

NEW ZEALAND **m** MOUTHPIECE

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NATIONAL YOUTH BRASS BEGINS 2007 TOUR...



Photographs on this page and review on page four supplied by Alex Kirwan, courtesy of 4 Bars Rest

CNZ Education Tour news, page three
 Holiday Puzzle winners page fourteen

In next issue: National Youth Brass Band Tour, (with many photos).
 Ken Smith and Besson (courtesy Brass Herald)
 News from local and national sources



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Comment...

(Each month this column will contain information and comment from the President, one of our National Management Committee members, a guest writer, or the editor of *NZ Mouthpiece*.)

As your editor, I am surprised at the lack of response to some issues raised in the 2006 magazines.

Foremost of these non-responses might well have been the silence surrounding the publication in October, of the proposed changes to the New Zealand Curriculum. Here was an issue having the potential to devastate music education (and by direct implication, the grass roots of our Brass Band Movement), yet there was very little reaction to the news.

While the news of the Creative New Zealand grant for Brass Education came late in the year, when many Bands might have been considering a well-earned recess, was there not time for all Bands to express their interest, to come forward with suggestions, and to give those who are organising the tour some guidelines? A tiny handful of Bands came forward. The Brass Band movement will look very silly – to say nothing of arrogant – if your administrators have to return a large portion of the generous grant of \$13,000 because our member bands showed no interest in their self-improvement.

Tom Williams writes regularly of the parlous state of percussion and percussionists in many Bands. Are we so inured to his comments that we do not deem them worthy of a reply? Are the responses we *do not* make actually reinforcing his message? Those at the 2006 National Contest will know how close a percussionist came to winning the “Champion of Champions”.

Our former President, Kevin Dell wrote many challenging articles during 2006. Was he challenged in turn by any reader’s reply? No.

Maybe 2007 will mark the return of debate. The *NZ Mouthpiece* need not be full of controversy and debate – but there is a place for your responses to items of interest that offer a challenge. To put a twist on an old axiom: “Apathy will prevail when good people do nothing”.

The Editor

**CALENDAR
OF EVENTS**

6-9 April 2007

Brass Wanganui’s 125th Reunion
Registrations 256 Marshall Ave.,
Wanganui East, Ph 06 343 9774.

DALEWOOL CONCERTS EARLY 2007:

Saturday 17 February, 3.00pm

Music in Parks Concert One

Wintergardens, Auckland Domain

Sunday 11 March, 1.00-3.00pm

Music in Parks Concert Two

Cornwall Park Band Rotunda

Wednesday 25 April

ANZAC Day Parade Onehunga RSA

Sunday 29 April, 2.00pm An ANZAC

Tribute - Subscription Concert No. 1

With the WAR...BIRDS Singers

Bruce Mason Centre, Takapuna

3 March 2007

Hastings Citizens’ Band at St Luke’s
Fair, Havelock North.

25 March 2007

Inaugural Hawkes Bay Festival of the
Bands

20 May 2007

Central Districts BBA Contest

Solo and Party events, Wanganui

1-2 Sept 2007

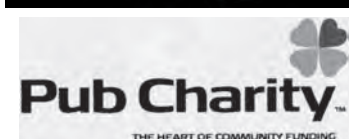
Central Districts BBA Contest

Band Events, Napier

THANK YOU



ARTS COUNCIL OF NEW ZEALAND Tei Ao Tearoa



FROM EVERYONE IN BBANZ

Profile of Neville Stewart ...

Hastings Citizens' Band's newly appointed Interim Musical Director

Neville, who says that music has taken him to many interesting places throughout New Zealand, started playing a cornet at the age of eight with his dad, Bob Stewart, as his tutor. Erwin Read then took over - for more discipline - says Neville. When he was nine Neville began playing second cornet with the Hastings Salvation Army Band where he experienced lots of carolling practice as the Band had six country runs.

His first Bandmaster was Bill Gosper and first musical group was the Youth Choir where he was invited to be deputy songster leader by Frank Dew. Neville then became the bandmaster of the Hastings Citadel Band.

Neville has tutored since he was 15 years of age with a musical career that, he says, is too long to itemise. He has been or is a tutor at most secondary schools and two intermediate schools in Hawkes' Bay including being the tutor and conductor of the Central Hawkes' Bay College Band, Havelock North High School Concert Band, co-conductor of the Bay Cities Symphonic Band.

Piano lessons also began for Neville at a young age as therapy following what was - 'in those days' a life threatening bum to his arm. Studying music theory and practical piano through the Royal Schools of Music with some Trinity has given Neville a good grounding in music.

IAN LEVIEN WRITES ABOUT THE ABA AUXILIARY BAND CONTEST...

Lee Farley did an excellent job of adjudication. She made detailed written remarks on each item and included a Judge's Summary sheet for each band, with marks awarded out of 50 for both music quality and entertainment value. The summary sheet will provide a useful tool for conductors when debriefing their bands back in the band room. Lee also enjoyed the educational slant, with bands' programmes requiring different styles from a variety of composers.

The contest rules allow for a minimum sized group of 12, with no upper limit.

Next year, the ABA plans to incorporate this contest into the annual "Concert Contest", so that the learners will take the same stage as the A and B section bands. (The A section represents the A and B grade bands; the B section represents the C and D grade bands). This contest will take place on 23rd September

THE CNZ/BBANZ EDUCATION TOUR ...

3000 people could directly or indirectly benefit from this tour! – the whole of the Brass Band movement in New Zealand, in fact.

As David Bremner reported in his November-December column, the focus will be on bands that would otherwise find it difficult to fund such sessions. It is an outstanding opportunity to use the resources of BBANZ to develop and advance performance and administration skills in our 'grass-roots' bands.

The two things that David and the organisers require urgently from bands are

1) The best dates for you to get involved.

Please select from the available dates listed below. (Other dates may become available and please do not hesitate to request a date of your own choosing).

Sunday 18th March

Sunday 22nd April

Wednesday 25th April (Anzac Day)

Sunday 29th April

(David will be in Auckland the night before, so somewhere handy to Auckland will be required.)

Monday 14th May (in Napier the following day.)

Sunday 27th May

Saturday/Sunday 9&10 June

Tuesday 19th June (in Dunedin the following day.)

2) An indication of how your needs would be best met: do you have a weakness in a particular section, do your percussionists feel isolated, do you find recruitment difficult, do you have difficulties in applying for funding, are your band records in need of standardising...and so on.

Please get your requests and ideas NOW to David Bremner (see address on page 2) and send copies of all correspondence to David Dobson at BBANZ office: PO Box 5314, Lambton Quay, Wellington, email: brass@banz.org.nz

Stu Bennion moves to Waitakere...



The Trusts Waitakere Brass Band is delighted to announce the signing of Eb Tuba player Stuart Bennion. Stu joins the band from local rivals Dalewool; following 12 years of loyal service. He is looking forward to an exciting future with the Waitakere band under their new musical director Steven Booth.

Yet another UK import, Stu hails from Wales where, at the age of five he started playing the tenor horn. He moved to Flugel, then euphonium and finally settled on Eb Bass. Stu played with many UK bands including the very successful Beaumaris Band, until a move to New Zealand in 1993 saw him join Auckland City for a short period, before moving to Dalewool. During his time in Dalewool Stu made a significant contribution to many New Zealand and Australian titles, proving himself to be one of New Zealand's finest Eb Tuba players, with a superb sound and excellent technique.

Stu is a fantastic bandsman and a very popular character, and is very actively involved in the organisational side of the band. In his own words, Stu is "A more vocal member of the band (never stops talking!)". Stu is always full of fun, sometimes a little too much!

The Trusts Waitakere Band welcomes his talking (and singing) along with his awesome playing ability as he starts a new chapter in his playing career.

**National Youth Brass Band of
New Zealand**
Wednesday January 24, 2007
**Marlborough Centre,
Blenheim**
Guest Soloist Mike Ford
Conductor Kevin Moseley

Would he be able to keep his emotions in check was the question I asked myself. Well - maybe it wasn't quite as eloquently put as that: I asked in my mind, will he blub tonight? Kevin Moseley, the strong, manly panel beater from Blenheim has a habit of getting a wee bit emotional at concerts and with tonight being such a huge event in his home town and it no doubt being a huge honour for him to conduct the National Youth Band, it was going to be a real tug at the heart strings for everyone involved.

The people of Blenheim are so proud that Kevin has been appointed conductor of this group of elite youth players. I am delighted too; Kevin has so much experience and such a way of connecting to people from all walks of life. He also has the skill of being able to communicate to young and old, and to delight all who meet him.

The Marlborough Centre seats 460 people and it was very pleasing to see it about two thirds full. The local paper (who are my employers) have given a lot of news coverage to the band not only because one of Blenheim's sons is the conductor but because there are also four members of Marlborough Districts Brass Band in the Youth Band line-up.

Nicola Moseley, Kevin's eldest daughter and previous horn player in the Youth Band, compered the evening. Dressed in a very fetching floral number Nicola did a fine job throughout the night.

The band opened up with Joe Cook's '*Keighley Moor*' (although it was mispronounced by the lovely Nicola), Keighley is in West Yorkshire and is pronounced 'Keathley', I don't why but it is...so there! Anyway, the band spread their wings in this march although not without a few stray notes from the upper cornet ranks. Percussion and basses did their job with aplomb.

"Maybe a dangerous choice for a second number", I thought as '*Adagio for Strings*' was announced: it takes real skill and control. Maybe the nerves were still present? However, my fears were unfounded, the delivery and space of this piece was admirable, with some lovely work from the flugel horns. Intonation on the whole was very good, just the odd note momentarily off the Richter Scale.

What an impressive group of players Woolston have in their ranks - and with youth on their side. **Anthony Smith** has held the position of principal cornet of the National Youth Band for the last three years; there is no one better as an all round cornet player and with the right attitude and respect for his role as leader. Anthony was featured in Alan Morrison's arrangement of *Ciribiribin*. With a clear sound, and wonderful style Anthony gave an excellent delivery and without music too. The band got a little strident towards the end of the solo and just about obliterated the poor soloist.

The major work of the course was '*Tallis Variations*' by Philip Sparke. Written for the European Championships in Birmingham in 2000 it has won many fans from both players and audience alike. It is easy to underestimate this piece however; it provides many challenges for the players in not only technical areas but also of phrasing and lyricism. Kevin announced this one and he tried ever so hard not to let his voice wobble with emotion.

As soon as the band started it was evident that a lot of work had been done on this piece and it was one that everyone relished. There was so much attention to detail, with dynamics, musical nuances and the like. The flugel solo was played with a lot of style and control. The cadenzas were all flawless. Anthony Smith played the slow section very beautifully on cornet. Oh dear, the wheels nearly came off when the basses decided that the tempo wasn't quick enough for them, but Kevin gave them a trade-mark glare and it was all brought back under control. Kevin's baton flies through the air (quite impressive actually) and a near calamity is avoided, just by everyone watching and playing as a team.

Mike Ford is not just the best horn player in New Zealand but he also ranks as one of the best in the world, his sound is like oozing melted chocolate like they show in the adverts. Mike, dressed in a 'Jack Sparrow' pirate shirt gave a moving rendition of '*Somewhere over the Rainbow*' then it was onto the World Premiere of '*Airborne*' by Simon Kerwin. Mike is a pilot for Air New Zealand hence the name of the piece. (Clever, eh?). The piece opens up atmospherically, slow and with a lone tuba, various players interject with the soloist until a furious rhythmic section bursts to life. Mike was on sizzling form, and the band was very sensitive and attentive in their accompanying. The audience was delighted with Mike's playing (and his shirt) and it was a wonderful piece of writing from Mr. Kerwin. Simon's father passed away last week so he had to fly back to the UK and miss the concert.

Simon Kerwin's arranging skills were utilized now in the wonderful '*Gee Officer Krupke*' and before the interval we heard *Scheherezade*, and a romp through *Cartoon Music*.

After the interval, the band were revealed onstage with colourful shirts and ties instead of the Ringmaster type jackets, I'm not sure about **Rhys McDonnell's** shirt, I don't know where he got it from. (He had to borrow it from Kevin!). The band also changed position, with kit at the front of the band, solo cornets and sop at the back, back row cornets. Euphoniums, baritones and trombones stayed in original positions, horns moved to where the solo cornets would be. **Aimee Beaumont** a treasured and talented member of Marlborough Brass and **Ben Garland**, a rising percussion star, were featured in '*Toccata in D Minor*' and then again in '*Russky Percusky*'. Both players are technically gifted and with a real sense of stage presence. It was a joy to hear and watch these two.

The horns were featured next in '*Winter*' from the Four Seasons...not every apt, as Blenheim has been sweltering these last few days, but excellent playing especially from **Roseanna Dale**, who performed well all night. More could have been made of the cornet parts I

felt: the articulation got swallowed up in the mutes and from the back of the band.

Mike Ford featured again in another commission from Simon Kerwin, entitled 'Grand Master' it really is a tour de force for the horn. From bottom G's right up to top D's it really is a test. You can only use superlatives for Mike Ford's performance of this solo; it was jaw-droppingly good, flawless, just superb. I wish Simon had been able to hear it.

What is also good about Kevin, is that he tends to 'look outside the box' when it comes to programming. It was his idea about changing uniform and stage setting for the second half and making it more entertaining. **Caroline Blackmore** swanned onto the stage in a LBD (little black dress) and attempted to launch into 'And All that Jazz', however the mike was not on. Some conductors would have just ploughed on but ah, not Kevin. He stopped the band and shouted up to the sound desk, that we needed sound. A jobsmith at the back, shouted back, "You've got sound!" Then he realized that there wasn't sound and there was a very loud bang as the mike was finally switched on. Well done to Kevin for doing the right thing! Poor Caroline had to stand there and start again. It was stunning stuff though, very stylish. The baton, sorry mike, was then handed to **David Moseley** (Kevin's nephew) who is also a star on the horizon not only for his cornet playing but for his wonderful singing voice. He oozed his way through 'Sway', and then the trombones gave a jazzy performance of Simon Kerwin's arrangement of 'Night Train'. 'Ruby Tuesday' lost a little bit of steam towards the end: not surprising, as the Youth Band have been practicing nine hours a day for the last four days. The finale was another arrangement from Simon Kerwin, a big band version of 'Favourite Things' from 'Sound of Music', superb stuff which deservedly earned the band a standing ovation from the very appreciative audience. Both the band and Kevin were visibly moved by this show of admiration from the crowd.

The band weren't allowed to leave the stage until they had performed two encores, Goff Richard's, 'Armenian Fire Dance' and finally, 'New York, New York'.

On a baking hot night, the Youth Band had given a tremendous concert, not blemish free, but full of youthful exuberance and energy. What was very heart warming to see were the faces of the players and Kevin, smiling, dancing along and willing to enter the spirit of the occasion. We have tutors (I was one this year) to teach the players at the course but you know what: I think we can all learn something from them too.

Alexandra Kerwin
January 2007

FROM THE MANAGERS OF THE NYBB...

We have had a positive response to our proposal to our bands-people inviting them to sponsor a principal player.

Sponsors are Kevin Dell (Cornet), David Merrall (Trombone), Gary Bilton (Baritone) and Riki McDonnell at Music Ways (Euphonium).

This initiative has raised \$800 and we are most grateful for the generosity of these individuals.

All of these people responded within 2 days of our invite, giving us hope that next year we can cover all Principals. For their sponsorship they will be (or have been) acknowledged in the NYBB Tour Programme (a 12 page programme this year), *NZ Mouthpiece* and NYBB Newsletters. We will also give them a certificate and 2 x comp tickets. We are pleased to advise we have received excellent support from local bands this year.

Nelson City Brass, Marlborough Brass, Addington Brass, Canterbury Brass and Timaru Brass have all been absolutely tremendous. Sponsorship (General):

The NYBB has support from Pub Charity, Lion Foundation, Simon Hocking HOT, Newstalk ZB/Classic Hits, Timaru District Council, Arts Council Timaru, Scenic Circle (accomm CHC) & Music Ways Ltd.

Our thanks to all!

Mike Sander, Marie Rockell.

GOLDEN OLDIES CELEBRATE WITH FINE MUSIC-MAKING...

(see photographs on page nine)

The first weekend in November saw a gathering of brass band players in Paeroa for the biennial Waikato Bay of Plenty Brass Band Association Golden Oldies get-together. Hosted by the Kerepehi Brass Band to celebrate its 60th anniversary, players aged from 45 upwards, including some from the Auckland region, joined together under the baton of Gary Bilton of Castle Trust Hamilton Brass. With several practice sessions under their belts, the 39 players presented a selection of music to a small but appreciative audience at a concert on the Sunday afternoon. Under Gary's leadership the band performed a range of music including Pokarekare Ana, featuring a euphonium solo by Robert Wilson (newly elected to the BBANZ Executive), of Tauranga City Silver, Vivaldi's Double Trumpet Concerto featuring 5 of the cornet players, and When I'm Sixty Four in honour of Don Holder's upcoming birthday (no prizes for guessing how old).

A rough tally up of the player's experience gave a grand total of 1577 years, ranging from a mere 6 years to well over 60. John Gibbons, of Te Awamutu, was the elder statesman of the weekend, and his march, Night Riders of the Plains, written for the 1996 Golden Oldies Band (also in Paeroa for Kerepehi's 50th Anniversary) was the opening piece at the concert.

The social side was not neglected, with a dinner for players and their partners in the evening, with appropriately timed sound effects from the Paeroa Lion's public fireworks display. A display of instruments and accessories by Sean Whyte of Creative Music Products attracted a lot of attention over the weekend, with several players going home with brightly coloured plastic mouthpieces. Sean was also kept busy advising players how to get the best from their instruments.

George Henderson, President of the WBOPBBA, presented Long Service Awards to 5 members of Kerepehi Brass: Milton Green (cornet) 28 years, Jack Brooks (euphonium) 35 years, Chris Gieien (musical director and trombone) 42 years, Miriam McKenzie (tenor horn) 45 years, and Rowan Garrett (Eb bass) 60 years. Rowan's achievement was extra special as he is the only foundation member of the Kerepehi band still playing. Hautaki District Council's mayor, John Tregidga, was on hand to add his congratulations.

Kerepehi Brass would like to thank all those who attended for helping to celebrate their anniversary so successfully, especially Gary Bilton. Thanks also to Creative New Zealand and Creative Music Products for their sponsorship.

Heather O'Hagan
Kerepehi Brass

KAIKORAI CELEBRATES 125 YEARS...



(Photograph courtesy of Allied Press, Dunedin)

There was a blast from the past and a blast in the present when the Kaikorai Brass Band celebrated its 125 anniversary in October 2006.

More than seventy past and present players from all parts of the country met at the Band's newly renovated Luth Street rehearsal rooms for a reunion and a short concert before attending a dinner on the Saturday evening.

For Bernie Thorn, now in his 90th year, the occasion was like stepping back in time: "It was just the same now as it ever was. The only difference today is that we miss the rivalry we used to have with the St Kilda Band, when we were both in the A Grade." (Kaikorai is now in the B Grade).

Mr Thorn said he began playing at the age of fifteen and joined the Kaikorai Band in the mid-1940's. He is the oldest surviving member of the band and in his hey-day he was a Bb Bass player. Bernie was a member of the band when it won the NZ National Brass Band Championships in 1952,

1953 and 1954. "We were a great team then." Bernie said. "We also won the hymn test ten years running from 1952 – 1962 and we also won the quickstep (Marching Contest) eight years on the trot (1952-1960)".

While the 1950's were a highlight for Mr Thorn, he said that banding was not just about marching, contesting and rivalry. It was a family affair. He and his brother – the late Norman Thorn Sen. – were members of the band for several decades alongside five other families who were also members of the band.

Descendants of these families continue to play in the Kaikorai Brass Band. The present conductor of the band is Norman Thorn, Jun.

"Most importantly, banding is about camaraderie. I've made my best friends in this band and they are still my best friends, even after all these years", Mr Upton said.

The birthday celebrations concluded on Sunday 15th October with a farewell gathering at the bandrooms.

HOLIDAY PUZZLE WINNERS:

Congratulations to Brian Nicholas (Blenheim), Julia Moseley (please supply address)

Brian wins Riki and Alex's CD "Poles Apart" and Julia wins \$20 petrol voucher.

NATIONAL MANAGEMENT COMMITTEE MEETING DATES 2007:

17 February 2007, 26 - 27 May, 25 August 2007, 26 - 28 October 2007 (Meeting and AGM)

SOLO SYLLABUS 2007 (reprinted from November/December issue)

With a rule change at the 2005 AGM – competitors in the Open Solos at the New Zealand Championships now have a choice of four solos for each instrument to select from. It is hoped that this change will encourage more entries in the competition as well as giving soloists a chance to play a piece that suits them best.

All the best for your contest preparation – but remember that you will need to have decided on your final selection when the entries close on the 5th of May 2007. Once the entry form is received – no changes to the choice of music will be accepted.

The band test music will be announced on the 6th of March 2007.

Helen Hoy, Contest Manager

Bob Davis – The Enthusiast Who Goes the Extra Mile...

(Owen Melhuish)

On a humid Auckland day I visited Bob Davis at his home near the Whenuapai Air Force Base to find out a bit more about this man who has become involved with many bands and organisations in Auckland and is the Chairman of “Champion Brass on the Shore 2007” – our National Brass Band Championships to be held in Takapuna in July.

What is this Londoner doing here in New Zealand setting up the administration of our next National Contest?

“It was the terrible events of September 11th (2001) that concentrated my mind as I approached retirement age. I had visited New Zealand over a dozen times in the period 1995 until 2001 to visit my two daughters and their families, so it really was not a difficult decision. I moved here in July 2002, so now my whole family live in Auckland including my four grandchildren - we are all fully committed Kiwis.”

How did your interest in music lead to your banding involvement?

“I am not a musician, much to my regret, but ever since childhood I have loved military bands in particular, including my time in the Royal Artillery. I am a long-time member of the International Military Music Society (IMMS) and through this was asked to assist with the promotion and presentation of several regimental band events near to my home in Hertford. They got me on the committee within 12 months and I was hooked! These events grew to include major bi-annual concerts in aid of the Army Benevolent Fund and broke new ground by featuring the National Champion Youth Choir with various major UK military bands”

What is IMMS?

“It’s an international society for people who have a passionate interest in the preservation, promotion and enjoyment of military music and bands, the history and traditions. This includes brass, wind

and pipe bands as well as choirs and we have members in 31 countries world-wide, including a fully-fledged branch in New Zealand. I am the Tour Manager for the Auckland Police Pipe Band, including their participation in the Edinburgh Military Tattoo this year, and for the RNZAF Base Auckland Band on their tour to Hong Kong in February for the Chinese New Year festivities. I am also on the Committee of the RNZ Artillery Band Association.”

“This has all led to organising and promoting ten concerts under the IMMS banner, featuring combinations of the Auckland services bands. As a non-player, I guess it’s my way of helping the band scene, and keeping me active and involved with musicians, and I just love it!”

What differences do you see with our military bands here in NZ?

“The most obvious differences are that: whereas nearly all military bands in the UK, and indeed in the rest of the world, are full-time professional wind bands, most of the military bands in New Zealand and the Pacific Islands are, almost uniquely, brass bands. These tend to be smaller, and their members come from the strong tradition of brass banding. In New Zealand we only have two full-time bands (the Navy and the Army), and only three wind bands (the Navy, the RNZAF Central Band and 7th Battalion). The New Zealand Army Band is probably the most famous military band in the world, which is something Kiwis can be justly proud of.”

Apparently it was you who brought the Band of The Life Guards to NZ?

“Yes. I had worked with them three times previously and regarded them as outstandingly spectacular, so I approached their Director shortly before I emigrated to ask them what it would take to get them to come to New Zealand. His reply was ‘Make it happen!’ Thanks to the Taranaki Searchlight Tattoo Trust, and 21 months of detailed planning, they came here in February 2004 and made a fantastic impression on everyone during their 17-day tour of the North Island.”

Who got you involved with brass bands?

“I guess it stems from my involvement with the Artillery and Air Force bands, and from there to the civilian brass bands. John Rimmer asked me to comper the Auckland Regional Contests in 2004 and 2005, and then Ian Levien talked me into taking on the role as Chairman of the 2007 Contest Committee - quite a challenge!”

What can people look forward to at the 2007 National Champs?

“The arrangements for 2007 Contest are going pretty well, greatly helped by generous sponsorship and excellent support from North Shore City Council. We have a hard-working committee of experienced and dedicated bands people, and a fine headquarters venue at the Bruce Mason Centre, Takapuna. John Rimmer should be thanked for getting the relationship going with the Council - his work has made it easy for us to pick up and run with it. Bands people can look forward to excellent venues, great local support, efficient organisation and promotion from a devoted committee and a large team of volunteers. We are hopeful that we may get close to 40 bands at this year’s event including four/maybe five from Australia - and a Tongan band from the USA - so we are heading towards a South Pacific ‘Champion Brass on the Shore’

So what do you do to relax? !!

“I’m one of those relatively rare people who actually enjoys handling the admin. I still travel internationally quite a lot and this is often combined with a band event - for example after Edinburgh this year I am going on to another Tattoo in Ystad, Sweden, and then to visit US Marine bands in Washington DC on my way home. I was a hockey goalkeeper at representative level from 1948 to 2002 (54 years! Ed) and continue to be involved as an Auckland Hockey League Umpire, so that keeps me reasonably fit, mentally and physically. Having my family nearby is, of course, a great bonus.”

“May I add a final comment? Please come and enjoy Champion Brass on the Shore 2007. We will do our best to make it a memorable occasion for musicians and supporters alike.”

CONGRATULATIONS PETER ELLERY...

Just prior to Christmas **Peter Ellery**, Musical Director, was honoured by the Manawatu District Council with a Community Award, for his services to Feilding with Feilding Brass.

The Citation is reprinted below.

In the left-hand photograph below, Peter is featured with his family. Peter's wife Julie is also a member of the Band.

As you will imagine we are very proud of Peter.

Malcolm Cameron, Feilding Brass.

Manawatu District Community Honours Award

Peter Ellery

As the long-time musical director-conductor of Feilding Brass, Peter's vision, drive and leadership have made it one of the most stable and successful brass bands in New Zealand. The strength, calibre and reputation of the band in Manawatu and throughout New Zealand can largely be attributed to Peter's contribution.

Peter began learning brass when aged 11 and within six months had represented Feilding Brass at the 1971 national contest on third cornet. When he was appointed the musical director-conductor of the

then Feilding Municipal Band in 1982 he was, at age 21, the youngest musical director in New Zealand.

A past member and guest conductor of the Manawatu Sinfonia, Peter has also been credited for musical interactions with such groups as the Notre Dame University Band of the United States. He is a long-serving member, and current vice-president, of the Central Districts Brass Bands Association and a keen arranger of music for Feilding Brass and overseas bands and as a home business.

Peter's contribution to the wider community is also impressive. He not only initiated the idea of holding community concerts, but co-ordinated their planning and organisation, arranged the programmes and handled the conducting duties. Such concerts include the prestigious and popular Feilding Festival of Bands which has been running annually since 1994 and attracts bands from throughout the North Island.

He has been one of the driving forces behind the "Carols by Candlelight" event each December and played a prominent role in the successful staging of the "Last Night of the Proms" in Feilding earlier this year.

A noted judge, Peter has contributed to the development of music in the local community as well as throughout New Zealand and overseas. Some of today's top players and conductors in New Zealand

have grown up in the band under Peter's leadership and tuition, including the 2006 New Zealand Champion of Champions, Kevin Hickman, and the Hume brothers in the contemporary band, Evermore.

Peter Ellery's musical influence spreads far and wide.



Ian McKelvie
MAYOR

NATIONAL BAND OF NEW ZEALAND

Applications are called for the 2007 National Band of New Zealand under Director of Music, Howard Taylor.

Selection will be by audition, to be held in Auckland, Wellington, Christchurch and Dunedin 2nd to 5th March 2007.

The Band will tour part of New Zealand in September 2007. Likely dates are 22nd September 2007 to 2nd October 2007.

Application forms are available on the Brass Band Association of New Zealand website www.brassnz.co.nz from your band, or from the addresses below and should be completed and forwarded to:

2007 National Band of New Zealand
c/- PO Box 1207
Invercargill
Or Email: kevin.dell@awslegal.com

Closing date for applications is 23rd February 2007.



Tom Williams' Percussion Discussion



Re-Percussion 2006 – The 23rd Anniversary all- Percussion Showcase Concert

Held again at the McCombs Performing Arts Centre at Cashmere High School, Christchurch, this high-energy variety concert had its spirited but simple beginnings in 1984.

The programme featured 15 different ensembles and duets, and over 100 performers from as young as 10 years of age.

There were percussion ensembles from primary, intermediate and secondary schools, a community-based marimba group, the Christchurch School of Music, and the flagship Christchurch percussion group "Pandemonium" with guest artist Pascal Ackermann. Even in the interval, there was a spectacular outdoor performance by the CSM World Percussion Samba Band.

There was music from Africa, America, Russia, Australia and NZ, in pop, classic, Latin and traditional styles, played on a myriad of different percussion instruments from the grand 5-octave concert marimba to cardboard tubes and tin cans.

There were all-girl and all-boy groups, groups that strongly resembled 'Stomp' and some wonderful duets featuring hand percussion and marimba.

All this positive percussion activity comes from a tradition of private teaching that started in Christchurch in 1982, and after more than 20 years has progressed to the stage where the original students' students and now their students are teaching percussion in an ever snowballing effect of producing competent young percussionists.

More secondary school music departments are including percussion tuition in their curricula, and in recent

years too, primary and intermediate school music teachers have developed very effective percussion ensembles for their schools and community.

The overall result of this collective percussion tuition, along with the ever improving tradition of the Re-Percussion Concerts, is an astonishing display of percussive music that also features piano, guitar and bass, and even the occasional woodwind or brass instruments.

It is widely agreed that this single-community festival of percussion music is thoroughly entertaining to all ages, with or without musical backgrounds, and is unique to Christchurch in NZ and possibly anywhere. This is an example of what can be achieved with infectious enthusiasm and dedication to promoting the percussion section which is generally regarded as the accompaniment to the 'real' music that is melody and harmony, and, using the many keyboard percussion instruments (xylophones, marimbas, vibraphones, glockenspiels and chimes) to create a complete musical group – the percussion ensemble. Coupled with this relatively recent advent of the percussion section being able to be a complete band or orchestra in itself is the experience that percussion is a most visually stimulating music, where you can see every note being shaped.

Percussion music can range from very exciting to truly beautiful music, and all this and more is captured on the DVD "Re-Percussion 2006" which is available for \$25 + \$2.50 postage & handling.

Simply freephone 0508-737-287 to secure your copy.

Continued on page fifteen

Why Re-Percussion?

- △ NZ's only specialist percussion service
- △ Direct-market service supplying end-users only at 'factory-to-you' prices
- △ Exclusive products, manufactured and imported, available only through Re-Percussion
- △ Personal service through Tom Williams and family
- △ Qualified information available through website, email, freephone, fax, post and newsletters
- △ Delivery free within NZ
- △ Unconditional guarantee
- △ Service! Service! Service!



Tom Williams'
RE-PERCUSSION
percussion services and musical equipment

PO Box 26-028 Christchurch
Phone: (03) 942-3520
Fax: (03) 960-3520
Freephone: 0508-737287
Email: re-percussion@paradise.net.nz

Visit our revitalized website

www.re-percussion.co.nz

From Hastings...

Hastings Citizens' Band regularly provides *NZ Mouthpiece* with news of their band. The gremlins at work in the latter part of 2006 meant that their news was not published.

This item appeared in the band's latest newsletter. It could be very nice if other bands followed Hastings' lead and provided news for publication throughout the year.

(Ed)

With each newsletter we aim to present a profile of a long serving member of the Hastings Citizens' Band. **MIKE BIRCH** who is the Vice-President, a percussionist and tutor, has been involved with banding for nearly fifty years so has experienced many changes in the banding world.

He reports:

I saw an advertisement in the Hawke's Bay Herald-Tribune for people to form a Drum Corps back in the 1950's. I had previously tried to join one of the local Pipe Band Drum Corps but missed out. This time I was successful and started my tuition under Mr Murray Scambury who was a member of the famed 1953 National Band of New Zealand although I was unaware of this fact at the time. The late Mr Ron Giorgi who was the Patron of the Band owned a menswear shop in Heretaunga Street and I was lucky enough to get a job with him after school and during school holidays. For some 40 or so years, he always called me his little Drummer Boy.

Included in the Drum Corps was a skiffle group with Craig Berry, Mike Herlihy and others. We provided some of the entertainment for our Band social nights that were held about once a month. When the Drum Corps folded, a few years later, I continued playing drums for the Band teaching myself to play as I went along. The drummers' input into music-making then is not what it is today with a much wider range of instruments now being played.

In those days, the band room was on council property in Warren Street, about where the rural fire office is now situated. Across the road was the Buffalo Lodge and on the corner of Warren and Southampton Streets

was the Army Drill Hall - an enormous wooden building destroyed by fire in the late 1960s I think. There are many stories I can recall from this era which I maybe able to share at some later stage.

In the early 1960s, I left the Band, having been promoted in my employment. I returned in the early 1980s and have stayed, apart from a short stint with the City of Hastings Pipe Band, which was a good experience.

It seems as if the wheel has almost completed its full circle in that I have now formed a new Drum Corps and have a learners class of some 12 learners ranging across all ages. The Drum Corps made its debut at the combined concert with the Bay Cities Symphonic Band and the Hastings Citizens' Band at Lindisfarne College recently and I must say I was impressed with their performance considering the limited time they had to prepare for the event.

We had a very active social side to the Band, which sadly has largely disappeared these days. Serving in several capacities, I have really enjoyed my years with the Band and hope there is still more to come. I have been places, seen venues and sights I would probably never have done if I had pursued another interest. Thank you Hastings Citizens' Band - you have done me proud.

MIKE BIRCH

NATIONAL BAND OF NEW ZEALAND

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2007 National Band of New Zealand
c/- PO Box 1207
Invercargill
Or
Email: kevin.dell@awslegal.com

Closing date for applications is 23rd February 2007.

BBANZ has received information about the 4th European Brass and Percussion Solo Competitions to be held 28th April – 6th May 2007. They are open to European Nationals, or players resident in Europe. For more information, contact the BBANZ office.

ABA Auxiliary Contest a success...

Owen Melhuish

A new contest for Auckland Auxiliary Bands has been a success with six entries for the event held before Christmas. "The 'meeting of minds' by local conductors with the assistance of the Auckland Band Association ensured the event was easy to participate in and this was rewarded by six entries" said Papakura conductor Ian Levien

Papakura Auxiliary Brass (Ian Levien) was awarded first place and cornet player Cohen Chapman took the soloist prize. The Tongan community Ikuna Youth Band (Viliani Telefoni) were awarded the best compere, with the guidelines stating that the band member must be under 21 to win these prizes.

The judge was local musician Lee Farley, well-known accompanist to many a brass player. Her task was to judge the 30 minute own choice music.

Entries were:

Auckland City Youth Brass – Andrew Leech
Ikuna Youth Band – Viliani Telefoni
Kumeu Auxiliary Brass – Claire Bymolt
Manukau Auxiliary Brass – Graham Brown
North Shore Youth – Ken Cant
Papakura Auxiliary Brass – Ian Levien

Friends of NYB

Thank you for your generous support of the activities of the National Youth Brass Band – the training ground of future Champions

Adams, Peter
Aldridge, Elaine
Auckland Bands Association
Bascand, B & J
Bracegirdle, Alan & Julia
Bremner, Betty & Trevor
Cudby, Trevor & Beryl
Dell, Kevin
Edmondston, Jim
Erasmuson, Angela
Green, Les & Maureen
Greensill, Rod & Annette
Harris, R J
Hayes, Andrew
Hocking, Simon & Iola
Ibell, Jack
Irvine, J E
Jennens, Trevor
Johnson, D A
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Knight, Don
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Lang, G & S
Large, Brent & Annette
Levien, Denise & Ian
Lewis, Tony
Maas, Melly
Mallett & Pennington Family
Martin, Leigh & Morrine
McDonnell, Riki & Lynda
McFarlane, Alan
Mellon, MJ & PA
Moloney, Terry
Moynihan, S & N
New Zealand Army Band
Pennington, B & R
Pinder, AW & PM
Platt, Bill
Renner, Don & Marianne
Sampson, KN & CA
Sander, Mike
Seales, Jock
Shearer, Andy
Smith, Kent and Sheryl
Smith, Mel
Te Awamutu Municipal Band
Williams, T & B
Young, Ron

Continued from page

And should anyone require more information on percussion music generally, or how to establish your own percussion ensemble, use the above freephone number, or email re-percussion@paradise.net.nz

I look forward to hearing from you.

Yours in percussion,
TOM WILLIAMS

Address for submission of material for NZ MOUTHPIECE:

brass@banz.org.nz

OR

**PO Box 5314
Lambton Quay
Wellington**

NZ MOUTHPIECE GUIDELINES FOR COPY

Please ensure copy is with the Editor by the fifteenth of the month preceding publication.

In exceptional circumstances, please consult with the Editor to ascertain whether an extension is possible.

The preferred method of presentation of text is an emailed Word document.

Clearly typed copy, which can be scanned is also acceptable.

Photographs are best in jpeg format.

Faxed or handwritten copy is unlikely to be accepted.

HAWERA BRASS BAND

The position of **Musical Director** has become vacant.

Hawera Brass is a progressive C grade band based in a small South Taranaki rural town. The Band is active within the community and contests regularly. Tutoring is also available within our local educational network.

Information pack can be obtained or apply in writing enclosing Cv to:

The Secretary
Hawera Brass Band
27 Principal Street
Hawera

or email to: owenthorne@xtra.co.nz

Stolen Eb Bass

Cambridge Municipal Brass Band is trying to locate the whereabouts of an Eb Bass reported stolen December '05, Yamaha Serial No. 00930. Any information, please contact 027 663 0158 and ask for Geoff.

Trust Porirua City Brass Wellington

Trust Porirua City Brass is a dynamic B-grade band, seeking to fill vacancies in **BBb Bass** and **Percussion**.

We also gladly welcome players in any other sections.

Interested players should contact the Band Manager: Bronwyn James
tpcb.manager@gmail.com
Ph. 04 232 3511

Wanted Eb Bass

Good quality second-hand Eb Bass required by Cambridge Municipal Brass Band.
Please contact 027 671 8815 and ask for James.

TITAN HUTT CITY BRASS

Player Vacancies:

Principal Euphonium, Kit Player, Tuned Percussion, BBb Bass.
Contact: Robert James Ph 04 9052997
manager@titanhuttcitybrass.org.nz

ASCOT PARK HOTEL BRASS

140th reunion

2nd 3rd and 4th of November 2007

Enquiries to Tracey Ballantyne

E-mail Address:

andrew.ballantyne@xtra.co.nz
or to box 536 Invercargill.

WHANGAREI

DISTRICT BRASS

Is seeking applications for the position of

MUSICAL DIRECTOR

for their Brass Band

Please write to:

The Secretary

Whangarei District Brass

PO Box 33

WHANGAREI

Or contact:

Wally Burns 09 438 2194

Dennis Lee 09 438 7123

027 271 4447

A VERY SPECIAL LETTER TO THE EDITOR...



Back Row (L-R): Clare McKinlay, Emma Caunter, Mike Ford, Lisa Crawley, Roseanna Dale
Front Row (L-R): Erynne Scherf, Leighton Roberts

Dear Sir

I have just had the privilege of being the Guest Soloist with the 2007 National Youth Brass Band of New Zealand.

I was hugely impressed with the standard of playing, the positive attitude of the players, and the teamwork they displayed. All of the band members contributed in a positive way to the success of the course. The section leaders were all excellent, and I was especially impressed with the leadership of **Anthony Smith**, the principal cornet.

Roseanna Dale carried the solo horn part admirably, and, by crikey, is playing stuff that I would have struggled to play

at the same age! The horn team are dear to my heart of course, and it was great to hear their sound develop over the course of the week from six individual ones into an excellent balanced horn sound. Their performance of "Winter" from the "Four Seasons" by Vivaldi was a joy to listen to.

Chris Woolley's selection as the most improved player was well deserved.

The percussion team was great, and I enjoyed the antics of **Jacob McQuarrie** in "Gee Officer Krupke".

Sam Pinder did a great job of keeping the slow movement of "Grand Master" on track. (Thanks Sam!)

The Trombones were cool. (I loved "Night Train").

Hamish Jellyman was solid as a rock on Eupho, and he did a great "Fozzie Bear" impression to boot! **Caroline Blackmore** was delightful in "All that Jazz", and **Dave Moseley** had just the right nuance in "Sway".

There were other highlights too numerous to mention.

The product that was presented on stage was nothing short of a professional entertainment package, with a little something for anyone who enjoys brass music. On the last evening of the tour, I watched with the audience as the curtain come up at the start of the concert, and the visual effect was stunning. (The uniforms and stage set up looked fabulous and Chief Smile Monitor David Moseley had obviously been at work!) The performance that followed was great entertainment. It was complete with sublime musical moments, traditional band music, some heart warming feel good numbers (some old but mostly new), some visual delights and a few laughs. There was no mistaking the enthusiastic reception from the crowd. They loved it!

Credit for this goes to the whole team, but I must give special mention to **Kevin Moseley**, the Musical Director. In Kevin, BBANZ has a director who knows how to put together a package that both challenges the Band and delivers to the public a show that entertains. Congratulations Kevin, the course was a great success!

continued on page four...



Strategic Partners of BBZNZ



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EXECUTIVE
DIRECTORY**



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**Your Safety and Mine
Our President writes...**

Dear All

Late last year an incident caused me to contemplate writing an article on the above topic. The incident was court news in the local paper regarding the prosecution of two men for having sex with minors. This arose from a production at the local Gore Operatic Society where the two offenders played active roles. The production was the Sound of Music and one of the offenders played the role of the handsome Captain von Trapp and the other offender was the Stage Manager. The court did not look favourably upon these two men and sentenced both to serve time in prison for their offences.

When this crime was reported in the paper one of our members upon reading the article rang me to ask what we did to ensure the safety of the minors in our care. Would it be advisable to offer guidelines to our members on what is acceptable and not acceptable within the terms of safety and being responsible to ourselves as well as the minors in our care? She then added that we certainly would not like to be in the position the Gore Operatic Society was currently in. I agreed with her comments and commenced my research by approaching the President of the NZ Operatic Society who informed me that following the incident they had sent a letter to all their members outlining policies for minors in all productions around NZ. Over the Christmas period, I have given thought to how I would best approach this topic and decided that safety for all of us was important. I then asked myself the following questions. I challenge you to do so also:

- How often when we leave the band room after rehearsal and a child is standing waiting to be picked up do we continue home saying that there is still someone in the band room they will keep an eye out for this child's safety. Who is really taking responsibility for that child?
- How many times do we turn a blind eye to under aged drinking?
- When we attend contest do we ensure we have a chaperone/supervisor for the minors in our care?

Then there are the questions for our own safety:

- When we tutor students, do we keep safe?
- If a pupil was to catch his/her clothing

in their instrument do you assist with the removal of the instrument? Is this the correct thing to do?

- Do we outline the responsibilities of parents/caregivers and ourselves for the protection of the minor?
- Should we have some signed documentation by the parent/caregivers outlining our responsibilities?
- When do our responsibilities commence and end?
- Do we ensure we are safe when we take a young person home in our car?

I do not have all the answers and in some band rooms, there may not be any minors so this article will be a non-issue. Maybe another band has already put in place a policy for safety. If you have a policy, please send this in to the BBANZ office.

In closing, I am not aware of any band within our organization that has a problem of the magnitude of the Gore Operatic Society but I am sure we all need to look consistently at protecting our minors and ourselves.

Yours in banding

THANK YOU

LION FOUNDATION
RESPONSIBLY GAMING COMMUNITY'S WELLBEING
NEW ZEALAND COMMUNITY TRUST
Gaming Charity - Returning Funds to Your Community
creative NZ
ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA
The Community Trust of Wellington
Pub Charity
THE HEART OF COMMUNITY FUNDING

FROM EVERYONE IN BBANZ

Brass Performance at Otago

The brass performance programme at Otago is a new and unique initiative in tertiary sector performance studies. It aims to equip students with skills drawn from orchestral, brass band and commercial brass performance sectors, providing broad-based preparation for future professional activities and life-long learning. The underlying philosophy of the programme acknowledges that, in twenty-first century New Zealand, young brass instrumentalists can benefit greatly from instruction in a wide range of performance traditions.

Students are therefore encouraged to develop excellence in both solo and ensemble applications, spanning art music, popular music, and community music repertoires. The brass programme provides valuable links to amateur and professional ensembles in the wider community, and provides opportunities for collaboration with composition and popular music streams within the department. Its innovative scope is unparalleled elsewhere in New Zealand.

Programme Organisation

The brass programme exists within the broader performance offerings of the Department of Music. The brass coordinator, acting on behalf of the Head of Department, administers it. Instrumental tutors are employed from the wider community by invitation of the brass coordinator and are recognised for their teaching and performance excellence.

Students are encouraged to consult the Department of Music website for further information on performance at Otago. Auditions and other administrative matters are handled by the administrative staff of the Department of Music.

In the first instance, prospective students should contact the Department of Music office with enquiries concerning enrolment and other administrative matters. Questions relating to specific aspects of the brass programme should be directed to the brass coordinator.

Contact details next column:

ITINERARY FOR CREATIVE NEW ZEALAND – DAVID BREMNER EDUCATION TOUR.

Thank you to all bands who responded to BBANZ's invitation to participate in this tour. The itinerary has been designed to make maximum use of David, and to take advantage of his location/s before and after each seminar.

While there is no cost to bands in terms of the Grant, bands have been asked to provide local transport and private accommodation for David Bremner (Director), Larry Reese (Percussion Tutor) and David Dobson (Administrator).

David (Bremner) and Larry will tutor band members as requested/required by the organising band. David (Dobson) will have the role of recording the seminars in order to furnish Creative New Zealand with a full and comprehensive report. Each band will complete an evaluation as part of this reporting process. David will also be available to band administrators to assist as requested.

DATE	BAND	TIME
Sunday 22 April	KUMEU	afternoon
Wednes 18th April	PELORUS SENIORS	evening
Wednes 25th April	UNASSIGNED	
Sunday 29th April	PAPAKURA	afternoon
Sunday 13th May	PELORUS JUNIORS	afternoon
Monday 14th May	TAURANGA	evening
Saturday 9th June	INVERCARGILL (OSBBA)	afternoon/evening
Sunday 10th June	DUNEDIN (OSBBA)	afternoon
Tuesday 19th June	HOKITIKA	afternoon/evening
Monday 23rd July	HAWERA	evening

University of Otago Department of Music Brass Coordinator

Administration Office:
Dr Dan Bendrups
Rm G08 Black/Sale House,
Rm 103, Black/Sale House
University of Otago
Ph: (03) 479 8885 Ph: (03) 479 4025
Web: <http://www.otago.ac.nz/music>
Email: dan.bendrups@stonebow.otago.ac.nz

On the Road with the National Band...

BBANZ and the Musical Director of the 2007 National Band of New Zealand, Howard Taylor, are thrilled and excited to announce that the internationally famous Jazz Trumpet player, James Morrison will be the Guest Artist with the band on its New Zealand tour in late September this year. James Morrison is a truly world-class musician and entertainer. When it comes to top international acts he has few peers. He travels the world playing to sell out performances wherever he appears, be it at the Royal Albert Hall, Covent Gardens or New York's Blue Note. The combination of James Morrison with one of the world's finest brass bands will provide an exciting night out for those who are lucky enough to get tickets for one of the six concerts given by the National Band in New Zealand this year.

The New Zealand tour by the National Band is the first step towards success at the World Music Contest in the Netherlands in 2009. It is hoped that the players who make themselves available for the 2007 tour will also be available for the 2009 tour, so that there is a core group of players used to playing with one another.

James Morrison was described by the New York Daily News as "one of the most sensational new players to arrive on the international stage in many years".

The tour itinerary is:

The Royal Wanganui Opera House
25 September 2007
St. James Theatre, Wellington
26 September 2007
Isaac Theatre Royal, Christchurch
27 September 2007
Theatre Royal, Timaru
28 September 2007
Regent Theatre, Dunedin
29 September 2007
Civic Theatre, Invercargill
30 September 2007.

Tickets for those concerts will be available in July 2007

continued from front page

The band was well managed by the team of **Marie Rockell, Mike Sanders and Nicola Moynahan**, with **Evan Sayer and Leigh Martin** in supporting roles. My thanks go to them for making my task as guest soloist as easy as possible.

I would like also to pay tribute to **Simon Kerwin**, who was commissioned by Kevin Moseley to write a new piece for me to play with the Youth Band. In the end, we ended up with not one but two fabulous new additions to the Tenor Horn repertoire. ("*Airborne*" and "*Grand Master*") I was saddened to hear of the passing of Simon's Dad a week before the Band was due to meet. I would have loved him to hear the new pieces played for the first time, but unfortunately, it was not to be.

The only thing that was missing from the concert tour was a few more "bums on seats" in the auditoriums. The concerts were all about two thirds full, but it would be great to work out a way to fill that last hundred or so seats in the future. The addition of **Ben Morrison**, the young virtuoso violin player, to the programme in Timaru certainly brought in a few souls who otherwise would not have bothered to come to a Brass Band Concert. I will be very surprised if some of those people do not come back for more in the future. To include performers from other musical genres is a good way of exposing more people to the joys of brass music, and I would encourage all bands to consider this when planning their concert programmes.

I would like to thank BBANZ for the opportunity to be a part of the 2007 National Youth Brass Band of New Zealand, I will cherish the memories for ever.

BBANZ can rightly be very proud of the NYBB. They are fantastic ambassadors for the brass band movement.

Kind Regards to all

Mike Ford
Guest Soloist NYBB 2007

Mike is available as a guest soloist for your band...ring BBANZ for Mike's contact details!

News from Waitakere...

Not knowing a sole person in New Zealand, Scottish Bass player Brian Mackie stepped off the plane this morning (11 February 2007) in Auckland after 30 hours flight time from the UK.

Later in the afternoon members of the Waitakere City Brass welcomed him with a traditional Kiwi BBQ at the lovely home of Stephen Booth. Roving report Owen Melhuish was there to speak with Brian about his career so far.

"So far I love the wine, the beer and the people. Tomorrow night I will be at band practice as the band prepares for a major concert on Sunday and the Australian Championships in Ivanhoe, Melbourne, in April. I will be on BBb bass and really looking forward to meeting new friends," said Mackie.

"I started as a founding member of the Kilmarnock Concert Brass formed in 1973 and this band was the youngest band to ever qualify for the Nationals (Championship section) at the Royal Albert Hall in 1979, with an average age of only 19 years. The band had a golden period under Andrew Keacie MBE where it won each section from 4th to Championship in successive years."

"My playing career includes a 20 year gap where I played not a note. But in the late 90's I heard some recordings of some of the latest music by the likes of Philip Wilby that made me hungry for the contesting and concert buzz and just knew I had to be back in banding. So I went along to Whitburn where we promptly qualified for the Nationals in 1998 playing Blitz."

Brian has left behind a successful career with BMW Leasing to begin a new chapter in his life in New Zealand playing with a resurgent Waitakere City Brass. (courtesy of 4BarsRest Downunder)



The BBANZ management Committee are pleased to announced that the Assistant Chief Adjudicator for the 2007 National Championships will be **David Gallaher** - recently retired Musical Director of Woolston Brass.

NATIONAL SECONDARY SCHOOLS BAND 2007

Assistant Manager/Chaperone
(Honorary Position, expenses paid)
required for the
National Secondary Schools Band:

The course runs from
9 – 14 August, 2007

Location: Upper Hutt

Please contact Evan Sayer,
Manager:
etsayer@paradise.net.nz
(04) 9706075
021 612 164

NATIONAL MANAGEMENT COMMITTEE MEETING DATES 2007:

**26 - 27 May, 25 August 2007,
26 - 28 October 2007**
(Meeting and AGM)

Stolen Eb Bass

Cambridge Municipal Brass Band is trying to locate the whereabouts of an Eb Bass reported stolen December '05, Yamaha Serial No. 00930. Any information, please contact 027 663

2007 New Zealand National Championship - Band test pieces:

A Grade: Concerto No 1 for Brass Band Opus 44 by Derek Bourgeois.

B Grade: Salamander by John McCabe

C Grade: Divertimento for Brass by Darrol Barry

D and Youth Grade: Own Choice

SOLO SYLLABUS 2007

Competitors in the Open Solos at the New Zealand Championships now have a choice of four solos for each instrument to select from. It is hoped that this change will encourage more entries in the competition as well as giving soloists a chance to play a piece that suits them best.

All the best for your contest preparation – but remember that you will need to have decided on your final selection when the entries close on the 5th of May 2007. Once the entry form is received – no changes to the choice of music will be accepted.

The band test music was announced on the 6th of March 2007.

Helen Hoy, Contest Manager

Eb Soprano Cornet:

Concerto in Eb
Definitions **
Bellini Concerto
Travelling

Composer

Neruda
Fendall Hill
arr Snell
Bernard Nussbaumber

Bb Championship Cornet:

Serpent of Brass
Grand Master
Concerto One
Tucker

John Ritchie
Simon Kerwin
William Brandt
Eric Leidsen

Amateur Bb Cornet:

Hungarian Melodies
In Dixie Land
Concertino for Cornet
Concerto for Cornet or Trumpet
(Movements 2 & 3 only) ***

Simon Kerwin
William Rimmer
Barrie Gott
John Lewis

Flugel Horn:

Concertino for Flugel Horn
Song and Dance
Flight
Prelude, Theme and Variations

William Himes
Philip Sparke
Philip Wilby
Rossini/Newsome

Eb Tenor Horn:

Masquerade for Horn
Episode
Rhapsody for Eb Horn
Variations on a Tyrolean Theme

Philip Sparke
Peter Graham
John Golland
JBarban/Denzil Stephens

Bb Baritone:

Rangitoto
Rhapsody
Concertstuck
The Southern Cross

Goff Richards
Philip Sparke
Henry Geehl
Herbert Clarke

Euphonium:

Fantasy for Euphonium
Variations for Ophicleide
Bravura
Black Rain

Philip Sparke
Kummer arr Meade
Peter Graham
Torstein Aargard-Nilsen

Bb Tenor Trombone:

Morceau Symphonique Alexandre Guilmant
Sonata for Trombone and Piano (without repeats) Peter
Maunder
Theme and Variations Graff
Sonata in F Marcello

Bass Trombone:

A Rainy Day in Rio Goff Richards
Inspiration (Movt 2 only, no repeat) Christopher Dedrick
Dimensions David Oswin
Jazz Silouttes Tony Cliff

EEb Bass:

Erik the Viking Torstein Aargard-Nilsen
Andante and Rondo Capuzzi/P Catelinet
Tuba Concerto (Movts 1 and 3) Gregson
Variation on a Theme by Rossini arr Thomas Wyss
(In the Thomas Wyss Collection published by Rakeway)

BBb Bass:

Variation for Ophicleide Kummer
The Shepherd Craig Miller
Andante and Rondo Capuzzi arr P Catelinet
Impromptu in G Gray

** This solo is available from the composer Fendall Hill f.hill@xtra.co.nz or fendall.hill@ghd.co.nz

***This solo is available direct from BBANZ

All other solos are available from

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Attention: Chris Earl**

2007 National Youth Brass Band Summer Course and Tour...

It is the start of a new year, so that means a new National Youth Brass Band. There were many new things about this band this year as well. We had new personnel – **Kevin Moseley** was the new Musical Director, **Nicola Moynihan** joined the team to be Assistant Manager. **Leigh Martin** came back to help us out with truck driving and stage manager. **David Bremner**, Director of Education was available to join us for the course as well to act as mentor to both players and Musical Director. We also had a new town to hold the summer course – Blenheim with the opportunity to stay and practise at Base Woodbourne.

So, with lots of new things line up for this year's course and tour there was a lot of excitement in the air! To kick the course off we started with the Slow Melody competition that was re-introduced into the programme. The event was optional and we had six superb

was close! 3rd was **Chris Woolley** (Soprano), 2nd **Anthony Smith** (Cornet) and 1st **Mark Davey** (Trombone).

This year's guest soloist, **Mike Ford**, who is a close friend of Kevin Moseley was a great inspiration and asset to the band. Mike performed to an amazingly high level every night and encouraged the band members to do the same. We were very fortunate enough to have the services of **Simon Kerwin** and his fabulous composing skills. He wrote 2 new pieces for Tenor Horn with band accompaniment. The first piece was *Airborne*. (Mike is a pilot for Air New Zealand hence the name of the piece). The second entitled *Grand Master*. It was just unfortunate that Simon Kerwin was unable to attend the course and tour due to the passing



Mark Davey: winner of solo competition



Best Section:

L-R: Aimee Beaumont, Ben Garland, Jacob McQuarrie

entries. Many thanks go to **Kathy Moseley** who accompanied all competitors. With only one run-through with everyone 10 minutes before the event, she did a marvellous job! **Alexandra Kerwin** and **Jeff Mulraney** were the adjudicators for the evening and they had some wonderful things to say to all the performers. Breathing & phrasing kept coming up for them all, and Alex said "yes it probably sounds like a broken down record, but it is something everyone needs to be very aware of!"



is much of what they are involved in at Woodbourne.

That evening we moved into the Marlborough Centre and the first full-length concert. The first half of the concert was the more traditional side of brass band, then moving into the second half the band transformed into a big band style with colourful shirts and change of formation on stage.

Next day we were off to Nelson and back to the Nelson School of Music for what was another great concert in a great venue. The smaller stage tested Leigh & the crew for

the different style setup in the second half, including leaving percussion at the back for their two features. After this concert, it was back to Woodbourne Base for the last

nights sleep on base.

The first concert was a "thank you" concert to the air force staff and families, which proved very successful even though it was in an extremely hot climate. The Base Commander thoroughly enjoyed the concert and thought it was great to be able to help with the training of youth, which

5.30am was the wakeup call on Friday! Yes, we had an early start so we could get to Christchurch in time. Thanks to everyone for getting up and loaded onto the bus when told and without too much fuss! Unfortunately, before arriving in Christchurch we got the call that it was raining and the planned lunch time concert was called off. This did allow us to get into the evening venue for that night's concert: the Ngaio Marsh Theatre, so we could get the sound checks and setup underway earlier. Thanks to **Addington Brass and Canterbury Brass** for helping out with the billeting the players and for putting on a great after concert function. Again, we had another good concert, with a fuller theatre and even though they may have taken a bit longer to show appreciation, they really did want their encores at the end!



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Continued next page...



Airforce Members:

Standing: Anthony Bracegirdle (Trombone)



Female Members:

Back Row (L-R): Erynne Scherf, Roseanna Dale, Emma Caunter, Lisa Crawley, Stacey Ward, Te Reo Hughes



When not practicing, this was the guys favourite pastime!

Continued from previous page...

the billeting the players and for putting on a great after concert function.

On Saturday morning the players got a bit more of a sleep-in than previously, but not too long - as we were off to Timaru. Before leaving Christchurch



we had picked up a few extra passengers on the bus. Howard Taylor had flown into Christchurch late Friday night, as he was going to come and listen to the Timaru concert. Also with the help of Simon Hocking we were to have an extra soloist: Ben Morrison, a violinist extraordinaire and his accompanist.

The band completed its tour with a 'prize giving and function' at the Timaru Band rooms. Thanks to the Timaru band for putting on a huge supper, and for opening the bar!

The awards presented on the night were:

Best Section: Percussion (Aimee Beaumont, Ben Garland & Jacob McQuarrie)

Best Audition: Te Reo Hughes (Cornet)

Most Improved: Chris Woolley (Soprano)

Most Outstanding Player: Anthony Smith (Principal Cornet)

Bandsperson: Kennan Buchanan (Eb Bass)

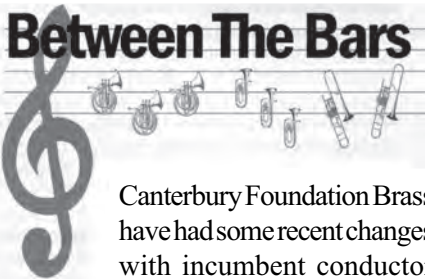
People that helped make this course and tour happen need to be thanked time and time again, and they are Leigh Martin (LeMar) who was stage manager and truck driver for the tour, Evan Sayer, who assisted with truck driving, front of front & stage crew, Alex



Kerwin, Jeff Mulraney, Mike Ford, Ron Abelson, Philip Johnston, Grant Myhill and David Bremner who were the tutors during the course, Flt Sergeant Ron Abelson and the Royal NZ Air Force Base, Woodbourne for the use of their facilities and percussion gear, Marlborough & Districts Brass Band for the loan of percussion gear, Nelson City Brass for putting on a great dinner before the concert and Riki McDonnell for donating the prizes for the solo competition.

Marie Rockell

2007 NYBB Co-Manager



Between The Bars

Canterbury Foundation Brass have had some recent changes with incumbent conductor **Davey Boyes** stepping down

to return to the his old band Addington (Iaan Wilson) on principal Euphonium. Early last month Canterbury Foundation Brass announced that **Shane Foster**, a recent immigrant from England has been appointed to lead the band. See separate interview by Owen Melhuish.

The worlds' only full time professional brass band, the **NZ Army Band**, have an exciting year planned. Along with the normal school tours around the country they will spend ANZAC Day in picturesque Wanaka after performing at the Arrowtown Autumn Festival. Straight after the 127th Brass Band Championships in North Shore City the band departs for Italy and Switzerland. Band administrator Martin Connole says "2007 is the year of the Veteran and the band has been invited to Modena, Italy to perform at several special places where our soldiers liberated towns at the end of the Second World War. After a week there the band travels to Switzerland for a week's nightly appearance at the Basle Tattoo. Other performers are the kiwi Lochiel Marching team and the Band of Her Majesty's Cold Stream Guards and Corp of Drums" says Martin.

Looking for new repertoire? Then check out the **BBC Radio 2** website for replays of Listen to the Band. This weekly programme is hosted by Frank Renton (Chief Adjudicator at Auckland 1999) and it includes some recent live concerts, contests and also studio recorded performances of bands in the UK. www.bbc.co.uk/radio2/listentotheband

Papakura City Brass has recently celebrated the payment of loans to freehold their band room thanks to the hard work of **Bruce Hayhow**, a banding supporter who follows the National Band and regularly attend contests. Bruce managed to gain a grant for his local band from gaming trust The Whitehouse Tavern Trust.

Spotted playing cornet with the Port of Napier City Brass was part time Kiwi **Bob Mulholland** who is spending the summer in Hawke's Bay, away from his other life in Britain. Bob was a member of the 1970 National Band of New Zealand and till recently the owner of Brass Band World magazine.

The **2007 National Band Contest in Australia** over Easter weekend is this year being hosted by the Victorian Band League at Ivanhoe – a short distance from Melbourne Central City. As we go to press 87 bands have registered to enter in brass and concert sections including our own The Trusts Waitakere City Brass (Steven Booth) and special guests the Dusseldorf Junior Concert Band from Germany.

Leslie Edgar Mooney, RIP 21 December 2006:

A tribute from Kevin Jarrett.

Les gave tremendous service to Brass Bands in New Zealand, from his start in the Masterton Brass Band in 1943 to his passing on 21st December 2006.

A successful baritone soloist, he was selected for the 1953 National Band of New Zealand. This was a treasured memory for Les, and he would have been most proud that five of these pioneers attended his funeral.

He was appointed bandmaster of the RNZIR Band on the tour to Malaysia and Borneo from 1963 – 1965. When he left the army, his service continued for some years as Bandmaster of the RNZAF Band, Hobsonville.

Les was awarded the unique honour of receiving long service medals from the Air Force and NZ Army.

Les Mooney did all his work for the love of banding: he was always there to advise and assist – particularly for young players. The fact that many of his fellow bandsmen travelled long distances to be at the final parade showed the respect and love that people held for him.

Thank you Les, for your untiring efforts to make our world a better place, from all of us in the Brass Band fraternity. Thank you, Tony Cowan for conducting a brilliant 'Service of Celebration' for Les.

Les Mooney is survived by his loving wife, Melwyn, daughter Gail and son Glen.

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LETTER TO THE EDITOR...

Sir,
Reference : Official Journal of the Brass Band Association of New Zealand. Volume 52, Issue No 10, November - December - 2006 Article page 15 "Congratulations John Gibbons" quotes that "the 6th. Hauraki Battalion - the Territorial Army unit for Waikato - Bay of Plenty. are the first NZ Army Unit to have their own original New Zealand march". This information is not correct and in my opinion, needs rectification.

The late Captain Thomas J. Kirk - Burnnand, a well known brass band conductor and composer and writer of music for brass, composed and wrote the march "Charles Upham" especially as the regimental march of the 1st. Canterbury Regiment, which followed through when the reorganisation of all Army regiments took place and that Regiment was titled 2nd. Battalion R.N.Z.I.R. It took its own regimental march along with it and is still used today.

These facts are well documented in the book of the history of the 2. Battalion Canterbury, Nelson, Marlborough, West Coast, R.N.Z.I.R. by Brigadier E.G.Latter M.B.E. E.D. "Marching Onward". Reference Pages 263 to 273 (First published 1992, ISBN 0-473-01567-6)

The march was published and copyrighted in Sydney, Australia in the 1970's. The march is still used today and is officially documented in Army records. My congratulations to John Gibbons.

**Captain John F. Geayley ED* 2 RNZIR
Director of Music (Retired)**

NZ MOUTHPIECE GUIDELINES FOR COPY

Please ensure copy is with the Editor by the fifteenth of the month preceding publication.

In exceptional circumstances, please consult with the Editor to ascertain whether an extension is possible.

The preferred method of presentation of text is an emailed Word document.

Clearly typed copy, which can be scanned is also acceptable.

Photographs are best in jpeg format.

Faxed or handwritten copy is unlikely to be accepted.



D of E

Hi All, and happy New Year, I hope you all had a great summer and I am sure you are back at band and rearing to go for another year. I have mentioned it in other columns, but it is great to use the start of the year to get a fresh practice routine going. Not only new exercises - but try and up your practice time. Even if it is only for an extra 10 minutes a day, if you get in the habit now it should last for the whole year.

You will have read about the Creative NZ funding for the educational tour happening this year. Everything is shaping up nicely for the tour, and we have had a good response from bands. We will be publishing the dates and times of all the seminars and clinics, so please contact BBANZ if you have any questions or are interested in coming along to one of them.

David Dobson will be along on the tour to talk about Band Management and any topics to do with the running of the band. We are very lucky that Larry Reese has agreed to be part of the tour as well. Larry is Principal Timpanist in the New Zealand Symphony Orchestra, as well as a very good percussionist. He will be on hand to talk to the percussionists about any topics relating to percussion, and talk to the bands about any number of topics from practicing to staying motivated.

It is great that Creative NZ sees value in this initiative, and it is important that we get behind it as well. Having good numbers at these seminars will encourage Creative NZ to look positively on this sort of endeavour in the future.

Thanks to all the bands who responded to our requests, and I look forward to seeing you all over the next few months.

Regards
Dave

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Tom Williams' Percussion Discussion



Following on from my account of Christchurch's unique annual percussion concert, published in the January-February issue of Mouthpiece, here are some thoughts on building a successful and strongly contributing Percussion Section for your Band.

These thoughts could be particularly useful at this time, especially if you are attending National Contest in July and you do not currently have a fully manned (womanned ?!) and efficiently operating percussion section. Don't leave it to the last minute (as some Bands did last year) to find percussionists and form a cohesive, musical percussion section. Your Band's success at Contest could depend on taking this action now.

How to Build a Percussion Section

... that will make your band so much better, and greatly increase your musical satisfaction.

In recognising that so many brass band conductors have arrived at their position from being brass players, it is not surprising that they have a very limited knowledge of percussion performance and percussion music interpretation. What is lamentable however, is that so few of these conductors go to any trouble to learn about and foster this very important part of their band. And this is why, in my eyes anyway, so many bands have percussion sections (or persons) that exist in name only, not contributing to the band's music performance as a fully set-up and motivated percussion section can and will do. Some bands are lucky enough to have a young percussionist who, by dint of their own effort, makes themselves useful and effective as a musical percussion performer, but so often young would-be percussionists are left to languish until the agony of their largely ignored existence drives them from bands forever.

Percussion Section Rehearsals are a good way for a conductor to gain insight into percussion performance, and to promote a real relationship between all concerned. This may well be seemingly futile at first, but perseverance in this activity can only bring an increasing understanding of both the percussionist's and the conductor's roles.

Percussion Ensembles that could well grow from organised percussion section rehearsals, are the ultimate vehicle for growing a percussion section, and the

conductor's understanding of percussion performance. Percussion ensembles also tend to involve brass players as extra performers, thereby creating an even greater understanding of percussion performance within the band, and then the ensemble has the potential to be a concert performance item in itself, promoting a pride and respect within the band generally,

How Much Better is that outcome to leaving young (and some not so young) percussionists languishing in their own little corner, tolerated but generally ignored by all and sundry ! Of course the 'danger' in growing a successful percussion section is that they might require more instruments to play with, and getting that idea past a 'brass' committee with all its other commitments is so often 'too hard' to be of real consideration.

Life Can Be So Much Easier for conductors if they have a good working relationship and understanding with the percussion section. I have been heard to comment that "*if the 'stick people' at the back of the band are in sync with the 'stick person' at the front of the band, then that band has a good chance of succeeding in being together in the rhythmic and tempo aspects of the music*".

To be continued in April issue...

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CONTEST 2009!

A CONFUSION OF DATES MEANS THAT SOME MESSAGES FORWARDED FROM BBANZ OFFICE WERE SENT IN ERROR.

**The correct dates for Contest 2009 are
Wednesday 15th April to Sunday 19th April.
(SEE ADVERTISEMENT PAGE NINE)**

2 years ago, Amanda Casagrande sat down with Helen Hoy to consider a new layout for the BBANZ website. Amanda's passion for brass bands along with some spare time and an interest in web design has led her to working, as a volunteer, with websites for several associations, bands, individuals. In July of 2006, Amanda took on the role as director of 4barsrest Downunder. Unfortunately, Amanda's personal circumstances and commitments have changed, and she can no longer give the time needed to maintain the BBANZ website to the standard she would like.

"I am very grateful for the opportunity to work with the BBANZ and to be able to contribute, if only in a small way, to the day to day running of this highly effective Association", said Amanda.

BBANZ thanks Amanda for her thoroughly professional and dedicated service over the last two years. She has always been quick to refresh information and despite trying circumstances at times, with a sense of humour and no little panache!

While sorry to lose Amanda's services, BBANZ is pleased to advise that Anton Erasmuson has been in a position to take over the role of Webmaster almost immediately. Anton is a former research scientist who retrained in IT as a database programmer in library management. He is collaborating with BBANZ's Director of Education, David Bremner, and Executive Member, Evan Sayer, on the development of the Association's membership and high performance database.

AMP launches 2007 Scholarship Programme...

The AMP Scholarship programme for 2007 now has double the funds (up to \$1million collectively) to support talented individuals reach their goals.

The scholarship programme for 2007 is now underway with funds on offer to talented individuals. What is nice about this scholarship programme is that it is open to all ages and backgrounds so it will appeal to a broad audience. Essentially, it is targeted at anyone who has a particular goal and the determination to achieve it but just needs a bit of help to get there - That could be some talented brass player or percussion player achieving great things or aspiring to do so.

Previous Scholarship winners have ranged from artists, sportspeople, musicians and scientists to film-makers, business people and actors - and they've also ranged from young to old, from teenagers to mothers/fathers to grandparents.

Applications are now open and you have till 30 June to apply online at www.amp.co.nz.



Dear All,

Some of you may have heard on the grapevine but just to confirm the news that the Kerwin family will be moving back to the UK at the end of March.

We will miss you so very much!

Alex and Simon

A multitude of band members and supporters extend best wishes to Alex and Simon as they make their way back to the UK. We hope that we have not lost these wonderful musicians forever.



The NZ Mouthpiece is proudly supported by



2007 Secondary Schools Band to have new Musical Director.

Alex and Simon Kerwin have advised that they will be returning home to England and therefore will not be available for their respective roles with this year's National Secondary Schools Band.

The Brass Bands Association of New Zealand extends their grateful thanks to Simon and Alex for the wonderful work they have performed with the various bands that they have worked with in the past three years. In particular, their work with the National Secondary Schools Bands of 2005 & 2006 was much appreciated by all the young musicians attending, the management group and the tutors involved. The Association recognizes that they leave a rather large gap to fill but are confident that this year's Band will build on the work of those who have contributed in the past.

Expressions of interest are sought from persons available to assist the Band Management for the 2007 Band.

The Band is being brought together for its annual camp at Silverstream from the 9th to 14th August.

Any person interested in assisting should contact Evan Sayer Email : etsayer@paradise.net.nz Phone (04) 970-6075

The BBANZ executive has appointed the Association's Director of Music, David Bremner to the position of Course Director for the 2007 Secondary Schools Brass Band. Mark Carter, a fellow member of the NZSO and conductor of the Titan Hutt City Brass Band has been appointed Musical Director.

This is a one-off appointment and applies only to this year's band.

The position of Musical Director for the 2008 Secondary Schools Band will be advertised shortly.

ITINERARY FOR CREATIVE NEW ZEALAND – DAVID BREMNER EDUCATION TOUR.

All bands who responded to BBANZ's invitation to participate in this tour have now been contacted. *(If you have not heard from BBANZ, please contact the office urgently – Ed.)*

The itinerary and dates as per the schedule below have been confirmed, and the three presenters thank bands for their interest in ensuring the success of the tour. Please do not hesitate to contact either of the Davids (contact details page two) if you require further information, or wish to suggest topics and areas of interest for your band.

DATE	BAND	TIME
Sunday 22 nd April	KUMIEU	afternoon
Wednesday 18 th April	PELORUS SENIORS	evening
Sunday 29 th April	PAPAKURA	afternoon
Sunday 13 th May	PELORUS JUNIORS	afternoon
Monday 14 th May	TAURANGA	afternoon/evening
Saturday 9 th June	INVERCARGILL (OSBBA)	afternoon/evening
Sunday 10 th June	DUNEDIN (OSBBA)	afternoon
Tuesday 19 th June	HOKITIKA	afternoon/evening
Monday 23 rd July	HAWERA	evening

Brass Coordinator and staff at Otago...

(Concluding an article in the March issue)

Dr Dan Bendrups (BA, BMus Hons, PhD) Australian freelance trombonist, early brass specialist and ethnomusicologist Dan Bendrups joined the Department of Music in 2004 as a lecturer in ethnomusicology. Since arriving in New Zealand, he has been engaged with numerous professional and community ensembles including the Southern Sinfonia, the St Kilda Brass Band, and the jazz-fusion group Cambio.

His professional performance trajectory spans orchestral, chamber and contemporary music ensembles in Australia, Latin America and Europe, and he was a member of esteemed Australian early music ensemble Fonte Musicale between 2001 and 2003. Dr Bendrups contributes to the ensemble tuition of the brass programme, and offers supervision at graduate and postgraduate levels in areas of brass scholarship, music ethnography, and popular music studies.

Instrumental Tutors

Steve Miles (BA, MMus, PPRNCM, PGCE)

Born in the South Wales valleys, Steve Miles began his musical career through the study of the Euphonium. He attended the Royal Northern College of Music in Manchester where he was awarded a Bachelor of Arts degree with Credit in Performance, the prestigious P.P.R.N.C.M Diploma and a Master of Music degree with Distinction. Whilst at the R.N.C.M Steve won many awards including the 'British Reserve Euphonium Prize' and the Harry Mortimer 'Brass Student of the Year' award, but most notably he was the first recipient of the R.N.C.M Gold Medal – the highest accolade awarded for performance excellence. Whilst in the UK Steve held Principal positions with Black Dyke Band, Williams Fairey and Brighouse and Rastrick, as well as performing alongside some of the world's biggest pop stars (including Peter Gabriel, Craig David, Moby and Jools Holland). Steve is currently the Musical Director of Dunedin's St Kilda Band and Director of the Southern Brass Academy.

Errol Moore

Errol Moore is subject leader in music education at the University of Otago College of Education. He is well known for his performance with New Zealand National Brass bands and soloist during the 1990's. In the local scene he conducts at a community and professional level and is a sought after teacher of brass. His teaching philosophy is that each student has a path to negotiate that may be very different from the norm or other students. Performance training at tertiary level is about encouraging the development of thinking musicians and confident performers.

I know that twelve notes in each octave and the varieties of rhythm offer me opportunities that all of human genius will never exhaust. (Igor Stravinsky)

Summer Park Concerts for Bands...

Brass Bands throughout New Zealand have performed in parks and Botanical Gardens since the 1840's and the tradition continues today.

We are aware of three cities that promote seasons of concert with varying amounts of local authority assistance.

In Auckland, the "Music in Parks" includes venues such as Cornwall Park Band Rotunda and the Winter Gardens in Auckland Domain, with featured bands **Waitakere City Brass** and **Dalewool Auckland Brass**.

In Christchurch it is called "Sunday Bandstand" with some delightful settings, including Cathedral Square, Scarborough Park at Sumner and the Bandsmen's Memorial Rotunda within the Botanical Gardens. Local bands include **New Brighton Silver**, **Addington Brass**, **Woolston Brass**, **Woolston Junior**, **Canterbury Foundation Brass**. In addition Pipe Bands are featured at the same venues.

Meanwhile in Wellington, the District Brass Bands Association has "Brass in the Parks" with seven bands (including the **Wellington City Citadel Band**) This unique series is on a rotation basis within one afternoon with three venues each hosting four different bands over four hours. Bands are required to move venue only once in the afternoon.

See photographs on page eight

The Organizing Committee of the Jeju Summer Band Festival from Jeju, S. Korea invites interested bands to contact them:

We are the Jeju Summer Band Festival Organizing Committee (JSBF OC), hosting Jeju

Summer Band Festival every August. Odd number years are for the band festival and even number years are for the Ensemble Festival & Brass Competition.

Jeju Summer Band Festival Organizing Committee

2F, 1169-4, 2-do, 2-dong

Jeju City, Jeju Do, Korea #690-827

Tel: 82-64-750 7583

Fax: 82-64-753-2208

E-mail : bandfestival@hanmail.net,

jejufestival@yahoo.com

NEWS FROM THE DEEP SOUTH...

Chris Herman writes:

The Invercargill Garrison Band Society is the Southern most brass band society in the world. The IGB Society consists of two bands known as the Ascot Park Hotel Brass: Invercargill's A Grade band and then the Ascot Park Hotel Brass Auxiliary which is a strong, currently C Grade band.

The Invercargill Licensing Trust sponsors both bands under the one society.

Our Auxiliary band is like most others around the country. We have band members and tutors that take on private pupils and teach at the local Out of School Music Classes Programme. Once at a certain level, pupils are introduced to the banding circles and join the Auxiliary Band where they progress through the ranks and on to our A Grade senior band. Our Auxiliary Band not only consists of younger members, but also a small selection of senior members, who were once members of our Senior Band.

On the topic of band members, we would like to acknowledge the services of **Graham Warhurst**. Graham is a bass player in our Auxiliary Band who has just completed 60 years of service to our local banding movement. Congratulations, Graham.

Now that we have the formal introductions out of the road, we can talk a little about what is coming up.

Both bands put in long hours as we prepared for the annual Otago and Southland Brass Bands Association Provincial Contest. This year the contest was in Dunedin over the weekend of 24th – 25th March. Our Chief Adjudicator was **David Gallaher**.

We have the National Contest in July and immediately after that, we start preparing for a military tattoo in September.

Several pipe bands from around Southland as well as a special guest, **The New Zealand Army Band**, will join us Very soon after, we take part in Invercargill's "Last Night at the Proms" in conjunction with the Invercargill A Capella Singers.

We would also like to take this opportunity to remind readers that the Invercargill Garrison Band Society celebrates 140 years over the weekend of 2nd – 4th November.

If you wish to register your interest for the weekend or have some information that you would like to pass on, visit our website www.ascotbrass.org.nz or send [an email to our President John Bath at John.Bath@gmail.com](mailto:John.Bath@gmail.com)

It is time to have a report from the **Executive of the Otago and Southland Brass Bands Association**, commonly known as OSBBA. The OSBBA comprises seven bands within the Southland and Otago regions. This covers from Invercargill to Oamaru, including a band right in the heart of a Central Otago town, called Roxburgh.

The OSBBA has had a successful few years, having had several people being representatives of the National Youth Band, the National Band and the National Secondary Schools Band.

Most of the bands in the OSBBA are very reliant on varsity students, thus, making it very difficult to keep numbers up around stands and to prepare for contests or concerts.

The OSBBA is going to make the use of the New Zealand Director of Education, David Bremner. It is thanks to Creative New Zealand that David, Larry Reese and David Dobson are able to conduct a tour and the OSBBA encourage as many bands as possible to take advantage of what they have to offer.

RNZAF BASE AUCKLAND BAND TRIP TO HONG KONG...

Kung Hei Fat Choy! It means “Wishing You Prosperity” in Cantonese – and it is the greeting that flies around Hong Kong every New Year. It is also a lot easier to type than pronounce!

RNZAF Auckland Base Band managed to get quite a bit of linguistics practice during our six-day visit to Hong Kong. In February, the Band was asked by the Hong Kong Tourism Board to participate in their Chinese New Year Celebrations. As their guests, we would have all airfares, accommodation and arrangements for the tour taken care of. How could we refuse?

Most of the celebrations take part over the three-day period that marks the Chinese Lunar New Year. 2007 is a Year of the Pig on the Chinese calendar, but local myth claims this is a Golden Year of the Pig, which only happens once every 60 years. It makes a great excuse for throwing an even bigger party than usual!

One of the highlights of this three-day event is a night parade through the streets of Kowloon. The Band was one of only 15 overseas groups invited to join with 25 local acts in a celebration that could honestly be described as a jaw-dropping spectacle. The Igugu Lakwa Zulu-Natal Cultural Group from South Africa, Flamenco dancers from Spain, the NFL Arizona Cardinals Cheerleaders – just a few of the stars in a fantastic array that included martial artists, acrobats, lion dancers, dragons and incredibly ornate floats.

The Band joined with the 80-strong Hong Kong Police Band for choreographed performances of *Latin Celebration* right on the waterfront, before packed grandstands and TV cameras, with the spectacular lighting display of the Hong Kong skyline as a back drop.

Marching in the parade itself was definitely an unforgettable experience. Hong Kong has nearly 7 million people, most of them living in an area the size of Auckland Central – and it seems that on this night of the year they all decide to pack in to a 2km stretch of downtown Kowloon!

The Band played their signature tune, *Those Magnificent Men in Their Flying Machines* and stopped for two highlight pieces along the route, with the cornets out front playing *Twelfth Street Rag* and *St Louis Blues*. Perhaps the real crowd-pleaser was a piece we had chosen especially for the occasion – *Queen’s Road Hong Kong*. It seems it is Hong Kong’s equivalent to *Ten Guitars*, so we had the crowds singing the words as we passed.

In the two days after the parade all the overseas groups performed two short concerts in Kowloon.

The trip was a wonderful experience for the RNZAF Base Auckland Band and gave New Zealand and the Air Force huge exposure – parade coverage was broadcast to an incredible 1 billion viewers, giving us a bigger audience than last year’s All Blacks!

Although the Band had a busy schedule of rehearsals, parade and concerts, members did manage to find time to get out and do some sightseeing and shopping. No-one got arrested, married or kidnapped, we came back with the same number of instruments and bandsmen that we left with (approximately), and the Hong Kong Tourism Board said the Band were fine ambassadors. All in all, a successful trip... Kung Hei Fat Choy!

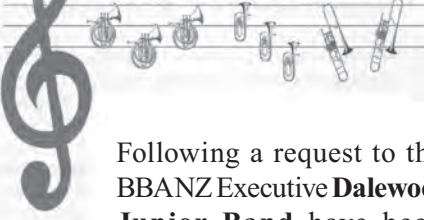
LAC JEFF TRIBE

RNZAF Base Auckland Band

For more photos of the band, see page nine.



Between The Bars



Following a request to the BBANZ Executive **Dalewool Junior Band** have been regraded to the D grade.

After winning the D grade in 2003 and 2004 they were promoted to C grade in 2005, but have not contested since then.

As reported in last months *NZ Mouthpiece* - thanks to Creative NZ grants the BBANZ Director of Education, **David Bremner** is visiting various centres in April June, and July along with Percussion tutor **Larry Reese** and BBANZ Executive Officer **David Dobson**. The team will visit such diverse places as Kumeu, Hokitika, Papakura and Dunedin and assist bands with sessions on administration, music and performance. This is another initiative by BBANZ where member bands and players get a tangible benefit for little or no cost.

This month the **Australian National Band Championships** are being held in Ivanhoe, Melbourne over Easter weekend. Adjudicators for the A and B grade bands are Australian **Ken McDonald** and Englishman **Ray Farr**. Ray Farr adjudicated there in 2001 (Brisbane) and in New Zealand the same year (Wanganui). Other bands in C, D and junior brass and concert band sections will be judged by Mark Ford, Eric Anderson, Chris Earl and Graham Lloyd. The 2008 Australian contest is 21-24 March in Brisbane.

It has been suggested that a certain Musical Director of a WDBBA band may be the longest serving MD in the country. Can Peter Ellery, of Levin and Districts Brass claim this honour, or is there someone else out there with a challenge to put forward?

Music does not excite until it is performed. (Benjamin Britten)

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D of E

Hi all,

Congratulations to all the bands that have taken advantage of the Creative NZ tour that Larry Reese and I will be undertaking in the coming months. Larry and I are looking forward to getting to your bands and helping in any way possible. It's also great that David Dobson is able to come and answer any questions you have about the running of bands, from committees to grant applications. I am hopeful that this will be the beginning of a generous stream of funding that we are able to channel into education in our movement.

Its important that we do not sit back and wait for things to happen: everyone has to do their bit, not just those involved in education, but all those involved in Bands.

There is so much good work going on around the country, but it cannot be left to the same people and bands all the time. Every band needs to make it their priority to have strong youth and feeder groups for their senior bands. Wouldn't it be great to see 20 bands in the youth section at nationals, and have a secondary schools band with over 300 applications? We have to set goals, and achieve them. If we want to continue to have a strong movement, the number 1 priority of bands has to be education.

There is money in the community for grants to help you in these areas. It is sometimes hard to find, but its there.

If we can show funding agencies how much good work is being done around the country, I think we will see continued support from the likes of Creative NZ, **but we all need to do our part.**

Regards
Dave

Town of Novi Ligure (Italy)

A) COMPOSITION FOR BAND

B) COMPOSITION FOR SOLO INSTRUMENT – CLARINET SOPRANO IN B-flat

The Town of Novi Ligure is holding the 5th International Composition Competition "Romualdo Marengo" in honour of the great musician from Novi, in order to promote the composition of Band Music and to increase the contemporary repertoire.

There will be two competitions:

A (Symphonic) Band Composition, and also a "Special Competition" reserved to the composition of a work for a solo instrument – clarinet soprano in B-flat.

The objective of the Competition is the composition of an original work for (Symphonic) Band Music of length no less than 10 (ten) minutes and not more than 20 (twenty) minutes, unpublished and never played in a public concert, either broadcast by radio or television, or having won prizes in other competitions.

The compositions can be of any kind or form of music, as long as they comply with the instrumentation for Symphonic Bands.

Entry deadline 31st July 2007.

B) Composition for solo instrument – clarinet soprano in B-flat

Entry deadline 31st July 2007.

For further details, please contact BBANZ office.



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Composer in Residence 2007 announced...

A former Victoria University staff member and high profile composer has been appointed as the New Zealand School of Music Composer in Residence for the 2007-08 period.

Ross Harris lectured in music at Victoria from 1971 to 2003. From 2005 to 2006 he was Composer in Residence at the Auckland Philharmonia.

Mr Harris has been a finalist in the SOUNZ Contemporary awards an unprecedented four times and won the award in 2000, 2005 and 2006.

Mr Harris says he is looking forward to his time at the New Zealand School of Music. "I consider it a great privilege to be appointed to the residency. Already several leading New Zealand composers have held the residency and it is great to be in such prestigious company. It is a fantastic opportunity to write a number of pieces with the generous support of the NZ School of Music."

Associate Professor Jack Body says the School is thrilled to have Mr Harris as the Composer in Residence 2007-08.

"It's great to have a composer of his calibre working amongst us this coming year. Ross has completed some outstanding work in the last few years, and it will be exciting to see what he produces during his residency. It will be a stimulating time both for him and for us."

The NZSM Composer in Residence scheme was established in 2004, and provides a creative environment for the resident composer, including an invitation to present a composer workshop, informal interactions with both staff and student composers and opportunities to have active contact with the large number of musical organisations and performing groups in the city.

Weeks Returns to Auckland after Win

Popular conductor Nigel Weeks returned to Auckland in February after success at the Butlins Mineworkers Championships.

Taking Desford Colliery Band through their paces on the test piece “Northern Lights” (Philip Wilby) the band was one point behind the GUS Band before blitzing them in the Entertainment section and winning by four points overall.

Speaking to roving reporter Owen Melhuish Weeks said “It was a good win and Desford are a great bunch to work with. The win is a nice high to leave the UK after my 18 months here completing my Masters at Salford University”.

“I have enjoyed immensely working with such bands as Brighouse and Rastrick, YBS, Mount Charles and Buy As You View Band from Wales. In addition I have been lucky to have the great maestro David King here at Salford University” says Weeks.

He returns to Auckland to step back into his role at Dalewool Auckland Brass as this band celebrates ten years of sponsorship. In addition, Weeks has secured a position at McLeans College as Head of Department Music. This eastern Auckland College has a very large music department that will benefit greatly from the input of the hard working Welshman.

“I’m looking forward to working with Dalewool again with some great projects planned for this year. I’m also looking forward to some decent weather, beaches, great coffee and catching up with friends”



Foster Loves our Kiwi Way

Owen Melhuish meets the new Musical Director of Canterbury Foundation Brass, Shane Foster, who has emigrated here from Lancashire.

I met my near-neighbours Shane and Angela Foster, over a few soft drinks, at their home which is only walking distance from my own – so I wandered around for a chat on a hot Canterbury afternoon, and asked them about how they got to New Zealand and what drew them down-under.

Shane had only been appointed to the role at Canterbury Foundation Brass the week before and so he was on a bit of a high. A strong playing and conducting career in England meant that many NZ bands were after his services when it was known that he was moving to New Zealand.

“We were emigrating to New Zealand no matter what” said Shane “We had been to play with Marlborough District Brass in 2003 (Rotorua contest) – that’s my son Chris on tenor horn and myself on soprano. Following this we had spent some time with Waitakere City Brass in Auckland and so had seen the lifestyle and benefits of living in New Zealand”

A proud Lancashireman, Shane has had a close working arrangement with Richard Evans ever since his first conducting role at Hesketh Bank Band. Prior to this he played Soprano cornet from the age of ten at Pemberton Old Band and gained a seat as a 16 year old on Soprano with the famous CWS Manchester and later on with Marple, including as a member of the British Open winning band in 1996. Other conducting roles concentrated on the North West area of England with Skelmersdale and Middleton JW Lees

Manchester Band, the later gaining a place at the National finals in London.

A move “across the border” to Yorkshire to conduct Drighlington in 2005 saw some remarkable success as he got the band to Championship status in 2006 after winning the Yorkshire area first section title. “Richard Evans won the Championship section that same day and it was a remarkable feat for two Lancashiremen!” says Foster.

Mid 2006, son Chris was accepted into the NZ Army Band, after playing with Brighouse and Rastrick Band, and the family decided to begin a new life in New Zealand. “We have moved to be near Chris’s work and currently live in Rolleston very near to where he is based at Burnham Military Camp” said Shane. “We had a taste of New Zealand banding and just loved the dedication and loyalty that Kiwis have for their hobby. It was refreshing and there is a sense of Kiwi’s wanting to do something different and the whole national scene seems more democratic and open to change.”



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PERCUSSION DISCUSSION... (Continued from March issue...)

Study Towards Better Percussion

I list here some publications that could well help you towards that 'rewarding experience'.

From your Bookshop or Library:

"Percussion", from the Yehudi Menuhin 'Music Guides' series, written by James Holland, a renowned UK percussionist – an excellent reference to all things percussion, for conductors and percussionists.

From Re-Percussion:

A series of percussion publications for music educators and band trainers:

Music Educators' Guide to Percussion – Al Payson/Jack McKenzie - \$36.04

Guide to Teaching Percussion – Ron Holloway/Harry Bartlett - \$47.18

Percussion Education: A Source Book of Concepts & Information – Percussive Arts Society - \$38.46

Percussion for Musicians – Robert McCormick - \$40.58

Percussion Manual – F. Michael Combs - \$77.23

Percussion Manual for Music Educators – Joel Leach - \$21.02

A series of percussion publications more specifically for percussionists:

The Art of Bass Drum & Cymbal Playing – Anthony Cirone/Garwood Whaley - \$26.79

The Art of Playing the Cymbals – Sam Denov - \$14.31

The Art of Percussion Accessory Playing – Anthony Cirone/Garwood Whaley - \$34.52

The Art of Tambourine & Triangle Playing – Neil Grover/Garwood Whaley - \$26.79

Cymbals: A Crash Course – Mitchell Peters/Dave Black - \$31.74

Orchestral Techniques of the Standard Percussion Instruments – Anthony Cirone - \$15.18

Practical Hints on Playing the Mallet Percussion – Wally Barnett - \$20.51

Practical Hints on Playing the Percussion Instruments – Wally Barnett - \$22.67

Techniques of Playing Bass Drum, Cymbals & Accessories – Al Payson - \$34.83

Some other general percussion publications that may be useful:

Guide to Standardized Drumset Notation – Norman Weinberg - \$29.58

Scoring for Percussion – Owen Reed/Joel Leach - \$38.16

Percussion Repair & Maintenance – Mark Bonfoey - \$40.29

The Percussionists Dictionary – Joseph Adato/George Judy - \$15.60

Percussion Crafts – David Kulb - \$29.55

Dictionary of Percussion Terms – Morris Lang/Larry Spivak - \$23.49

The Drummers Joke Book – Steve Shier - \$26.62

Basics in Rhythm – Garwood Whaley - \$20.771

Prices quoted are exclusive of GST and inclusive of delivery costs. I am happy to forward Preface & Contents pages of any of the above publications on request. I would also be happy to discuss further any of the above ideas, in the hope that we will see more promotion of better percussion performance in those bands that need it.

(Tom Williams)

Tom Williams' Percussion Discussion



Percussion is Best Section!

Just in case you hadn't noticed – the percussion section of the 2007 National Youth Brass Band was judged to be the best section in the Band during the training and tour earlier in the year. I am not sure what they did to deserve this coveted award, but my congratulations go to **Aimee Beaumont** (Marlborough), **Ben Garland** (Napier) and **Jacob McQuarrie** (Invercargill) for being the best section in such class musical company.

Brass AND PERCUSSION Education Tour

Funded by Creative New Zealand, there will be an education tour of band rooms in NZ from 18 April to 23 July, and for the first time in many years there will be a percussion education element to this tutorial programme. **Larry Reese**, Principal Timpanist with the NZ Symphony Orchestra will accompany the two Davids – Bremner and Dobson – on tour.

Larry is a very personable, talented and experienced percussionist. I urge all band percussionists to get along to these sessions to ask the questions you need answering, and to take inspiration from what promises to be a rewarding percussion experience. I will be interested to learn just how many percussionists take the opportunity to attend, and note that if you are from the Central or East Coast of the North Island, or Canterbury or Nelson/Marlborough in the South Island you will have a long way to go to get to one of the scheduled session venues. I suspect this is because bands from these areas did not apply to be part of the tour? I may be completely wrong of course.

Re-Percussion 2006 DVD

If you would like to see and hear how the percussion section can be a concert entity in itself (without the Band !), get a copy of this 74 minute, highly entertaining record of the 23rd Annual

All-percussion Showcase Concert.

With 14 different groups and over 100 performers, there are plenty of ideas of what can be done by well set-up percussion groups of all ages. Price of \$27.50 includes postage, and we will throw in a free cassette tape of the former Canterbury Percussion Ensemble & Japanese saxophonist Kenji Iida performing "Rhythm & Sax". Phone free 0508 737287 to order.

Yours in percussion,

TOM WILLIAMS

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OR
PO Box 5314
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Wellington

NZ MOUTHPIECE GUIDELINES FOR COPY

Please ensure copy is with the Editor by the fifteenth of the month preceding publication.

In exceptional circumstances, please consult with the Editor to ascertain whether an extension is possible.

The preferred method of presentation of text is an emailed Word document. Clearly typed copy, which can be scanned is also acceptable. Photographs are best in jpeg format.

Faxed or handwritten copy is unlikely to be accepted.

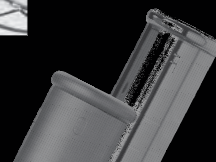
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NATIONAL BAND 2007 ANNOUNCED



Riki McDonnell



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David Bremner

Soprano Cornet: Colin Clark

Bb Cornets: John Lewis, Principal Cornet, Kevin Hickman, Kevin McMorran, Clyde Dixon, Tyme Marsters, David Maas, Stephen Gooding, Anthony Smith, Graham Hickman, Barrett Hocking

Flugel: Mason Elliott

Tenor Horn: Mike Ford, Andy Williams, Sergio Marshall

Baritones: Steven Booth, Ross Gerritsen; **Euphoniums:** Riki McDonnell, Ken Cant

Tenor Trombones: David Bremner, Richard Shirley, Luke Christianson; **Bass Trombone:** Darrel Farley

Eb Bass: Nigel Seaton, Nick Sharp; **BBb Bass:** Phillip Johnstone, Leigh Martin

Percussion: Grant Myhill, Todd Turner, Murray Hickman



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**Dianne Smeehuizen
writes...**

Is there still a need for Provincial Contests? I believe they fulfil a need within our movement but many others say they have outlived their use-by date.

Reasons to keep?

- A level of competition that is accessible to all bands

If this level of competition were not available, we could have member bands that might no longer be able to compete.

- The contests provide opportunities to socialize, to meet up with friends/fellow bands-people.
- Where provincial contests are held prior to Nationals, this gives a band an opportunity to try an own choice test prior to attending the National Competition.
- Enhances band camaraderie.
- The public have an opportunity to hear a brass band playing at its best.
- Rankings – placing and points do assist in the worldwide rankings of our bands.
- The performance standard of our bands continues to improve with the provision of regular competition.

Reasons to remove?

- The cost of an additional contest for a band that competes at a national level.
- Competitions which are smaller do not necessarily have another band of a similar grade to compete against. This presents less challenge and ultimately less attraction.
- In many small centres, there is not a ready supply of acoustically suitable halls.

What about something different?

An idea was given to me some time ago to run a South Island contest but with a difference – include Symphonic Bands and have a festival of music in North and South Islands.

Maybe the answer is a question.:

Is our banding a hobby or pursuit of excellence? The answer to this question will always determine when and how we compete at any level of competition.

**NATIONAL MANAGEMENT
COMMITTEE MEETING DATES
2007:**

**26 - 27 May, 25 August 2007, 26 - 28
October 2007 (Meeting and AGM)**

NZ Mouthpiece is pleased to introduce a new service from the May issue onwards. In addition to the Calendar of Events, there will be a new section entitled "Jubilees and Anniversaries".

It will be the policy of the magazine to enter ONLY the following information in these columns:

Calendar of Events: dates, times and locations.

Jubilees and Anniversaries: dates and contact addresses.

Any information beyond these statements will constitute an advertisement and be liable for the standard advertising charges. (Information received for the May issue will incur no charge).

**CALENDAR
OF EVENTS**

DALEWOOL CONCERTS MID 2007:

Saturday 26 May & Sunday 27 May

Annual Karaka Concert (Papakura Rotary Club) Karaka Bloodstock Centre

Thursday 31 May, 7.30pm

Movie Magic - Subscription Concert No. 2 Raye Freedman Arts Centre, Epsom

Sunday 1 July, Pre Contest Concert

Time and Venue TBA

13 May 2007

North Shore Brass: Mother's Day Celebration Concert Pumphouse Theatre Takapuna, 2pm For information phone 021736832

19 May 2007

Tauranga City Silver and Wellington Citadel Band in concert. St Mary's Church, Tauranga, 7.45pm

19 & 20 May 2007

West Coast BBA, Contest Greymouth

20 May 2007

Central Districts BBA Contest Solo and Party events, Wanganui

27 May 2007

ABA solos Contest

10 June 2007

ABA traditional Contest

JUBILEES and ANNIVERSARIES:

The **Cambridge Brass Band**, 130th anniversary concert: Cambridge Town Hall, Sunday 27th May 2007. (Further information, page three)

Tauranga City Silver Band,

50th Anniversary 12/14 October 2007 Expression of interest to D Sturt, PO Box 3024, Greerton, Tauranga

Bloom'n Hawera on the Rise!

Hawera is moooving up!! Since the success at the Central Districts contest, hosted by Hawera in September 2006, when Hawera Brass collected the Entertainment Trophy, the calendar for the band has remained constant. Despite having the services of a temporary musical director, and the membership stretching between the very young, to the not so young; the commitment, strength and morale among the members remains high.

Hawera Brass is committed to the community, and endeavors at all times to provide the audience with an enjoyable, but professional musical experience. Public performances are paramount. They reinforce the importance of the local band.

Hawera and South Taranaki has certainly been treated to some wonderful performances of late - the CD contest, Frosty and Friends Christmas Concert, Show parades, Carols in the Park, Bavarian concerts and the ever popular caroling on trucks around the streets of Hawera most evenings in December.

The new year was welcomed with Hawera Brass being invited to perform at the ever popular Concert on the Lake, a delightful combination of variety acts provided free of charge by the local council for the entertainment and enjoyment of the audience over three evenings.

It's not all work and no play for Hawera Brass - an enjoyable family BBQ with emphasis on the socialisation was held at player Othmar Hebler's, as well as a fun day at the local lake water skiing and biscuiting with another member's boat. Mystery days out and dinners, also enable members to enjoy the close-knit family orientated Hawera Band.

Amongst this busy calendar, the band also welcomed and nurtured four young players transitioning from learners group into the senior band. What a busy time! They all coped very well.

Individual successes are also celebrated and several members competed very successfully in the Hawera Performing Arts competitions, as well as in our own Solos competition.

Our dedicated young, hard working principal cornet player, Catherine Carter, deserves to be warmly congratulated on her recent selection in the N.Z. Youth Band. We are so proud of her, and the inspiration she is to our younger members.

Hawera is proud of our band, and the appreciation displayed by the public is always valued. We may not be 'A' grade, but the enthusiasm and commitment from players and supporters is commendable.

We are hoping that in the near future, this family orientated band, continually striving to succeed both locally and nationally, will attract a new musical director. This will reinforce the bands worthiness and enable us to continue setting goals and striving for the positive outcomes we enjoy.

LETTER TO THE EDITOR:

Hi!

Just wondering if you can help me? I'm trying to trace Geoffry/ Jeoffry Cox or Coxen can't remember which, been many years ago. He's a trombone player and my mentor nearly forty years ago back in the UK. I'm still in the UK but Geoff lives out in NZ would love to get in touch with him again, specially as I've taken up trom playing again. Hope you can help. I believe he still plays.

Yours Truly,
John Ashworth

Enquiries so far have been unsuccessful. If any reader can help John with his enquiry, please contact the BBANZ office.

During 2006 Barbara and I enjoyed a Mediterranean cruise, a visit to Brisbane and other more local travels, and reached the milestone of 'three score and ten'.

And so it is, that as Re-Percussion goes faster and faster, we would actually like to go a little slower (and go on more cruises!). Whereas daughters Sharon and Lisa are helping out these days and are absolutely vital to our service while we are away, we have come to the realization that maybe we should be passing Re-Percussion on to someone who will continue it on in the personal way that it has been established and take it a stage further in its development and capability.

And so the news is out – Re-Percussion is coming up for sale, and offers the right person(s) a sound business with modern operating systems in place, quality supportive suppliers, a significant satisfied customer database, and solid demand for its products and services. Re-Percussion is a business that can be run from any premises in any location, and expressions of interest are invited from those who may have an interest in owning or being part of Re-Percussion in the future. Please contact me for initial dialogue on this matter.

Meanwhile, it is very much business as usual for us and our many clients. The sale of Re-Percussion is neither essential or urgent, and we assure our customers that we are here to give you great service as always on an ongoing basis. When you call, we enjoy seeing that you get what you want, at great value, and above all we enjoy giving you our type of service. Many thanks to all our loyal customers for your continuing support.

Yours in Percussion
Tom Williams



D of E

Hi all,

I have just completed the first Creative NZ session with Kumeu Brass Band, and would like to thank the band for their hospitality, and good attitudes towards a great day. This is the first of many in this series, and Larry and myself are looking forward to the coming months and being of some assistance to your bands.

I wanted to write this month about a topic that came up today in the session: **Mouthpieces.**

I have a funny feeling that many of you would play on mouthpieces that came with your instrument. Because it came with the instrument, it does not mean that it is the right mouthpiece for you. You will find that every mouthpiece has a different feel, and result, and it is important that you find the one that best suits your strengths and weaknesses. You will be amazed at how much difference the right mouthpiece can make.

There are a couple of things to think about when trying mouthpieces and buying them. Try not to play too small a mouthpiece: it's important to play one that has a good-sized cup, and good-sized rim. The larger the mouthpiece the harder work it is in the high register (although this gets easier), but the better the result is with sound, articulation, smoothness, and airflow. Try to find a mouthpiece that best suits your mouth, and feels good when you play.

Many types of mouthpieces have different surfaces, some flat, some rounded more, these create different results, find the one that best helps you. Lastly, find a company that makes mouthpieces the way you like – and try and stick with them. You will find that if you like a particular make, then you can play around with cup depth, rim size, and gold or silver plating and are more likely to find what you are looking for. Denis Wick, Bach, Shilke, and many more companies make very fine mouthpieces. I play an American trombone mouthpiece maker named Greg Black. They are not cheap, but they are made very well and they suit my playing. I recommend that you take as much time choosing your mouthpiece as you would buying a new instrument.

Finally, I have had recent trips to St Kentigerns School, and the NZ Army Band, and have had enjoyable sessions with both. Thank you for your hospitality and invitations. Keep well
Dave



Recent CNZ-Education visit -
David Bremner and Kumeu Musical Director Peter Logger.



Kumeu's abuzz! David Bremner 'buzzing' with Kumeu Brass during the recent CNZ-education visit.



Larry Reese gives valuable percussion advice to Carly, lit by the beautiful Kumeu sunshine!

Letter to the Editor:

I was disappointed to read on page 4 of the latest Mouthpiece that you knew of only three cities that promote Brass Playing in the parks of our cities. Did you think about asking about Dunedin?

In fact if you had asked her, our own BBANZ president would have informed you of how for many years this has been the norm in the 'Edinburgh of the South'

From Labour Weekend through to end May each year, the Dunedin City Council promotes and sponsors Sunday afternoon playing in the city's Botanical Gardens (NZ's oldest) by the various brass bands in the City. (On the odd occasion a Jazz band or other group may fill in a spot), but the bands of St.Kilda, Kaikorai/Metropolitan, Mosgiel Brass and The Salvation Army do their hour and half stint regularly from the gardens' sound shell. In fact, the council supplies the seating and the music stands for this very purpose.

It is not unusual for the bands to play to many hundreds of Sunday afternoon garden visitors, many being from overseas, or in some rare cases when autumn really begins to draw in, then it may be usual practice for the only listeners to be ducks that brave the wet and wind - and the band's bass trombone participating in seeing who can produce the best quack during the playing of the 'Invercargill March'!!

Brian Lee
Mosgiel Brass

The article referred to three cities, but nowhere did it imply that they were the ONLY three cities in New Zealand that held parks concerts. NZ Mouthpiece welcomes articles from bands and administrators who are involved with these and similar activities. (Ed)



It is pleasing to see the number of **New Zealand composers** included in the solo syllabus for the 127th NZ National Brass

Band Championships. In an innovation, each Open Class brass solo section has four pieces to choose from - with Kiwi composers including John Ritchie, David Oswin, Fendall Hill and Peter Maunder featured prominently. Other pieces have been inspired by visits to New Zealand such as Rangitoto (Goff Richards) while Simon Kerwin, who has recently returned to the UK, has two pieces to choose from in the Amateur Bb Cornet and Bb Championship Cornet.

A new initiative by the Ministry of Culture and Heritage is a new website for arts organisations and groups. www.NZLive.com has event listings, useful links, organisation listings plus much more. Any group can join and post events free. This site replaces the Arts Calender operated by the Morrison Music Trust for some years.

Woolston Brass recently announced the signing of **David Bremner** as Principal Trombone. David must now be one of the busiest professional brass musicians in this country what with his Director of Education role, his conducting of Pelorus Trust Wellington Brass, Principal Trombone of the NZSO and National Band plus his Course Directorship of the National Secondary Schools Brass Band.

The **Champion Brass on the Shore** committee report an awesome amount of support from the North Shore City Council, their principal sponsor for the July NZ National Brass Band Championships. In a possible world-first the council will be placing lamppost banners around the city publicising the event in the weeks leading up to the 127th Championships.

Denis Wick adds new Heritage design to Mouthpiece Range

Denis Wick's new Heritage trombone mouthpieces combine the energy conservation of a thick-wall mouthpiece with a design that doesn't sacrifice sensitivity.

Through a melding of expertise and extensive player trials, the new Heritage mouthpieces have been optimised for both power and sensitivity. The proven internal shape retains high mass at key points to provide power when it is needed, while sensitivity is provided by a new idea to make the cup wall thinner nearer to the rim.

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Music is a means of giving form to your inner feelings without attaching them to events or objects in the world. George Santayana.

David Dobson writes:

Santayana's is one of those pithy sayings that I have been using to fill little spaces in the pages of NZ Mouthpiece from time to time over the last year or so. It occurred to me, in the light of comments I have received, both as Editor of this magazine and as Executive Officer of the BBANZ, that maybe this little statement was worthy of some comment...and so I make it...

There have long been distinctions between the purposes for which music is composed. Just the other day, a visitor to the BBANZ office tried to draw a distinction between "pop" music and "serious" music. The dangers inherent in this exercise are immediately evident! As are such distinctions as "Art music" versus "Popular music", "Serious music" versus "Entertainment music", etc. etc.

I think a valid distinction can be drawn between "Programme" music – in which the composer tries to paint a musical picture for the audience (*Behold the Narrows from the*

Hill – Dwayne Bloomfield) and "Absolute" or "Abstract" music – which is music composed for the pleasure of the composer and may or may not appeal to the listener (*Concerto for Cornet or Trumpet* – John Lewis. Such a distinction has been promoted in many musical textbooks for a long time. It is probably facile to say that if a piece has an evocative title it is "Programme" music and if it has a generic title like "Concerto", "Divertimento" or "Sonata", for example, it is "Absolute/Abstract" music. However, the reader may well consider this to be a reasonable starting point.

If we accept this distinction and apply it to music that brass bands normally play – that is, in concerts and public events – then Mr Santayana would not be pleased with what he might hear throughout New Zealand and perhaps world-wide. The titles of much of the music we hear from our bands suggest a strong connection with Programme music.

Does this mean that composers are more hard pressed to write Abstract music for Brass Bands? The immediate answer is a probable "No". However, given the comparatively restricted tonal qualities available in a brass band (notwithstanding the percussion section and the addition of timbres to be found by blowing over bottles, for example), there may be some validity answering the question with a "Yes".

Where I think the real answer to this question lies is in the make-up of our brass bands and bands-people. With the exception of bands of professional quality, the brass band movement encompasses music-lovers, hobbyists and dedicated crafts-people. (That is *not* to say our professional bands and bands-people lack these qualities.) People want to spend the limited time they can make available for playing in a band in the pursuit of "accessible" music. They will accept the challenge of "new music", but need to be able to perceive the connections between the notes, to be aware of the intentions of the composer and to enjoy the preparation of the music.

I am a firm believer in a sense of line: the roots of brass band music lie in accessible melodic lines and traditional harmonic relationships. Composers who recognise this and yet are prepared to push the boundaries – among them our own New Zealand composers – usually find acceptance. The composer of "Abstract" music who puts the notes together in an order which is too mathematical or difficult to perceive may find acceptance of the music less enthusiastic.

I am composing for brass bands. Giving form to my inner feelings? I'm not sure. Attaching them to events and objects in the world? Probably. Some of my music may eventually make it into public auditoriums, but regardless of this, many thanks to the Musical Directors and individual bands-people who have allowed me to write music and gift it to them. DGD.

Norman Goffin Memorial Prize **A new competition for young New Zealand composers.**

This is an opportunity for young musicians to create an original piece of music for brass band and receive advice from prominent composers and performers. If you are the right age for the National Youth Band and you are a New Zealander you are eligible!

Entry details:

- Submit an original work for brass band suitable for performance by a youth band.
- The piece can be any length (up to approximately 5 minutes), and in any style.
- Entrants must be aged under 23 at the date of entry.
- **Deadline for entries: 1 July 2007.**
- Send full score and parts to:
Norman Goffin Memorial Prize Pelorus Trust Wellington Brass Band PO Box 3194 Wellington

Finalists will be selected by **David Bremner** (principal trombone, NZSO/Musical Director of the National Secondary Schools Brass Band), **Aaron Lloyd** (composer and conductor), and principal players of the **Pelorus Trust Wellington Youth Brass Band**. All finalists' music will be rehearsed and recorded by the Pelorus Trust Wellington Youth Brass Band at a workshop in August. The workshop will be open to the public.

Finalists will be announced at the New Zealand Brass Band Championships 4-8 July 2007. In addition to first prize, the winning composer's work will be performed in concert by the **National Secondary Schools Brass Band**.

The name of **Norman Goffin** is well known in brass bands both in New Zealand and throughout the world. This competition has been created in his memory, with the aim of encouraging and supporting young composers in New Zealand, and of building contemporary repertoire for youth bands.
Enquiries: aaronlloyd@clear.net.nz

NZ 2008 Festival of Brass launches logo and new sponsorship...

2008 Festival of Brass

The 2008 NZ National Brass National Brass Band Championships is to be hosted in Christchurch in July next year and the event is to be branded as the **2008 Festival of Brass** with a new logo. This follows on the previous Christchurch contest which was called the 2004 Festival of Brass.

“We really liked the feeling of the previous name, so why reinvent the wheel?” says contest committee chairman Owen Melhuish. “We have a very experienced committee representing four Christchurch bands and we guarantee a great time for all competitors with world class venues, superb warm up areas within the same complex and the usual strong support from locals - following on the 2004 experience when the Scenic Circle Hotels Band of the Year was a sell out.” says Melhuish.

Bands people will not need to step outside to move between venues for the entire five days. Being the height of winter, this is a wise move with Christchurch’s mid winter known for its fine but frosty days.

Contest committee: Angela Reimer (Secretary and marketing /PR), David Clearwater (Street March event manager and Venues), John Thorne (Social), Tony Lewis (Scenic Circle Hotels Band of the Year Event manager), Stephen Leader (Band Liaison and Personnel), Tristan Mitchell (Venues manager), Owen Melhuish (Chairman and Marketing / PR). All have experience in a mixture of National Band, BBANZ Executive, NZ Army Band service and dozens of years of band committee work.

In an exciting and new venture, the committee has recently signed a sponsorship agreement with Scenic Circle Hotels to attract bands to stay at their three hotels located within Christchurch City.



“We have a unique opportunity to place bands in the three venues and create a real village atmosphere with the staff from Scenic Circle Hotels assisting in so many ways,” says Band Liaison Stephen Leader. “Plus we get an enhanced sponsorship on the back of the Band of the Year existing arrangement with BBANZ” says Leader.

“The per person rates are exceptionally good value that will be held till July 2008 and range from \$55+GST pp for the Russley Hotel, \$60+GST pp for the Cotswold to \$70+GST pp for the Fino Casementi which is opposite the Town Hall and Convention Centre venues. In addition, a special breakfast rate has been negotiated. The Cotswold Hotel on Papanui Road will have special late bar hours and restaurant service for bands people. Some special conditions apply.

Bands are encouraged to contact Stephen Leader (pictured) for booking details sooner rather than later
Ph + 64 3 327 7203 or + 64 276877193

Email leader@inet.net.nz
website : www.bbanz.co.nz

KIWIS FEATURE AT AUSSIE CHAMPS...



Pictured: The Trusts Waitakere City Brass about to begin the street march

Brisbane Excelsior last month made history at the Australian National Band Championships held in Ivanhoe Melbourne - taking the hat trick by winning the A grade championship under Musical Director Howard Taylor.

Some of the contestants spoke to Owen Melhuish who was there assisting 4barsrest.

The talented Brisbane Excelsior won all stage events apart from the Stage March, where the up and coming Footscray-Yarraville City Brass (Phillipa Edwards) took honours playing *ORB* (Charles Anderson) and a third place aggregate.

The winning band performed their own choice selection: *Journey to the Centre of the Earth* (Peter Graham) to critical acclaim by the adjudicator and other commentators and took the A grade by a clear five points. Second man down in the front row cornets was **Kevin McMorran** of Canterbury Foundation Brass who was assisting the band for the second year in a row.

Speaking to the audience an emotional Howard Taylor said “The only other band to win hat tricks in Australia were the Hawthorn Band back in the early 1990’s and that era was under Ken

McDonald – today’s adjudicator, so it is a special moment that I accept this prize from Ken and thank my band for a outstanding effort.”

Second placed Kew Band of Melbourne (Mark Ford) won many friends with their fine performance of *Vienna Nights* (Philip Wilby) using their star cornet player Jennifer Magoulas, the Junior Champion of Champions winner, and Principal Euphonium Matt van Emmerick, the Open Champion of Champions winner.

The sole Kiwi band entry was a rejuvenated **The Trusts Waitakere City Brass** who placed a creditable fifth behind K&N Spring Gully Brass (Bruce Raymond) from Adelaide.

“This is an excellent start to the band’s new era,” said Musical Director **Stephen Booth**.

“The band’s soprano cornet player **Fendall Hill** won the Soprano Cornet Championship and earned some excellent feedback and special mention by the adjudicator in the Champion of Champions, whilst guest Tuba player **Steve Packer** became the Eb Bass Champion of Australia for the second year in succession. We were also proud of **Pete Johns** taking the

Champion A grade Drum Major prize” said Booth.

Speaking after the event Stephen Booth was impressed with his bands effort. “In the “main” band events the band produced a magical setting of the hymn *I’ll Walk With God* (arr Goff Richards) followed by an extremely, technical and musical performance of the difficult set work *Terra Australis* (Martin Ellerby) in which the band gained overall 4th place. This was despite some very unusual acoustics on stage that took many bands by surprise.

This piece featured many of the band’s players in solos or cadenzas, far too many to list individually, but every single player played with dignity and confidence. We can be proud of all of them. Notable also were the percussion section who tackled one of the most difficult percussion parts in banding test-pieces and played fantastically well, and the band’s Australian Champion soprano cornet player Fendall Hill who produced one of the best performances of the fiendishly difficult soprano part on the day.” said Booth

On the second day the band treated the audience to an exciting and again, musical, rendition of their own choice work “*English Heritage*”. Many recalled

FINE CONCERT TO DISPLAY TALENTED YOUTH...

A large and receptive audience greeted the Salvation Army National Youth Band (NYB) and the Pelorus Trust Wellington Brass as they presented a Festival of Brass in the Wellington South Citadel on March 24. The NYB players range in age from 16 - 30 and there is keen interest to be a part of this band from younger members of the Development Youth Band. All players are auditioned for the two bands at the annual training camp in January. This being the first concert of the year for the NYB, there were seven young people making their debut. Musical Director Stephen Stein and his assistants are to be congratulated on the high standards maintained over recent years, which augur well for the future of Salvation Army brass bands in New Zealand.

The NYB on this occasion was conducted by Assistant Music Director Glenn Richards, a well-known bandsman within the Salvation Army and on the Contesting scene. This concert was Glenn's debut as a brass band conductor and he showed great promise, displaying good control and musical sense as he led the band in a very diverse selection of music. Major music featured included *Farandole* (Bizet arr. Phillips), *The Light of the World* (Dean Goffin), *Salvations Song* (Bill Gordon) and *The New Covenant* (James Curnow), these supplemented with several well-presented lighter numbers.

Having not heard the Pelorus Trust Wellington Brass for some time it was a surprise to see the number of young players in the present band, (only four players remaining since the writer played in the band for 5 years until 2003.) Special mention should be made of the cornet section, a very young impressive team.

The band was excellently led by the new conductor and BBANZ Director of Education **David Bremner**. David, having been a guest tutor and adjudicator at the NYB training camp in January had great rapport with both bands this night. The Pelorus programme included *French Military March* (Saint-Saens arr. Hargreaves) *Georgia Brown* (Goff Richards), *Danny Boy* (arr Fernie) and *Barn Dance* and *Cowboy Hymn* (Philip Sparke) Two numbers worthy of special mention were *Deep Harmony* (arr.



Salvation Army NYB



Pelorus Trust Brass

the Annual Winter Festival and again in Wellington at the Tawa Salvation Army on the 15th and 16th of September. To hear a special night of good quality, and very vibrant brass band music presented by a very talented group of young musicians, mark these dates in your diaries.

David Howan.

Peter Maunder) - Hymn playing of the highest quality with a strong Bass line providing the foundation of this fine performance. A newcomer to Wellington, **Ryan Peni**, was the featured Tuba soloist extraordinaire in the Sparke arrangement of *The Sun has got his Hat* on. What can be written about this amazing virtuoso performance? To hear comments later like "mind boggling", "freakish" and "magic" speak for themselves. Those that have seen and heard Ryan perform will well know what this means: a highlight for all.

The evening closed with Glenn conducting the combined bands in Len Ballantine's lovely meditation *I Know Thou Art Mine* and David conducting the punchy lively playing of the old march *Appreciation*. This was a wonderful evening of brass playing presented by two very competent bands.

The NYB will perform other concerts this year in Queenstown on the 23rd and 24th June as part of

Tom Williams' Percussion Discussion



The Power of Percussion !

In recent years I have not had the time available to commit to a band or orchestra on a regular basis, and so have resorted to committing myself, or an organised percussion section to one-off concerts for local bands or orchestras. This means that I/we organise the music, the instruments and the people required, attend the last two or three rehearsals, perform the concert, then away again – until next time !

Engaging in this that I call 'rescue percussion' can be a very satisfying activity for the percussion team and for the music ensemble involved. Apart from the obvious satisfaction of putting a quick and efficient percussion team together and the enjoyment of performing with the ensemble, the greatest satisfaction comes from the reaction of the ensemble and the conductor to the last minute injection of the percussion section.

The excitement and colour, the 'icing on the cake' that is added to the ensemble's performance is a joy to be part of, and is what I fondly refer to as the 'power of percussion'. Indeed, it is a wonder that not every conductor in the land organises the percussion section before anything else, even if that percussion is not added until the latter stages of the training period. I have heard of conductors who study the percussion line first.

Any questions about this observed phenomenon of the 'power of percussion', or any ideas to further the idea in other parts of the country are welcome.

Will softer percussion passages be heard ?

This was one of 13 "questions for Contest 2007" inside the back cover of the April issue of Mouthpiece.

I don't know what the anonymous writer was thinking when he/she wrote this question, but it is a mystery that percussionists who are so often regarded as too loud, must play quieter passages louder than marked – why ? – because bands generally do not play quiet enough when called on by the marked dynamics to do so.

(This comment should bring a storm of protest from some bands, but it probably won't!)

Be There !!

If you're a percussionist in a band, or think that you might be or would like to be, please, please, please get yourself to one of the brass/percussion education clinics to be held in a band room near you between 22 April and 23 July.

These sessions are sponsored by Creative NZ, are advertised in Mouthpiece or on

www.brassnz.co.nz and feature the expertise and experience of Larry Reese, the American principal timpanist/percussionist with the NZSO. Educational sessions for percussionists have not happened for many years in NZ and if these clinics are not supported they may well not happen again.

So, make the effort - Be There !

Yours in percussion,
TOM WILLIAMS

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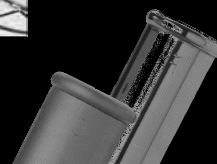
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OBITUARY:

Eric Brunner Sutton (1920-2007)

Eric, a thirty-year stalwart of Woolston Brass, died on Good Friday 6th April 2007, aged 87. He joined Woolston in 1936 as a horn player, and for years, there were four Suttons in the Band; father Alf, Eric and his brothers Merv and Bram. Eric took up the bass trombone not long afterwards. Enlisting in the Army in 1940, Eric was a member of the Band of the third New Zealand Division in Fiji under the late Bill Craven and Louis Fox.

Returning to Woolston in 1945, Eric played B flat bass for the Victory Contest in 1946, reverting to bass trombone thereafter. He won eight national titles with the bass (G) trombone, five consecutively from 1949, then another three from 1955 to 1957. Eric Sutton was a member of the 1953 National Band, which won the Edinburgh Festival Invitation Brass Band Contest, and the prestigious British Open Brass Band Championship of that year.

Eric was a member of the 1965 National Band which was guest band at the Canadian National Exhibition of that year, then made an extensive tour of the USA. He retired from Woolston in 1966 and was then elected a Life Member, retaining a keen interest in his old band until his death.

Eric, always known to his intimates as "Brunner" after the West Coast lake near his birthplace, was a man of great good humour, wide smile and always with a kind word for everyone – and a kiss for the ladies! He and Dorothy celebrated their Diamond Wedding in May 2006, shared with their many friends, including veterans of the 1953 National Band and their ladies. Dorothy and Eric attended every triennial reunion of the 1953 National Band to the 2003 golden jubilee event, but were unable to attend the final October 2006 reunion through Eric's ill-health.

Eric is survived by his wife Dorothy, son Lyal and daughter Anne and families.

Vale, Eric!

Denis Dewe

HarperCollins Publishers New Zealand, in association with the Queen Elizabeth II Army Memorial Museum and Associate Professor Glyn Harper of Massey University, are appealing to the public for copies of historic World War I photographs.

Images of War will showcase unique, and in many cases, previously unpublished images from the Museum's outstanding collection of photographs from the World War I period. Glyn Harper - one of this country's leading military historians is the author and mastermind behind the project.

The Museum is also calling for war photographs from the New Zealand public. Photographs might be live action shots including battlefields immediately after the action; troops in location either immediately before or just after military action; wounded soldiers being treated; prisoners of war; artillery, tanks or machine guns firing; aircraft and battleships with a New Zealand connection; weapons training; soldiers in the trenches or of trench life; life behind the lines; soldiers on leave in France and the United Kingdom; famous and infamous commanders, Victoria Cross winners, troublemakers or royal visits; war animals including horses, mules, dogs and camels; war graves and anything that might be considered unusual or interesting.

Copies only of photographs can be submitted either electronically in the form of a low resolution digital scan to editors@harpercollins.co.nz or a photocopy by mail to Images of War Project, HarperCollins Publishers, P O Box 1, Auckland. Please do not send original photographs, but photocopies or scanned images only. All submissions should include full contact details.

Ideally, all photographs submitted should be accompanied by relevant information, such as location, date, who or what is in the photograph, which unit they belonged to and who took the photograph.

Images of War will be published in time for Armistice Day, November 2008. Those whose photos are selected will receive a complimentary copy of the book. This is a terrific opportunity for New Zealanders to contribute to the public recording of our magnificent military heritage.

Obituary:

Desmond John (Des) Hoy (1940-2007)

Des was taught in the Christchurch Municipal Band by Ralph Simpson, and moved to Woolston in 1957, serving as a trombone player, committeeman, chairman and latterly, custodian and elder statesman. During those fifty years, he played under the baton of eight musical directors, from Dave Christensen to present incumbent Graham Hickman.

Des enjoyed some competitive success in earlier years, but his main contribution was as a team player. The Woolston trombone trio won the national title on many occasions, with Des, Barrie Aldridge and variously, Eric Sutton, Tony Lewis and Richard Hogarth. As a committeeman, Des displayed forethought and commitment to a remarkable degree. This continued into his years as Chairman of the Band, when it was said (not lightly!) that Des spent most if not all of his waking hours thinking about the Band.

On tour or at a contest, Des was always immaculately turned out and accompanied by wife Colleen. They were a model couple, and set an example to all, particularly the younger players. His opinions were always stated forthrightly, in a way that left no-one in any doubt as to how Des felt. At all times he had the welfare and reputation of his Band very much in mind.

Des was a family man. He, Colleen and their three children, Brent, Leanne and the late Tony were a close family unit respected throughout the brass band fraternity down the years. Des was a member of the 1965, 1967 and 1970 National Bands, and was very proud of son Brent's outstanding competitive record and membership of successive National Bands, and daughter-in-law Helen's equally outstanding performance as an administrator.

Colleen, Brent and Helen, Peter and Leanne and their children have lost a cherished husband, father, father-in-law and grandfather. By any criteria, Des Hoy was a most distinguished Woolstonian. Vale, Des!

Denis Dewe

2007 CONTEST IS JUST AROUND THE CORNER!

CHAMPIONS RETURN FOR BATTLE ON THE SHORE

(Owen Melhuish)

No less than five champion bands will feature in the five grades at Champion Brass on the Shore next month as part of the 127th NZ National Brass Band Championships.



Pictured: Contest Headquarters, the Bruce Mason Centre; Bob Davis, "Champions on the Shore" Committee chair; Nigel Boddice: Chief Adjudicator.

Contest manager Helen Hoy has the entries sorted and reports that thirty-three bands will compete in the 2007 contest with some interest in all grades as bands battle to keep the silverware in their trophy cabinets.

Beginning in the Youth Grade the **Pelorus Trust Wellington Youth Band** (Aaron Lloyd) are seeking a hat trick with the only competition from local and first time attendee **Kumeu Brass Auxiliary** (Claire Bymolt)

In the C grade six bands, all from the North Island, will compete. **Tauranga City Silver Band's** (Gary Langdon) promotion to the B grade last year, makes this grade wide open.

Continued on pages four and five...



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EXECUTIVE
DIRECTORY**



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**Dianne Smeehuyzen
writes...**

Musical Directors

It is timely to write an article on support for our Musical Directors/Conductors, as in July following our National Contest in Auckland, Nigel Boddice is on a tour of New Zealand offering Conductor Seminars funded by Creative New Zealand.

These are regional seminars and there should be one close to you. Please make sure your MD is aware of these seminars. This is an opportunity for him/her to advance conducting technique and possibly learn new skills.

Refer to page seven for details of times and dates for these seminars.

Our Musical Directors/Conductors are often the coaches, mentors, teachers and administrators of our bands. From whom do they receive their training? Who mentors them? We ask a great deal of one person - but what support do we have in place for them?

A Musical Director/Conductor by way of his/her position has the ability to bring new life to a band. Therefore, it is important that we give them all the support we are able to muster. Support could be for her/his emotional wellbeing as well as conducting skills. We can also offer empathy, especially after a hard day's work, as it will not always be easy to leave the day's events behind and give the band full attention.

Occasionally the Musical Director/Conductor is the person who drew the short straw and has landed in front of a band that they would dearly love just to play in. If this is the scenario in your band, then you will require loads of empathy for your conductor. For other bands maybe your conductor is an employee and paid accordingly, but please remember that although paid, they can still have issues like any of us and can have difficulty leaving these at the door. For the few fortunate bands that have a conductor who just loves the role and has all the people skills in the world, please do not take this person for granted. Cherish them and look after them well.

We as bands people must look after our Musical Directors - for they are few and far between. They take on a very large task and quite often are paid a pittance. We should be prepared to offer help and assistance to support them at all times.

**CALENDAR
OF EVENTS**

10 June 2007

ABA traditional Contest

1 July 2007

Dalewool Pre Contest Concert
(Time and venue not supplied)

1 July 2007

St Kilda Brass: "Just Brass"
Kings & Queens High School Performing
Arts Auditorium, 3pm

17 August 2007

Dalewool: "Last Night of the Proms"
7.30pm, Great Hall, Auckland Town Hall

17 August 2007

St Kilda Brass: "Classic Brass"
8pm, Glenroy Auditorium, Dunedin

18 August 2007

St Kilda Brass: "Classic Brass"
8pm, Cromwell Community Church
Centre, Cromwell

18 August 2007

Waitakere Brass: "Toys for Kids"
7.30pm, Glen Eden Playhouse

26 August 2007

Dalewool: Annual Orewa Concert
Centrestage, Orewa

JUBILEES and ANNIVERSARIES:

Tauranga City Silver Band,

50th Anniversary 12/14 October 2007

Expressions of interest to D Sturt,
PO Box 3024, Greerton, Tauranga

Roxburgh Pioneer Generation Brass

125th Anniversary 19/21 October

Register your interest with Victoria Orchard,
3 Ancrum St., Roxburgh

Email: torsandkev@xtra.co.nz

**Remaining National
Management**

Committee Meeting Dates 2007:

25 August 2007, 26 - 28 October
2007 (Meeting and AGM)

Roxburgh Pioneer Generation Brass Flies The Flag

We have accepted the challenge put to us following the 2006 Nationals and we will be seeing you in Auckland!

It looks like we will be the only D grade band from the South Island.

This has been made possible by the hard work put in by the committee, in particular our ever-efficient manager, secretary and treasurer dotting all the "I"s and crossing all the "T"s and thus securing sufficient funding to get us there. In addition, a mention must go to **Pioneer Generation** for their continued support, which helps keep the day-to-day running of our country band possible.

Under the musical directorship of Allan Brown (Brownie), our goal is to lift our game following our pleasing results at our local contest and fly the flag for the South!

This will make for a busy year for us as we move towards our 125 years celebration at Labour weekend, 19th -21st October. This will include a mix of business and pleasure as we look to partake of the usual social activities as well as concluding with a concert. Please see the notice on page two.

SEE YOU IN AUCKLAND!!



Thank you Ross Mickell

Motueka Municipal Brass recently farewelled Ross Mickell after over sixty years of service to the band.

Motueka Golden Bay News reported the occasion of Ross' retirement. A concert in his honour delighted the many friends and supporters who attended.

Ross commented on the camaraderie and fellowship of the local band, which was the focal point of the community in the early years of his involvement. Great and long-lasting friends were made over Ross' sixty years of service.

"Banding's been good to me. Maybe that's why I am in such good nick still, thanks to all that blowing", said Ross.

Pictured: Ross, Mrs Mickell and friends following the presentation.



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National Contest 2007

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Continued from front page...

Addington Brass (Iaan Wilson) will defend their title against eight other bands and will be hard to beat - based on various reports. However, the B grade is an exceptionally difficult grade to compete in, with at least four bands in very good form.

Australian entry **Boorandara Brass** (Daniel van Bergen) from Victoria make the trip across the Tasman for their first tour to NZ and could also prove a threat after their recent outing at the Australian Nationals. The test piece *Salamander* (John McCabe) has had mixed feedback, and is expected to test all bands.

A strong line up in the D Grade is a good sign of resurgence of several bands that have not competed since the 1990s, including **Papakura** (Ian Levien), **Gisborne Civic** (Brian Kelly) and **Kumeu Brass** (Peter Logger). Travelling a large distance to defend their title is **Roxburgh Pioneer Generation Brass** (Allan Brown) all the way from Central Otago.

Pictured: Woolston Brass after their 2006 successes.



Despite it being mid-winter the A grade is expected to be hot competition with particular interest from the Australian Bands, three time champions **Brisbane Excelsior** (Howard Taylor), **Kew Band** (Mark Ford) and **Darebin City Preston Band** (Jason Mears). Kew Band was second at the recent Australian Nationals and was fourth at the 2006 NZ Championships in Dunedin.

Returning to defend their title will be **Woolston Brass** and there will be special interest in their performance under their new conductor Graham Hickman. **Dalewool Auckland Brass** could be a big threat with the permanent return to New Zealand of their director Nigel Weeks.

The A Grade test piece is *Concerto No.1 for Brass Band Opus 44* (Derek Bourgeois) and was chosen by 2006 adjudicator Kenneth Young as a good test for all bands. The feedback is that it is not disappointing as a real test in this grade.

Solo entries are healthy at over 220 soloists plus 59 duets, quartets and ensembles. Particularly strong is the Open Euphonium (23 entries) and seven in the Junior Percussion. Junior events are a little down overall on previous years.



Pictured: Jennifer Magoulas, winner of BBANZ website vote

The Simon Hocking House of Travel Invitation Slow Melody has 12 excellent soloists to play to three judges on Wednesday night at 8.00pm. The popular **Jennifer Magoulas** of Kew Band has secured the BBANZ website vote. Jennifer is the Australian Junior Champion of Champions for 2006 and 2007 and the reigning New Zealand Junior Champion of Champion. The other invitees are:

Matthew van Emmerick (Euphonium – Kew Band Australia) 2007 Australian Champion of Champions, **Steven Booth** (Baritone – The Trusts Waitakere City Brass) recently chosen for the National Band of New Zealand, **Luke Christiansen** (Trombone – Smiths Locksmith Manukau City Brass) recently chosen for the National Band of New Zealand and principal trombone 2005 and 2006 National Youth Brass Band, **Mike Ford** (Tenor Horn – Marlborough District Brass) well known player who was guest soloist with the National Youth Brass Band earlier this year, **Phillip Johnston** (BBb Bass – Woolston Brass) popular bass player extraordinaire, **Steve Ridler** (Tenor Horn - Brisbane Excelsior) 2006 NZ Tenor Horn Champion, and **Steve Packer** (Eb Bass - Dalewool Brass) 2006 & 2007 Australian Eb Bass Champion.

Continued next page...

(continued from previous page)

For the Invitation Slow Melody, automatic invitations are issued to **John Lewis, Kevin Hickman, Riki McDonnell and Trevor Bremner** based on their success in 2006. This event is unique and very popular with the public.

The street march now has a name sponsor in Dunedin based construction company **Naylor Love**. The event is to be called the **Naylor Love Parade of Bands** and 27 bands will step off along Lake Road, Takapuna, at 9.30am on the Saturday morning.

Contest committee chairman **Bob Davis** has a hard working committee around him: "we are very lucky to have some great sponsors that have got behind one of the biggest events to come to North Shore City in a long time," said Davis. "The **North Shore City Council** has been on-board from an early date with logistical and monetary support and is our principal sponsor. We also welcome **Naylor Love** as a new, hopefully long term, sponsor of the street march event. **KBB Music** will be sponsors of the Open Champion of Championships event and new sponsor from the ashes of Besson are **York Instruments** (via Riki McDonnell and Music Ways) who have naming rights to the A Grade events," Davis said.

"Other support has been received from **Spencer on Byron Hotel, Jerry Clayton BMW and Auckland Band Instruments**" said Davis

The **Scenic Circle Hotels Band of the Year** has all three Auckland A grade bands plus Marlborough District Brass in the Sunday afternoon featured event. All four bands have regular concert series and so are well qualified to entertain the anticipated large crowd.

The event website is www.championbrass.org.nz

Read quickly updated results on the BBANZ website www.brassnz.co.nz

God tells me how he wants
this music played –
and you get in his way.
(Arturo Toscanini at rehearsal)

EVENTS AND PRICES...

Wed 4th, from 12 noon
Solos & Parties (ensembles)**
Wed 4th, 8.00pm
"Simon Hocking House of Travel"
Invitation Slow Melody

Thurs 5th, from 9.00 am
Solos & Parties (Ensembles)**
Thurs 5th, 5.30pm
Junior Champion of Champions
Thurs 5th, 7.30pm
"KBB Music"
Open Champion of Champions

Fri 6th, from 9.00 am
Band events, all grades

Sat 7th, 9.30 am
"Naylor Love" Street March**
Sat 7th, from 11.30 am
Band events, all grades
Sat 7th, from 7.30pm
Social function

Sun 8th, 2.00pm
"Scenic Circle Hotels"
Band of the Year:
Dalewool Auckland Brass
Marlborough District Brass
North Shore Brass
Trusts Waitakare Brass

Solo & Party events will take place at the Bruce Mason Centre (BMC), St Peter's & St George's Churches, Takapuna.

Band events will take place at the BMC and Rosmini College

The events in **bold** above are ticketed through Ticketek.

Events marked ** are free.

Tickets for all other events can be obtained at the venues.

2007 Contest Ticket prices:
Open Champion of Champions
(Ticketek)

General Admission:

Adults \$15.00, Seniors & Students \$10.00

Band of the Year (Ticketek)

Reserved seating:

Adults \$25.00, Seniors & Students \$18.00

Children Under-12 (if accompanied) \$12.00

Invitation Slow Melody

Adults \$15.00, Seniors & Students \$10.00

Band Contest Events

Per day

Adults \$12.00, Seniors & Students \$8.00

Children Under-12 (if accompanied) Free

Season ticket (2 days)

Adults \$20.00, Seniors & Students \$15.00

NB: There is a Ticketek Box Office at the Bruce Mason Centre which will be open throughout most of the hours of the Contest - or by telephone, or via their website.

Usual service charges will apply to Ticketek purchases.





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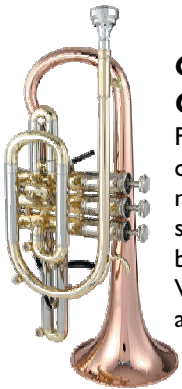

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2007 National Band members pictured below:

- John Lewis (Principal Cornet)
- Phillip Johnstone (Bb Bass)
- Clyde Dixon (Cornet)



ON THE ROAD WITH THE NATIONAL BAND

The 2007 National Band of New Zealand has been selected and it is, we think, an outstanding combination.

The audition process was challenging and interesting. There were those who were well prepared and demonstrated the necessary skills and the band was chosen from that group. There were others who were also well prepared but were not able on this occasion to demonstrate the necessary skills. Finally, there was a group who may or may not have had the necessary skills but were insufficiently prepared. There were a number of difficult choices to make from the players in the first group before selection was finalised.

Now the task is to turn this band of champion players into a champion band.

The tour arrangements are falling into place. We are enlisting the aid of persons with professional market skills to market the tour. We have also enlisted Neale Smith from Invercargill as Stage Manager / Producer. Neale has experience producing musical theatre productions, is the Events Manager for Venture Southland and will help us produce a professional show. Neale is a former National Bandsman himself.

Fundraising is, as you would expect, difficult but we are making some progress in that area. Suggestions are, of course, always welcome.

The repertoire for the Band will soon be established. We are talking to James Morrison - the internationally famous Jazz Trumpet player - about the items he will play with the Band and Howard Taylor is talking to many people about other items on the programme. The programme will be entertaining but there will still be some challenges for the Band.

Don't miss the opportunity to hear the Band at a concert near you!

Kevin Dell, Graham Dick, Co-managers

Helen Hoy writes...
CALLING ALL
CONDUCTORS...

Creative New Zealand is funding a series of workshops for the professional development of BBANZ Conductors. Nigel Boddice – chief adjudicator at the 2007 National Contest and a renowned educator and conductor from Scotland, will present these workshops which he has titled “*Conductor Yourself Better*”.

To show Creative New Zealand that BBANZ is a musical organization that values education and professional development, we would like to see all conductors and potential conductors attend one of the workshops.

There are many reasons to attend:

- Conductors can make or break a band – therefore they need all the skills and training opportunities that are on offer to develop their abilities.
- Bands can make or break a conductor – therefore a conductor needs support and input from other conductors as well as opportunities to develop their skills.
- Each workshop will cost about \$2000 to run. Can your Band or District Association afford to fund this? Make the most of the FREE workshops courtesy of CNZ.
- If your band attended the National Contest – and was not happy with the result, use this opportunity to quiz the adjudicator on what you could do to develop your band.
- If your band attended the National Contest – and was happy with the result, use this opportunity to quiz the adjudicator on what you could do to develop your band.
- If your band attended the National Contest then you will probably have a week off band practice so you will have a free night to attend the workshop.
- You may learn something new.

- You may have a question answered.
- You may get confirmation that what you are doing is correct

So why wouldn't all conductors, assistant conductors, potential conductors make the most of the opportunity on offer for professional development?

See you at a workshop near you (and bring your baton.)

For Auckland and Waikato BOP Associations band plus guest bands from Australia.

Sunday 8 July 10 am in the Conference Room at the Bruce Mason Centre.

Please register your interest with Browynne Leech – ABA secretary info@abi.co.nz

For Central Districts Bands

Monday 9 July 7.30 pm at the Feilding Brass Bandroom, Council Place, Feilding.

Please register your interest with Peter Ellery – peter.ellery@inspire.net.nz or phone 06 9522 819 wk.

For Wellington and West Coast Associations Bands

Tuesday 10 July 7.30 pm Pelorus Trust Wellington Brass Bandroom, Collingwood Street, Ngaio.

Please register your interest with Melanie Jones - WDBBA secretary Melanie@therealthing.co.nz

For Otago-Southland Association Bands

Wednesday 11 July Dunedin, 7.30pm, venue TBA

Please register your interest with Kath Herman - OSBBA secretary rnyntk@clear.net.nz

For Canterbury and West Coast Bands

Thursday 12 July Time/venue TBA

Please register your interest with Gail Goodman – CPBBA secretary gail.goodman@laneneave.co.nz



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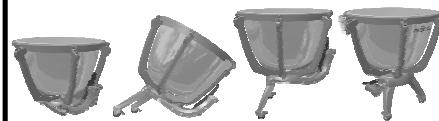
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pictured: Hamilton Brass

A Night At The Oscars...

On Saturday 12th May, Castle Trust Hamilton Brass took their audience back in time along the red carpet as they played a selection of music made famous in films that were nominated for, or won, Academy Awards.

Under the expert control of their Musical Director **Gary Bilton**, the band played a variety of music from *'There's No Business Like Show Business'* to *'American Patrol'* to the moving *'Hymn to The Fallen'* from the film *'Saving Private Ryan.'*

Gayle Williams and **Moses Cherrington** were the compères for the evening, working well together to present each number with interesting points to note connected to the films or actors in them. During the evening, the original poster for each film appeared on the large screen behind the band. This was well received by the audience and Gary, as it gave them something new to look at with every tune, although the basses and percussionists were not so complementary having had it shine in their eyes most of the night!

There were several highlights during the concert. **Vicki Henderson** played a wonderful rendition of *'Somewhere Over The Rainbow'* (from *'The Wizard of Oz'*) on Tenor Horn and was later featured again with **Emma Caunter** on Tenor Horn playing *'My Heart Will Go On'* (from *'Titanic'*). Principal Cornet **Clive Burnell** showed his class once again playing *'Dances With Wolves'* from high in the theatre behind the band, letting his sound drift out over the band.

The band left their major work of the evening until late in the concert with the

Steve Sykes arrangement of selections from *'Harry Potter and The Sorcerer's Stone.'* The music features several different moods and builds to a powerful finish, which the 33 player strong band played beautifully.

By the time this article goes to print, the band will be fully focused on preparations for the National Contest where they hope to defend their titles as B Grade Marching, Set Test and Sacred Item Champions and add the Own Choice and Aggregate titles to them!

NATIONAL YOUTH BRASS BAND OF NEW ZEALAND

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Kumeu Commission New Work from New Kiwi

With the help of Creative New Zealand, the Kumeu Auxiliary Band and their musical director Claire Bymolt, have commissioned a new Test Piece for their assault on the 2007 New Zealand National Championships. This will be the first time the Kumeu Auxiliary Band have entered the National Championships.

Five years ago Claire Bymolt started the Kumeu Brass Training Programme with four learners. The band now boasts 31 young brass and percussion players.

Steven Booth, Baritone Soloist and Musical Director of the Trusts Waitakere Brass Band, will compose the new piece.

Says Claire Bymolt “We wanted to commission a piece to celebrate how far the Kumeu Auxiliary Band have come in the last few years, and to make the National Championships an exciting event for our young band. Asking Steven to write the piece was an obvious choice, given his compositional skill and ability to write sensitively for young players.”





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Tom Williams' Percussion Discussion



Good Practice !

Some ideas on making your practice time work better for you.

Nothing about learning to play percussion/drums (or any instrument) is as misunderstood as practicing, and nothing else about playing percussion/drums is as important to understand. Practicing correctly is the most valuable skill any musician can acquire.

Practicing is the method we use to solve problems. It takes us from not being able to play something to being able to play something, and the faster we can go from inability to ability the better. If your practice is inconsistent and not too fruitful, just maybe it's because you don't know how to practice. Perhaps with a clear direction you could really make practice time pay off.

When tackling something we can't play there is a series of steps to follow to go from I can't to I can!

"Say It!"

If you are playing a written example from a book or music sheet, you will find that counting the written part mathematically and rhythmically will ensure the accuracy of your interpretation, and help you to play the part correctly and with good style.

In my teaching practise, from day one I use a "say it-play it" method that places the emphasis on your ability to accurately count out loud the mathematical formula, with the correct rhythm, before you attempt to play it. And this works!

"Be Comfortable!"

A good practicing environment is important, and this should be a place that is quiet and private, with good lighting and temperature. Having your instrument readily available is also important. When you have to look for or travel

to your instrument it is easy to find reasons to put practice off until later.

"Slow Down!"

The most important thing to do when you are tackling something unplayable at the first tempo is to pick a tempo that is quite a bit slower, and try again. If you still can't play it, slow it down even more! Continue with this until you find a tempo that works for you, and at this point you will discover the satisfaction and the knowledge that you can play this thing!

Using a metronome to give you all-important control, continue at the workable tempo until you are thoroughly comfortable with your efforts, and only then start increasing the tempo in small steps towards your ultimate goal, always working to a comfort level and competency at each tempo level.

This method will not fail, and will give you great satisfaction in having a method that will allow you to play anything well at any given tempo.

"Be Regular!"

Missing practice for a day or two hurts physically and mentally – consistency in practice is highly advantageous. Try to practice early in the day when your mind is fresh and uncluttered, rather than late at night when you're tired.

"Isolate Problems!"

Don't repeat over and over what you can already play. Select problem areas, and concentrate on mastering them. After all, anything that you ever play is only as good as its weakest part – don't have 'weak parts'!

Continued next page...

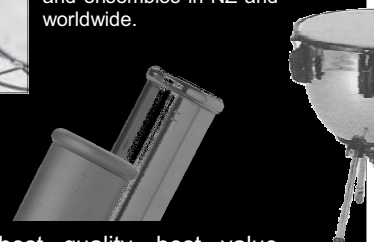
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“Be Dynamic!”

Practicing music that is not perfect and at the required tempo is only part of the journey. Always be aware of and work with the required dynamics. This aspect will affect how you play in practice, and will greatly enhance your performance result.

“Weak Hand?”

Strive continuously to strengthen your weaker hand by inventing practice exercises designed to achieve this. You will be amazed at the benefits of such an endeavour over time.

“Warm Up!”

Always commence your practice with hand stretches and rotations, and slow warm-up exercises to ease you into the harder work ahead.

“The Basics!”

Always work with the recognition that your ability to perform anything well will only be as good as your ability with basic rudiments and exercises – ‘the basics!’

With National Contest looming, no doubt there will be a fair bit of practice for solo, ensemble and band work going on. Hopefully the above ideas will help towards this, but more importantly forever into your playing future.

All the best for Contest, and we’ll see you there.

Yours in percussion,
TOM WILLIAMS

Men profess to be lovers
of music but for the most
part they give no evidence
in their opinions and lives
that they have heard it.
It would not leave them
narrow-minded and bigoted.
(Thoreau, Journal)



Brass band people are reminded that special corporate rates are available from **Scenic Circle Hotels** nationwide. Just call the Central Reservation Office 0800 696963 or reservations@scenic-circle.co.nz and quote Brass Band Association. The latest rates have been sent to all band secretaries recently and you can get information about all hotels at www.scenic-circle.co.nz

A new group to appear on the music scene is an exciting brass quintet called the **Capital Brass Quintet**. The group includes students from the NZ School of Music (the combined Massey and Victoria University Music Departments) and has young players three of whom play in Pelorus Trust Wellington Brass – Danny Kirgan, Tom Baker and Mark Davey. Other members are French horn player Shadley van Wyk who originates from South Africa, and Ryan Peni the well known tuba player who has moved to Wellington to study at the NZSM after a period at the NZ Army Band.

While still in Wellington, the **Pelorus Trust Wellington Brass** (David Bremner) have a prestigious engagement this month at the Wellington Town Hall. Promoted by the Alfred Hill Trust is a celebration of the 100th Anniversary of New Zealand as a Dominion and features the music of New Zealand’s first professional composer Alfred Hill (1869-1960). The band will join other groups such as the Orpheus Choir and the Dominion String Quartet.

Without trying to be sexist, we note the entries for the 127th NZ National Brass Band Championships next month includes two woman conductors. **Vicky Henderson** will lead the Hamilton Auxiliary Band in the D grade and **Claire Bymolt** will lead the Kumeu Brass Auxiliary Band in the Youth Grade. Both Vicky and Claire are ex- members of the National Youth Brass Band and are the only female conductors at the championships.

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FROM MAY 26 -27 MEETING OF National Management Committee:

Bands are urged to check their copyright position when presenting public performances.

It would be wise to check whether this is covered in the hire fee for the venue. If not, the band may need to approach APRA for consent to play certain pieces.

Anton Erasmussen, Webmaster, is currently updating the website. More advice will follow: The intention is to make it easier for bands to have their own space.

Bands will be contacted regarding recordings (other than the judge’s comments and contest performances) at the 2007 Contest.

Permissions may be sought from BBANZ’s official representatives for brief sound-clips to be prepared for podcasts, etc. Bands will certainly have the right to decline to be recorded.

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Thank you for your generous support of the activities of the National Youth Brass Band – the training ground of future Champions

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Renner, Don & Marianne
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Te Awamutu Municipal Band
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- All prices subject to additional 12.5% GST
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JUDGES' TENTS AVAILABLE FOR HIRE FROM BBANZ...

BBANZ has available for hire up to five lightweight judges' tents manufactured under the auspices of the 2006 Dunedin Contest Committee.

BBANZ thanks the Committee for its initiative.

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Pictured:
Champion Band of New Zealand, 2007, Brisbane Excelsior, with the A Grade trophy.
Contest results within.

More photos and articles will be published in the August issue!



NEWS FROM WAITAKERE...

Members of *The "Trusts" Waitakere Brass* were jubilant at rehearsal the next Monday evening following a very successful day of competition at the recent Auckland Bands Association 2007 Solo and Party competitions held on the North Shore. They had every reason to be, as members from the band managed to win seven of the eight events entered and secure the **CONDUCTORS CUP** (awarded to the band with the highest winner's scores)

The band members achieved seven firsts, four seconds and two thirds. In the winners circle were Musical Director, **Steven Booth** with two individual firsts and a duet result with Principal Bass Stuart Bennion. The adjudicator summed up his remarks on Steven's performances as "World Class - Bravissimo!" Other first places included **Courtney Mann** on tenor horn, **Gavin Baker** on Baritone, **Steve Taylor** on Bass Trombone and the star in the top slot **LISA ROGERS** in the Championship Not Slow Melody, the highest award at the championships. Once again, the adjudicator comments summed up Lisa's playing as "Just Awesome."



Lisa (pictured) and her partner **Sergio Marshall** are dedicated musicians, travelling for three hours from Hamilton twice a week to play in the band. This title is a well-deserved reward for that hard work and dedication.

Lisa has been with The Trusts Waitakere Brass since the Invercargill Contest, 2002. Claimed by many to have a true flugel sound, Lisa has spent most of her playing career specialising in the instrument.

Lisa began her playing with the Matamata Brass band under the late Bob Lee. Like many learners, she began on cornet but soon discovered the darker, sweeter sound of the flugel horn. Hamilton Brass enjoyed Lisa's playing and dedication to banding for the next decade or so. Here she established herself as one of the leading exponents of the flugel horn in New Zealand. During her time with Hamilton Brass, she also met her partner Sergio Marshall.

Lisa is employed by the PSIS in Hamilton. Thankfully, her hours of work allow her to make the trip to Waitakere twice a week for band rehearsals.

National and regional solo contests are something Lisa enjoys considerable success in. She is regularly placed in solo competitions, winning the Open Flugel at the Nationals in Dunedin 1998. Lisa features regularly as a soloist with Waitakere Brass and enjoys small ensemble playing along with players from within the band.

mouthpiece into it, and buzz through the mouthpiece simulating playing the instrument. It is great for practicing slurs, and checking that you are supporting all the notes with a good buzz, and lots of good air. It is available on www.berp.com. Both these tools have been extremely helpful to me, and I could not imagine life without them. Please email any questions you have for me to billbobremner@hotmail.com, Stay well,
Dave



D of E

Hi all,

By the time you read this, the contest will be over, and you will all be home recuperating from a strenuous and taxing week. I hope that all your performances were as successful as you had hoped, and you all played to your full capabilities; after all that is the most important part of contesting: performing to the best of your abilities (and enjoying it as well!!).

I am often asked about accessories for brass playing, which ones are useful and which ones are gimmicks. Sometimes there is a fine line, and also what you might find helpful, I may find a gimmick and vice versa.

What I can do is tell you about the ones that I have found most useful.

The first, and to me the most important, is the breathing bag. The breathing bag is a vital part of my practice regime, and I don't go a day without using it to warm up. Often I don't have a lot of time to warm up before the orchestra starts rehearsal, but doing a couple of minutes of breathing exercises helps me get ready for work.

How many of you find it easier to play at night than in the morning? I believe this is because your body is warmed up at night from your day's activities, and you are breathing at your optimum capacity. You can achieve the same feeling, by spending some time with a breathing bag before you practice. These bags are available online at www.4barsrest.com. I have also heard through the grapevine that the Army Band have just purchased a complete set of breathing bags for every player, well done guys!

The other accessory I have found extremely helpful is the B.E.R.P (Buzz Extension and Resistance Piece). The BERP is a little device that screws onto your instrument, and then you put your

Champion Brass on the Shore

Results from the 137th National Brass Band Championships

4 - 8 July 2007

Solos and Ensembles

Under 15 Cornet

1	Laura Settle	Tauranga City Silver Band	90
2	Nicholas Garrett	Trust Porirua City Brass	89
3	Katie Taylor	Ascot Park Hotel of Invercargill Auxiliary	88

Under 15 Other Instruments

1	Nina Godding	Ascot Park Hotel of Invercargill Auxiliary	88
2	Connor Ellison	Ascot Park Hotel Brass	87
3	Andrew Yorkstone	Ascot Park Hotel Brass	86

Under 15 Percussion

1	Jordan Ryan-Pears	Woolston Junior Band	86
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Junior Cornet

1	Thomas Eves	Woolston Brass	90
2	Ross Yorkstone	Ascot Park Hotel Brass	86
3	Jennifer Magoulas	Kew Band Melbourne, Aus	85

Junior Horn

1	Hannah Cunningham	Marlborough District Brass	88
2	Emma Caunter	Castle Trust Hamilton Brass	87
3	Mitchell Spence	Eastern Bay of Plenty Brass	86

Junior Euphonium

1	Mike Jervis	Castle Trust Hamilton Brass	91
2	Joshua Finlay	Kumeu Brass	89
3	Stacey Randles	Brass Wanganui	88

Junior Trombone

1	Brent Garrett	Trust Porirua City Brass	75
2	Joe Thomas	Tauranga City Silver Band	73
3	Edward Johns	Ascot Park Hotel Brass	72

Junior Bass

1	Vinny Jervis	Castle Trust Hamilton Brass	95
2	Matthew Toomata	Ascot Park Hotel of Invercargill Auxiliary	90
3	Steven Moseley	Marlborough District Brass	87

Junior Percussion

1	Angus Wilson	Boroondara Brass, Aus	97
2	Jess Hix	Canterbury Foundation Brass	96
3	Ben Garland	Port of Napier Brass	95

Junior Champion of Champions

1	Thomas Eves	Woolston Brass
2	Vinny Jervis	Castle Trust Hamilton Brass
3	Angus Wilson	Boroondara Brass, Aus

Highly Commended:

Patricia Robertson-Bickers – Smiths Locksmiths Manukau City Brass

Open Soprano

1	Fendall Hill	The Trusts Waitakere Brass	90
2	Chris Woolley	Addington Brass	89
3	Justin Muschamp	Ascot Park Hotel Brass	97

Championship Cornet

1	Trevor Bremner	Pelorus Trust Wellington Brass	93
2	David Maas	Brass Wanganui	92
3	Clyde Dixon	Marlborough District Brass	91

Open Amateur Cornet

1	John Sullivan	North Shore Brass	87
2	Te Reo Hughes	Te Awamutu Brass	85
3	Hamish Miller	St Kilda Brass	83

Open Flugel Horn

1	Mason Elliot	Dalewood Auckland Brass	94
2	Amanda Casagrande	Brisbane Excelsior, Aus	90
3	Martin Kibble	St Kilda Brass	89

Open Tenor Horn

1	Mike Ford	Marlborough District Brass	98
2	Bill Vail	Woolston Brass	97
3	Andy Williams	Dalewood Auckland Brass	96

Open Baritone

1	David Mallett	Marlborough District Brass	96
2	Brad Hosking	Brisbane Excelsior, Aus	95
3	Steven Booth	The Trusts Waitakere Brass	94

Open Euphonium

1	David Chaulk	Pelorus Trust Wellington Brass	95
2	Andrew Leech	Auckland City Brass	93
3	Riki McDonnell	Marlborough District Brass	92

Open Tenor Trombone

1	Stuart Bent	Brisbane Excelsior, Aus	90
2	Ben Milne	Darebin City Brass Preston Band, Aus	86
3=	Luke Christiansen	Smiths Locksmiths Manukau City Brass	84
3=	Chris Lee	Darebin City Brass Preston Band, Aus	84

Open Bass Trombone

1	Stephen Lomas	BTM, UK	97
2	Matthew McGeachin	Brisbane Excelsior, Aus	92
3	Darrell Farley	Dalewood Auckland Brass	91

Open Eb Bass

1	James Sutherland	Pelorus Trust Wellington Brass	92
2	Nick Sharpe	Marlborough District Brass	91
3	Steve Packer	Dalewood Auckland Brass	90

Open BBb Bass

1	Phil Johnston	Woolston Brass	99
2	Leigh Martin	Woolston Brass	93
3	John Szkutko	Brisbane Excelsior, Aus	92

Masters

1	Keith Jennings	Port of Napier Brass	95
2	Russell Boyle	Titan Hutt City Brass	93
3	Peter Cranson	Tauranga City Silver Band	92

Age Group Winners:

55-64	Keith Jennings	Port of Napier Brass
65-74	Kelvin Paris	Trust Porirua City Brass
75-84	Fred Knopp	St Kilda Brass

Open Percussion – Timpani, Mallet & Multi

1	Melanie Jones	Trust Porirua City Brass	84
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All three events

2	Rebecca Keoghan	Westport Municipal	29
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Mallet Only

Open Champion of Champions

1	Phil Johnston	Woolston Brass
2	Trevor Bremner	Pelorus Trust Wellington Brass
3	Mike Ford	Marlborough District Brass

Highly Commended: Fendall Hill – The Trusts Waitakere Brass

Invitation Slow Melody

1	Riki McDonnell	Marlborough District Brass
2	Trevor Bremner	Pelorus Trust Wellington Brass
3	Phil Johnston	Woolston Brass

Junior Duet

1	Woolston Brass	94
2	Brass Wanganui	91
3	Castle Trust Hamilton Brass	90

Junior Quartet

1	Marlborough District Brass No 1	89
2	Ascot Park Hotel Brass	87
3=	New Plymouth Brass	85
3=	Ascot Park Hotel of Invercargill Auxiliary	85

Open Duet

1	Dalewood Auckland Brass No 1	97
2	Woolston Brass No 1	96
3	Ascot Park Hotel Brass No 2 95	

Open Ensemble A (3-5 musicians)

1	Woolston Brass No 1	90
2	Woolston Brass No 5	89
3	Woolston Brass No 2	88

Open Ensemble B (6-12 musicians)

1 Woolston Brass		80	C Grade Own Choice		
2 Marlborough District Brass	77		1 Eastern Bay of Plenty Brass		139
3 Papakura City Brass		75	2 Auckland City Brass		137
Section 2 Winner: Papakura City Brass			3 Te Awamutu Brass		136
Street March					
A Grade					
1 Marlborough District Brass	Drum Major Ron Abelson	493	C Grade Championship		
2 Woolston Brass	Graeme Bremner	489	1 Eastern Bay of Plenty Brass	Musical Director Alan Spence	364
3 Ascot Park Hotel Brass	Matthew Dick	473	2 Auckland City Brass	Andrew Leech	360
B Grade					
1 Port of Napier Brass	Drum Major Denis Maunder	443	3 Levin & Districts Brass	Robert Lynch	354
2 Band of the Royal Regiment NZ Artillery	Chris Wade	438	D Grade Sacred Item		
3 Trust Porirua City Brass	John Jones	437	1 Papakura City Brass		80
C Grade					
1 Levin & Districts Brass	Drum Major Nigel Hewitt	409	2 Gisborne Civic Brass		78
2 Auckland City Brass	Mike Pomeroy	404	3 Roxburgh Pioneer Generation Brass		77
3 Te Awamutu Brass	Yvonne Cullen	398	D Grade Own Choice		
D Grade					
1 Papakura City Brass	Drum Major Kevin Third	386	1 Roxburgh Pioneer Generation Brass		138
2 Kumeu Brass	Brian Miller	376	2= Papakura City Brass		136
Champion Drum Major: Ron Abelson Marlborough District Brass					
A Grade Sacred Item					
1= Brisbane Excelsior, Aus		95	2= Kumeu Brass		136
1= St Kilda Brass		95	D Grade Stage March		
3= Dalewood Auckland Brass		94	1 Papakura City Brass		138
3= Darebin City Brass Preston Band, Aus		94	2 Roxburgh Pioneer Generation Brass		137
3= Kew Brass, Aus		94	3 Hamilton Citizens' Auxiliary Band		136
A Grade Test Selection					
1 Dalewood Auckland Brass		145	D Grade Championship		
2 Brisbane Excelsior, Aus		144	1 Papakura City Brass	Musical Director Ian Levien	354
3 Kew Brass, Aus		143	2 Roxburgh Pioneer Generation Brass	Allan Brown	352
A Grade Own Choice					
1 Woolston Brass		143	3 Gisborne Civic Brass	Brian Kelly	348
2 Brisbane Excelsior, Aus		142	Youth Grade Sacred Item		
3 The Trusts Waitakere Brass		141	1 Pelorus Trust Wellington Youth Band		78
A Grade Championship					
1 Brisbane Excelsior, Aus	Musical Director Howard Taylor	381	2 Kumeu Brass Auxiliary Band		76
2= Dalewood Auckland Brass	Nigel Weeks	377	Youth Grade Own Choice		
2= Kew Brass, Aus	Mark Ford	377	1 Pelorus Trust Wellington Youth Band		137
B Grade Sacred Item					
1 Port of Napier Brass		85	2 Kumeu Brass Auxiliary Band		130
2= Boroondara Brass, Aus		84	Youth Grade Stage March		
2= Pelorus Trust Wellington Brass		84	1 Pelorus Trust Wellington Youth Band		134
2= Titan Hutt City Brass		84	2 Kumeu Brass Auxiliary Band		130
B Grade Test Selection					
1 Pelorus Trust Wellington Brass		141	Youth Grade Championship		
2 Titan Hutt City Brass		139	1 Pelorus Trust Wellington Youth Band	Musical Director Aaron Lloydd	349
3 Port of Napier Brass		138	2 Kumeu Brass Auxiliary Band	Claire Bymolt	336
B Grade Own Choice					
1 Pelorus Trust Wellington Brass		137	Band of the Year		
2 Port of Napier Brass		136	1 North Shore Brass	Musical Director Brent Large	
3 Addington Brass		135	2 The Trusts Waitakere Brass	Steven Booth	
B Grade Championship					
1 Pelorus Trust Wellington Brass	Musical Director David Bremner	362	3 Dalewood Auckland Brass	Nigel Weeks	
2 Port of Napier Brass	David Oswin	359	Special Awards		
3 Titan Hutt City Brass	Mark Carter	355	The Dunedin Ladies Brass Band Trophy: To the woman soloists gaining the highest points		
C Grade Sacred Item					
1 Eastern Bay of Plenty Brass		86	Jess Hix Canterbury Foundation Brass		
2 Auckland City Brass		85	Pat Cole Medal: To the youngest winner of an Open Solo		
3 Smiths Locksmiths Manukau City Brass		84	Melanie Jones Trust Porirua City Brass		
C Grade Test Selection					
1 Eastern Bay of Plenty Brass		139	Administrator of the Year:		
2 Auckland City Brass		138	Cheryl Godwin Trust Porirua City Brass		
3 Levin & Districts Brass		136	Accompanist of the Year		
Kathy Moseley Marlborough District Brass					



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KBB Technicians: (from left) Guy, Jeff and Michael

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Ross Hurley, Distributor of the Perantucci line, Slide-O-Mix trombone slide applications and valve oil throughout Australasia, writes in support of these products...

A good choice of mouthpiece is important, as read in the May issue of *New Zealand Mouthpiece* in David Bremner's column.

Many brass players in New Zealand are opting for a custom-made designer mouthpiece. There is a lot of sense in choosing the correct mouthpiece to suit the right instrument. Stock-made mouthpieces that come with instruments are churned out by the thousands and are mostly inadequate.

During my travels as a professional musician I have had to adapt to many musical situations from jazz, to classic, through avant-garde styles. While the instrument plays a major role, I have discovered that a wise choice of mouthpiece makes a world of difference.

When I perform with jazz and big bands, I use a Bach 6-3/4C bored out throat to 15/64" with my King 3B HN White

model, bore size 0.508. This gives me the fine clarity of tone throughout the entire range of the instrument. I recently discovered that a hard gold plated rim gives just that little extra comfort.

Whilst working in the Munich studio scene recording an NFL football series, I meet Bob Tucci. Bob was just starting to design mouthpieces along with best friend and colleague Dan Perantoni. Both these gentlemen are world-class tuba players and have gone deep into the scientific development of the Perantucci Mouthpiece. I now play the Perantucci PT-3C trombone mouthpiece with my Conn 88H - Elkhart, especially when performing with brass bands. This mouthpiece has altered my whole concept in sound production.

The PT-4C is becoming more popular and is now utilized by champion Euphonium players though out Australasia.

Perantucci offers a comprehensive selection of mature and proven models, designed by and for professionals. These have evolved over a period of thirty years and enjoy great popularity the world over. Vibrant and colorful sounds, rich in overtones, and excellent projection are

their hallmark. The rims are comfortable and compliment the cups to provide fast and even response over the complete register of the instruments. Soloists as well as recording and symphonic artists prefer them.

Perantucci offers cup diameters ranging from 30 to 34 Mm. and rims that allow firm control over articulation while providing good endurance.

Perantucci mouthpieces are optimized for a broad range of instruments and musical situations. They have clearly defined objectives: those appropriate for beginners, those that serve as intermediary steps for developing musicians, others for players desiring a balance of qualities that suits a particular embouchure or instrument, and a comprehensive selection of models for musicians of professional endeavor.

The resounding success of Perantucci mouthpieces is the result of cooperation with leading musicians and educators, the progressive nature of the designs, constant refinement and the high quality of materials, workmanship and finish.

DAVID BREMNER AND LARRY REESE COME SOUTH

Saturday 9th June, saw David and Larry conduct two 2 hour workshops to over 40 enthusiastic brass musicians and percussionists. The first workshop was aimed at the more junior/novice players, which ended up being a large contingent of Ascot Park Hotel Brass Auxiliary, although some of Invercargill's A Grade band were present. The first part of the workshop was with Larry, who, when introduced stated "I shall now go into my office" meaning into the ring of timpani. Larry then proceeded to educate the group on what the different aspects of percussion were. With the attempt of audience participation where everyone was to use each of their four limbs on a different part of a $\frac{3}{4}$ rhythm, he gave up and took a step back to use the junior players, to do the same thing with percussion toys, as the idea of using four limbs was not quite getting through. Even the more senior members were struggling with this concept.

After Larry's time, David took the floor, while Larry took some junior percussionists out to a back room for some one-to-one work.

David's talk was more about what we do when we warm up, why and how. He first spoke about posture and mentioned the "Alexander Technique", pretending there is a helium balloon attached to your spinal cord. At a glance, everyone's posture changed instantly. David then went through different breathing exercises. After doing a breathing exercise he stated "we are all very quiet breathers here in Invercargill. I could breath louder than every body put together", and he did! David then spoke about long tones, flexibility exercises and tonguing exercises. He did however keep referring to the Arbans book and scales – much to the disgust of some of our junior members who dislike scales.

After a half hour break, it was time to get back into it and conduct the second 2 hour session to the more senior and experienced players. It was great to see a small number of the younger ones from the first session stay back and learn more.

David took to the floor first and pretty much went over what he did with the first session, with different warm up techniques and once again, posture. After referring to scales several times, he once again picked up from the younger members of the group, that scales were not a favourite.

David handed to floor over to Larry. An interesting exercise he did do with us was based around the purpose of a metronome and how reliant we are on it. Once we spoke about metronomes, he asked us to close our eyes and count 60 seconds (from when he said go) and once we thought we were at 60 seconds to put our hands up. The first hand shot up at 49 seconds and the last hand shot up and 90 seconds. 3 out of 20 attendees, were able to raise their hands at exactly 60 seconds. When asked how they judged it, the answer was to sub-divide and think of a march, which those 3 people had obviously done, or it was otherwise pure luck.

In signing off, I must say that it is thanks to Creative New Zealand who have funded this tour, and that every band should take every opportunity to make the most of what I have to say was a very educational afternoon.

Chris Herman

Otago and Southland Brass Bands Association



What's the buzz in Invercargill



Dunedin Tuition



Think biiiiig



David explains breathing

Tom Williams' Percussion Discussion



WHERE TO START ? - WITH YOUR PERCUSSION INVENTORY

Over the years, bands and some orchestras have largely ignored the importance of their percussion sections, and the need for an inventory of percussion instruments.

Modern compositions and the demands of the 'concert' or 'contest' are changing this long-standing attitude however. More and more musical organisations are today applying a policy of obtaining the necessary instruments and ensuring that there are proficient players to play them.

Some bands/orchestras are fortunate to have a percussion enthusiast who not only gives sterling musical service, but also sets out to collect the necessary instruments themselves. This is not too common however, and it is generally recognised that the administration of the band/orchestra is responsible for providing percussion instruments to enhance the group's musical performance.

I am sometimes asked, "What are the priorities in purchasing equipment?" This is not easy to answer, because different groups have different needs, and those needs will change from time to time according to the demands of the music (and the availability of players!).

I have set out below what I hope will be a useful listing of priorities in acquiring percussion equipment for your group. This listing is for concert percussion only, and does not cater for marching percussion requirements.

- Stage 1: Concert Bass Drum, Snare drum, 18" Suspended Cymbal
- Stage 2: Triangle, Tambourine, Hand-crash Cymbals
- Stage 3: Glockenspiel
- Stage 4: Timpani (3 or 4)
- Stage 5: Drum Set (where necessary)
- Stage 6: Xylophone
- Stage 7: Castanets, Claves, Maracas, Wood Block, Cowbell
- Stage 8: Tam Tam (Gong)
- Stage 9: Concert Tom Toms (or Roto-Toms)
- Stage 10: Orchestral Chimes (Tubular Bells)
- Stage 11: Vibraphone
- Stage 12: Marimba

Progressively throughout, as required- Flexitone, Antique Cymbals, Cabasa, Guiro, Vibraslap, Whip, Pop Gun, Ratchet, Bird Calls, Train and Boat Whistles, Temple Blocks.

Many of the instruments will need stands to support them, and all will need covers and cases to protect them in storage and travel situations.

Percussionists usually handle the accumulation of the many and various Mallets/Sticks/Beaters for percussion instruments. Some of the basic larger Mallets (Bass Drum/Tam-Tam) should be owned by the Band/Orchestra however.

The purchase of percussion instruments is an investment in the future of any musical organisation, especially when you consider that most percussion instruments wisely purchased do not need replacing with the passing of time, and so represent a 'first-cost-last-cost' investment.

Recognising that most major instruments are acquired through the use of the many Trusts and funds that are available for this purpose, to help you to access these funds Re-Percussion has put together a "Finding the Money" document, and this is freely available on the website www.re-percussion.co.nz Click 'Info', then 'Articles & Advice'.

Like all aspects of good management, once the need is realised and a decision made to cater for that need, an ongoing policy, plan and budget should be set up and maintained.

Unless the band/orchestra is lucky enough to have well trained percussionists in the ranks, the investment in instruments should go hand in hand with an investment in an education programme that will give the players the necessary musicianship and techniques to make the instruments sound as well as possible.

If I can be of any further help in determining specific priorities, or assist with budgeting advice, I would be happy to do so. I wish you all the best with developing your percussion instrument inventory and the percussionists to play them well.

Yours in percussion,
TOM WILLIAMS

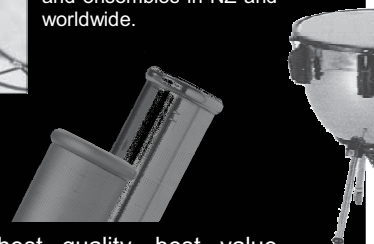
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EDUCATION TOUR HITS HOKITIKA... and Larry hits the triangle

Although this letter is from a bandsman who attended the Dunedin/Invercargill session, it must be printed...(Ed)

Sir,
Firstly, may I congratulate the BBANZ for their proactive initiative in having the Director of Education, David Bremner, and Larry Reese (NZSO timpanist) visit the South Island on their Education Tour. It was unfortunate that David Dobson was unable to be present to answer some of our administrative questions. I thought the Seminar was brilliant and congratulations go to both tutors. Even the 70 year-olds would pick up a few helpful hints. One hopes therefore, that this is the start of regular seminars (perhaps two a year) and that the word is spread by those present to bands-people who did not attend. This seminar was of tremendous value, especially to those younger persons (our future) of the band fraternity. Well done BBANZ and Creative New Zealand: it has rekindled my interest in playing in a Brass Band.

LG Rush, Kaikorai Metropolitan Brass



Larry's triangle solo



This is our future



David and the Hokitika Junior Band



Hokitika troms in action



Entralled and attentive

Auckland Bands Association Traditional Contest 2007

Sunday 10th June,
Selwyn College, Auckland.

Adjudicator: Gary Bilton

A Section Results:

Sacred Item –

1st Waitakere City Brass (48 points)

2nd Band Royal NZ Artillery (41 points)

Own Choice Test –

1st Waitakere City Brass (94 points)

2nd Band Royal NZ Artillery (88 points)

Stage March –

1st Waitakere City Brass (49 points)

2nd Band Royal NZ Artillery (42 points)

Aggregate Points –

1st Waitakere City Brass (191 points)

2nd Band Royal NZ Artillery (171 points)

B Section Results:

Sacred Item –

1st Auckland City Brass (43 points)

2nd Papakura Brass (42 points)

3rd Smiths Locksmiths Manukau City Brass (38 points)

Own Choice Test –

1st Papakura Brass (87 points)

2nd Auckland City Brass (86 points)

3rd Kumeu Brass (82 points)

Stage March –

1st Papakura Brass (41 points)

2nd Auckland City Brass (40 points)

3rd Kumeu Brass (39 points)

Aggregate Points –

1st Papakura Brass (170 points)

2nd Auckland City Brass (169 points)

3rd Smiths Locksmiths Manukau City Brass,
Kumeu Brass (156 points)

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Applications Close: 31 July 2007

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Applications Close: 31 July 2007

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31a Carters Road, Amberley, North Canterbury
7410 Email: a.mckendry@clear.net.nz

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'Waiata Poi' for Brass Band

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in 1967-70? Do **you** remember playing Alfred
Hill's 'Waiata Poi', arranged by F. Inglis, in
concerts or for the recording? Do **you** know
what happened to the band parts? Are **you** the
afore-mentioned F. Inglis?! A brass band in
England is keen to play this piece, but despite
a wide search has been unable to locate the
music. If **you** have any news, or can help in
any way, please email Alan Wood, of the Mole
Valley Silver Band, at alanandval@ntlworld.com. Thank you very much.

NEW ZEALAND **m** MOUTHPIECE

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BBANZ NATIONAL CONTEST 2007



Two of the hardest workers at Contest: Owen Melhuish and Helen Hoy



One of the generous sponsors – KBB - displays its wares



Drill Judge Brian McKay



North Shore Mayor, George Wood, prepares to take the salute.



Nigel Boddice makes a point

Simon Hocking
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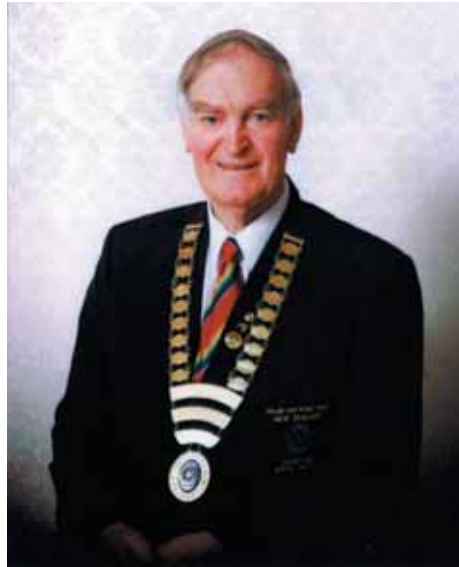
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Dianne Smeehuyzen's column
appears on page 12



**Bruce Knowles,
Life Member of the
Brass Bands Association
Of New Zealand
RIP**

(A tribute to Bruce will be
published in the September issue
of the NZ Mouthpiece)

**ANNUAL GENERAL
MEETING 2007**

Notice of Meeting

The 76th Annual General
Meeting of the Brass Bands'
Association of New Zealand will
be held in **Christchurch**.

**Saturday 27th October
2007**

The specific location will
be advised as soon as
arrangements have been
confirmed with our sponsors:

Scenic Circle Hotels.

Registration from 9am. AGM
from 10am to approx. 4pm.

Full details supplied
electronically to Bands, July 31st
2007

Forms and information available
on BBANZ website.

**David Dobson
General Manager
31 July 2007**

**CALENDAR
OF EVENTS**

17 August 2007

Dalewood: "Last Night of the Proms"
7.30pm, Great Hall, Auckland Town
Hall

17 August 2007

St Kilda Brass: "Classic Brass" 8pm,
Glenroy Auditorium, Dunedin

18 August 2007

St Kilda Brass: "Classic Brass" 8pm,
Cromwell Community Church Centre,
Cromwell

18 August 2007

Waitakere Brass: "Toys for Kids"
7.30pm, Glen Eden Playhouse

26 August 2007

Dalewood: Annual Orewa Concert
Centrestage, Orewa

1 & 2 September 2007

a) CCBBA Band Events Contest,
Napier
b) OSBBA Military Tattoo

23 September 2007

ABA "Entertainment" Contest

25 October 2007

Dalewood 4th Subscription Concert
"By Popular Demand"
7.30pm Raye Freedman Arts Centre

**JUBILEES and
ANNIVERSARIES:**

Tauranga City Silver Band,
50th Anniversary 12/14 October
2007
Expressions of interest to D Sturt,
PO Box 3024, Greerton, Tauranga

Roxburgh Pioneer Generation
Brass
125th Anniversary 19/21 Octob
Victoria Orchard, 3 Ancrum St.,
Roxburgh
Email: torsandkev@xtra.co.nz

Dalewood Auckland Brass
10th Anniversary 15 & 16 September
2007 Details tba.

Hokitika Municipal Band
Centenary Labour Weekend 2008.

**Remaining National
Management
Committee Meeting Dates
2007:**

**25 August 2007, 26 - 28 October
2007 (Meeting and AGM)**

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COMMENTS FROM CONTEST...

Family Perspective

The biggest issue facing families where both parents play in bands is childcare during practises and contests, especially for the families where both parents are playing for the same band. Playing for different bands can help to alleviate the child care issues for practises but this can cause more difficulty at contest time as one parent often becomes the main carer during contests as the bands go in differing directions and “sharing the caring” is impractical.

Some parents have the added difficulty of their children playing in another band. We all support our children with their interests but during a contest, we cannot always be there to hear performances. This can be disappointing for both the child and parent.

Brass bands are a family affair, whether one, two or more family members are playing in a band. Many of us have

family and work commitments as well as banding. Finding the balance is important. Acceptance of this from conductors is vital. Band members try their hardest to get to all practises, play outs and competitions and we appreciate the understanding of other band members when sometimes this does not eventuate.

(Cathy Bennett, Executive Member, summarises her interviews with parents during Contest)

In the light of the recent award of the **Victoria Cross** to a Kiwi soldier, it has emerged that Sanders Avenue, Takapuna, which was the start point for the Street March at the recent National Brass Band Championships, is named after Lt.Cdr. William Sanders. Sanders was a Takapuna man who served in the British Royal Naval Reserve in the First World War, and was awarded a posthumous VC for his action against a German U-boat while serving on HMS Prize in 1917.

(Bob Davis, Contest Chairman)

In accepting the invitation to adjudicate the 2007 Contest, and in travelling to New Zealand, I am fulfilling a dream – perhaps more on behalf of my father – who had always wanted to come to New Zealand, but now is prevented by ill health from doing so.

(Nigel Boddice, Chief Adjudicator)



Accompanist Joan Aitken captures a quick moment of repose with husband Hedley

**“Not bad for our first run-through”
‘A Grade’ band member retiring
backstage after his band played the
Test Piece.**

WHAT MAKES A CONDUCTOR?

Nigel Boddice, Chief Adjudicator, Contest 2007, left some material on conducting and sight-reading, which he is very happy to have published in Mouthpiece. Here is his dissertation about conducting, which offers a very useful insight into styles of the famous – and not-so-famous.

*The article concludes on page ten.
(Ed.)*

In celebrating ten years this year as a fulltime conductor, I have pondered long and hard on the question ‘What makes a conductor?’ ‘It is a topic to which I return many times, firstly for my own development, and secondly and more importantly, for the conducting students for whom I’m responsible these days and who are beginning to make their own successful mark on the music world.

The short answer to the above poser is “I don’t know,” but that’s not too helpful. Therefore, after much soul searching I have tackled the issue as follows:

Everybody comes to the rostrum for different reasons and with exceptionally differing backgrounds. It is not unusual to find the baton thrust into your hand on your first teaching day at school and told to go and take the junior wind band. In community bands we all know of incumbents that inherit the role, and statements such as “there was no one else”, and “to keep it going “are commonplace. Of course, some engineer the position to satisfy their own ego and some have a natural and sincere calling. There are equally many more personal and subtle reasons of why we become conductors, which may too, be suggested.

What is critical though, is what you do with the responsibility of

becoming a musical leader. That onus is nurtured, or can be, by continually striving for self-improvement through evaluating, analysing and reflecting upon the ‘domino’ effect of technique, musicality and psychology, during preparations for, and the performance of concerts, recordings and workshops etc.

Seemingly, the easiest way to survive in any profession is to monitor and constantly upgrade one’s own development. So now, by having a look at some of my past conductors who still remain strong and iconic in my mind and evaluating their influences, I can check my progress so far, and then see in which directions I need to grow, and in doing that, try to shed some light on the above impossible question.

There will now follow a fair degree of name dropping, for which I genuinely apologise, but the main thrust of this article is in the word association and personalised musical epitaphs to which I have given certain affectionately remembered conductors. When you have finished reading this, list the attributed descriptions and note down your own musical and personality traits, see where you are, and then if applicable, see where you wish to grow.

Not many folk will remember Horace [Orris] Middleton from the fifties. He was my first bandmaster to give me a band cornet and invite me into the village band [Gresley Old Hall]. I was six years old. He showed encouragement and belief in me, surely the finest strength demanded of any conductor. Early on in my growth, I met George Hesse who brought along for the first time professional standards, mystery and kept a finely balanced friendly distance between player and conductor. Through Harry Doughty I became aware of personality, theatre and unpredictable moods. A long happy, respectful relationship ensued with Albert Lunn who had military

authority, patience and motivational skills. The local music teacher Michael Bates is associated in my mind with musical intelligence and intensity for it and wider musical concepts, for example, orchestral music and choral music to which I shall be eternally grateful. After all, we are all trying to sing or I certainly hope so.

Albert Chappell from the City of Coventry band drove into my psyche an attitude of thoroughness in order to create standards and Alf Jarvis from the NYBBGB was a wizard in rhythmical awareness and accuracy. I recall Dr. Denis Wright talking of form in music and Alien Street with his unorthodox manner gifting all with originality, perception and insight. Eric Ball was serene, calmness personified, gentle and yet still happy, ambitious and positive. Geoffrey Brand in the sixties had a major influence upon everybody. I have the memory of his charisma, flair, an excitement for contemporary music with which I still find thrilling, and a massive appreciation of sound both individually and collectively. Gilbert Vinter had humour, the human touch of communication, personality and musical depth. Herbert Moeller from Denmark engineered lots of fun and realised in all, a wider world of music out there. Finally, the grand old man Harry Mortimer showed genuine interest in people, total professionalism for music making and gave me self-belief and self-initiative.

Continued, page ten...

Nigel Boddice was not left short of humour by his marathon judging efforts.

In the shuttle, on the way to Auckland airport after Contest, he remarked: “Ah, so this is what New Zealand looks like” – and after a pause for his listeners to digest the remark – “I thought it was blue.” Realisation slowly dawned that for the preceding days, Nigel had been confined to the (blue) judges’ tent!

CONDUCTORS' SEMINARS HIGHLY SUCCESSFUL...

It took Nigel Boddice only very few moments in front of attentive audiences in the North Island centres of North Shore, Feilding and Wellington to establish his credentials with those in front of him. His presentation covered major performance issues, such as technique, breathing, balance, dynamics and sound production. These topics fed into the overall theme of "conducting".

It was most gratifying to see conductors from A to D Grade and Youth bands present and absorbed by Nigel Boddice's intuition and experience.

Nigel welcomed observations and comment from his audiences. At times, these remarks led into specific discussions about an aspect of 'conducting' and at other times reinforced Nigel's commentary of the moment.

The seminars were not without humour:

"On breathing alone, Darth Vader must be the best trumpet player in the world." (Demonstration followed).

Of Furtwangler's conducting style (demonstrated) - Young player to older player "When do we play?" Older player's answer: "When we can't wait any longer."

Text cannot do justice to the many physical exemplars employed when the basics of conducting were discussed: precision of the downbeat, coming out of a pause, the use of the 'non-baton' hand and achieving different effects with use of the eyes and body were among the most effective demonstrations.

If one aspect of Nigel Boddice's presentation stood out, it would surely have been his deep concern that conductors recognise that they are required to be human relations experts. No matter the interpretative skills of the man or woman in front of the band, the human interaction with the players may make or break a band.

Those attending the North Island

component of the workshops were treated to seminars of significance and relevance. In the next issue, "Mouthpiece" hopes to publish comments from those attending the South Island legs of the tour.



Nigel Boddice



Members of Trusts Porirua Brass, MD Kerry Garrett third from left



Craig Thomson and Ian Hodge travelled from the Wairarapa despite the weather



D of E

Hi all,

I am sure you have all recovered from the contest by now, and you are already looking forward to next year's contest in Christchurch.

It was great to see so many bands at the contest, and to see some very full solo sections. I would like to congratulate everyone that entered, but would like to single out a few fantastic performances. I might be slightly biased, but seeing Dad win his 11th Championship Cornet was the highlight of the contest for me. To be still at the top at 64 years of age is a lesson to all about what hard work and discipline can do. The other highlight for me was hearing Excelsior play Music of the Spheres in the Own Choice. As hard as it was to see those trophies head over the Tasman, you have to tip your hat to Howard and the band for what was a remarkable performance.

On an educational note, congrats to the two bands in the youth grade. I know it is a huge financial burden to get a youth band to the National contest, but it would be exciting to see more bands in this section. Maybe we could find a sponsor that could put up some money for the winning band to help towards costs as an incentive. After spending the last few years travelling the country, I have seen how many youth bands are out there, and all the good work that is being done, and it would be great to see all that talent showcased at a National level. So - youth bands around the country - start saving your pennies now, it would be great to see at least 5 bands contesting the Youth section in Christchurch, and then 10 bands in Napier.

I would like to also congratulate everyone that auditioned for the Secondary

Schools band. Mark Carter and I were extremely impressed with the level of applicants and are very excited about the band we have chosen. For those that did not make it this year - get cracking on preparation for next year's auditions. Those that are in the lower part of the North Island, make sure you get out and support the band in their concerts. The concerts are as follows:

August 12th, Sunday – 2pm, The Salvation Army Church, Vivian St, Wellington.

August 13th, Monday – 7.30pm, Expressions Theatre, Upper Hutt, Wellington.

I look forward to seeing many of you there,

Keep Well

Dave

GRAHAM DOWNS, RIP. 1929 – 2007

My first experience of banding in the A Grade began in late 1959 when I moved north and joined the Auckland Metropolitan Fire Brigade Band (now Dalewool Auckland Brass). So began my first contact with Graham Downes, a highly experienced cornet player (NZ Champion 1951) and a "pioneer" member of the 1953 National Band of New Zealand. I could not keep up with him, but I could not have wished for a kinder mentor and I value the experience I gained. He was just 30 and I was 18.

For some time, Graham was unable to play due to business commitments, raising a young family and later on, nursing his wife Joy through a long illness. However, he did return to play in the band (we were Continental Airlines Auckland Brass by this time) at age 60 and we enjoyed each other's company on the backbench for a year or two. By this stage the conductor was Vaughan McDonald and with the likes of a young Clyde Dixon and a maturing Andrew Large

in the ranks could rightly claim to have some of the country's best cornet players, ably supported by some of the most experienced former front seat players such as Downes, Dalton, White and company.

Nearly all the "company" were at Graham's funeral (Tuesday 17 July) at St Mary by the Sea Anglican Church in Torbay. A packed church allowed just sufficient room for his old band to play before and at the conclusion of the service with New Zealand flugel horn champion Mason Elliot performing a musical tribute, Peter Graham's "*Swedish Hymn*," accompanied by Lee Farley at the piano during the Service.

Family tributes were paid by Graham's daughter Cathy Downes B.A., M.A. (Hons), Ph.D. Who spoke eloquently and with dignity. A Masonic tribute came from Joe McManemin CBE, QSO, JP. There was a large presence of Masonic Lodge members in the congregation.

Also at the service both as a Mason and as a "Pioneer" was one of Graham's life long friends

Jack Clague. The number of friends present to support Graham's wife Olive, Cathy, Stephen and grandchildren bore testimony to a life well lived in the service of others.

Though unwell in his later days Graham's spirit was always in good health. His good friend Joe McManamin was visiting Graham the day before he died but Graham was having nothing to do with concerns for his own well-being. Far from it. He wanted to know the latest results from the National Contest and to learn how "his band" was doing. That was Graham Downes.

To Olive and family go the sincere condolences of all the many friends Graham has in the brass band fraternity.

Ian Levien



Australian visitors Darebin City marching proudly



Waiting for their turn.



Stop, Look, the Big Brass Band is coming down the street

MORE SHOTS OF THE STREET MARCH ...



Continued from page four...

My orchestral conducting reflections go back to my time in London at the Royal Academy of Music in the early seventies and led towards a twenty year posting at the BBCSSO. I guess there were hundreds of jockeys witnessed in that period, many of whom I have forgotten over time! I wonder why? However, the ones that remain influential within me to this day had force of personality and impressionable musicianship to which I must have responded and connected.

Within a very short time of attending college, everybody became aware of a young, sixteen-year-old, uniquely talented student and phenomenon called Simon Rattle. Baby Rattle, as he was affectionately known in those days, was simply a genius, full of passion, knowledge, talent, and ideology with exceptional abilities of quick thinking, [his brain seemed to run hundreds of miles quicker than mine], and a photographic mind. Later in life he came to Scotland for two years as associate conductor at the BBCSSO and we all enjoyed a remarkable period of music making to which none of us have ever forgotten. He was nineteen years old.

Along came George Hirst, who is now heralded as an orchestral teaching guru. He used psychology to manipulate people, he used theatrical motivations and his own unique preparation techniques which I largely employ myself to this day. Pierre Boulez was around in London during the seventies and showed an analytical mind, score integrity, and with intonation and ensemble skills taken to a finite plateau. Rudolf Kempe had the most piercing eyes and eye contact I have ever experienced. He brought along 'old school' autocratic trademarks, total knowledge of the score, passion and an iron will in his performances. Every concert was an event and memorable. Sir Benjamin

Britten was awe inspiring, full of dignity that would definitely be 'cool' in today's parlance. Rudolf Schwarz showed much compassion for music and his musicians [which in context was remarkable, having been brutally maltreated as a prisoner during the second world war] and a young, fresh-faced American called Leonard Slatkin [now Artistic Director of the BBCSO] showed off much melodic expressiveness. Sir Peter Maxwell Davies always left an impression for serious academic architecture and musical perception. Richard Armstrong [now Sir] always rewarded, with his colossal awareness of organisation whilst my memory of the film score genius Carl Davis is one of thinking on your feet and improvisation. Equally, take on board Elgar Howarth's precision and the elegant stature and grace of Jesus Copéz Lobos.

Norman Del Mar [Norman of the sea!] was the master of the double entendre which kept everybody concentrated in rehearsal whilst John Dankworth was the master of cool and swing and a near perfect feel for music. The Scottish composer Thea Musgrave is etched on my mind for her total domination and uncompromising approach with her own music. (It was her seventieth birthday concert.) Alan Tavener and his professional choir Cappella Nova show to great effect melody, intimacy and an internal balance taken to a standard of truly refined finesse.

None of these words does justice to the various maestros mentioned, but remember the intent of this article is to multiply as many of their various skills and trademarks together and begin to attain and collect as many of them as possible to take along with you in your role as conductor and for your continual development.

For a little light relief though, do not forget there is also the negative

way of learning to consider! When you watch or work with a charlatan or an impostor, reflect privately, to make sure not to do that or not to say that! As well, stay clear of those that talk too much and those that talk nonsense! Now for their names - oh, sorry to disappoint, but that will have to wait for the biography to be written!

To be serious, very few conductors have it all, but by identifying the best traits of many conductors and then being selective, we can all build our own style. All the great influences in my time have several things in common, they being a passion for music, musical integrity and personality to which some of these trademarks were absorbed immediately and some were acquired over time.

To be practical, assess the mood of the music and then employ the appropriate technique, musicality and personality associated with perhaps one of the fine conductors mentioned here, or one within your own experiences, for whom you have respect and have felt influence.

To the experienced reader, you will have heard all this before. However, we do have a habit of connecting with words at different stages of our life, which then take off with different and newly appreciated comprehension.

To the new brigade of 'wannabe' conductors: checkout and establish where you are at, through the above ideas of association and set about realising as many of the others as possible in the future. I am off to do the same.

Good wishes on conducting yourself better!

Nigel Boddice www.boddice.fsnet.co.uk

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NEWS FROM HASTINGS...

Greetings to all in our Brass Band Community

The Hastings Citizens' Band is enjoying a 'full-on' year with both the Senior and Auxiliary Bands rehearsing for the busy coming months.

At the Inaugural Hawke's Bay Festival of Music held in March the Senior Band achieved a Silver Award, which was very pleasing, as the Band had had only eight rehearsals since the start of the new playing year.

On Sunday 17 June the Senior Band took part in the Annual Feilding Festival of Music and gained a Silver Award with several players taking part in the Festival for the first time. Congratulations to Leighton McKay who won the best soloist award.

The Auxiliary Band is playing well, has added several new numbers to its repertoire and will be entertaining the Stroke Club at its 19 August meeting at 2.30 pm. The Band was very well received last year and it would be great if this engagement became a yearly event. The Auxiliary Band will give a concert and also join with the Senior Band to play at the Annual General Meeting on the Wednesday 22 August.

The Radio Kidnappers Brass and Percussion Music programme is well received, with good feedback. The next programmes will be at 7.30 pm 3, 17, 31 August continuing fortnightly.

The Annual General Meeting will be held in the band room on Wednesday 22 August at 7.30 pm. The Senior and Auxiliary Bands will be entertaining friends and supporters with an interesting programme with supper to follow the meeting. We look forward to you being

with us, hearing the Bands play at the Annual General Meeting.

Saturday and Sunday 1 and 2 September the Senior Band is contesting in the Central Districts Brass Band Association Contest to be held this year in Napier and the following events take place thereafter:

Saturday 15 September, the annual Blossom Parade, 1.30 pm.

Sunday 23 September: Annual Proms Concert at the Opera House at 2 pm

Sunday 14 October the Band will be playing at St Columba's Church, Havelock North morning service at 9.30 am.

Kind regards,

Norma Keesing,

President and Publicity Officer

Hastings Citizens' Band

Creative New Zealand Education Tour

David Dobson writes...

The travel is all over! It only remains for David Bremner, Larry Reese and me to visit two Wellington bands and the 'face-to-face' aspects of the CNZ sponsored tour are completed. The two Davids and Robert Wilson (Executive Member) will now revise the "Brilliant Brass" tutorial booklet and the grant will then have been properly and professionally expended, meeting the application and grant goals and criteria.

David B and Larry will furnish full reports to Creative New Zealand and their findings and recommendations will be published in *NZ Mouthpiece*. They will make very interesting reading indeed!

From the perspective of "Administration", it was gratifying to be able to provide advice and support to all the bands I visited: I felt the visits to Tauranga and Hokitika were particularly valuable in this respect.

One very interesting two-part theme was that of retention.

Part One: I am now aware that there are many former bands-people 'out there', turned away from the Brass Band movement by the conscious or involuntary actions of others. Does there need to be a "Complaints Authority" to handle and resolve disputes and misunderstandings before they result in the loss of players and administrators? It is human nature to remove oneself from contributing to causes that have led to our disaffection and hurt. I would like to think it is also human nature to seek to resolve those differences.

Part Two: Do we need a change in Contest Rules to allow those younger bandsmen who have left the smaller provincial bands for study or livelihood reasons to return to their "Band of Origin" for Contests when and if not required by their current band for Contest purposes? Your opinion is valued!

Dianne Smeehuyzen writes...

At our National Contest held recently in Auckland I had the greatest pleasure to acknowledge a person who has given distinguished service to our organization and to also thank someone who has potentially saved us a considerable amount of money.

First, I would like to thank a person who has saved our association somewhere near \$5000.

To give you a bit of background; about four years ago the association decided that it needed a revamp of its website. We commenced this procedure by placing an advertisement in the *Mouthpiece* looking for somebody prepared to develop a website and maintain it. We had a number of responses to this advertisement but most were placing thousands of dollars as a price tag, which of course was not within our budget. At this point, you might have suggested we apply for a grant from a charitable trust. As you are all probably aware we apply for grants for National Bands, Youth and Secondary Schools Bands and other administrative functions and there is always the chance in seeking funding for a website you may reduce your chances of receiving funding for a National Band or one of our other entities. The idea of a revamped web site was shelved for a short time.

You will all know by now that we acknowledged and thanked **Amanda Casagrande**. (Pictured with Howard Taylor at the 2007 National Contest - Ed) Amanda came to us with a proposal to develop and maintain a website at no cost to us. All we had to do was provide her with a domain name and she would do the rest. If you have visited www.brassnz.co.nz you will have seen the very professional result. Amanda maintained our website for 18 months and now that she has much more work on, she thought she may not

have the time to maintain our website to the high standard she had set for herself so she resigned as web master. Amanda came to the stage to receive a small gift.



The next award presented was a **Certificate of Merit**. A certificate of merit is awarded for distinguished service to our movement. The recipient was **Tom Williams** and the following is a very brief summation of his dedicated service to our movement

- Percussion Contestant – Seven times New Zealand Snare Drum Champion.
- Adjudicator at many contests.
- New Zealand Representative – Twice a member of the National Band of New Zealand.
- He also has played percussion for many of our bands.
- Contribution of articles to *NZ Mouthpiece*
- New Zealand Army Band Percussionist and soloist 1971-1981.
- Founder and Convenor of the formerly acclaimed Canterbury Percussion Ensemble.
- Professional Percussionist and a Former Principal Percussionist with the Christchurch Symphony Orchestra, Auckland Sinfonia and Singapore Philharmonic Orchestra.
- Percussion Tutor for many successful contestants at Provincial and National level in New Zealand, and to successful candidates in external percussion and drums examinations.

Tom was not present at the event to receive the Certificate of Merit but I had the pleasure of presenting the certificate to him during the following day.

(Dianne Smeehuyzen)

Solo and Ensemble results – OSBBA Contest, March 2007.

UNDER 13 SLOW MELODY

- 1ST Russell Moloney
Roxburgh Pioneer Generation Brass
2ND Samuel Cuff Ascot Park Hotel Auxiliary Brass
2ND Rhian Ward
Roxburgh Pioneer Generation Brass

UNDER 13 AIR VARIE

- 1ST Rhian Ward
Roxburgh Pioneer Generation Brass
2ND Russell Moloney
Roxburgh Pioneer Generation Brass
3RD Samuel Cuff Ascot Park Hotel Auxiliary Brass

UNDER 16 SLOW MELODY

- 1ST Katie Taylor Ascot Park Hotel Auxiliary Brass
2ND Nina Gooding Ascot Park Hotel Auxiliary Brass
3RD Benjiman Cuff & Daniel Redmond
Ascot Park Hotel Auxiliary Brass

UNDER 16 AIR VARIE

- 1ST Katie Taylor Ascot Park Hotel Auxiliary Brass
2ND Benjamin Cuff
Ascot Park Hotel Auxiliary Brass
3RD Megan Gooding
Ascot Park Hotel Auxiliary Brass

UNDER 19 SLOW MELODY

- 1ST Ross Yorkstone Ascot Park Hotel Brass
2ND Henry Wilson Ascot Park Hotel Brass
3RD Bridget Walker St. Kilda Brass

UNDER 19 AIR VARIE

- 1ST Ian O'Malley St. Kilda Brass
2ND Matthew Toomata
Ascot Park Hotel Auxiliary Brass
3RD John Roxburgh Mosgiel Brass

OPEN SLOW MELODY

- 1ST Justin Muschamp
Ascot Park Hotel Brass
2ND Stacey Ward St. Kilda Brass
3RD Ian McCabe St. Kilda Brass

AMATEUR AIR VARIE

- 1ST Justin Muschamp
Ascot Park Hotel Brass
2ND Christopher Herman
Ascot Park Hotel Brass
3RD Stacey Ward St. Kilda Brass

PREMIER SLOW MELODY

- 1ST John Lewis St. Kilda Brass
2ND Steve Gooding Ascot Park Hotel Brass
3RD David Hughes Ascot Park Hotel Brass

CHAMPIONSHIP AIR VARIE

- 1ST John Lewis St. Kilda Brass
2ND Martin Kibble St. Kilda Brass
3RD Aaron Herman Ascot Park Hotel Brass

OPEN ENSEMBLE

- 1ST Ascot Park Hotel Brass
2ND Mosgiel Brass

OPEN DUETS

- 1ST Dell/Hughes Ascot
Park Hotel Brass
2ND Hellyer/Newcombe
Ascot Park Hotel Auxiliary Brass
3RD Sinclair/Johnston
Mosgiel Brass

JUNIOR DUETS

- 1ST M Gooding/N Gooding
Ascot Park Hotel Auxiliary Brass
2ND J Craigie / J
Roxburgh Mosgiel Brass

NOVICE EVENT

- 1ST Jonathan Cuff
Ascot Park Hotel Auxiliary Brass

SENIOR EVENT

- 1ST Les Green St. Kilda Brass
2ND Ian Hebbard Mosgiel Brass

PERCUSSION DISCUSSION

Percussion Solo Events at National Contest:

There were three percussion solo events at Auckland Contest, and whereas there was a good turnout of 7 entrants for the Junior event, there was only 1 entrant in the Under 15 event, and 2 entrants in the Open Percussion Solo. Judged by Jeff Thomson of Auckland, the results of these (important) events follows:

Under 15

Jordan Ryan-Pears, Woolston Junior Band – 86

Junior

Angus Wilson, Baroondara Brass – 97
Jessica Hix, Canterbury Foundation Brass – 96
Ben Garland, Port of Napier Brass – 95
Emma Powell, Addington Brass – 94
Matt Scobie, Woolston Brass – 92
Broden Ford, Kew Band – 87
Alexa Halvorsen, Eastern Bay of Plenty Brass – 86

Open

Melanie Jones, Trust Porirua City Brass (Timpani, Mallets & Multi) – 84
Rebecca Keogan, Westport Municipal (Mallets only) – 29/33

It is to be hoped that there will be more entrants in the Under 15 and Open events in Christchurch in 2008, and I still lament the demise of the Percussion Ensemble event for which there is available the Walter Sinton Trophy, and no entries these last two years.

Yours in percussion,
TOM WILLIAMS

Band results OSBBA Contest March 2007:

A GRADE SELECTION

- 1ST Ascot Park Hotel Brass
2ND St. Kilda Brass

A GRADE SACRED ITEM

- 1ST St. Kilda Brass
2ND Ascot Park Hotel Brass

B GRADE SELECTION

- 1ST Kaikorai Metropolitan Brass

B GRADE SACRED ITEM

- 1ST Kaikorai Metropolitan

C GRADE SELECTION

- 1ST Mosgiel Brass
2ND Ascot Park Hotel Auxiliary Brass

C GRADE SACRED ITEM

- 1ST Ascot Park Hotel Auxiliary Brass
2ND Mosgiel Brass

D GRADE SELECTION

- 1ST Roxburgh Pioneer Generation Brass

D GRADE SACRED ITEM

- 1ST Roxburgh Pioneer Generation Brass

ENTERTAINMENT

- 1ST St. Kilda Brass
2ND Ascot Park Hotel Brass
3RD Kaikorai Metropolitan

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Ross Gerritsen interviews Howard Taylor



Ross Gerritsen has played Solo Baritone with the National Brass Band of New Zealand since 2003. He is Solo Baritone at Dalewood Auckland Brass and he is a previous New Zealand Baritone Champion.

As well as being a player, Ross also runs the National Brass Band's website, www.nznationalband.com

NZ Mouthpiece is grateful to Ross for permission to reprint his article from the BBANZ website.

On the eve of the National Brass Band's Tour of New Zealand, Ross interviewed Howard Taylor, the National Brass Band's Musical Director, about the upcoming tour with international jazz megastar James Morrison.

Howard Taylor is the MD of the Brisbane Excelsior Band, who is the current New Zealand and Australian National Champion Band. Howard was the Musical Director of New Zealand's Waitakere City Brass for five years in the late 1990's

RG: You are certainly no stranger to NZ Banding. We see you over here a lot. What was the major factor in applying for the National Band MD job?

HT: Having lived in New Zealand for over 5 years and being actively involved in the Brass Band scene, I am very conscious of the musical talent within the country. The international awareness of what NZ has to offer has continued to rise over recent years. There is no doubt - and it has been proven - the top players in this country can play with any one of the world class bands in the UK.

I come from a musical family and when the National Band visited the UK back in 1962, (way before I was even thought of!) it certainly left a lasting impression with my father in particular. Over the years, I remember him often speaking of the extremely high standard of the band. The National Band of New Zealand has had this impact on many people all over the world.

The opportunity to work with the best of the best was something I could not overlook. It is such an exciting prospect to see what sort of sounds we can produce together. Even though I am now residing in Australia, the musical ties are as strong as ever and I do enjoy my time whenever I return to NZ.

continued on page five...

The Brass Bands Association of New Zealand, and in particular the National Band of New Zealand, thanks Pelorus Trust for the provision of funds enabling the purchase of a new concert uniform for the National Band.



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The President writes...

Dear Members,

Contest is all wrapped up for another year: my thanks go to Bob Davis and his team, for a well run and efficient contest. Even Auckland's weather played a good part and we managed to have a street march with no rain. I might add here that the Sponsor and the Mayor thoroughly enjoyed the street march. They informed me what a great event we had and that we should never remove this from our contest. This is a message I have often received from a number of towns' officials and from some of our adjudicators throughout NZ over the previous five years I have spent on the podium.

What a fantastic facility the Bruce Mason Centre is! I know that Rosmini College had some issues with rain on the roof but otherwise, the facility was of an excellent standard. The Contest was very successful financially. I have now been involved with five contests and this is by far the most successful for funding for BBANZ Head Office. We have received a payout from Auckland Contest of \$15k and there is an anticipated further \$18k as the final payment.

Receiving a larger sum of money from a National Contest means our members' affiliation fees can remain as they are. Thank you to all concerned.

On another matter, we have our AGM at the end of October. We will hold this year's AGM in Christchurch. We have chosen Christchurch to support Scenic Circle Hotels. Our Wellington office no longer has access to a boardroom, so we have chosen to support our sponsor. As Scenic Circle Hotels do not have hotels in the greater Wellington District, we have moved the 2007 AGM to Christchurch. We do hope you will support our AGM.

Shortly you will receive remits for our AGM. Please take time to debate these remits in your band room and give your delegates guidelines. Keep in mind that the remits are debated at the AGM where points are raised or amendments are proposed. If your band instructs your delegate to vote yes/no on each remit, this may cause difficulties for your delegate if there is an amendment or the debate raises other issues not necessarily discussed in your band.

We have also received nominations for the

new National Management Committee for next year. All current personnel have been nominated with the exception of Ian Levien, who notified us of his intention not to stand again for the Executive. Ian will be missed. I personally have been very grateful for his support during my first term as your President. As we have not received a nomination for this vacancy we will be co-opting a person when the Executive next meet.

Thank you for having faith in me as your President. I look forward to the ensuing year.

Kind regards

**CALENDAR
OF EVENTS**

Thursday 25 October, 2007

By Popular Demand-

Dalewool Subscription Concert No. 4
Raye Freedman Arts Centre, Epsom
7.30pm

Sunday 28 October 2007

**Ascot Park Hotel Brass Proms
concert**

Sunday 4 November 2007

Dalewool Auckland Brass in Concert

(An initiative of Te Awamutu Brass)
Te Awamutu College Hall,
Alexandra Street, Te Awamutu, 2pm
\$12.50 per person \$30.00 Family

Saturday 1 December 2007

The Joy of Christmas-

Dalewool Subscription Concert No. 5
With The Graduate Choir
Holy Trinity Cathedral, Parnell

Saturday 8 December 2007

Dalewool Annual Awards Evening
Venue TBC

JUBILEES and ANNIVERSARIES:

Tauranga City Silver Band,
50th Anniversary
EVENT CANCELLED

Roxburgh Pioneer Generation Brass
125th Anniversary 19/21 October 2007
Register your interest with
Victoria Orchard, 3 Ancrum St., Roxburgh
Email: torsandkev@xtra.co.nz

Invercargill Garrison Band Soc.
140th Celebrations.
2- 4th November 2007.

Hokitika Municipal Band
Centenary Labour Weekend 2008.
Register interest with
Secretary 03 755 7078, P.O.Box 313 Hokitika or
email: hokitika_band_100@yahoo.co.nz

Prima Vista

(Nigel Boddice)

Continued from September issue...

As the skills of sight-reading become more advanced, take on board the art of transposition. Again, this skill can only enhance and enlighten musicianship. Start simply with 'C' transposition, for example, as you play the first few pages of the Arban tutor or even a hymn tune. Build out from there. There are only twelve notes to learn in any transposed scale [inclusive of semitones] so with persistence and patience, ability can be acquired.

Enhance further advanced reading with the awareness and development of stylistic thoughts. There are only two basic, simplistic and practical building blocks to discover: namely linked or detached notes. Of course there are many subtleties to add flavouring e.g. legato, tongued, portato, martellato, accentuation and all its variations, but start simply with either legato or staccato concepts.

Other stylistic thoughts can include composer personality traits and temperament: Nationalism - Germanic bricks or French discretion, historical fashions - do you play Mozart like Tchaikovsky? What about Big Band appreciation, with their differing note lengths, language and "voo-voo" swing feel. There are even 'schools' of playing to fully appreciate, inspired by the great soloists of the day and of yesteryear, adding, in time, to more historical appreciation.

All of this helps to piece together the jig saw of architecture and Form in music, and shapes the art of interpretation.

In an attempt to be somewhat practical, try this table of building blocks below. It is based on the three over-riding concepts of Technique, Musicality and Psychology. Add to it continually!

Technique

Time, Pulse, Tempi
Key / Scales/
Notes / Finger Patterns
Note lengths / Rhythm
Patterns / Sequence recognition
Accentuation
Harmony
Transposition

Musicality

Instruction headings
Styles
History
Nationalism
School of playing
Legato / Staccato
Dynamic / Energy
Phrasing

Psychology

Fun
Singing / Vocalise / Cantilena
Clapping / Silly word games
Personal [best] growth
Confidences
Listening skills
Temperament
Movement / Theatre

When I changed my life to full time conducting I was wisely advised to conduct everything! I offer the same advice back to instrumentalists. Personal technique and physiological standards will become understandably neglected if reading is a barrier. Providing constant daily time for new music, (and possibly some improvised music) will bring rewards. If time is the enemy then apportion time well. If in general, reading becomes more competent, then we may just save some players from giving up and abandoning the pursuit of music.

ALL MUSIC IS SUNG. It is the understanding of how to sing that is important in all its possible variations. Anyway back to the view in Molde. It is breathtaking. How did I get here? Well it probably had something to do with the fact that I learned to read!



D of E

Hi all,
By the time you read this the National Band tour featuring the band and the amazing James Morrison will have concluded. Congratulations to the management of the band for not only getting James to tour with the band, but

also to set up Master classes for him to take in the cities we were performing. I hope many of you got along to these classes and concerts.

How important is it to get into a good practice routine? I think it is important that you get into the habit of practicing a certain way, even if you do not do the same pieces each day. I find that the key to a good practice session is having a good warm-up. This usually involves some good breathing exercises (3 min), some low buzzing (5 min), and then some scales in the low register (5 min). By the time you have done this, your breathing and chops should be warmed up, and now its time for all of our favourites....studies! Studies might not be the most riveting of things to play, but they are certainly the most important. The aspects of playing that studies cover (i.e. slurring, tonguing, scales, mixed intervals etc) are vital to band and solo playing. If you listen to all the top players, they all have complete control of their instruments: this doesn't come with talent, but with practice of the basics. Books like Arbans, Herbert Clarke etc., will help refine you as a player, and give you the ammunition to play anything on your instrument.

After studies, its time for the bulk of your practice: band parts, solos, anything you have coming up that needs looking at. This is where I feel it is important to vary your practice. Keep practicing fresh, play music that is not written for your instrument, do not be confined to the same old pieces. It is important to push the boundaries and find what you are capable of. Most importantly, keep your practice sessions fun, always trying new things, and pushing your capabilities. Try and finish every practice session feeling as though you had had a good toot, not just a quiet 20 minutes, and always spend a few minutes warming down, just some low long notes, and a few minutes buzzing.

I hope this helps towards a good routine for you,

Stay well,
Dave

To the social-minded, a definition for "Concert" is that which surrounds an Intermission.

(Ned Rorem, 1923)

Ross Gerritsen's interview with Howard Taylor continued from page one...

The band is full of some impressive players with very impressive credentials and banding experience. What was the hardest section to pick?

I must say the majority of the band for me picked itself, auditioning 78 musicians over a weekend was a daunting task for me and for Kevin Dell. I would put the player selection into 3 main categories; the first – brass players that were clearly not ready for the standard of a National Band, second, – those who Kevin and myself had no doubt that they were class players ready for the job, and then the problem area in the middle with some very capable players not making full use of their audition.

For me, a very important aspect is the ability to work within the team, and this was also taken into consideration. The selection of some of the principal players was very difficult. You could say we were spoilt for choice, in that any number of players could have been chosen on their particular instrument and would have done a sterling job for the band.

What are you looking forward to most about conducting the National Band?

Every conductor I guess would like to put together his or her dream team. It's a huge thrill to be in front of an ensemble who all wants to make the best in music that they can. I strongly believe we have a group of musicians here that can match the best bands in the world.

Chances are there will not be too many weaknesses in the band. What qualities in this band are you expecting that you might not find in your average contesting band?

With your "average contesting band", there will inevitably be weaknesses in sections. This will sometimes limit the choice of music that you can deliver with the band. With this National Band, there is very little the players would have problems with. However, there is a timing issue. Where some bands spend months on a test piece, we have a weekend to work up a top A Grade test piece and a full program of music. The qualities of

excellent sight-reading and the ability to put together demanding music in a short time is the key for me. We shall see!

James Morrison is a huge name in Brass playing. How are you planning to balance the concert programme? Are the audiences actually going to hear the National Band?

Having James Morrison for the whole tour is a huge privilege for the National Band. Well done Kevin and Graham for securing that one! This will I'm sure, greatly help the audience numbers over the tour. I would guess that this is the first time a National Band has had a Star Celebrity soloist. The concert will be no different to any previous; however, the National Band soloists will be more limited.

As the 2007 Musical Director, I have thought long and hard about the music to be featured in the program. I am very aware that people will come along to hear James Morrison and there are those who have perhaps never heard a brass band before. I have tried to come up with a full spectrum of varied music both challenging for the band and entertaining for the audience.

If the Kerkrade "World Champs" take place in 2009, do you think attending them is a sensible goal for the band? Should it look to playing at the British Open or a similar, more established contest?

Without giving too much away, the management committee is looking at different options. They have their finger on the pulse, and between us, I am certain we will come up with the best option for the national band in 2009.

The future prospects for myself, the management committee, and the national band for the next three years are very exciting. We look forward to meeting the challenges, entertaining the New Zealand public, and enjoying the experiences.

Did you attend one of the concerts? NZ Mouthpiece would be delighted to publish your reactions in the final issue of the year. Please supply the editor (brass@banz.org.nz) with copy by 15th October. (Ed.)

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WAIMATAITAI BRASS BAND

The weekend of August 18th/19th was the 125th Anniversary for the Waimataitai Primary School in Timaru. Since 1942 the school has had a BRASS BAND: it is believed to be the only Primary School Brass Band in New Zealand that has been in existence for over 60 years.

Past Band Manager **Simon Hocking** has researched the band history and the following are excerpts from his presentation at the reunion:

Early in 1940, a teacher Mr. **Bill Pickard** believed that there was a lot to be gained from taking advantage of the fact that a number of pupils of the school were members of the Timaru Municipal Junior Band. With the help of **Bill Osborne**, conductor of the Timaru Band a small group was formed: **R de Joux, W Byron, S Brookland, G Taiaroa and John Lewis**.

Over the last 60 years, the band has had a number of fine tutors or musical directors. Not only have we had Bill Osborne but also his son **R B Osborne, Alex McRobie, Frank Smith, Charlie Minifie, Vaughan McEwen and David Wolff**. Right from the start the band played an important role in the school. It played at the Concerts in the Theatre Royal, at charity galas and fairs and even headed down to Balclutha for a school exchange. Under David Wolff the band embarked on an era that saw the Band tour to Australia and a North Island tour. You could say the Golden Era of the band was in the 90's

From the beginning, instruments were a problem. In 1944, Gordon Simpson joined the staff and he had experience in Brass Bands. At this stage, there were 25 pupils in the band some, of whom had their own instruments. Mr Simpson wrote to the Department of Education and the Canterbury Education Board. The reply: "It is not the policy of the department to subsidise bands". So in the 40's and 50's fundraising was always on the go! Some cornets were purchased for 25/- and in August 1953 the school received 10 pounds towards

the band fund, so they decided to buy a Bass Drum.

On reading through the old minutes and records, mention was made on the successes of the band members nationally. One such article states that one of the most outstanding members was **A G Lewis**, having won many National Championships. He played for the Timaru Municipal Band as well as the famous Skellerup Band of Christchurch. (Playing at the reunion was the very same Tony Lewis on trombone).

The list includes past and present members of the National Youth Band: **Anthony Smith, Slade Hocking, Roseana Dale, Emma Kirkland, Matt Taine, Kent Smith, Sam Pinder, Chris Miller, Jason Shortland** and two original members of the very first NZ Youth Band, **Tony Lewis and David Wolff**.

The National Band of New Zealand is the "All Blacks team of Banding" and Waimataitai Band has had a fair representation. Amongst them we have **Tony Lewis, Gordon Tairoa, Vaughan McEwan, Nigel Seaton, Barrett Hocking** and the newest member **Anthony Smith**.

In this roll call of notable former pupils are four who are making a career of their music and are members of the World Famous New Zealand Army Band: Slade, Emma, Jason and the very first female in the Army Band and now Director of Music, Captain **Leanne Smith**.

Simon Hocking remarked: "Many of you here tonight will have some fond and perhaps not so fond memories of the weekly Street March." (*The Waimataitai School, for many years, would hold a weekly street march for the whole school led by the Band*)

David (Wolff) always said to his new recruits and family: If you became a bandsman wherever you go within New Zealand or the World, wherever you are, you will immediately have at least 20 friends.

We hope that the band continues the fine tradition that goes back over 60 years and continues to produce fine musicians.

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CANTERBURY PROVINCIAL BRASS BAND CHAMPS

Five bands turned out for the Canterbury Provincial Brass Band Championships in Christchurch hosted by Woolston Brass.

Judges were **Steve Miles** of Dunedin for music and Captain **Leanne Smith**, Director of Music for the NZ Army Band, for Entertainment.

The marching competition was held at the Addington Raceway car park and therefore dubbed “The Car Park Marching competition” as opposed to the Street March. The City Council requirements of traffic management, business consultation, plus costs of more than \$3,000 to hold this event on city streets precludes brass bands from holding the event on local streets.

However maybe the traffic management was needed as Addington Brass turned the first corner and came across a large motorcycle that had stalled right in the middle of the “road”. Some rather harsh words, directed at the stranded rider, from the Drum Major were heard above the bands *Punchinello!*

Champion Drum Major was **Graeme Bremner** of Woolston Brass while Addington Brass pipped Alpine Energy Timaru Brass by just a point in the B grade section despite the incident that was the talking point for the day.

Band stage events were held at Cashmere High School Performing Arts Centre,

where guest band Westport Municipal was victorious in the C grade and Addington in the B grade. Woolston performed an arrangement by their soprano player **Colin Clark** of *Eternal Father* (Melita) as their sacred item and *English Heritage* (Lloyd) as test selection to take the overall championship.

It was also pleasing to hear an original sacred item composition *Visionary Interlude* by **Tristan Mitchell**, the conductor of Woolston Junior Band.

The afternoon did not include any new repertoire which was a little disappointing, but some highlights were the percussionist **Sam Jones** from Woolston Junior Band, the well controlled playing of Addington Brass (**Iaan Wilson**) and Scherzo from Symphony No.10 (*Shostakovich arr Duncan*) played by Woolston Brass (**Graham Hickman**).

Champion soloist was **Phil Johnston** playing *Czardas* (arr Duncan) on EEb Bass with his band Woolston.

Inaugural winner of the Bruce Knowles Challenge Cup for the Concert Band Championships was Woolston Brass. B grade winners were Addington Brass and C grade Woolston Junior Band.

(**Owen Melhuish**)

Ryan Peni at Russell School

The TubaGuy Schools Tours

On the 21 August 2--7, Ryan Peni came to visit Russell School, a decile 1 school, for the cost of whatever the children

brought to school in way of gold coin donation such is his commitment to children having the opportunity to see, listen to and hear about a tuba.

Ryan immediately engaged the children, all 160 of them from five – ten years old, and kept their interest for the 40 minutes of his wonderful demonstration. Ryan understood instinctively how to pitch to children - no pun intended! He was informative, interactive, and funny, not only verbally but also through his music. The children were fascinated by how many sounds the tuba was capable of and were captivated when he played some excerpts from things such as TV theme tunes which they immediately recognised. I have to say the adults lucky enough to listen were equally enthralled and used words such as “unreal” “a totally new experience” and “amazing” to describe Ryan’s performance.

The children at Russell School are inherently a very musical lot. We were thrilled Ryan provided them with an experience of another world within music. It is highly unlikely many of them, if any, would have ever come so close to an instrument such as this. Ryan is an inspirational role model and who knows what seeds were sown for some of the children from today.

As part of these tours, Ryan is working with schools to begin primary school brass classes.

Deb Wallace

All music is folk music: I ain't never heard no horse sing a song.
(Louis Armstrong 1971)

Tom Williams' Percussion Discussion



IT'S ALL ABOUT (lack of) EDUCATION

In recent discussions with Larry Reese, Grant Myhill, and David Dobson on the general malaise that is Percussion in the Brass Band movement, I have arrived at the conclusion that it is all about the unavailability of sound percussion tuition, or the willingness of Band percussionists to search for this.

I have had frequent opportunities to visit band rooms around the country where I have been both concerned and saddened by the poor percussion skills, knowledge, and instrument availability in most band rooms.

Brass Bands will always have older and experienced brass players to teach young brass players the 'ropes' but how do we expect budding percussion players to become proficient and effective musicians if they are, as so often is the case, just left to their own devices?

Developing brass players also learn from all that is happening around them, but from where does a would-be percussionist get ongoing ideas and advice?

Composers and arrangers are asking more and more of the percussion section, yet how is this to be effective writing if the percussive skills and instruments are found wanting? Larry Reese describes the (ideal) percussion section as "the heartbeat and the metronome of the ensemble". Yet how is this true when the percussionists are not well trained, and so often 'rudderless'? Modern composers are writing for a much greater variety of percussion instruments than before, yet how many Bands have a percussion instrument funding and acquisition programme even thought about, let alone considered then acted upon? (Where do I send aspiring percussion students? - to the Bands that have the instruments of course!)

All that should be happening with percussion in Bands is not and will not happen without a serious change of attitude by all associated with administration of Bands in NZ.

More than ever, aspiring brass instrumentalists are entering solo competitions, sitting grade examinations, and even going on to university here and overseas to extend their capabilities. What is there for percussionists who wish to extend their capabilities? I honestly believe that developing percussionists cannot be expected to front up to solo competitions or examinations when they are uncertain about their abilities, and have no educational guidance to refer to.

Larry has ideas about a national database of quality percussion tutors and even internet video lesson facilities, and I have knowledge of one Band that is sponsoring percussion lessons, and another offering scholarship to university percussion performance. However, these ideas and actions will amount to very little for the few unless the Brass Band movement as a whole proposes, endorses and carries through a quality percussion tuition development programme that is designed to develop and expand over time.

In wondering what young percussionists in Bands would like to have happen, I invite all those who have worked with Larry, myself, or anyone else who has helped them in any way outside their normal Band resources, to contact BBANZ with ideas on help they would find useful in an ongoing basis.

Yours in percussion,
TOM WILLIAMS

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TITAN HUTT CITY BRASS

HOSTS WELLINGTON DISTRICT'S 2007 CONTEST

This year's Wellington District Contest was again held at the Southward Museum, Paraparaumu, on Sunday 9 September. It was hosted by Titan Hutt City Brass under the management of Graham Sewell, assisted by a willing team of band members and supporters.

The adjudicator for the morning events and the musical standards of the concert programme was Kevin McMorran of Christchurch, with Kevin Jarrett from Wanganui judging the presentational aspects of the concert programme. Trevor Cudby was chief supervisor, with Dave Merrall as assistant supervisor. David Dobson, BBANZ General Manager, compered the sacred item and own choice events.

It was a clean sweep for Pelorus Trust Wellington Brass under David Bremner, which took home all of the major prizes. Titan Hutt City Brass, conducted by Mark Carter, came second in the sacred item, own choice and overall championship, with Kerry Garrett's Trust Porirua City Brass coming in second in the concert programme event. Levin & Districts Brass, conducted by Robert Lynch, collected all of the Section B trophies (for C & D grade bands).

Results in detail:

Sacred Item

Section A (A&B grade bands)	
Pelorus Trust Wellington Brass	"Dear Lord and Father" 88
Titan Hutt City Brass	"Amazing Grace" 87
Trust Porirua City Brass	"I'll Walk With God" 86

Section B (C&D grade bands)

Levin & Districts Brass	"I Need Thee" 76
Masterton District Brass	"I Need Thee Every Hour" 75
Kapiti District Brass	"ANZAC" 74

Own Choice

Section A	
Pelorus Trust Wellington Brass	"La Forza del Destino" 142
Titan Hutt City Brass	"Tam O'Shanter's Ride" 140
Trust Porirua City Brass	"Elegy 1" 138

Section B

Levin & Districts Brass	"Amaranth" 126
Masterton District Brass	"Ross Roy" 122
Kapiti District Brass	"Three Songs Without Words" 120

Concert Programme

	Music	Presentation	Total
Section A			
Pelorus Trust Wellington Brass	188	82	270
Trust Porirua City Brass	184	81	265
Titan Hutt City Brass	182	81	263
Section B			
Levin & Districts Brass	170	71	241
Masterton District Brass	168	62	230
Kapiti District Brass	166	61	227

Top soloist in Concert Programme: **Clynton Payne** (Trust Porirua City Brass)

Championship

Section A

1: Pelorus Trust Wellington Brass 2: Titan Hutt City Brass 3: Trust Porirua City Brass

Section B

1: Levin & Districts Brass 2: Masterton District Brass 3: Kapiti Brass