

# NEWS & VIEWS



222 SUMMER 2020

**NAC Celebrates  
100 years**

**CANCELLED**



**SINGING A SONG IN LOCKDOWN**

**Pages 8 & 9**

**GLASGOW PHOENIX BY CANDLELIGHT**



**THE NATIONAL PUBLICATION FOR ALL CHORISTERS**

# CONTENTS

222 SUMMER 2020

**3** Crawford's Corner  
Chairman's Chat

**4** Presidential Piece

**5** A Gong for Founder  
*Cornwall International Male Choral Festival*

**6** Puzzle Page

**7** A Shining Centenary  
*The Mendip Male Voice Choir*

**8** Zooming into rehearsals  
*Gildenburgh Choir*

**9** Keep on singing  
*Membership Officer - Brenda Wilkinson*

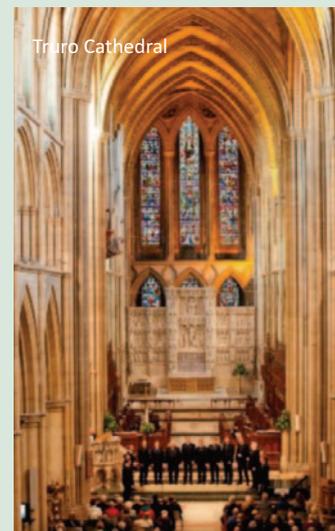
**10** Our year got off to a good start!  
*The Glasgow Phoenix Choir*

**11** Puzzle Solutions  
How to send stuff

**12** Officer details  
Meeting dates



Dr Roy Wales



Truro Cathedral

**223 AUTUMN 2020**

**Last date for copy  
31 August**

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# Crawford's Corner

## Publications Officer - Bob Swallow



Well here's a thing. If you are reading this you may be on the NAC website or you may be reading your own pdf version that I have sent to you because you sent in a contribution to our Summer issue.

I waited until all the submissions were in and the closing date had passed and I put together News & Views, and it came to about 12 pages. Our normal minimum is around 24 pages.

Can you see the problem?

Why was no-one sending me all the wonderful things they have been doing? Where were all the pictures of the marvellous concerts, the visits to other choirs, the charity fundraisers?

Well, of course, they're not happening. Choirs cannot meet to sing, cannot share their joy of music, cannot do all the amazing things they usually do.

We are in lockdown. We are self isolating and there is little to share with others of

the activities we normally do.

Some choirs are still singing. Celia Johns runs rehearsals with her choir using Zoom and others I have heard are doing the same.

We are finding ways of staying in touch. I often watch and listen, on Facebook, to

The Officers have met, virtually, and have decided that the only thing to do at present is to write off 2020, then try to start again next year

performances by groups of singers and musicians working together though completely separate. There seems no end to the ingenuity of people who wish to share music.

So what is happening now and in the near

future? The Officers have met, virtually, and have decided that the only thing to do at present is to write off 2020, then try to start again next year.

This means of course that all those things which were going to happen to celebrate the centenary of the NAC will not happen now and we will have to try next year celebrating 101 years of the NAC.

At some point this year our General Secretary, Celia Johns, will be in touch with choirs to share the Annual Reports of the Officers and explain how we are going to have an AGM for the purposes of the Charity Commission without having an AGM. I will let her sort that with you.

All Members' Open Forum Meetings have been cancelled until further notice but the Officers will continue to meet, virtually, to discuss what happens in the future when we achieve what people are calling the New Normal.



# Chairman's Chat

## NAC Chairman - John Croft



Welcome to this virtual copy of the summer 2020 edition of News & Views in these difficult and strange times. I hope you are all keeping well and safe. We should have

been in the middle of celebrating our centenary year but this dreaded virus has stopped all that. We had to postpone our conference and it now seems unlikely that

we will be able to hold it this year, similarly our centenary concert planned for November. This year's conference was to have been special in our centenary year but we will now have to celebrate next year in the Lake District.

While we are all in lockdown and unable to rehearse as normal it is important that we keep singing however we can. Celia Johns has written about her experiences carrying out virtual rehearsals and my own choir has been doing the same. They

are not perfect by any means but they do keep us singing and in regular touch with our friends in the choir and should speed up our return to concert standard singing once this is all over.

I hope you are all managing to stay safe and finding ways to occupy your time. We are all looking forward to a return to normality whenever that may occur.

Best Wishes.



# Presidential Piece

## NAC President - Ronald Corp



I hope you are surviving this lockdown. We are told that there is light at the end of the tunnel, so let us hope that is true. I

have to say I am slightly fearful that larger gatherings will still not be allowed which might make it hard for larger choirs to get together.

I am trying to imagine a rehearsal where everyone stays six feet apart. That might mean that you could not sit close to the friend who always sings the right notes; perhaps it would improve our sight reading!

Then there is the possibility that we

are 'released' in age brackets which might have a serious effect on choir attendance. But I sincerely hope something is resolved by September when we will want to start again as term begins.

I hope in the meantime you are finding ways of being together, even perhaps singing as you watch each other on Zoom or some other gathering facility. There are technical problems to overcome, but it is possible to meet and follow instructions from your Musical Director and sing along, but with the mute button on!

I have successfully run sessions with the Highgate Choral Society, and we had over 100 people online last Mon-

day. We have learnt some new short works this way as well as singing some old favourites. Our sessions also mean that we can see each other, and we can set up chat groups as well.

This crisis has made us all aware that music is such an important part not just of our lives but of everyone's. You cannot stop musicians being creative and you perhaps will have seen all sorts of YouTube clips of music making by professionals as well as amateurs.

The arts are a vital part of who we are, and music is the one universal art; an art form that touches us all.

Please keep the choral flame burning, keep safe and stay well.



## FOR SALE

### CHOIR UNIFORM BLAZERS

Mercian Singers have 40 Blue Mens Blazers for sale in various sizes

- 5 x 38 Inch chest
- 4 x 40 Inch chest
- 19 x 42 Inch chest
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- 2 x 46 Inch chest
- 6 x 48 Inch chest
- 1 x 50 Inch chest
- 1 x 54 Inch chest
- 1 x 56 Inch chest



We are looking for £500 for all of the blazers. If you are interested and need further information or would like to make an offer, please contact Steve Daniels at [Stephenjohndaniels@gmail.com](mailto:Stephenjohndaniels@gmail.com) or call 07583 473256

# A Gong for Founder

## Cornwall International Male Choral Festival - Louise Midgley



The musical maestro who founded Cornwall's thriving International Male Choral Festival twenty years ago has been recognised by The Queen with a British Empire Medal (BEM) for his services to Choral Music across the world.

Dr Roy Wales, who has spent a lifetime forming and conducting choirs and training choral conductors, was instrumental in setting up, developing and directing the Festival - now the largest event of its kind in the world.

Roy, who is currently celebrating his 80<sup>th</sup> birthday year with a series of concerts and events, was conducting a concert of massed Cornish Male Voice Choirs at the Royal Albert Hall in October 2000 when he had the inspiration to create an international music festival for MVCs hosted by those Cornish choirs.

He shared this vision with like-minded, influential people within Cornwall's musical community - bringing together an enthusiastic team of key organisers and volunteers and directing the first three of the biennial festivals before passing on the baton.

One of those founding team-members, John Larke, is as keenly involved today as he was twenty years ago and he says, 'From the very first we realised Roy's ambition and scale for the Festival would attract choirs within Cornwall, the UK and

across the globe to share their music with as many people as possible in this beautiful part of the world. In the event we have hosted choirs from every continent – it's a huge achievement.'

Dr Roy Wales says, 'Clearly I am very proud of the way the Festival has continued to develop and grow since I retired as Director and I am delighted that it is now regarded as the largest male choir festival worldwide. I always felt Cornwall was the right place to host an international male choral festival because of the extensive and longstanding male voice choir tradition in the county.'

During the next Cornwall International Male Choral Festival - running from 29 April – 3 May 2021 - 60 choirs of all ages and nationalities will be taking part in 50 events in 40 venues to entertain more than 50,000 people. The International Concerts and Competitions will be taking place at Truro Cathedral and the Hall for Cornwall – which will be open once more following major renovations.

Already the 2021 event has signed up a quarter of the choirs who will be singing their hearts out across the county, with internationals registering an interest in attending including choirs from Brazil and South Africa, Australia and the USA, Iceland, Portugal, Croatia and Sweden.

As the choirs themselves sign up, composers from across the globe are vying to pen a winning piece of music for

the 2021 event in the hotly contested Composers' Competition - a jewel in the crown of the Festival. The competition deadline is 31 March this year, with the bar for contenders set very high by the last winners who came from Seattle, Shanghai and Surrey.

'Although we have two years between each festival the work doesn't stop for a minute,' says Director and Cornish musical supremo Gareth Churcher. 'Over the twenty years since Roy Wales had his incredible vision, the Festival has grown in respect and stature to be internationally very famous and it's fantastic to have so many choirs and composers queueing up to take part.

'We're also looking forward to seeing the Hall for Cornwall back in action for 2021, giving singers of all ages and nationalities the opportunity to sing on a world-class stage. It will be a bonus for our established sponsors who have supported the Festival over the years – as well, potentially, as a showcase for a large corporate sponsor such as we have had in the past and hope to attract for next year's event!'

Full details of the 2021 Cornwall International Male Choral Festival, along with festival films, photos and information from previous events, can be found at

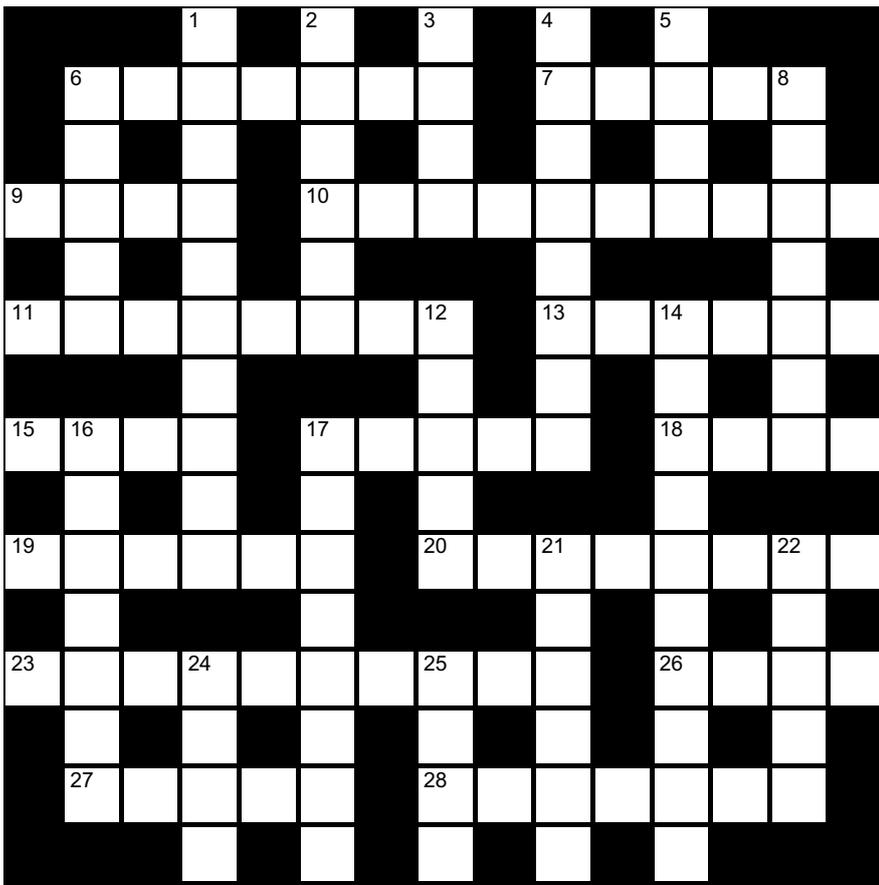
[www.cimcf.uk](http://www.cimcf.uk)

or for expressions of interest contact Gareth Churcher

[director@cimcf.uk](mailto:director@cimcf.uk)



# PUZZLE PAGE

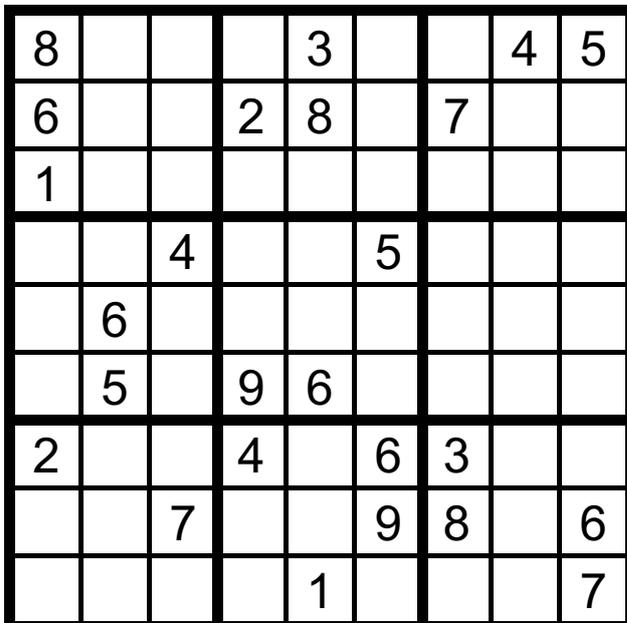


## Across

- 6 Sadly I belong to no royal family (7)
- 7 Shout with joy (5)
- 9 Mohs one might be in your bathroom (4)
- 10 flatfish may sound uninterested in the wheeled vehicle (10)
- 11 Mix a donkey and skin lesions to create treacle (8)
- 13 Job for delivering letters that is (6)
- 15 I love latin bullets almost (4)
- 17 Mix the tapas to make spaghetti (5)
- 18 Damaged curd becomes filth (4)
- 19 Result of impact (6)
- 20 Transmuted eelgrass for liberality (8)
- 23 A snowy girl and one of the little men can make a star (5,5)
- 26 Sometimes the nobs are arrogant and annoying (4)
- 27 Dormant and untruthful? (5)
- 28 Join in deceitfulness (7)

## Down

- 1 Boisterous battering (10)
- 2 Wading birds with downturned bills (6)
- 3 Fate fixed some Greek cheese (4)
- 4 Baby left on Popeye's doorstep (8)
- 5 Dimwit (2-2)
- 6 Insects last stage (5)
- 8 The outlying parts of a place (7)
- 12 Twisted sails may make rope (5)
- 14 Prospering person (10)
- 16 Mister Dillon? (7)
- 17 A rapid AGM makes a perfect example (8)
- 21 Just the ticket to win (6)
- 22 Not without fire (5)
- 24 Grit turns into someone clean cut (4)
- 25 Mischievous and condescending may be triumphal (4)



**SOLUTIONS  
PAGE 11**

To have your own copy of this page to work on go to [www.nationalassociationofchoirs.org.uk](http://www.nationalassociationofchoirs.org.uk) and look for the latest copy of News & Views then print the page. Easy!

# A Shining Centenary

## The Mendip Male Voice Choir - South West - Peter Bradshaw



Mendip Male Voice Choir

Members of the Mendip Male Voice Choir in Somerset maintain a long and distinguished tradition of male voice singing that began one hundred years ago in the village of Timsbury, where they still rehearse. During all these years the choir has had only five musical directors. The first, Oliver Janes, founded the Timsbury Male Voice Choir in 1919. In an interview some years ago his son, Kenneth, recalled, 'Around 1920 quite a lot of families had pianos. Music was there for the making and on a Sunday evening after church or chapel services the families would invite their friends to come and join around the piano and sing. As a result of this men and ladies found the art of harmonising. In the early days of the choir we used to rehearse in the old school. In the corner you had a lovely big fire burning and a tortoise stove.'

The choir members even in the early 1920s had good voices. It was a coal mining village, and I've a feeling that the village tended to follow the Welsh tradition of singing. I don't think you can get basses to equal them today. The choir went from strength to strength, and by 1928 they were entering competitions but in the 1940s a lot of activities were upset by the War. The Male Voice Choir closed up for

two or three years and got back together in 1946.'

In 1951 Kenneth took over from his father. He recalled, 'When I came to Timsbury I was fully aware that I was taking on a very old established organisation and I had to keep my end up, of course. We went to competitions in Bristol, at the University. We were very good, but I didn't encourage competition much afterwards because I found it interfered with our other activities. All the time you spent on competition work you were missing out somewhere else. Music got too expensive to get thirty or forty copies for a choir to sing from and then put on the shelf and never use again. It was tip-top quality stuff but not really what people want to hear at concerts.'

His successors, Brian Attwood (1985-2003) and Kate Courage (2002-2013), continued to give priority to entertaining audiences rather than entering competitions. They broadened the range of music, began performing with other choirs and undertaking tours. The choir grew in number, reaching over eighty at its peak and, having widened its membership, was renamed the Mendip Male Voice Choir. One of the songs written by Kate for the

choir, called *Shining*, is dedicated to the work of the Children's Hospice South West. It is a moving piece, the lyrics of which are from the perspective of a young hospice patient. The choir is active in encouraging other choirs to purchase and perform the piece as proceeds from the sale of copies go to the Children's Hospice South West.

\* to listen to the choir practicing *Shining*

visit [www.mendipmen.co.uk](http://www.mendipmen.co.uk) and press the **Shining** tab\*

Current Musical Director, Jamie Knights, regards it as a privilege to be leading such an historic choir. 'There is little doubt', he says, 'that singing in a choir is just as important as it was 100 years ago. Leading a team of 70 singers and an accompanist to sing for countless audience members over the years, never knowing exactly what will happen, is what makes my job so exciting'.

The choir celebrated its centenary throughout 2019 performing in thirteen concerts, publishing a Centenary Booklet and two CDs, holding a gala dinner, undertaking a tour in Cornwall and raising £9,500 for charity. Long may it continue!

# Zooming into rehearsals

## Gildenburgh Choir - Anglia - Celia Johns Musical Director

### The Adventures of a Musical Director in Lockdown – or – what do we do with the choir now?

This is the Gildenburgh Choir, based in Peterborough. 65 years of existence this year, happily singing everything from Palestrina to George Shearing, via Bach, Robbie Williams, John Rutter, Patrick Hawes... In short, a versatile mixed choir of currently around 50 singers, with a thoroughly reliable accompanist – and me.

I've been with the choir for just over 39 years. I started out singing second soprano, then – as you do when the years start creeping on – moved down to first alto. Having been assistant MD for about 25 years, I was persuaded in 2012 to take over as Musical Director. Many conducting courses followed, mostly with Sing for Pleasure, and I now feel that I have a moderate grasp of what directing a choir is all about.

At least, I had. Then came the coronavirus and social distancing. Over half of our choir consists of people well over the age of 60. We made the decision in mid-March that the choir would immediately stop rehearsing; we would review the situation after Easter with the idea of restarting on 20 April, and get back to rehearsing for our two summer concerts in late June and early July, and the wedding of one of our sopranos in September. We were not encouraged by the fact that our rehearsal venue then closed its doors to all the organisations using it, for the foreseeable future. So nowhere to meet and sing together – this was not looking promising. Life then got even more problematic, with the lockdown, which at the time of writing is still ongoing for another three weeks and possibly a lot longer. No way could we meet and sing together any time soon. The summer concerts were regretfully can-



celled, but we still have that wedding to think about. We could make that the goal of the rehearsals we were proposing to hold.

Scrolling round social media and the groups comprising choral directors told me that a version of video conferencing could be used to get choir members together singing. Yes, there were difficulties, mainly to do with the time lags caused by different Internet and broadband speeds. But it could be done. The favoured app was Zoom, so following some more investigation I downloaded it and got down to some practice.

The choir committee were up for an experiment, so the first thing we did was a quick get-together on Zoom between five of us, with our accompanist, to see what happened. This proved that the difficulties had not been exaggerated, and we would need to find some “work-rounds” before taking it to the choir members. I decided that we would have to do individual part rehearsals rather than trying to have all four parts together. Also, there was a time-lag between my conducting and the accompaniment, which simply compounded the problem of what the singers would hear and how they could respond. We

would however go ahead and see what happened.

Our first rehearsals were with the sopranos and altos, three-quarters of an hour each. I was most encouraged to find that the vast majority of the ladies had managed to join us by Zoom, as had our accompanist, David. Much chit-chat to start with, understandable as they hadn't met for four weeks, but we did manage to do some singing. I found it very awkward because what I could hear from David was a beat behind my downbeat – and from the sounds coming from the screen, there were massive difficulties adjusting to the different beats. So, we all fell about laughing. Interesting evening all round.

The following week I had the tenors and basses, but because we have fewer numbers of men than we do ladies, I took both parts together. We had a similar evening from the point of view of actual singing, ie not much, but this was becoming a useful learning curve for me. The third rehearsal, again with the ladies but this time both parts together, was much better than the first one – a lot more actual singing done, and more work individually as well.

As I write, that is as far as we have got. The fourth rehearsal will be with both tenors and basses again, and I think we are managing to do some good work. What we are definitely doing is keeping the choir members together socially, which is almost as important as the music for elderly people who may be isolated and have minimum contact with the outside world at present.

So, the lessons learned, as far as my choir are concerned, are:

Don't expect miracles musically, you won't get them.

When the choristers are singing, mute them all, so that they can hear you and the accompanist, but they cannot hear each other. Essentially, they are singing to themselves, in their own front rooms.

If you are conducting, don't. Unless you are an extremely experienced MD used to doing several things at once at differing beats. Give the singers and accompanist the initial beat to start,

then stop conducting and let them sing to the accompaniment they can hear. Watching the singers on the screen, you will realise that the mouths are moving in time with each other, but one beat behind what you can hear of the accompaniment – which if you were conducting would be yet another beat behind your beat. That's what I mean by time-lag.

We have, as yet, only tried to rehearse music which we already know and are polishing rather than learning. If we wanted to learn something new, there would be a considerable amount more work to do, in recording the parts and distributing them to the choristers so that they could do some homework before we meet on Zoom for rehearsals.

The social aspect of the rehearsals is as important as the singing. We feel that it is vital to keep the choir members communicating with each other, so that when we do get back together, the choir will mesh again with-

out too much trouble. We have never had a break like this before in the history of the choir – the six weeks' holiday in the summer is not in the same league at all, because at least then we know when we will meet again. Currently we have no idea when we will be able to come back together and make music again.

Advice – if I dare give it after a comparatively short time of doing virtual rehearsals – is to go ahead with the rehearsals if you possibly can, on the same evening and at the same time as you would normally meet. It gives a measure of stability to the choir members and gives them something to look forward to; it makes sure that however odd the noises are, at least there is music happening; it means that there is much-needed social contact between the singers. And above all, there is the enjoyment of getting together with like-minded people and just having fun in a world which, at the moment, is distinctly un-funny.

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# Keep on singing

## Membership Officer - Brenda Wilkinson



As we enter our sixth week in lockdown, there has been very little activity in our choral world so the summer edition of News & Views will be presented in a very different manner.

We usually hear what our choirs have been doing, proposing to do etc, but we can't even forward plan properly. Nevertheless, we are producing a magazine for you.

It has been fascinating seeing how choirs are keeping in touch with their members whether it be through WhatsApp groups, newsletters, emails or Facebook pages. Choirs are support-

ing each other in unique and caring ways. And, of course, there is the homework that is being set, new music to learn all with support from your MD!

On that point, can I clarify that it is all right to record parts to help your choristers learn the music as long as they are on a secure site, protected by a password and that all choir members have the original music copies in their possession. Also, choirs' AGMs can be postponed to 2021 so there is no need to worry on that score.

Also, should anything happen to cause a choir to contact our insurers, rest assured they are still working on our behalf and will help wherever they can.

It may be many weeks until we can all meet again to sing together. In the meantime, stay in touch with each other, with choirs that you know and have performed with.

Share your stories and your experiences in these very strange times. Then, when we can get together, recreate the sound that is uniquely yours, rearrange concerts that have had to be cancelled and start to enjoy the comradeship and friendship which is so special to each choir.

In the meantime, continue to sing whether it be with the many singing apps that are appearing, or with Gareth Malone or with your rehearsal 'tapes' or in the shower. Keep using your voice and stay safe!

# Our year got off to a good start!

## The Glasgow Phoenix Choir - Scotland West – Anne Kay

Conductor and Director of Music  
– Cameron Murdoch

Well... our year got off to a good start! Our first concert of 2020 took us to Dumbar-ton where we performed a most enjoyable concert in St Peter's Bellsmyre RC Church, raising funds for the church's work in the local area. As this was a first visit from the choir, we were surprised at the very large turn out and delighted that the audience were exceedingly enthusiastic in their reception. It must be noted that the choir may have been on extra fine form following the delicious lunch provided by the ladies of the church. It's not just an army that marches on its stomach.

In early February, we were involved, with our friends from the Sovereign Order of St John of Jerusalem, Knights Hospitaller, in celebrating our national bard in a traditional Burns' Supper. A most enjoyable evening followed and included the opportunity to raise funds for charities. The choir has received much support from the Sovereign Order over the last few years and we are always grateful to have the opportunity to socialise with our friends who do so much to help others through their work. For those who have not heard of them, the Sovereign Order of St. John of Jerusalem, Knights Hospitaller was founded on the principle of putting others before self. It is a Christian, chivalric, ecumenical and international community of members, who continue more than 900 years of tradition helping the sick and the poor of all nationalities, races and creeds. The order's motto is *For Faith, For Service to Humanity*. The modern-day Order is divided into 19 Commanderies in eight countries in Europe and North America, consisting of approximately 850 members worldwide.

The middle of February took us to another new venue, the United Reformed Church, Rutherglen. We have performed in the area before, but this was our first trip to this beautiful, light and airy church. The organisers of the concert were assisted by friends from Cambuslang Parish Church and what a great job they did. The audience was so large that multiple chairs had to be added to accommodate everyone.



Due to circumstances beyond our control we had no accompanist on the day, but Cameron stepped into the breach and conducted and played, doing both brilliantly. Who says men can't multi-task? As an audience member on that occasion, I, with the rest of the audience, thoroughly enjoyed the whole concert and particularly the newest item in the repertoire, *Dixie*, which was truly beautiful. Other special items were Karl Jenkins' *Laudamus Te* and James Erb's arrangement of *Shenandoah*. One of the funniest moments occurred when the audience were somewhat startled by the beginning of Bob Chilcott's *Buffalo Gals*, that 'Oh' took them by such surprise that Cameron had to stop and explain it wasn't a mistake.

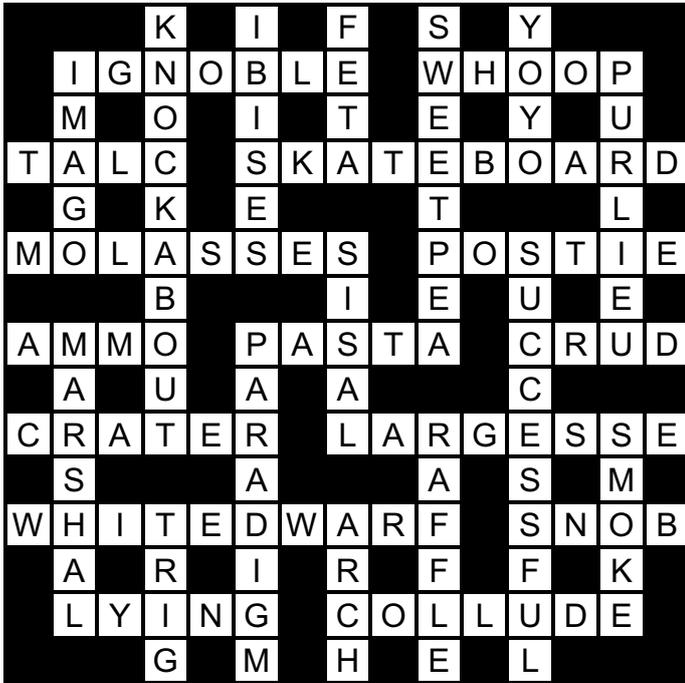
A small party of choir members took part in a 'welcome' concert to start off the annual dinner of the SAIF (The National Society Of Allied And Independent Funeral Directors) in Glasgow's Central Hotel. The music had a Scottish theme and was greatly enjoyed by those in attendance.

During the period from mid-January, the choir had been working hard to learn a range of new music, including Bob Chilcott's *A Little Jazz Mass*, for our spring concert. I'm sure you all know what is coming... yes, everything came to a halt in mid-March because of Coronavirus. We had been looking forward to the event as we were planning to perform two concerts in one day in the new RSNO Audi-

torium in Glasgow's Royal Concert Hall. This would have been a very different venture for us and one that we continue to look forward to, though there is still no new date in sight at the time of writing.

In the meantime, our Facebook co-ordinator, Jo di Lieto with her husband Glauco, prepared a short 'virtual concert' based on a video recording made at our Rutherglen concert in February. This was uploaded to Facebook to coincide with the original date of the spring concert and was very well received by choir members, who are missing one another desperately, and by our friends from the UK and across the globe. The 2,600 views we've had demonstrate that this was a worthwhile exercise. Congratulations and thanks must go to Cameron, the choir on the day, Angus Leitch for his introduction and, most particularly, to Signor e Signora di Lieto for all their hard work in editing - Mille grazie.

With everyone else, we are now awaiting the lifting of lockdown rules and it seems unlikely that we will meet again before the start of our new season when we hope to be able to celebrate our 70<sup>th</sup> anniversary and the 120<sup>th</sup> anniversary of the Glasgow Orpheus Choir. In the meantime, please keep safe and accept the best wishes for health and well-being from all at Glasgow Phoenix Choir.



8	2	9	6	3	7	1	4	5
6	4	5	2	8	1	7	3	9
1	7	3	5	9	4	6	8	2
7	8	4	1	2	5	9	6	3
9	6	2	7	4	3	5	1	8
3	5	1	9	6	8	2	7	4
2	9	8	4	7	6	3	5	1
4	1	7	3	5	9	8	2	6
5	3	6	8	1	2	4	9	7

## HOW I LIKE TO RECEIVE ARTICLES

The first thing is to send your article **attached** to  
(not in the body of) an email to

[publications.officer@nationalassociationofchoirs.org.uk](mailto:publications.officer@nationalassociationofchoirs.org.uk)

‘Wow! that is a long email address’, I hear you say. Yes it is but you will find that once it’s in your computer you can just start to type it and your computer will offer to finish it for you.

Many of our contributors love to show their prowess by sending in wonderful finished articles with **coloured** headlines, five different fonts and many underlinings, *italics* and **bold** bits. Then, of course, I have to spend time taking them all out before I can set their article up the way you will see it in the magazine. I’m afraid I also have a thing about exclamation marks. I allow one per article. Anymore I remove.

KEEP IT SIMPLE!

### PHOTOGRAPHS

Send me pictures as high resolution .jpegs of 1mb or more, minimum 300 dpi.

### HOUSE STYLE

- We use Calibri 10pt in News & Views. (If you don’t have this, don’t worry I can soon change the one you use.)
- Set your paragraphs to single space with no spacing before or after paragraphs.
- Start with the name of your choir.
- Then the NAC group your choir is in.
- Tell me who has written it.
- Write your article.
- Quotes use single speech marks (same key as @ but without the shift).
- Dates do not include st nd rd or th
- Abbreviations do not have full stops.
- Song titles are shown in italics.
- Please do not put photos in the text.
- Don’t use am or pm in times.
- Unless the word ‘choir’ is part of a title it should NOT have a capital letter.
- Your choir is singular so ‘the choir is’ not ‘the choir are’

# THE NATIONAL ASSOCIATION OF CHOIRS

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**John Robbins** - *ret General Secretary*

**Alan Simmons** - *Music Publisher*

**Doris Williams** - *Music and Festivals Consultant*

## Meeting Dates

### Officer Meetings

All Officer Meetings  
will be held using Zoom

Tuesday 9 June   Tuesday 8 September   Tuesday 10 November  
Tuesday 12 January 2021

### Members Open Forums

All Members Open  
Forums have had to be cancelled  
until further notice

## Closing dates for submissions to News & Views

Spring Issue  
31 December

Summer Issue  
30 April

Autumn Issue  
31 August