**

### **KIM VAUGHAN – THREE-TIME QUEEN OF HARMONY. KIM IS AN AMAZINGLY TALENTED INTERNATIONAL COACH/JUDGE WITH A BEAUTIFUL VOICE**

*My introduction to Kim was Wednesday, 5th March, 2019 – an occasion which will be etched in my memory forever. That night I was 'sung in' to Christchurch City Chorus. As well as the huge impact of the chorus singing just for me, it was even more special because Kim was beside me singing as well. The training that night was a foretaste of the workshop at Living Springs the following weekend. My past choral experiences have always been a case of following the scores in front of me and depending on direction from the conductor. The requirement facing me now, of memorizing everything – music, words, movement, and subtle interpretation has been daunting and challenging. Experiencing Kim working with us has reinforced for me how fortunate we are to have our director – Virginia. Some things that Kim taught us were things that Virginia*

*has taught us but we, especially me, had forgotten. Kim taught us even more and challenged us when we did not produce what she wanted. Kim's analytical, detailed instruction continued throughout the next Wednesday evening and the following weekend. Gradually the message began to sink into my aging brain and stay there. The second weekend was made more difficult because of the devastating impact of the horrific attacks on the Christchurch mosques. Kim's empathic and focussed direction helped us to keep singing and learning. The hours of intense direction, the repetition, the encouragement from Kim, Virginia, and the other women in the chorus, gradually helped me to gain confidence and overcome my fears. I'll never forget those early weeks of introduction to the chorus and, although I am very aware of how much I have yet to learn, it feels that the foundation of my development as a Sweet Adeline chorister has been laid. I am so happy when I sing and am looking forward to the future and whatever challenges it presents.*

**ELEANOR LIGHTFOOT (NEWBIE)**



# Open Division: The 10-minute musical

In the words of showmanship guru Lynne Smith: "In Open Division you are telling a story, which has a beginning, a middle and an end." In other words you are presenting a mini musical.

A brainstorming session of all interested members is a good place to start on the story line. All ideas, ridiculous or not, are considered and eventually the final concept evolves, ready to run past the director and music team (after all, they are the ones who have to make it work) and then the chorus. We are lucky in Nelson Bays Harmony to have some very creative people who are clever at developing concepts, costumes, story lines, dialogue, characters, and choreography to make our packages come alive. Things you learn and skills you develop as a chorus when you embark on an Open Division package include:

- Treating the performance as a whole package, rather than a series of songs. You acknowledge the applause at the end of the performance, not at the end of each song.
- Staying in character for 10 minutes (and more). From the wings coming on, to the wings going off you are in character. Maintaining that energy and

involvement consistently for 10 minutes plus is character building!

- Being flexible about where you stand, creating girlfriend groups and moving positions while singing. As Lynne frequently said: "You don't want to look like a chorus."
- Learning to keep performing through the audience reaction and handling the audience response appropriately, without letting it get in the way of you telling your story.

- Mastering microphone technique and voice projection (very useful for shows and concerts) as well as riding applause and laughter.

If you have a go at Open Division you will find hidden talents within your chorus and you will sing three or four songs at contest standard - and don't we all say we want repertoire songs to be as good as contest ones? Above all, you will have fun. We certainly did!

**KATHY JAMIESON AND  
JANET ROWLAND**



*Everyone is completely involved  
in the emotion of the moment*

# HE TANGATA SHOW CHORUS



## World Choir Games – Belgium 2020

Greetings Region 35 Sweet Adelines

Yes, we are going to the World Choir Games in the beautiful ancient city of Flanders, Belgium in 2020. The World Choir Games run from July 5th to 14th and He Tangata Show Chorus are entering the 'Folk Music' category. This particular competition is being held during the first half of the games and we will need to be there from July 4th to 9th.

We will perform a 15 minute package including:

- New Zealand Treasure
- Hine/Pokarekare medley
- A Te Tarakihi
- Poi E
- Possibly Blue Smoke or another cool NZ folk song

### ESSENTIAL COSTS:

- The He Tangata membership is \$130 annually which covers rehearsal venues, music, learning tracks and Virginia's coaching fee.
- The Europe expenses include an approximately \$1,200 for

accommodation for 6 nights which includes breakfast and lunch/dinner for 4 of the days.

- You must also cover your own airfare.

Here is the website: <https://www.interkultur.com/events/world-choir-games/flanders->

An in-depth coverage of how everything works etc is being sent out by Katrina Te Punga, and is presented later in Addaline.

### HE TANGATA SHOW CHORUS:

Rehearsal weekend workshops are held all over NZ to accommodate the majority of people. Choruses in the area are known to help with billeting, transport and providing catering as a fund raiser. It's really fun to be part of this group. Any chorus can indicate they are happy to host HT and we will come to your city. We often perform together somewhere during the weekend. In Taranaki in April it was at a Home and Expo Show. In Whangarei in February, it

was the Artbeat Festival. This is great advertising for your chorus.

### Future HT Weekend Workshops (from Friday 7pm):

- June 14th -16th Wellington area
- Aug 2nd- 4th Whangarei
- Nov 22nd- 24th (TBA)
- February 28th- March 1st (TBA)
- April 17th - 19th (TBA)
- June 12th-14th (TBA)

It is really rewarding being part of the He Tangata Show Chorus and performing in the World Choir Games will be a super highlight of our lives. Come join us now!

Contact Jacqui at:  
[jacquicox@xtra.co.nz](mailto:jacquicox@xtra.co.nz)

See this article for info: [https://www.interkultur.com/newsroom/choir-games/details/news/11th-world-choir-games-2020-to-be-held-in-flanders/?gclid=CjwKCAjwkcblBRB\\_EiwAFmfyy0MJqW3mV4W5e-BT3RefrdN-9kIDZJYYEIR6SROzs9HmEPOcbrxhBRoCSsAQAvD\\_BwE](https://www.interkultur.com/newsroom/choir-games/details/news/11th-world-choir-games-2020-to-be-held-in-flanders/?gclid=CjwKCAjwkcblBRB_EiwAFmfyy0MJqW3mV4W5e-BT3RefrdN-9kIDZJYYEIR6SROzs9HmEPOcbrxhBRoCSsAQAvD_BwE)

# NZ CHAPTER CONTACTS

## BELLA A CAPPELLA CHORUS

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Meets: Thursdays 6.30pm  
Masonic Lodge, Harmony Lane,  
2 Cobham Rd, Kerikeri  
Kerikeri. Ph 09 405 8773 / 021 0233 8126  
www.bellaacappellanz.com

## CAPITAL HARMONY CHORUS

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## CHRISTCHURCH CITY CHORUS

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## DUNEDIN HARMONY CHORUS

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www.dunedinharmony.webs.com

## FAULTLINE CHORUS

Director: Carolyn Currington  
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## FOVEAUX HARMONY CHORUS

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## GREATER AUCKLAND CHORUS

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## MANAWATU OVERTONES CHORUS

Co-Directors: Sylvia Fountain & Liz Watts  
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52 Berrymans Lane  
Palmerston North  
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www.facebook.com/ManawatuOvertones

## NELSON BAYS HARMONY CHORUS

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## SOUNDS OF HAWKES BAY CHORUS

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pippasearle@yahoo.co.nz  
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Clive School, 57 School Road, Clive  
Ph 06 843 3348 / 021 211 1708  
www.soundsofhawkesbaychorus.co.nz

## SOUNDS OF THE SHORE CHORUS (Prospective)

Director: Richard Harker  
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soundsoftheshore@gmail.com  
Meets: Thursdays 7pm  
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Ph 021 510 188  
www.soundsoftheshore.weebly.com

## SOUTHCITY SOUNDZ CHORUS

Co-Directors: Sheryl Willis & Cheryl Weijermars  
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Meets: Mondays 7.15pm  
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## TARANAKI HARMONY CHORUS

Director: Gill Holmes  
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Liardet Street, New Plymouth  
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## WAIKATO RIVERTONES CHORUS

Director: Kate Sinclair  
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enquiries@waikatorivertones.com  
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## WELLINGTON CITY CHORUS

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& Henrietta Hunkin-Tagaloa  
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## WHANGAREI HARMONY CHORUS

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Brass Band Hall, Dyer Street, Whangarei  
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www.whangareiharmony.org.nz

## REGION 35 SWEET ADELINES NEW ZEALAND

is part of Sweet Adelines International which is a highly respected world-wide organisation of women singers, committed to advancing the musical art form of four part a cappella, barbershop harmony through education and performance. This educational organisation is one of the largest singing organisations for women in the world.

Hundreds of women of all ages are having the time of their lives. Our choruses and quartets give women a voice - singing, learning, fun, fitness, socialising and growth in confidence.

[www.sweetadelines.co.nz](http://www.sweetadelines.co.nz)

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Please contact Sandy Gunn if you would like to  
place an advert: [gunnfam@xtra.co.nz](mailto:gunnfam@xtra.co.nz)

Christchurch City Chorus  
and ROXY!... Sing your hearts out in  
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