

sweet  
adelines  
new zealand

# the addaline

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"Sweet Adelines International is a worldwide organization of women singers, established in 1945, committed to advancing the musical art form of barbershop harmony through education and performances. This independent, non-profit music education association is one of the world's largest singing organizations for women."

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# Belonging to a Social Group such as a Chorus, is a True Salve for the Soul



## EVERY DAY IS A CHANCE TO LEARN!

I have been attending the recent Education Series of Zoom workshops presented by Region 34 personnel, Dianne James, Linda Britts and Sharon Cartwright, and have found them very worthwhile. If you haven't been able to join the live Zoom, then do check out the recorded sessions on our national website. Nurturing Your Membership, which was the second in the series, had so many wonderful ideas that I recommend it to all members to learn how every individual can make such an impact on the membership growth and retention of a chorus. Anyone on a chorus music or management team or who is considering taking a role in the future, will find true gems of information from the knowledge shared by the wonderful panel. There are a few more sessions to complete the series and I look forward to seeing others and catching up on news from around the region.

The International body has been in constant contact with the Regional

Management Team over the past few months and I recently took part in a Zoom with members of the International Board. We had written to SAI to ask whether they would consider a reduction or possibly cancellation of the International fee and over this Zoom we were able to go over the correspondence shared. Joan Boutilier our International President explained the situation:

*"I completely understand that many of our members and chapters are feeling the financial stresses of the COVID-19 economic downturn. Unfortunately, Sweet Adelines International is feeling them, too. While one might think that not having International Convention and Competition or the International Education Symposium (IES) would save the organization money, it is actually just the opposite. Both of those events provide revenue to the organization that, along with member dues, help fund our organizational expenses. Without that revenue we have been forced to make significant cuts to this fiscal year's budget, frozen the budget, frozen hiring, and even released employees. We have also*

*changed the delivery of The Pitch Pipe by going digital with the October and April issues. Our CEO and Sweet Adelines International Staff in Tulsa keep us informed of our financial situation, meet on a regular basis with our Finance Committee (members of the International Board of Directors), and make recommendations to the entire International Board of Directors on how to remain financially stable during the pandemic. To answer your question directly, at this moment we are not able to reduce international dues.*

*While our members may feel as though they are using less international resources, at our headquarters in Tulsa there is more going on now than ever before. Here are examples of where our International dues are being applied in terms of our professional services by headquarters staff:*

- *There have been a myriad of changes caused by COVID*

(CONTINUED OVER PAGE)



Region 35 Regional Management Team have had no applications for the 2021 **Events** role, so please do keep this in mind.

We are hoping that once we get through this crazy year there will be someone feeling more relaxed and ready to take on a new (and enjoyable!) challenge.

It is not a demanding role if you are organised and a bit computer savvy. This role does not include event organising for our annual convention and competition event.

Get in touch if you'd like to know more: [sweetadsnz@gmail.com](mailto:sweetadsnz@gmail.com)

which our headquarters staff are handling. Some of these things are assisting Regional Management Teams with facility cancellations and negotiating the cancellation of contracts of our International Education Symposium (IES) and our International Convention and Competition.

- Events Department staff are creating our Virtual Convention for October and creating contingency scenarios for next year's events.
- Education Department has worked with our International Faculty to create ongoing virtual education, branding it and distributing it to our members.
- All of our volunteer committees and task forces are continuing to meet and our staff must work with the chairs to assist with meetings and do follow-up work afterwards.
- Sales Department is supporting members.
- Marketing is creating member publications and communications which include all-member letters, presidential videos, and communications such as *The Pitch Pipe*, *BarbershopNow*, *Directly Speaking*, and *Spark Newsletter*.
- Finance Department is monitoring cash flow, handling refunds for Louisville, and making future financial projections.

We are now heading into four mornings of Zoom (with the international time difference) meetings with RMT groups and International personnel. I am sure there will be more discussion on fees but also on the more pressing challenges that the majority of members worldwide are facing – how to keep choruses motivated and engaged when they cannot rehearse. We are so very lucky!

**WHEN YOU CAN'T CONTROL WHAT IS HAPPENING AROUND YOU, CHALLENGE YOURSELF TO CONTROL HOW YOU RESPOND TO WHAT'S HAPPENING. THAT IS WHERE THE POWER IS.**

Since our May Addaline edition, life in New Zealand has settled into a new normal that hopefully will stay with us for a while to come. It was a relief when the Auckland area was moved to Level 1 recently and knowing that our choruses were able to get back together. It is a crazy world we are living in and controlling our response to this new lifestyle is not always easy. Belonging to a social group such as a chorus is a true salve for the soul. The friendships and support systems within our choruses are enviable and the magic of making music together brings calm to both body and mind.

The ever challenging scenario of living in these pandemic times means that an outbreak such as Auckland

experienced could become a reality in any other region and we must remain vigilant and continue to put the health and welfare of our members at the top of our priority lists. The Health and Safety Guidelines on our national website will help assist chorus leaders and it contains a link to the New Zealand Choral Federation advice for easy reference.

It is hard to believe that we are about to celebrate Christmas! So many sing-outs are being booked, Christmas functions confirmed, Secret Santa arrangements being drafted, Christmas music being rehearsed and the list goes on! I wish you all a fantastic season of singing and hopefully raising some funds along the way.

**YOUR FUTURE WILL ALWAYS REMAIN BRIGHT WHEN YOU STAY FOCUSED, OPTIMISTIC AND CONFIDENT!**

Those feelings of joy and enthusiasm that you experience at these Christmas sing-outs are the feelings you will take back with you onto the risers in the New Year. We need to remain focused on our chorus 'health' and the singing, optimistic of our future even if it's interrupted temporarily again, and confident that we make beautiful music that others need to hear!

With a song in my heart, Leigh.

**LEIGH WHITELAW**

HE TANGATA SHOW CHORUS

# History of He Tangata Show Chorus

It was around September/October 2003 when news was circulated throughout New Zealand choruses, about a concert that Perth Harmony Chorus in Australia was organising. It was going to happen in September 2004, and was to be called "Voices Down Under".

rehearsed for several weekends all things musical for the Perth trip, including a choosina





We'd like to acknowledge Lesley Standing as the author of the He Tangata historical piece, in the May 2020 Addaline.

# Thank You Virginia

The Region 35 Management Team would like to acknowledge the fantastic contribution that Virginia Humphrey-Taylor has made to our Regional Management Team this past term. Virginia is stepping down at the beginning of January to focus on Christchurch City Chorus and her other commitments. We all know the success that Christchurch City has achieved over the years under the guidance and direction of Virginia – a huge undertaking and such wonderful results! Yet she found time to give to all of us by supporting the directors

in her role on the RMT, keeping them in touch with each other and sharing tips and information to help them grow and in turn, grow their choruses.

Virginia has been an integral part of the scene this past year as she kept up the spirits of the directors around the country during the pandemic months. Her persistence in her outreach has meant so much to the directors that we know they stand with us as we say ‘thank you Virg’ for your commitment to the role this past 18 months.



We wish you all the best as you and your chorus continue to amaze and inspire your audiences and your Sweet Adeline sisters.

**LEIGH WHITELAW**  
TEAM COORDINATOR

**JENNY EDWARDS**  
COMMUNICATIONS COORDINATOR



## Carolyn Currington - Incoming SANZ Directors' Coordinator!

It is with great pleasure that I have accepted the role of Director Coordinator on the RMT and feel a huge privilege to be part of this wonderful team. I hope I can continue the superb work that Virginia has done in this role over the past years. I have been asked to write a short bio to introduce myself, so here goes!

I was born and bred in Dunedin. My family were very involved in the Salvation Army Church and my life was filled with music from the moment I was born. My mother is a singing teacher and I have a classical training background. I trained to be a primary school teacher and have a significant amount of music papers in my Education Degree.

Since moving to Wellington in my early 20s to start my teaching career, I found barbershop! Wow what a ride that has been. Through becoming a member of Faultline Chorus over 24 years ago, I met my future husband (at my first rehearsal!!!!), have made the best friendships anyone could ever wish for and enjoyed a wild music journey! I have been the director of Faultline for almost 18 years now and my proudest moment was becoming a master director after many years of hard work and dedication from the chorus!

Antony and I have two lovely children, Max aged 17 who is the chorus riser boy and Rose aged 11 who keeps asking when she can join the chorus!

These kids have grown up in the Faultline family and love being a part of it.

I love Sweet Adelines and how it empowers women to grow, not just musically but in their personal confidence and self-belief! I never imagined when I walked into that first rehearsal all those years ago that it would have such a huge impact on shaping me into the person I am today! I am so proud to be a Sweet Adeline.

*Carolyn will be taking over from Virginia in January and the RMT are looking forward to having her as part of the team.*

# Make it *happen,* make it *matter*

sweet  
adelines  
new zealand

*Leadership Development Series*  
*for current and aspiring chorus and regional leaders*

## **STRONG, CAPABLE LEADERSHIP IS VITAL TO THE ONGOING HEALTH AND FUTURE PROOFING OF A CHORUS.**

I have been keenly taking part in the Make it Happen, Make it Matter, Leadership Development Series workshops these past few weeks and there are a few more yet to be experienced. The calibre of the faculty of Dianne James, Linda Britts and International Board Member, Sharon Cartwright, ensures there is a wealth of information and knowledge to be imparted to all participants.

Region 34 developed the series for their own membership and very kindly agreed to present the workshops to our members across a range of Saturday mornings New Zealand time. I believe the investment of part of our Education funds into this series is proving very worthwhile, especially as over the past few months planning education events which required people to be in the same physical space was not an option. Strong, capable leadership, be it from the director or members of the management or music teams, is vital to the ongoing health and future proofing of a chorus.

We are learning not only from the presentations but from each other as we share information in smaller chat

rooms. You can't beat networking to get to know people and learn what others have tried and succeeded with or tried and found the fit wasn't so good.

A topic that very much resonates with me is the setting of a chorus plan, deciding a vision for your chorus. Without the destination how do you set the route? Creating this vision enables choruses to set in place the steps to take to achieve that vision and by discussion and agreement with the full membership ensures everyone is on the same page and feels a sense of ownership with the vision. This is the basis that all choruses should be operating from and I know many in our Region do just that.

If your chorus would like assistance with goal setting you only have to reach out to your RMT and we can arrange a facilitator. To begin your journey if you haven't participated in the live workshops, watch the recorded workshop from 31 October, How to Run a Vision and Values Session and then the 14 November workshop, The Power of Strategic Planning and Goal Setting.

Each workshop is an hour and a half and there are other superb topics to take part in or to catch up with online. Nurturing Your Membership was especially enlightening. Did you know that the age group brackets of members can dictate the approach we should be making to reach



Sharon



Dianne



Linda

these groups? So many gems of information and I encourage you to sign up for the sessions yet to come or to watch the recordings accessed via our national website.

I look forward to seeing many groups out in their communities over the coming months, sharing the beauty of four-part harmony. The world can sure do with some harmony and who better to spread it than us?!

**LEIGH WHITELAW**  
**TEAM COORDINATOR**

# Make it *happen,* make it *matter*

Kia ora fellow singers!

I have recently been watching the 'Make it Happen, Make it Matter' webinars which are led by Region 34 members Sharon Cartwright, Dianne James and Linda Britts. There have been three webinars so far, with more to come.

Of particular interest to me as the Team Coordinator of Christchurch City Chorus was the Nurturing your Membership webinar. We need to nurture our members, 'Because being part of a great chorus is a phenomenal feeling. When your chorus is 'in the zone' – it's a cocktail of emotions – excited, challenged, safe, successful. Members are pumped to get to rehearsal on time and energised throughout.'

As a member of CCChorus, I have experienced that phenomenal feeling! So, I want to be part of the team of people who are able to engage our members so they have those

wonderful experiences in their Sweet Adeline journey.

*"when your chorus is in the zone - it's a cocktail of emotions - excited, challenged, safe, successful."*

I learnt about the four golden rules for nurturing success: clarity, leading by example, listening to and appreciating your members. I was really interested in the different categories of members.

As members we can be grouped by our ages and our length of involvement in Sweet Adelines. Each group has its own characteristics and we need to understand these, so our new members stay on and become life-long members.

To round off the session, Sharon Cartwright, Region 34 Education Faculty & member of the International Board of Directors spoke about diversity & inclusion and a culture of belonging. She acknowledged that New Zealand is ahead of the game, being a society rich in diverse cultures, which is also seen on our risers.

Being inclusive is an important part of Sweet Adelines – she concluded by sharing examples of language which is inclusive. 'Sweet Adelines International is a place to grow - as a singer, as a person, as a leader, and as a friend. Find your voice, find yourself and find lifelong community with Sweet Adelines.'

The recorded sessions are on the SANZ website - they really are worth taking the time to view.

**ANDREA WARD**  
TEAM COORDINATOR,  
CHRISTCHURCH CITY CHORUS



## THE GREATEST CHRISTMAS SHOW

SAT 12 DEC | 2PM + 7PM  
CASHMERE HIGH SCHOOL

Featuring: Christchurch City Chorus,  
The Vocal Collective and many more!

Show & Livestream tickets \$20-\$30  
Tickets available from [www.humanitix.com](http://www.humanitix.com)

# Ringling in the Soul Feeling

I was 15 when I first discovered barbershop. My friend Crystal was part of the Dargaville High School barbershop quartet and they had just lost their baritone. One afternoon at my house, Crystal overheard me singing in the shower, which inspired her to ask me if I'd like to try barbershop. Ordinarily my shower singing got more of the negative attention, so I was enthusiastic in my 'Yes!' And that is when I first met Jan Hart. Jan was our barbershop coach, who drove all the way from Auckland each week to coach us. That year, our quartet came first in the Northland competition and sixth in Nationals (I still have every newspaper article about this, courtesy of my mother's enthusiasm for commemorating her Dargaville-famous daughters). But most importantly, I was hooked on barbershop harmony!

The following year, I left Dargaville to attend the Li Po Chun United World College in Hong Kong – a prestigious international boarding school that is far from easy to get into (with yet another onslaught of Dargaville newspaper coverage my mother was only too happy to keep). Perhaps this is unwise to confess, even after 15 years, but when I returned home for the summer break (which is winter here), I posed as a Dargaville High School student in order to compete again with my quartet, who never did find a replacement for me. I loved barbershop just as much as I loved breaking rules, so that was a true delight.

Then high school ended, and I moved to the USA for university (or college, as they say). One thing led to another (as often happens

in life) and before I knew it, 13 years had passed, and I was now Doctor Yakas, anthropologist and social work professor. I had always maintained my connection to singing – becoming a song-writer, creating hundreds of music videos (where I would often record myself singing barbershop-esque harmonies) – but the fact remained that I hadn't sung barbershop with other humans since 2005. I'd even stopped missing it.

In December 2019, I returned to NZ for what I assumed would be a summer vacation. But the global pandemic that is still ravaging our world, meant that this would be an indefinite vacation. My teaching shifted online, and all that remained was the formidable task of coping with an existential crisis and sense of upheaval more severe than any I'd known (and I've known a fair few existential crises and severe upheavals, my friends). One day my sister told me that she thought she had seen Jan Hart singing Christmas carols in town a few months ago and it occurred to me: maybe there is a barbershop chorus here? Google confirmed my suspicion, and before I knew it, I was making plans to join as soon as lockdown level four ended.

Though I am partial to bass, one word from Jan silenced me on the subject: I would be singing baritone. And how happy, grateful and lucky do I feel for the opportunity to reconnect with her after all these years; to sing with other people again, and to feel that ringing in the soul feeling you all know.

**LAURA YAKAS AND JAN HART**



# Update from the October Meeting of the International Board of Directors

## Sweet Adelines International International Board of Directors 291<sup>st</sup> (Midyear) Meeting

### INTERNATIONAL UPDATE

*The International Board of Directors met on October 7-10, 2020, via videoconference. Following is a summary of actions taken.*

The Board reviewed and approved the job description for the new Diversity, Equity & Inclusion (DEI) Council. The mandate of the council is to ensure that diversity, equity & inclusion remain a priority for Sweet Adelines International. *(All committee job descriptions are available on the website: **Resources** tab, **Forms and Document Center** dropdown, **Policy Book**, Section VI.)*

The Board was pleased to learn that, as of September 15, 2020, 105 distinct songs had been submitted via the Song Assessment Tool and that, of that number, 65 had been assessed as admissible. *(Information about the Song Assessment Tool is available on the website: **Education** tab, **DEI Member Resources** dropdown.)*

The Board agreed to form a Song Assessment for Organizational Materials Task Force to ensure that all songs presented in performances and educational material across all Sweet Adelines International platforms (website, etc.) do not include racist lyrics, messages or history.

The Board reviewed the organization's current financial status.

The Board reviewed the report of the annual independent audit by Hogan Taylor, CPAs. The auditor's report included that the financial statements "present fairly, in all material respects, the financial position of the organization as of April 30, 2020 and 2019, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America."

The Board agreed to waive the *Policy Book*, Section III, Div. A, 2, rule that requires chapters to compete for scoring or evaluation in a Regional or International competition at least once in the preceding three years in order to renew chapter membership (due to the cancelation of Regional Contests March to May 2021 because of the COVID-19 pandemic). All choruses must compete **on or before the 2023 Regional competitions**, after which time, the three-year rule will commence and apply to all choruses once again.

The Board was pleased to learn that the fundraising goal of \$200,000 for the *75 Years of Life on a High Note* Fundraising Campaign was going well and that funds were being raised to support the Greatest Need Fund, Education Fund, Scholarship Fund, and Young Singers Fund.

The Board made slight changes to the Patron Membership category, open to fans and supporters of the organization who are not otherwise members of the organization, and established annual dues at \$50 USD.

The Board agreed that, effective October 1, 2021, the name of the *Showmanship* Judging Category would be changed to *Visual Communication*. *(The Judging Category Description Book, once updated, will be available on the website: **Education** tab, **Judging Category Description Book (JCDB)** dropdown.)*

# New Venue for SouthCity Soundz!



What a dilemma! After spending almost 20 years at the same venue, in April 2019 St John the Evangelist School in Otara informed us that we could no longer hire their school hall. And so began our search for new premises. Several phone calls were made and local halls visited. Photos viewed online by those of us who

couldn't physically trek around, were all discounted because nowhere could we find a venue that would allow us to store the risers. And our moving date was looming up fast. Then one of our members, who is a member of the Papatoetoe Cosmopolitan Club, suggested she could approach the club on our behalf and 'YES' they

said, they would look at the possibility. We met with the management and visited the various rooms they could offer and settled on the lounge which isn't used on Monday nights – our rehearsal night. And they said they would store our risers and wheel them to the lounge each Monday night. Perfect!

So now we are all members of the Papatoetoe Cossie Club; we are mentioned most weeks in the club's weekly newsletter, the SCS Management Team have a very reasonably priced meal together in the restaurant before our monthly meeting and we have very happily settled into our new venue.

So now you can find us at 53 Rangitoto Road, Papatoetoe.

We can sign you in at the front door as we are all members and we can offer you a very reasonably priced drink at the bar after which you can then sit in the lounge and enjoy while you listen to us sing - or you are welcome to join in!

**FLEUR DE FARIAS**  
**TEAM COORDINATOR**  
**SOUTHCITY SOUNDZ**

harmony  
**AOTEAROA**

## Planning Underway!

It's so exciting - we are beginning the finer preparations for Harmony Aotearoa to be held 29 April - 2 May 2021.

Rooms are being booked for education classes, the auditoriums are being measured up, spaces for a Saturday night celebration are being scoped, and all for you – the wonderful people that are Sweet Adelines New Zealand!

I hope your chorus or quartet is able to be with us and share your gift of singing or that you will be with us in the audience to cheer on those who take the stage to entertain or compete.

Harmony Aotearoa is not the same as our regular conventions. The competition is being run according to the SAI rules, but is not a true SAI contest. The Regional Management Team has acknowledged that member recruitment has been a challenge for choruses this year and because the contest is not an international contest, in 2021 Harmony Aotearoa convention choruses are able to bring members who may not have completed chartering, to enjoy the thrill of performing on stage and experiencing the joys of a convention Sweet Adeline style!

More information on this very possibly unique convention in the Sweet Adeline world next year, will be made available in the new year. In the meantime, the answers to common questions can be found on the Harmony Aotearoa FAQ page: [www.sweetadelines.co.nz/Conventioninfo](http://www.sweetadelines.co.nz/Conventioninfo)

We are looking forward to seeing you to create more amazing memories and beautiful harmony together!

**JACQUI BINNIE**  
**HARMONY AOTEAROA**  
**CONVENTION COORDINATOR**



# Has it Really Been 25 Years?

In March 1993 a group of about 40 women of all ages met in response to an advert in the local paper seeking women who enjoyed singing in harmony. A few had heard barbershop, some had heard of it, but none had really sung in this style.

Also at that meeting were members of Sounds of Picton chorus, under the leadership of Bridget Byrne. From them we soon learned our voice parts and sang a little, just enough for 15 or so to meet the next week to find out more. We chose a Director and received some music and we were off.

It took 30 months for us to reach an acceptable standard of singing and

to devise a suitable constitution, but in September 1995 the Nelson City Chorus became an official part of Sweet Adelines International.

By that time we had our 4th director, had built a set of risers out of apple boxes and old pallets covered in carpet, and had been evaluated in our first contest.

Sweet Adelines are very generous in sharing their time and talents, and so the chorus grew in musical skill and numbers. Great thanks for this progress over the years go to Virginia Humphrey-Taylor, David Brooks, the late Barbara Smith, and, more recently, Henrietta Hunkin-Tagaloo.

Along the way we have gained a "proper" set of risers, a name change (Nelson Bays Harmony) to reflect the wide area our members live in, a local reputation for great entertainment, and a membership that is nudging 50. We are under the guidance of our 8th Director, and I hope Kathy stays in that role for many years to come.

Workshop weekends at Teapot Valley are remembered fondly, not least because of the afterglows where unexpected talents came out of the shadows. Many are the skits that later became part of a show (and some that remained 'in house').

(CONTINUED OVER PAGE)



*Glamorous in black and silver*



Highlights for me include singing with my late mother in the Bass section; working bees to create our first costumes and those wooden risers; competing in my first quartet; my first International convention, the 50th anniversary one in New Orleans; performing as Director, including winning a couple of Most Improved Chorus ribbons; competing and performing with Ajazz Attack, one of the chorus' more successful quartets; competing in the first regional Open section with our Whale Watching package. The list just goes on. And I have met some wonderful people.

I have loved seeing women blossom and grow in confidence both in performing ("I could never dance and sing at the same time") and

in other aspects of life, such as administration, fundraising, public speaking, and general poise in social settings with strangers.

Covid-19 put a temporary halt to our plans to celebrate in September,

but Level 1 means we can party and reminisce in November instead. Here's to the next 25 years!

**JANET ROWLAND,  
FOUNDER MEMBER,  
FORMER DIRECTOR**

# Diversity, Equity, and Inclusion

Sweet Adelines International openly recognizes our racist history, a past that saw the organization ban membership for women of color from 1958 to 1966. It is an ugly truth we acknowledged at our 2016 convention, and since then we have worked — in videos and in The Pitch Pipe — to educate our members about this truth and how we are working to use the history as a catalyst for our inclusion and equity work of today. We believe it's important to be clear about what happened in the past, because racism and discrimination were unacceptable then and they are something we will not tolerate now.

## SAI Song Assessment Tool

Ruth Carson, Region 35 Quartet Coordinator was involved in trialling the Song Assessment Tool and giving feedback to SAI before it went live. She gives an outline below on how to use the Tool.

Everything you need to know is on the SAI members website. There are clear instructions, videos with instructions and demonstrations on how to use the Song Assessment Tool and Database.

### HOW TO FIND THE SONG ASSESSMENT TOOL AND DATABASE

- Log into the SAI Website - scroll down and open the "Diversity, Equity & Inclusion" box.
- Scroll down and open the "View Members-Only DEI Resources" box
- Here you will find the Song Assessment Tool components
- Firstly view the Song Evaluation Database. Here you will see an ever expanding list of songs which have already been researched and assessed. It shows whether the song is accepted or not and the research and explanation is attached by a link.

If your song is not on this database list you will need to proceed with having it assessed.

1. View the guide to get started
2. View the Song Assessment Questions
3. Do your research, according to the questions. This could take some time, so allow yourself time and space to do this research
4. Input your responses into the Song Assessment Tool and submit it
5. The Song will be assessed and added to the database and feedback will be sent to the submitter.

Click this link to find out more information: <https://sweetadelines.com/diversity-equity-inclusion>

All the best.

**RUTH CARSON**

# The Journey of 'A Million Dreams'



It is amazing where one arrangement can take you, and I most certainly didn't expect the

ride that my arrangement of A Million Dreams and I, have had over the past year and a half.

Interestingly, it was our beloved showmanship coach, Lynne Smith who used the song for a Waikato Rivertones Chorus front row audition, and it was a fleeting comment she used ('Someone should arrange this') that prompted me to rush home and write a TAG. The TAG turned out to be awful, but I couldn't let the song go. So, after much self-coaching, thanks to the SAI arranging manuals, I put together my first real arrangement.

Six or so months later when Carole Prietto came to New Zealand, I was fortunate to be able to spend two days with her. The first of these days was at my piano where she taught me about voice leading and voicing ("root in the bass"). She was so excited, telling my Rivertone friends who were touring the Waikato with her whilst I worked, that the song was going to take me around the world. And it truly has!

Since February 2019 when it was first loaded on Sheet Music Plus, over 1200 copies have now been sold around the world... to Czech Republic, Canada, South Africa, Great Britain, America, Australia and now to Sweet Adelines New Zealand, which I am truly humbled by. Thank you to Virginia Humphrey-Taylor for making the recommendation that A Million Dreams become a mass song and to the RMT for their ongoing encouragement and support.

Learning to arrange music can be a solitary thing to learn to do - not many people seem to attempt to do it! I feel that many new arrangers hide in the closet for some time, quietly reading manuals, wanting to start, but not really wanting to reach out for help and even doubting our own abilities. Because I did. There are likely many more

potential arrangers out there and likely more budding directors, judges and coaches. In plain sight, but hiding.

Like many budding arrangers, I too have feelings of inadequacy, thinking that others have so much more ability than I do, because (for example) I can't ever hope to analyse chords by Roman numeral analysis like I'm sure David Brooks can. But different flavours are what makes music so interesting and we don't need to compare ourselves to others. It's not illegal to be a big fan though. ;-)

So, I want to offer you a word of encouragement. And I want to acknowledge that learning to arrange does take time. I want to tell you that you will learn as fast as you learn, and you will also have your own secret flavour when you do decide to do your thing (arrange, direct, coach, quartet etc), whatever that is.

*"but you're not going to know how great you can be until you start."*

Now listen up... the better guidance you get, the faster your learning will be. When it comes to arranging, if you've always loved to harmonise, you too could do this. If you like logical problems, you too could do this. If you are hiding out on this arranging thing, but you have aspirations, please reach out to Nicola Kirkup or Jessie Leov (she doesn't know I just volunteered her - surprise Jessie!), or myself. We would all love to help to get you onto your arranging journey. #Fact.

As each Region 35 member starts to learn A Million Dreams over the coming months, please listen to the words and the message that you sing, because it was only a couple of years ago that I did not make it into that front row in Lynne Smith's audition. (Sigh).

But I did 'close my eyes', and I almost didn't dare hope, but I could see 'a world that was waiting out

for me.' Yes, there was a risk that people would say that I was crazy, (are you singing along yet?) and that they could say I'd lost my mind... but (unsurprisingly), I didn't care that they might call me crazy. (I was afraid of failing though, I confess!)

The lyrics still speak to me because of my personal journey of finally sharing what I was doing, and having others support me, by putting my work on stage. A sincere thank you to Kate Sinclair our inspirational Master Director and the Waikato Rivertones Chorus members for picking this song up and singing it so wholeheartedly.

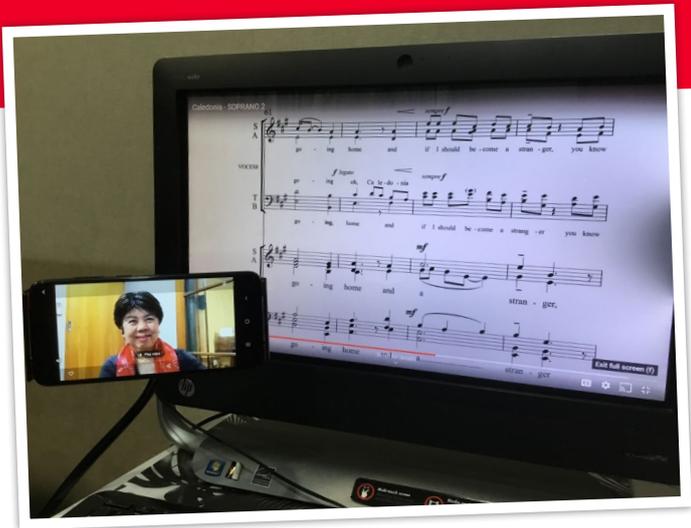
So take a leap of faith. Share your dreams and seek them. You never know where a leap of faith might just take you. Who knows?! Love Notes Quartet might just teach your arrangement to all the singers in the 2019 Region 12 Young Singers Mountain Valley Camp! I know, right?!

I truly can't wait to hear all of you sing A Million Dreams next year. Please enjoy singing it with every ounce of your being. To all the basses - sing every note like a lead... it's your solo - live it!

One last thing, in breaking news, it was announced recently at the BHNZ AGM that Jill Rodgers has commissioned me to create an arrangement of Dave Dobbyn's 'Welcome Home' which copyright pending will be in their BHNZ polecat book - a project that Jill is currently working on.

The arrangement is completed, so listen out for it in around a year's time... you will hear some additional Te Reo Maori than the original contained and it is likely to be an emotional performance piece that audiences and singers alike will love. It's truly special. At least, Carole Prietto thinks so, and after working with her now for almost two years, I've learnt to listen to her advice! I know that she would be telling me, to tell you, to GO FOR IT! Go share your dream.

**ROWENA HARPER  
WAIKATO RIVERTONES CHORUS**



# My Virtual Choir Journey - the True Value of Virtual Choirs

*The lovely Addaline editor, Sandy Gunn wrote to me: "I have to say that your virtual choir journey would make a mighty fine story for Addaline, it is a feel-good story and I really want it!! It's a Sweet Adeline who kept singing (12 virtual groups!!) because she loves to sing and connect. You're truly international Rini!!"*

In response to Sandys request regarding my virtual choir journey, I started to think where do I begin? Before our first nationwide lockdown, I had never even entertained the thought of joining a virtual choir. Let alone 12 virtual choirs!

Because physical choir rehearsals were not possible as a result of lockdown restrictions, we all had to rethink our lives from the safety of our own bubbles. Christchurch City Chorus adapted by stepping into the virtual world, by holding Zoom rehearsals. I found I had a bit of spare time during lockdown. Like many others I found a new iso-hobby, in my case it was participating in virtual choirs.

The first Virtual Choir I joined was from 2012 Grammy award composer Eric Whitacre. Apparently, he was the first choral director to invent the

Virtual Choir 10 years ago. His first project attracted 185 singers from 12 countries. I tagged onto his amazing project for what was to be his 6th virtual choir, where an incredible 17,572 singers responded from 129 countries during lockdown. He composed an original piece "Sing Gently" to reflect on the miserable world. The video of our collective performance premiered on YouTube on July 19th 2020.

The video of "Sing Gently" was beautifully executed, incorporating the Japanese Art of Kintsugi into the concept. For those that are not familiar with Kintsugi, it is when the cracks of broken pottery are highlighted when repaired and joined together again. This concept appropriately reflected how some of us felt during pandemic times. You can check the video out here: <https://youtu.be/InULYfJHKI0>

Being a part of Eric Whitacre's largest Virtual Choir ensemble on earth, was an unforgettable lockdown memory. It was a fabulous experience singing his original piece "Sing Gently" (specifically composed during this darkest time), with my fellow singers from the five continents.

Virtual Choirs became a global phenomenon during this pandemic, as they brought singers together from around the world using clever technology. The upside to technology is any singer can record and upload their videos from anywhere in the world.

Most of us would not have known about the true value of VIRTUAL CHOIRS until lockdown restrictions. Researchers from University College London investigated the effect of virtual choirs on mental health and it is reported that:

*"participants not only felt happier and experienced a noticeable boost in their self-esteem, but also reduced feelings of social isolation."*

The Virtual Choir members can echo the sentiments, that there are friendly faces outside your bubble. A place to keep singing, a place for music lovers

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to meet, to keep us sane, to make it Covid bearable. With members from around the world, it is an amazing lockdown adventure with international flavour, especially when Kevin Rudd the ex-PM from Australia also joined in.

There are many talented people in virtual choir group, all music lovers, song writers, song arrangers, they would like to get their songs out through virtual choir. So there is always something happening where you can always join other singers from another group to create beautiful music together, no matter how far apart we are. Mastering a virtual choir song could be an independent

learning, although some groups offered Zoom meetings to discuss a specific song. For a popular project, these meetings can be attended by 600 people. Very important to note that each project has a strict deadline. Video recording can be a challenge with many bloopers along the way.

So far I have managed to submit 18 videos from various projects. Once you have submitted your video, there's no control of when it will be premiered, as editing thousands of videos can take up to 3 months. My best project is of course "Happy / All About That Bass" with 62 lovely ladies from two countries under the

direction of Virginia Humphrey-Taylor Master Director 700.

<https://youtu.be/BBRpKgOZGIw>

There are many uncertainties regarding Covid-19, with countries going into a second or third wave. Feeling grateful that New Zealand is still the best place in the world where we can now sing side by side, which is still a dream for many other countries. The pandemic won't go away anytime soon, so virtual choirs are still the answer for the rest of the world.

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

## YWIH

# Introducing Leanne Wheeler, New YWIH Coordinator

### ABOUT LEANNE

I was born into a musical family and grew up surrounded by music. My mother, aunt and grandmother were all piano teachers and church organists and my appreciation of music began at a very young age.

I became a Registered Music Teacher in 1991 and have enjoyed teaching piano, keyboard and theory to hundreds of students of all ages over the last 40 years. I have been involved in many school and community productions/musicals over the years as both a pianist/accompanist and a singer/performer. This included playing and singing in my local church worship group for several years.

I have been a member of the Waikato Rivertones Chorus for nine years and

am continuing to learn and grow my barbershop knowledge and abilities. I am privileged to be a Baritone Section Leader and, more recently, an Assistant Director with the chorus.

Since completing the DCP programme and becoming a Certified Director I have started to share my love and knowledge of barbershop with younger singers through Young Women in Harmony.

Another rewarding part of Sweet Adeline life is being able to sing in a quartet – and the sheer pleasure of singing a song in tune and in sync and knowing you are the only one singing your part!

To top off my working week of teaching both at home and as an itinerant teacher in a high school, I work part time as a finance



administrator and Dictaphone typist for a Property Valuation business.

In my personal life, my husband and I recently moved to a lifestyle block in Te Kowhai which has fulfilled our long held dream of moving out of the city. Our three adult children live close by and my mother has moved in with us as she was unable to continue living independently in her own home.

My wish is to continue to nurture the love of music and barbershop in people of all ages, but especially in the younger singers who are our future.

**LEANNE WHEELER**  
**WAIKATO RIVERTONES CHORUS**



# Faultline Chorus - Friendship, Fun and Fulfilment - Celebrating 30 Years

*To commemorate Faultline's 30 year anniversary this year, we asked our members for their favourite memory or things they love about Faultline. Here's what Faultline means to us...*

There was something about Faultline that drew me in right from the start; the beautiful music we make, the emotion and fun added into the work and the friendliness of all who participate with no cliques that make you feel left out, which is common to other women's groups.

**Judi - 11 years**

My memory is the first time I was at a music team meeting and got to witness the love, care and effort they put into plans for chorus and individual members to make the Faultline experience amazing for everyone. To be able to serve our incredible singers this way is a privilege I never take for granted.

**TeeJay - 6 years**

I never expected to gain another family - all while I learnt and had fun. It still amazes me that we can sing a ballad so many times, make a tweak or two - and the chorus is in buckets of emotional tears! It took a fair bit of courage for me to go that first night - best thing EVER.

**Janet - 3 years**

A caring community of charismatic crooners.

**Alisa - 1 year**

Faultline is fond memories, strong work ethics, forever friendships and a place to feel welcome and nurtured. **Leigh - 24 years**

1994 advertisement "Wanted, women for a singing group, particularly those with low voices". DIDN'T say "insanely addictive".... Still here (back with Faultline again) after 26 years, two countries, three International level choruses, and a couple of hundred truly awesome women.

**Margaret - 26 years**

Sisterhood.

**Aideen - 6 years**

I have found a meeting of minds, not only through the love of singing but through shared experiences, women understanding women.

**Cathie - 3 years**

Faultline chorus - where I belong.

**Jacqui - 7 years**

Faultline my little bit of sanity and joy in a mad, busy world.

**Deb - 6 years**

Faultline Chorus - You had me at 'Hallelujah'

**Linda - 3 years**

Comradery and fun!

**Sarah - 1 year**

Soul communication.

**Bev - 3 years**

After 10 years commuting domestically with work, I was thinking about auditioning for a choir. But I was looking for something exciting. A few weeks later, I saw a big pink sign with sparkling silver stars on it, saying 'Singers Wanted'. I had no idea there was a performing art called a women's barbershop chorus. I was hooked from the very first introductory

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course night! I loved the friendliness of everyone and the style. Faultline sang my Mum's favourite song, The Irish Blessing. Mum had been in amateur theatricals and sung in the Orpheus choir. As she died when I was 27, it was very emotional for me. My dad came to our national competition the next year and said afterwards, "Your Mum would be so proud of you." I'm blessed to sing with an amazing group of women, who are kind, fun and so talented. Together we make a very special sound! Go us for the next 30 years!  
**Selena – 5 years**

Harmony and understanding, Sympathy and trust abounding.  
**Gayle – 1 year**

My happy place.  
**Roz – 9 years**

An accepting, fun, caring group of amazing singers who have kept me coming back for more for sixteen years! So much fun, frivolity and all those sequins!  
**Eileen – 13 years**

Faultline fills my heart! I keep coming back to my Faultline family.  
**Mel – 26 years**

Faultline is the best therapy to clear your head, heal your heart and lift your spirits.  
**Veronika – 6 years**

Friendship, fun and Fulfilment. Thanks Faultline!!  
**Sheryl – 1 year**

Faultline Chorus: Part of my family.  
**Isabel – 6 years**

For 20 years, I can say that just about all of my close friends in Wellington either sing in Faultline Chorus, or have sung in Faultline Chorus - I think that says it all.  
**Cindy – 25 years (As Sweet Adeline)**

Faultline helped me find a different way of being for 25 years! I discovered a group of generous-hearted women, of all ages, singing together, committed to being the best they can be, not only musically, but in all aspects of life!  
**Judy – 24 years**

Around 25 years ago my boys were teenagers and I joined Faultline for some 'me time.' Six grandchildren later, I am still here! I have made life-long friends and had many

adventures on my journey.  
**Gill – 24 years**

This hobby made my life colourful, my time to enjoy singing with gorgeous women who care about other people with love.  
**Fusako – 6 years**

Faultline Chorus: My Soul Sisters.  
**Jessi – 5 years**

Joined for the music, stay because of the people .... Love my Faultline sisters.  
**Vera – 4 years**

Faultline friends, a safe haven with challenges, expectations and opportunity for personal growth (including sparkles, makeup and hugs).  
**Alison – 3 years**

Faultline – where musical talent mixes with fun and fellowship.  
**Julie Anne – 6 years**

To be a Faultliner is the best kept secret! Singing with an eclectic group of women everyone sharing the same passion is fulfilling and exciting!  
**MJ – 6 years**



# Reflecting on 25 Years

Faultline is fond memories, strong work ethics, forever friendships and a place to feel welcome and nurtured.

Being a Faultliner has helped shape who we are today. The experiences, the education, the confidence building of chorus and quartet performing, the road trips, even international travel, but most of all, the people. People from all walks of life who join for the music, whose own experiences they bring into the mix adds to the evolution of the group and form the nucleus of the entity – Faultline Chorus.

Prue Mahoney and I met a long time ago, 25 years in fact, one Wednesday night on the risers at a rehearsal. And as we made yet another road trip together recently, we reflected on what Faultline has meant to us. Prue has been with Faultline since 1992 and I started in 1995 so our chorus memories stretch back to the time of our first director, Prue Blythe; when retreats were held annually at Tatum Park, an hour's drive from Wellington, when we had coaches such as Barbara Letcher, Lynne Smith or The Aristocats, spend those weekends with us. So much laughter accompanied the learning! The room for the director and a couple of other key leaders would be pranked, you

know the way these things happen, a room full of balloons or surprises tucked in the bed, all received with good humour. The Saturday night entertainment the chorus performed for ourselves that often had us rolling in the aisles. So many friendships were formed in those years and stand strong today even if some of the women may not be still singing with the chorus.

In an effort to save funds we held working bees for creating those extra items very necessary for a fledgling chorus, screen printed tee-shirts, sequinned earrings, spray painted shoes for stage and even designing and creating 'doofer'! Most choruses have had a doofer in their costume history, that little extra accessory needed to zhush a costume. Of course, there were the obligatory fundraising events, the sausage sizzles and cake sales etc, even singing on the flat deck of a truck at a local fair in the wind and rain one year!

Through it all we were happily working to create the best sound we could. That was always the goal, great sound and great entertainment.

The education we had from coaches at rehearsals or weekend workshops provided for the region, being part

of the organising team for shows or concerts, varied roles on the management, music or showbiz teams, all influenced not only our chorus life but us as individuals as those are skills you unknowingly take into your work or home life.

*"how many times have you used your 'sweet adeline smile' to get you through an interview at work or to deal with a difficult teenager at home?!"*

That culture of fun and learning is as much a part of Faultline today as it was in the beginning. It's an integral part of the continued success that Carolyn, our director, who has been with us over 20 years, recognises and encourages.

Work and play, this is what brings us and others, coming back. Faultline is fond memories, strong work ethics, forever friendships and a place to feel welcome and nurtured.

**LEIGH WHITELAW  
AND PRUE MAHONEY**

## FINANCE REPORT

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



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# Farewell from Capital Harmony Chorus

The original Wellington Chorus split into two choruses: the Wellingtons and Faultline. The nucleus of the current chorus came from a later split into Wellingtons and Wellington City Chorus, with our 20 to 25 year members coming from before this date. We changed our name to Capital Harmony Chorus in 2000.

We offered a more relaxed option for women who wanted to sing barbershop, without the pressure and costs of preparing for yearly competition or international competition. We have a number of members who have come from other choruses and have been a starter chorus for some members who have gone onto sing at international with Wellington City and Christchurch choruses.

We were the first chorus to perform in NZ in Open Division (with Nelson

Bays following by about 20 minutes!) and have appeared more often at convention since this was an option. We had a special package ready for 2020, complete with umbrellas and raincoats...

We generally put on a major show every two years and are very active in our community, especially at Christmas.

We are grateful to our regular coaches over the years, such as Jill Rodgers, the late Barbara Smith and Toni Griffiths, as well as international coach Lynne Smith, who helped define our open contest style.

We ranged from 20 to 30 members, sitting at about 24 for a while, which means everyone got to do something for the chorus, whether it's the board, the music team, the show team, catering or new member support.

Cost was one reason for leaving the organisation but the majority of members just didn't feel we fitted the SAI organisation anymore, and vice versa. We will continue to sing in the barbershop style and have kept our barbershop links by joining BHS but are already enjoying being free of the competition cycle!

**JOANNE OLIVER**



# NZ CHAPTER CONTACTS

## BELLA A CAPPELLA CHORUS

Director: Patti Cooke  
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2 Cobham Road, Kerikeri 0293  
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www.bellaacappellanz.com

## CHRISTCHURCH CITY CHORUS

Director: Virginia Humphrey-Taylor  
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rac.rah@xtra.co.nz  
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Cashmere High Performing Arts Centre,  
172 Barrington St, Christchurch  
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www.ccchorus.co.nz

## DUNEDIN HARMONY CHORUS

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tracy@pettinger.nz  
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Andersons Bay Bowling Club  
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www.dunedinharmony.webs.com

## FAULTLINE CHORUS

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Cnr High / Cuba Sts, Petone, Wellington  
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www.faultline.org.nz

## FOVEAUX HARMONY CHORUS

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## GREATER AUCKLAND CHORUS

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College of Education - Music Building  
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## MANAWATU OVERTONES CHORUS

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

## NELSON BAYS HARMONY CHORUS

Director: Kathy Jamieson  
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Meets: Thursdays 7pm  
Club Waimea, Lower Queen St  
Richmond. Ph 027 348 2627  
www.nelsonharmony.org.nz

## SOUNDS OF HAWKES BAY CHORUS

Director: Lana Morgan  
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www.soundsofhawkesbaychorus.co.nz

## SOUNDS OF THE SHORE CHORUS

*(Prospective)*  
Director: Richard Harker  
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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

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## WELLINGTON CITY CHORUS

Director: David Brooks  
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www.wellingtoncitychorus.org

## WHANGAREI HARMONY CHORUS

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www.whangareiharmony.org.nz

## REGION 35 SWEET ADELINES NEW ZEALAND

### Mission:

Elevating women singers in New Zealand through education, performance, and competition in barbershop harmony and a cappella music.

### Vision:

A diverse community of women enriching lives through song.

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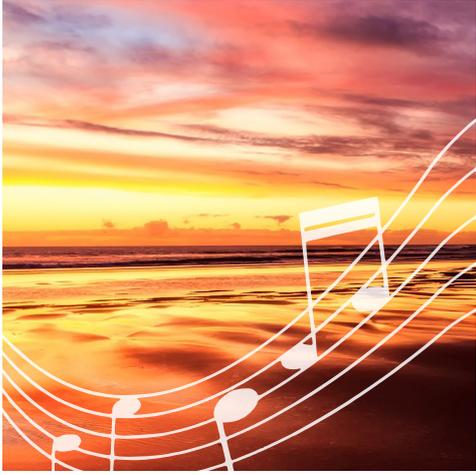
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## We are Sweet Adelines.

In existence since 1945, Sweet Adelines International is the world's largest women's singing organization with nearly 21,000 members and counting. Our mission? Elevating women singers worldwide through education, performance, and competition in barbershop harmony and a cappella music. And with members across five continents, spanning nine to 90 years old, our singers transcend borders and generations as they come together to harmonize the world.



*A cappella with attitude!*