

**BBANZ  
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## The President writes...

Dear Members,

### Contest 2008

As we were informed at last year's contest, the 2008 Contest is Helen Hoy's final year as Contest Manager. Let's ensure that Helen's term as Contest Manager finishes on a high note by sending a fully completed entry form with all music, registration list, your payment for fees- and that the entry is with Helen before the deadline of May 10<sup>th</sup>. Our editor has tried very hard to have the magazine out to you well before the deadline!

Helen has been our Contest Manager since the Rotorua Contest. Therefore, 2008 marks her 6th Contest.

Helen, I have appreciated all you have done for our movement, we will miss you in our contest office. We acknowledge the huge amount of time you spent prior to each contest ensuring our contests ran extremely efficiently. I look forward to working with you again in the not too distant future.

Kind regards

### SIGNIFICANT CHANGE!

From 1<sup>st</sup> July 2008, there will be changes to the

#### **NZ Post Bulk mail conditions.**

New standards for addressing have been determined.

**From the July mail-out of the NZ Mouthpiece, the inclusion of your postcode will be obligatory.**

Please supply this as soon as possible to the BBANZ office.

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View the new standards at

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## CALENDAR OF EVENTS

**Sat. May 10, 2008**

**CONTEST ENTRIES CLOSE**

**Sat. May 17, 2008**

St Kilda Brass

"Brass and Voices"

Special guest: Southern Youth Choir  
Mayfair Centre

**Sun. 25 May, 2008**

ABA Solos. Details to be advised.

**Sat. 7 June, 2008**

ABA Contest. Hawkins Centre –  
Papakura

**Sat. 14 June, 2008**

Waitakere Brass

"Classic Brass"

June Raye Freedman

Arts Center, Epsom, 7.30pm

**July 9 – 13 2008**

**NATIONAL CONTEST  
Christchurch**

**Sun. 17 August, 2008**

St Kilda Brass

"Brass Night of the Proms"

Glenroy Auditorium, 8pm.

(Repeated in Cromwell

Sat. August 23rd, 8pm)

**Sun. 24 August, 2008**

Waitakere Brass

"Toys for kids"

Playhouse Theatre,

Glen Eden, 3pm

**Sun. 21 Sept. 2008**

**Papakura Brass Concert**

2pm: Hawkins Centre - Papakura

**Sun. 19 Oct. 2008**

ABA "Concert" Contest.

Hawkins Centre - Papakura

**October 25-26 2008**

Australasian Contest

Queensland

## JUBILEES and ANNIVERSARIES:

**Hokitika Municipal Band  
Centenary Labour Weekend 2008.**

Register interest with

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P.O.Box 313 Hokitika

or email:

[hokitika\\_band\\_100@yahoo.co.nz](mailto:hokitika_band_100@yahoo.co.nz)



For the second year in succession, **Stephen Booth** (Conductor of The Trusts Waitakere City Brass) has competed in the Open Baritone at the Australian National Band Championships over Easter. Last year he was third and this year he clinched the title in a tight field.

Woolston Brass recently premiered a new composition from **Gareth Farr** at their ANZAC Day Concert with the Christchurch Symphony Orchestra. Entitled *Onslaught*, it was performed with the percussion ensemble Strike, which includes well-known band percussionist **Murray Hickman**.

*Dancing With The Stars* has our own star playing in the Carl Doy Orchestra: **David Bremner**, trombone. David has been in the orchestra for the past two series.

The inaugural **Australasian Open** contest organised by the Federation of Australasian Brass Bands (FABB) has acceptances from three New Zealand bands. St Kilda Brass, Woolston Brass and The Trusts Waitakere City Brass have all accepted invitations to the contest, which will feature up to 10 bands playing for prize money of AU\$10,000 in two events. These are the Australasian Open Champion, for the test piece, and the Australasian Entertainment Champion – a 30-minute programme of entertainment. The organisers are pleased to announce that **David King** will be the music advisor for FABB. He will choose the test piece for the event. King has returned to Australia from the UK where he will partially base himself as a musical consultant.

**Ken Cant**, from Dalewood Auckland Brass has returned from the Australian National Band Championships with some silverware after being awarded the top soloist in the A Grade Test. Playing *Dances and Alleluias* (Philip Sparke) Ken was delighted to take the prize. "I was up against some of the best Eupho players in the world including the eventual Champion of Champions, Ashley Gittins from Brisbane Excelsior and David Thornton from Black Dyke Band" said Cant. "While other instrument soloists were featured, to beat these guys was a real thrill – they are good mates as well so its all in good nature"



## D of E

Hi all,  
I read with interest the letter in the last mouthpiece from Peter Ellery, and remembered something that I had been meaning to suggest a while ago. I think that every band in every grade wonders whether an arrangement or original composition is going to be good before it arrives. There is nothing worse than taking a punt on a new piece of music, paying a large amount of money for it and it arrives and is too hard, too easy, or just rubbish.

Why not have columns in the mouthpiece that bands can write in with good arrangement or composition suggestions for their grade?

Please send in your suggestions to the mouthpiece editor under either A, B, C, D or Youth grade. I think the lower grades are extremely in need of suggestions, as many of the pieces that A and B grade bands are performing are being recorded on CD's and readily available, but D and Youth Grade pieces are hard to find and hear if they are suitable for your band or not.

There is a lot of good quality music out there for all the grades, it is just a case of people being aware of these pieces and knowing where to get them.

If you are able to include the following information, it will help bands find the music and purchase it.

**Name of Piece**  
**Composer/Arranger**  
**Publisher**  
**Grade**

**Where to purchase and how much.**

I think this will really help lower grade bands especially find quality up to date music.

Also, there are many fine composers and arrangers in NZ. Contact some of them in your area and ask if they would consider writing a piece for your band. We are very lucky in NZ to have many fine composers, many of whom do not charge a small fortune to write music.

Regards  
**Dave**

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"All under control".  
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By the left – or was it the right?  
Pelorus' David Chaulk considers the march to come.



A moment of relaxation for Dalewool's female players.

## CD Review:

### 'NEATH AUSTRAL SKIES:

Matthew van Emmerik  
(Euphonium)  
Kew Band Melbourne,  
Principal Conductor Mark Ford

Reviewed by David Dobson



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This is a valuable CD and it should belong in any collection of those who value Brass Band history. Those who are appreciative of pristine playing should also join the queue.

From the crisp opening bars of the march '*Beaconsfield*' (Joe Cook) to the conclusion of the 'regular' CD, the listener is treated to playing par excellence by both soloist and the Kew Band. Illustrating his love for history – and the importance Matthew places on it – there is then a bonus track featuring the legendary Alan Ball.

For one like me, returning to the world of the Brass Band after many years away, it is as if time has stood still. Matthew van Emmerik presents historical patterns of solos, cadenzas, flourishes, sustained notes (with sensible amounts of vibrato) to delight and remind me of a time gone by.

Matthew plays with sensitivity and attention to detail. He produces a fine sound and, most importantly for this reviewer, never becomes self-indulgent. There is rubato, of course, but Matthew always leads the listener forward gently but firmly, and always musically, to the end of the phrase.

To hear the music of a female composer (Helen Johnston), composed at a time when women were still struggling to have an equal place in many bands, is a revelation. Her music is programmatic, rich and evocative.

Having said that, I felt more comfortable with the interpretations of '*You raise me up Danny Boy*', arranged by Mike Fitzpatrick, who also was guest conductor for one of Johnston's compositions. The magical '*At the Going Down of the Sun*', composed by Fitzpatrick, was the piece I kept coming back to.

The engineering of the recording meets the same standards as the musical performances. The band is 'positioned' at an excellent distance from the soloist, when required. The dynamics of the full band are never 'over the top' – there is no bombast – indeed, the fortes are brilliantly managed: credit to the conductor as well as the recording engineers, I have no doubt!

The CD is presented in a package designed to be a bit 'out of the ordinary' and with comprehensive notes and comment.

Add this recording to your collection. If for no other reason than to give recognition to a young man who values music history, and perhaps by this recording has established a small part in it for himself. But that's only if you don't appreciate good music...

DGD: April 2008.

## A Breath of Wind...

(Photographs of this event may be found on pages eleven and fourteen)

Six a.m. on a clear, calm, star-lit March morning, with the near-full moon yellowing as it prepared to disappear below the western horizon, saw an excited bunch of uniformed bands people from **Levin & Districts Brass** keenly listening to a flight briefing in a local supermarket car park. Yes – CARPARK!

Was it the anticipation of being part of a living artwork that caused the buzz and the nervous laughter, or was it simply the thought of getting a ride in a hot air balloon? Of course it was the art – we are musicians after all, and we will nobly lay our lives on the line in the name of art!

**Phil Dadson**, Arts Foundation Laureate, and a senior New Zealand artist, was the creator of the piece – a magnificent aerial, musical, sight and sound spectacular, being staged at Levin's 4<sup>th</sup> annual Lift Off Levin Easter Balloon Fiesta. Phil uses music, sound and light to create his internationally renowned works, and this latest creation was a piece commissioned to be performed as part of a New Artland television production that will air on TVNZ6 from April 2008.

Phil's concept was to put brass musicians in hot air balloons and send them over Horowhenua, the sounds of the brass combining with the sounds of the balloons' burners to create a sound spectacular, with the added benefit of a stunning visual effect – all being recorded for the television programme.

At the only rehearsal, held the night before, Phil explained what he wanted – we were to play individual long notes, increasing in dynamic then receding again, according to each player's breath ability. Then we were to take a silent pause of approximately the same length. After a given number of repeats (the number varying within the band), we were to improvise with rhythmic or tonal variations, then resume the long notes. All notes were based on concert pitch Bb major scale, with flattened 3rds and 7ths also allowed, and each player chose what notes to play, at random. Percussion section didn't miss out – while we imagine the line would have been drawn at "Timps in a Hot Air Balloon" (there's an entertainment programme theme there somewhere!), cymbals were utilised. Confident singers were encouraged to sing as many of their notes as they wished.

22 musicians and 17 balloons took part in a flight that lasted for up to an hour, and even more for some. Throughout the flight the countryside was regaled with passing chords raining down from the sky – drifting music coming from drifting balloons – onto the unsuspecting public of the Horowhenua, unknowingly invited to be the gala audience at the world premiere of this work..

Comments received from onlookers have been nothing but positive, some wanting to know when it would happen again. Thanks indeed, Phil Dadson and Television Spaceman Ltd, and thanks especially to the balloonists for allowing the musicians aboard, some at very short notice. We consider it a privilege to have flown with you.

**Trish Windley**  
**Tenor Hornist, Levin & Districts Brass**  
**Aboard ZK-RYB from Waikato Hot Air Balloon Club**

Continued centre column...

To next column...



# Off to the Nationals in 2009? Napier, Sydney...or BOTH?



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## PELORUS SCOOPS THE POOL

Continued from front page...

Photos page six

### The March

Good Friday was spent in rehearsal, sharing a practice room (and some players) with Dalewool. **Trevor Bremner** (tenor horn), **Mark Bremner** (cornet) and **Phil Johnston** (bass) joined the band in Brisbane for some of their first and last run-throughs with the band. The concert band solos and ensemble grades took place on the Thursday and Friday.

On Saturday morning, the brass band competition started with the march. The Aussies judge drill separately to music and marching. All bands fall in, dress and cover before being inspected and dismissed. Then later they all line up again to march. The march was a relatively simple course with one right-hand corner.

Principal euphonium **David Chaulk** claims not to know the difference between his left foot and his right foot, so was relegated to carrying the banner for the band – in most bands a duty performed by the cutest, youngest member of the band. **David Bremner**, on the other hand, was promoted to bass drum for the march, with **Fraser Bremner** wielding a brand-new mace at the front. The rendition of Lithgow's "Invercargill" was spirited.

### The Main Chance

On Saturday afternoon the band was drawn third of fifteen bands for the Hymn and Test, which was "*Main Street*" by Eric Ball. The auditorium in the Brisbane Town Hall did not provide the kindest sound and adjudicator **Peter Adams** (Dunedin) noted that bands needed to take the acoustic into account. The band played "*Dear Lord and Father*", by Parry (arranged by Peter Graham) as their Hymn.

On Sunday afternoon Pelorus Trust Wellington Brass drew eighth for the Own Choice and Stage March – yes, in Australia there are two marches, thankfully the second one is played sitting down. The band played "*Diversions on a Bass Theme*" by George Lloyd and John Rimmer's march "*Ravenswood*".

Finally, the results were read at the end of Sunday afternoon. A rather quiet audience of Australians watched as Pelorus Trust Wellington Brass returned again and again to the stage to receive trophies for the Hymn, Test, Own Choice and the B Grade aggregate.

### Solos, Ensembles and Holidays

On Easter Monday the solos and ensembles produced more success for the band, with four Wellington trombones (**Anthony Bracegirdle**, **David Chaulk**, **Luke Christiansen** and **Mark Davey**) winning the Open Quartet. Second places in the Open Trombone (**David Chaulk**), Open Soprano (**Andrew Weir**) and Open Bb Bass (**Chris Collings**) and third place in the Junior Flugel Horn (**Tom Baker**) indicate the strength in depth the band enjoys.

The band had a fairly relaxed time in Brisbane and enjoyed the experience more because of it. An undemanding rehearsal schedule (thanks, Dave!) meant we could spend time listening to the other bands and seeing the sights of the city. Some band members enjoyed the artificial swimming beach on the south side of the Brisbane River, but many held out for the real thing and went to the Gold Coast for a well-earned holiday following the contest.

### Next – Christchurch

With the Nationals coming round rapidly, the band is gearing up to defend its B Grade title in Christchurch. Buoyed by its recent successes, Pelorus Trust Wellington Brass applied for and has been accepted to compete in the Scenic Circle Band of the Year.

**Stephen Swabey**

### STOP PRESS: ANZAC DAY 2008

Many bands took part in services to mark Anzac day 2008. 'NZ Mouthpiece' has already received some accounts of band's contributions and would welcome more contributions for a special mention in the June edition.

The National Management Committee thanks all bands and bands people who gave up their time to celebrate this very important occasion and by doing this, helping to improve the profile of Brass Bands in New Zealand.

## Dalewool Win Hymn and Test at Australian Nationals

Dalewool Auckland Brass has recently returned from a successful weekend at the Australian Brass Band Championships held in Brisbane over Easter. The band was a clear 10 points ahead of the rest of the field after the first day of competition, winning both the hymn tune and test piece competition. However adjudicator Stephen Roberts seemed to have a highly subjective personal adjudicating criteria, with the band paying a high price for choosing "*Extreme Makeover*" as its own choice work. Finishing 15 points behind in the own choice work meant Dalewool had to live with fourth place overall.

***Dalewool Auckland Brass congratulate Brisbane Excelsior Band on achieving their fourth consecutive Australian A Grade Championship win.***

The commentary below is abridged from comments on **4BarsRest.com** – the world's most visited brass band site:

Those expecting an historic, closely fought battle were not disappointed. The competition in the A Grade section was extremely close, only 8 points out of a possible 500 separating the top four bands. Controversy - there was plenty of that too.

Many were surprised with some of the marks given - especially the results for the hymn. It became apparent later, that Adjudicator, Stephen Roberts, felt that there were balance issues during the hymn. Dr Roberts made comment as to whether this may have been to the hall acoustic.

Another very subjective criterion on which Stephen Roberts placed importance was the music bands chose for the Own Choice. There is no doubting the ability of Nigel Weeks to draw out the most musical moments of any piece the band plays. However, it would seem the band paid a huge price by choosing to play *Extreme Makeover* as its Own Choice.

We'll have to see if their fortunes increase when they meet up with the other bands later this year, at the New Zealand Championships.





Top: "Horn over Horowhenua"

Above: Yes – there is a Bb Bass in the balloon! Donna Heathcote, Brian Stewart, Ray Harvey, Nigel Hewitt with Nathan Murray (pilot)

Right: The author, Trish Windley.



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## RESULTS of OSBBA CONTEST:

UNDER 13 SLOW MELODY	1ST	Rhian Ward	Roxburgh Pioneer Generation
	2ND	Hannah Clark	Ascot Park Hotel Auxiliary
	3RD	Frank Squires	Ascot Park Hotel Auxiliary
	3RD	Quinton Blas	Ascot Park Hotel Auxiliary
UNDER 13 AIR VARIE	1ST	Anna Redmond	Ascot Park Hotel Auxiliary
	2ND	Quinton Blas	Ascot Park Hotel Auxiliary
	3RD	Hannah Clark	Ascot Park Hotel Auxiliary
UNDER 16 SLOW MELODY	1ST	Andrew Yorkstone	Ascot Park Hotel Brass
	2ND	Megan Gooding	Ascot Park Hotel Brass
	3RD	Nina Gooding	Ascot Park Hotel Brass
UNDER 16 AIR VARIE	1ST	Megan Gooding	Ascot Park Hotel Brass
	2ND	Andrew Yorkstone	Ascot Park Hotel Brass
	3RD	Nina Gooding	Ascot Park Hotel Brass
UNDER 19 SLOW MELODY	1ST	Ross Yorkstone	Ascot Park Hotel Brass
	2ND	Katie Taylor	Ascot Park Hotel Brass
	3RD	Ben Cuff	Ascot Park Hotel Brass
UNDER 19 AIR VARIE	1ST	Katie Taylor	Ascot Park Hotel Brass
	2ND	Daniel Redmond	Ascot Park Hotel Brass
	3RD	Ben Cuff	Ascot Park Hotel Brass
OPEN SLOW MELODY	1ST	Katie Blair	St Kilda Brass
	2ND	John McKinlay	Ascot Park Hotel Brass
	3RD	Allan Pine	Mosgiel Brass
AMATEUR AIR VARIE	1ST	John McKinlay	Ascot Park Hotel Brass
	2ND	Katie Blair	St Kilda Brass
	3RD	Jan Lewis	Ascot Park Hotel Auxiliary
PREMIER SLOW MELODY	1ST	John Lewis	St Kilda Brass
	2ND	Stephen Gooding	Ascot Park Hotel Brass
	3RD	Martin Kibble	St Kilda Brass
CHAMPIONSHIP AIR VARIE	1ST	John Lewis	St Kilda Brass
	2ND	Martin Kibble	St Kilda Brass
OPEN ENSEMBLE	1ST	Yorkstone/Cuff/Johns/Bath	Ascot Park Hotel Brass
	2ND	Taylor/Taylor/Gooding/Gooding	Ascot Park Hotel Brass
	3RD	Craigie/Peach/Craigie/Casper	Mosgiel Brass
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	3RD	F Knopp/H Miller	St Kilda
JUNIOR DUETS	1ST	M Gooding/N Gooding	Ascot Park Hotel Brass
	2ND	N Coatsworth/B Snodgrass	Ascot Park Hotel Auxiliary
	3RD	C Ellison/D Redmond	Ascot Park Hotel Auxiliary
FAMILY/FRIENDS EVENT	1ST	Taylor	Ascot Park Hotel Brass
	2ND	Parker/Blick	Mosgiel Brass
NOVICE EVENT	1ST	Jean Dance	Roxburgh Pioneer Generation
	2ND	Victoria Orchard	Roxburgh Pioneer Generation
	3RD	Rebecca Musk	Mosgiel Brass
SENIOR EVENT	1ST	Allan Pine	Mosgiel Brass
	2ND	Ken Wellington	Ascot Park Hotel Auxiliary
	3RD	Ian Hebbard	Ascot Park Hotel Auxiliary
SACRED ITEM - A GRADE	1ST	St Kilda Brass	
	2ND	Ascot Park Hotel Brass	
- B GRADE	1ST	Kaikorai Metropolitan	
- C GRADE	1ST	Mosgiel Brass	
	2ND	Ascot Park Hotel Auxiliary	
- D GRADE	1ST	Roxburgh Pioneer Generation	
OWN SELECTION - A GRADE	1ST	Ascot Park Hotel Brass	
	2ND	St Kilda Brass	
- B GRADE	1ST	Kaikorai Metropolitan	
- C GRADE	1ST	Ascot Park Hotel Auxiliary	
	2ND	Mosgiel Brass	
- D GRADE	1ST	Roxburgh Pioneer Generation	
ENTERTAINMENT - A GRADE	1ST	St Kilda Brass	
	2ND	Ascot Park Hotel Brass	
- B GRADE	1ST	Kaikorai Metropolitan	
- C GRADE	1ST	Mosgiel Brass	
	2ND	Ascot Park Hotel Auxiliary	
- D GRADE	1ST	Roxburgh Pioneer Generation	

## ANOTHER SUCCESSFUL PROVINCIAL CONTEST... (See results at left)

The Provincial Contest of the Otago and Southland Brass Bands Association was held in Invercargill on the weekend of the 12<sup>th</sup> and 13<sup>th</sup> April in beautiful sunny conditions. Solo and Party events were held during day time on Saturday. The Sacred Item and own selection were contested on Saturday evening. The Entertainment Contest was held Sunday afternoon. Our Chief Adjudicator for the weekend was **Peter Adams** of Dunedin and he was assisted by **Alistair Monteath, Rodney Sutton, Len Rush, Ben Rickerby and John Bath**. Our Entertainment Judges were **Dianne Smeehuysen, Maxine Treweek and Jason Schmidt**. We would also like to take this opportunity to thank the **ILT Foundation** for their support in hosting this contest.

During September 2008, the General Manager and *NZ Mouthpiece* Editor, David Dobson, will be taking approved leave of absence. Services from the BBANZ Office to the Brass Band community during this time will operate at a reduced level. For example, if Long Service applications are anticipated, it is recommended that these be forwarded as soon as possible, so that they may be considered before David departs. During his absence, certificates will be issued, but medallions etc. will be held over until his return. Please note the changes in distribution of the *NZ Mouthpiece*: there will be issues in June, July and August as usual. The September and October issues will be combined and sent out in mid-October, prior to the AGM. There will be further publications in November and December. Members of the National Management Committee will take over duties normally handled by David and their duties will be advised in future issues of *NZ Mouthpiece*.

## Artillery Band Participates In Community Events

The Band of the Royal Regiment of New Zealand Artillery have had a busy few weeks where they have participated in two community events – St Heliers Annual Community Festival and the MOTAT Military Live Weekend.

The MOTAT Military Live Weekend was held on Saturday 29<sup>th</sup> and Sunday 30<sup>th</sup> April, with the RNZAF band playing two separate 1-hour slots on the Saturday, and the Artillery Band playing the same segments on the Sunday. After a two hour marching practice in the morning, the Artillery Band moved to MOTAT to set up for the play out. Although the clouds threatened, the sunshine held for the entire day, where the band played a varied programme as the crowds wandered around. The weekend was hosted at the MOTAT Motions Road site, and during the breaks, the band was able to wander around and enjoy the numerous displays and military re enactments. The day was a success, with the event attracting record crowds.

The Artillery Band also performed at the St Heliers Annual Community Festival on Saturday 5<sup>th</sup> April. The community closes off St Heliers Bay Road and fills it with stalls, bouncy castles, and fun activities for families. The Artillery Band was the opening act, starting the performance at 10am and playing until 11am. The band played a variety of music in their slotted time, from Glen Miller, to Lord of the Rings, to Elvis. The people attending the Community Festival definitely appeared to be enjoying our music, with the crowd growing bigger as we continued to play. The Artillery Band finished their segment by playing their signature piece *Swinging Kiwi*, which is always a crowd pleaser. The Band looks forward to taking part in this event next year and future years to come.

**Lisa McKinley**

Music may achieve the highest of all missions: she may be a bond between nations, races and states, who are strangers to one another in many ways; she may unite what is disunited, and bring peace to what is hostile"

**Dr Max Bendiner**



Three Roxburgh Pioneer Generation Band members who received BBANZ Long Service Certificates (65 and 67 years) at the Band's 125th Jubilee Celebrations last October. From left to right: Barry Bain ex Kaikorai Band (1942), Bev Bennetts ex Dunedin Ladies Brass (Foundation Member 1940) and Colin Joyce ex Kaikorai Band (1940).

## KBB Music: Strong sponsors of BBANZ.

*From time to time, BBANZ will publish articles sent from KBB music, who as well as being suppliers of instruments, repairs and strong sponsors of the National Contest, have a great interest in Music Education. (Ed)*

### Breathing and Breath Control: James Neilson

*Dr. James Neilson served a lengthy tenure as Leblanc's educational director during the 1960s and '70s. The above has been condensed from a publication he authored in 1962.*

*Article provided and reprinted by KBB Music Ltd with permission from Conn-Selmer Keynotes Online.*

What every brass player should keep in mind about the ins and outs of breathing: Breathing involves a set of muscular actions and reflexes that operate at the subconscious level. Control of the intake and output of air is vested in a built-in responsiveness to external stimuli. Normal breathing is not accomplished by an act of

will. If this were true, we would never dare fall asleep. Since the reflexes that govern the respiratory process are controlled at the subconscious level, many brass players do not understand the basic muscular activity involved, and many fuzzy ideas exist regarding both breathing and breath control.

In more than one instruction book, the diaphragm is referred to as a muscle that may be controlled by conscious effort. While the diaphragm is a combination of muscle sinew and tendons, in truth it cannot perform conscious muscular activity. Its chief purpose is to serve as a membrane separating the area occupied by the lungs and heart from that occupied by the organs of the abdominal cavity. The movement of the diaphragm is controlled by the abdominal muscular structure.

When this structure is caused to move upward and inward, the diaphragm contracts and expels air from the lungs. When it relaxes downward and outward, the diaphragm is gradually distended, thereby governing the intake of air into the

lungs. Like those that govern the pumping of the heart muscles, these reflex actions are controlled by the subconscious, but with this big difference: under no circumstances can the muscular action of the heart be brought under conscious control, while the function and control of the respiratory process can be moved from subconscious to conscious levels, with its operative reflexes controlled by an act of will.

The diaphragm, however, is not directly involved in this. Rather, it is the reflexes of the abdominal muscular structure that are brought under control. The ease with which this is accomplished measures the wide gulf between the superb artistry of a gifted trumpeter and the efforts of those not so skilled. The most important single element contributing to an artistic performance has always been the production of a pleasing tone. And a pleasing tone, refined and smooth, must be under perfect control at all times.

**continued page fifteen ...**



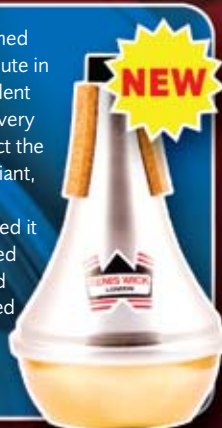
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## A Breath of Wind...

(Levin and Districts Brass)

Photos by Ann-Marie Stepp and Trish Windley.  
See article page seven...



Above: Band President, Chris Craddock, leading by example

Above right: Reuben Price: "all in a day's work"

Right: Mikaela Greig, "I'm okay – it's my little mate I'm worried about..."

**SECRETARY FOR THE  
NZ CONCERT BANDS  
ASSOCIATION**

The New Zealand Concert Band Association is looking for a Secretary to sit on its executive committee. This is an exciting position as the association is going through a period of change and innovation.

The Secretary will receive an honorarium payment monthly and should possess the following skills;

Good PC literacy, strong administration / secretarial and organisational skills. The role requires the attendance on monthly conference calls and to attend a quarterly committee meeting which could be either in Hamilton, Rotorua or Taupo. These meetings would last approx 4 hours.

The role of the secretary will be to take minutes at all committee meetings, distribution of same, type action plans for projects, follow up committee members on project action dates and assist with the organisation of the annual NZCBA festival.

If you possess the following skills and have a passion for music and would like to significantly contribute to an organization passionate about music making in New Zealand, please apply to Ray Paul at ray@kbbmusic.co.nz

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**Continued from page thirteen:**

The development of superior tone quality depends upon two things: (1) performance on a fine instrument, and (2) a completely disciplined use of the respiratory process, or “breath control.” These assumptions are reasonable so far as brass instrument performance is concerned. Consider also the following:

1. Control of the reflex action of breathing must be moved from subconscious to conscious levels during performance. At higher levels of artistry, however, this control tends to revert to the subconscious.

2. Only one third of the lung capacity is used in normal breathing. Basic practice routines must be devised that make it imperative to fill the lungs to their full capacity. Practicing on sustained tones compels the student to take in such additional quantities of air that he or she soon begins to fill the unused segments of the lungs. Continued daily practice eventually enables him to arrive at a stage where he easily controls the emission of tone over successively longer periods of time.

Additional intelligent practice on sustained tones will bring all reflex actions into perfect coordination, ensuring an even flow of compressed air to the vibrating areas of the lips—no matter what dynamic is being used. Lack of control over intensity of tone (the rate of flow and compression of the air stream) causes tonal values to deteriorate.

3. Since degrees of loudness or softness are determined by both the rate of compression and the speed of the air stream, reflex actions of the abdominal muscular structure must remain under perfect control. For example, immediately after taking a breath, control is maintained easily when playing louder passages but is difficult to maintain when playing the softer passages. Conversely, after a considerable amount of breath has been expended, it becomes increasingly difficult to maintain control over the louder passages but much less so over the softer. Daily practice on sustained tones must include concentrated effort directed toward making these technical difficulties nonexistent.

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## New Zealand National Secondary Schools Brass Band – 2008

While the 2008 National Secondary Schools Band assembled in Christchurch on 31 July for the annual course and concerts, the planning for this year's course started a year ago with the advertising and appointment of a Musical Director(s) and Course Manager(s).

BBANZ received a good number of applicants from people well qualified to direct the band, however the proposal received from the New Zealand Army Band encompassed more than just the Musical Direction and Management. The total package was seen as capable of building on the work of the previous Musical Directors and Management while also meeting the budget constraints of the Association as a whole.

### Managers.

**Captain Leanne Smith**, RNZIR, Director of Music – New Zealand Army Band and BBANZ Vice President **Evan Sayer** were appointed Co-managers for the 2008 & 2009 Bands.

### Musical Directors.

**Graham Hickman and Dwayne Bloomfield** were appointed the musical directors for the next 2 years. Graham is conductor of the Woolston Band and former Bandmaster of the Army Band. Dwayne is the current bandmaster of the New Zealand Army Band and conductor of the Timaru Band.

### Auditions

Earlier this year all New Zealand Secondary Schools and all Member

Bands received the application forms for the course. One hundred applicants applied and so the audition process began. Once again, the auditions were video taped by local moderators - the applicants having received audition music and instructions from this year's Musical Director, Graham Hickman. The applications were sent out one month earlier than previous years & the closing date for applications brought forward this year to avoid the rush of auditioning while bands were practicing for this year's National Contest.

It took two days listening and viewing of the audition tapes to finalise the selection of this year's band comprising forty-six brass and percussion players. The overall standard of audition was very high and made selection difficult in several sections. Some auditions were listened to up to five times to ensure we had done justice to all the applicants. While this system is clearly not as good as having live auditions in front of the Musical Director; given the number of applicants, the time factor and budgetary restraints, it serves its purpose very well.

### Programme

Despite the weather's best efforts there was only a minor delay to the start of the course.

Graham Hickman was this year's principal baton waver. His rapport with the students from the very beginning ensured that he obtained the best performance from

all. Graham's detailed planning of the course ensured its smooth progress given the objectives that had been set.

Graham had prepared a very comprehensive timetable which in addition to the normal concert series included electives and the recording of a CD. Such an ambitious programme was going to test the preparation and stamina of all those selected; however time was scheduled to allow the band members the opportunity of completing the Army's Confidence Course that has been used in Television productions such as *The Krypton Factor*.

### CD.

One of the principal aims for this year was for the students to record a CD. This included the actual sound recording as well as the playing. All students now understand how a CD recording is assembled and what effort is required to do it.

The CD is not going to be released publicly, but all students will receive a copy.

Music featured on the CD includes:

*To the Sky* – Dwayne Bloomfield  
*Les Basque* – Marin arr Peter Zwatz – featuring **Emma Caunter**  
*Canterbury Chorale* – Jan van der Roost  
*Pastorale* – Goff Richards - featuring **Kyle Lawson**

*continued page four...*



## BBANZ EXECUTIVE DIRECTORY



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*All visitors welcome*

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the General Manager is David Dobson

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## The President writes...

What a privilege it is to be your president when I am asked to attend events like the National Secondary Schools training camp. I am stunned all over again, at what our management team achieves. Evan Sayer has been the strength of this entity within our association. Evan ensures there is a camp each year. Evan was assisted at this camp by Victoria Orchard and Robert Wilson. This year the camp was held at Burnham Army Camp with Graeme Hickman as Musical Director assisted by the Army Band as tutors. A full report is printed in this edition of the *Mouthpiece* so I will not go into detail - only to say I thoroughly enjoyed my experience even though army pillows don't do anything to assist sleep. A very sincere thank you to Captain Leanne Smith and the NZ Army.

On another topic I have been reminded by Life Member Graeme Aldridge that some members may not be appraised of how the Management Committee is working towards overcoming the loss of funds encountered by the 2007 National Band internal tour. If you remember, we notified the AGM last year of the anticipated loss for the 2008 financial year. We were not required to give prior notification of 2008 financial information but we had no hesitation in disclosing the anticipated loss of Association funds. Your management committee has each meeting assessed the finances. They have saved money wherever it has been possible. The budget has been scrutinized each meeting. We have, with David Dobson's assistance applied for funding and approached sponsors. To further develop our funds, a raffle is planned. The Christchurch contest committee ran a successful contest and we are expecting more than the budgeted profit.

We would like to ensure all our members that the Management Committee always gives the highest priority to the funding of our association. Further more I am available at anytime to hear your helpful suggestions and each member of the Executive can be contacted personally if you have any queries.

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I only know two tunes: one of them is "Yankee Doodle", the other isn't.

**Ulysees S Grant (1822-1885)**

# National Youth Brass Band 2009 Japan Supporters' Tours

The National Youth Band is touring Japan in July. What a great opportunity to see a small part of Japan and enjoy some of the Band's performances!

Supporters' tours are being planned. If you are interested, register right now for more information.

**Tour 1:** Saturday 18 July – Thursday 30th July. **Tour 2:** Friday 24 July to Thursday 30th July.

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## 2009 National Youth Brass Band announced

After much discussion, designing, debating, deliberation, and other such things, the 2009 National Youth Brass Band membership is announced! (See below)

Plans are well under way for the visit to Japan in July 2009 with what promises to be another fantastic experience for these young players.

A concert tour in the following format is likely to take place:

1st June 2009

– Wellington 50th Anniversary

17th July 2009

– Christchurch 50th Anniversary Concert

18th July 2009

– Band departs Christchurch for Japan

29th July 2009

– Band returns to NZ via Auckland

31st July 2009

– Auckland 50th Anniversary Concert

Look out in next issues for venues, time and ticketing.

If you are keen to travel as a supporter of the band, we would love to have you. Please keep an eye out for information from **Simon Hocking House of Travel** as they will have all the details you will need. There will be the option to travel for the tours entire duration but including sightseeing whilst the band rehearses, or a shorter trip to join the band for the festival concerts and the additional concerts in Tokyo.

We hope you will be able to come along and support the band at one of the 50<sup>th</sup> Anniversary Concerts in New Zealand.

Should anyone wish to sponsor the band or player please don't hesitate to contact one of the management team. We are working on a number of sponsorship options and a copy of the proposals will be available very soon. Sponsorship for the 2009 band will cover the years 50<sup>th</sup> Anniversary so it is an excellent year to be involved with the band as it celebrates an important milestone.

For further updates, please check out our website

[www.nybb.wellington.net.nz](http://www.nybb.wellington.net.nz)

Marie Rockell (021 1100 254)

Mike Sander (027 2413 674)

Clynton Payne (027 2937 175)

Or email:

[management@nybb.wellington.net.nz](mailto:management@nybb.wellington.net.nz)

### 2009 NATIONAL YOUTH BRASS BAND

NAME	INSTRUMENT	REGISTERED BAND
Chris Woolley	Soprano	Addington Brass
Slade Hocking	Principal Cornet	Pelorus Trust Wellington Brass
Thomas Eves	Solo Cornet	Woolston Brass
Katie Blair	Solo Cornet	St Kilda Brass
Stacey Ward	Solo Cornet	St Kilda Brass
David Moseley	Solo Cornet	Marlborough District Brass
Ross Yorkstone	Solo Cornet	Ascot Park Hotel Brass of Invercargill
Leighton Roberts	Repiano Cornet	Woolston Brass
Raynor Martin	Repiano Cornet	Woolston Brass
Caroline Blackmore	2 <sup>nd</sup> Cornet	Woolston Brass
Nicholas Garrett	2 <sup>nd</sup> Cornet	Trust Porirua City Brass
Kyle Lawson	2 <sup>nd</sup> Cornet	Brass Wanganui
Mathew Patchett	3 <sup>rd</sup> Cornet	Marlborough District Brass
Louise Moroney	3 <sup>rd</sup> Cornet	Westport Municipal
Catherine Carter	3 <sup>rd</sup> Cornet	Hawera Brass
Patricia Robertson-Bickers	Flugel Horn	Smiths Locksmiths Manakau City Brass
Hannah Cunningham	Flugel Horn	Marlborough District Brass
Roseanna Dale	Solo Horn	Woolston Brass
Emma Caunter	1 <sup>st</sup> Horn	Castle Trust Hamilton Brass
Mitchell Spence	2 <sup>nd</sup> Horn	Eastern Bay of Plenty Brass
Bridget Walker	2 <sup>nd</sup> Horn	St Kilda Brass
Ben Cuff	1 <sup>st</sup> Baritone	Ascot Park Hotel Brass of Invercargill
Conner Ellison	2 <sup>nd</sup> Baritone	Ascot Park Hotel Brass of Invercargill
Anthony Bracegirdle	1 <sup>st</sup> Trombone	Woolston Brass
Johnathan Greenwell	2 <sup>nd</sup> Trombone	Marlborough District Brass
Brent Garrett	2 <sup>nd</sup> Trombone	Trust Porirua City Brass
Jordi Robertson-Bickers	Bass Trombone	Smiths Locksmiths Manakau City Brass
Ian O'Malley	Euphonium	St Kilda Brass
Hamish Jellyman	Euphonium	Brass Wanganui
James Sutherland	Eb Bass	Pelorus Trust Wellington Brass
Keenan Bucanan	Eb Bass	Palmerston North Brass
Mathew Toomata	Eb Bass	St Kilda Brass
Sam Pinder	BBb Bass	Woolston Brass
Stephen Moseley	BBb Bass	Marlborough District Brass
Aimee Beaumont	Percussion	Marlborough District Brass
Jessica Hix	Percussion	Canterbury Foundation Brass
Jacob McQuarrie	Percussion	St Kilda Brass

## NEWS FROM THE OFFICE

### NZ Concert Bands Association:

Following discussions between the National Management Committee of BBANZ and its counterpart in the New Zealand Concert Bands Association, NZCBA has invited David Dobson to act as its Secretary for the foreseeable future.

David has accepted this role in addition to his role as General Manager of BBANZ.

Both National Executives see this appointment as advancing the relationship between the two organisations and creating dialogue and liaison, which has not always been evident in the past. There is also financial advantage to both Associations in sharing office and communication facilities, saving both groups some expenses in this direction. BBANZ and NZCBA have thoroughly examined these issues and others surrounding the supply of services. Both Associations are enthusiastic about their implementation and believe it will further their aims and objectives.

David comments: "I thank both Associations for their willingness to consider this addition to my administrative role. I sincerely believe that dialogue and cooperation is the way forward for arts organisations in New Zealand. This is another small step in that direction. Both organisations (particularly the NZCBA) can release their volunteers from administrative duties in favour of promoting their activities and getting on with the business of music making. And both organisations can learn from each other!"

### Office hours 2009:

In January 2009, following David Dobson's acceptance of the NZCBA role and his expanded duties for BBANZ relating to management of the National Contest, BBANZ is pleased to report that the National Office will be open five days a week, Monday – Friday. The exact hours will be advised in the next *NZ Mouthpiece* and also in direct communication with the bands before the end of 2008.

### Christmas Office Hours 2008:

The BBANZ National Office will be closed 25 December 2008 – 4 January 2009.

## SECONDARY SCHOOLS BAND, 2008

Continued from front page...

### Staff:

#### Co-Managers

Captain Leanne Smith RNZIR  
Evan Sayer – Vice President BBANZ

#### Musical Directors

WO11 – Graham Hickman  
WO11 – Dwayne Bloomfield

#### Tutors & Administration Staff

Rob Wilson – BBANZ Exec Member – Tauranga  
Victoria Orchard – Roxburgh  
Melanie Jones – Porirua  
WO1 – Graeme Bremner  
SSgt – Tristan Mitchell  
SSgt – Todd Turner  
C/Sgt – Mark Holt  
Sgt – Tyme Marsters  
Cpl – Jess Blair  
Cpl – David Fiu  
Cpl – Leigh Martin  
LCpl – Steve Smith  
LCpl – Thomas Eves  
LCpl – Roseanna Dale  
LAC – Richard Shirley

#### Award Winners

##### Best Bands person:

Rayner Martin – Christchurch – Principal Cornet

##### Outstanding Player:

Cameron Lee – Christchurch – Percussion

##### Best Audition:

Connor Ellison – Invercargill – Euphonium

##### Tutors Award:

Ben Cuff – Invercargill – Baritone

##### Jessica Blair Award

(for the Confidence Course):

Olivia Williams - Marton

##### Elective Awards

**Arranging:** Nicholas Garrett – Porirua

**Conducting:** Louise Moroney - Westport

**Drum Major:** Ashleigh Field – Palmerston North

**Sound Recording:** James Evans - Blenheim

### Special thanks -

#### for without their help

#### these courses could not be held:

The moderators who oversaw the taping of the auditions

Rob Wilson - Tauranga

Victoria Orchard - Roxburgh

Melanie Jones - Porirua

The New Zealand Army Band

Pub Charity

Ministry of Education

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Feedback from the students has been very positive. They have described the experience as awesome, superb, best course to date, challenging etc and are looking forward to what next year may bring.

### Evan Sayer

Co-Manager

concluded last page

## Farewell to two Brass Band Devotees

Waikato–Bay of Plenty Association held its annual meeting in June 2008 and at that time Regi Frew (the oldest member of the Executive Committee) retired, due to ill health. George Henderson, one of the 'grassroots' members from the South Waikato also resigned as President. George and his wife Lorna have worked tirelessly to promote Brass Bands. George is still busy working with the Putaruru Municipal Band and tutors at the Putaruru School of Music.

The WBOPBBA acknowledges the work of these fine people and thanks them sincerely for the time they have spent in working for the Association.

**(A very nice photograph of George and Lorna was supplied by Denise Sturt, but did not reproduce sufficiently well for inclusion in this column – Ed.)**

## CALENDAR OF EVENTS

### Sat 22 Nov. 2008

Waitakere Brass

"JAZZ MANIA"

The TRUSTS Stadium

7.30pm

### Sat 29 Nov. 2008

Dalewool Subscription Concert

"A Celebration of Christmas"

Holy Trinity Cathedral

Parnell, 7pm

### Sun 13 Dec 2008

Waitakere Brass

Xmas Concert

St Mathews in the City

7.30pm



# Napier Contest...

Still looking for accommodation and transport? Simon's your man!

Bands have cancelled so he has space at the Kennedy Park in a mix of units, plus a central Hotel. Don't forget, he can book air and coach at competitive rates. Don't delay, as space is very tight in Napier.

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## Prizes Announced for Napier Contest?

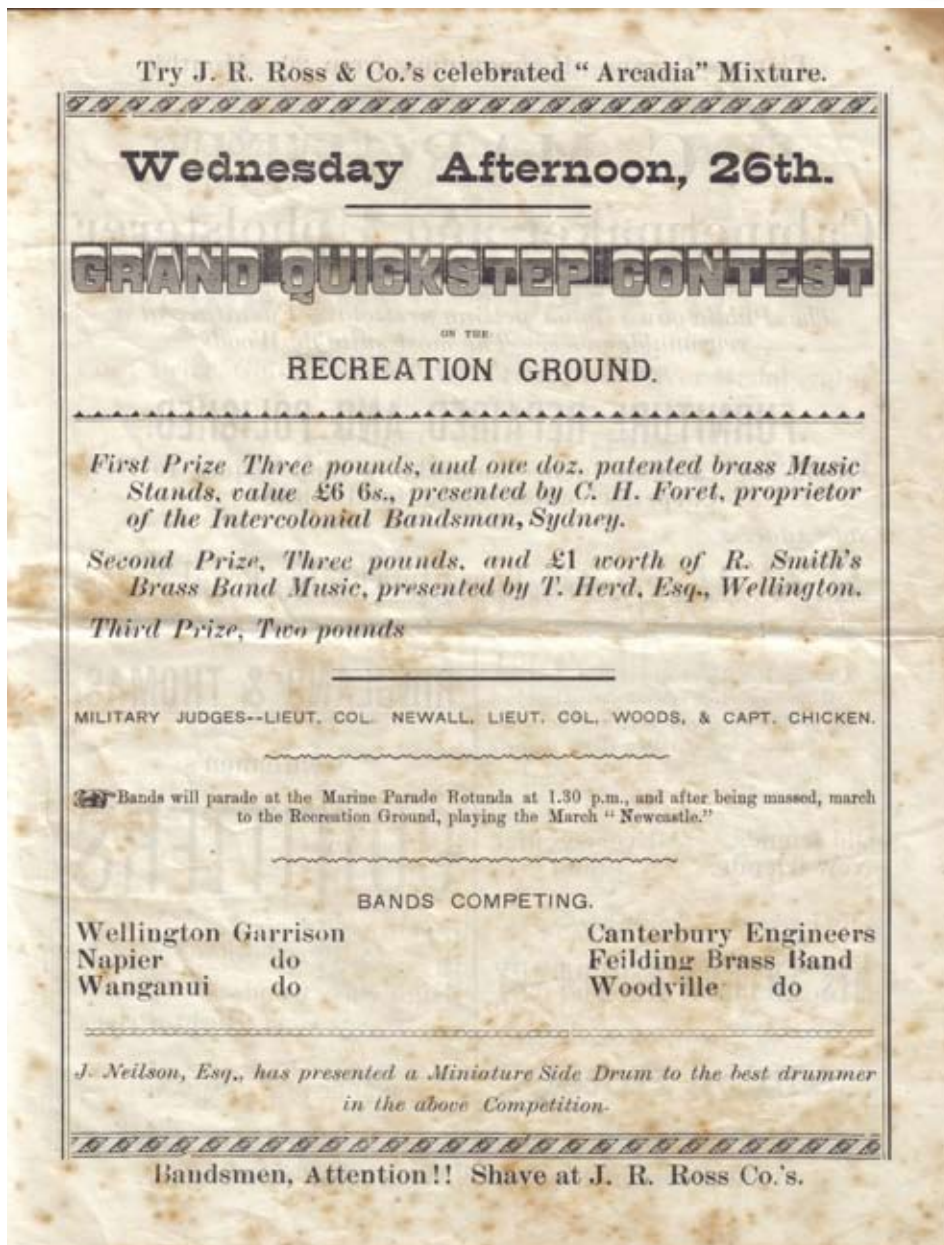
Prizes for the Quickstep Contest at the 1898 North Island Band Contest held in Napier were as shown in the extract.

It is interesting to note that the Quickstep commenced after a massed march from the Marine Parade assembly point, playing the march "Newcastle". Who would have thought that at later contests the quickstep would have vanished?

One might also wonder whether military judges of today might have such esteemed rank as LtCol, or the title "Captain Chicken"?

Start checking your emails, the BBANZ website, and even your snail mail for information about the formal aspects of the 2009 Contest. Entry forms, registrations, etc. will be presented through these avenues over the next few weeks, so much of our band secretaries' work can be well advanced before the close of 2008.

**All enquiries about Contest should be directed to the National Office in the first instance.**



Try J. R. Ross & Co.'s celebrated "Arcadia" Mixture.

**Wednesday Afternoon, 26th.**

**GRAND QUICKSTEP CONTEST**


ON THE  
**RECREATION GROUND.**

*First Prize Three pounds, and one doz. patented brass Music Stands, value £6 6s., presented by C. H. Foret, proprietor of the Intercolonial Bandsman, Sydney.*

*Second Prize, Three pounds, and £1 worth of R. Smith's Brass Band Music, presented by T. Herd, Esq., Wellington.*

*Third Prize, Two pounds*

MILITARY JUDGES--LIEUT. COL. NEWALL, LIEUT. COL. WOODS, & CAPT. CHICKEN.

 Bands will parade at the Marine Parade Rotunda at 1.30 p.m., and after being massed, march to the Recreation Ground, playing the March "Newcastle."

BANDS COMPETING.

Wellington Garrison		Canterbury Engineers
Napier	do	Feilding Brass Band
Wanganui	do	Woodville do

*J. Neilson, Esq., has presented a Miniature Side Drum to the best drummer in the above Competition.*

**Bandsmen, Attention!! Shave at J. R. Ross Co.'s.**

The Napier Contest Committee haven't managed to reinstate the Quickstep which has been absent from National Contests for several years now. However the street march will be a crowd puller as always, commencing near Marine Parade and ending outside the Municipal Theatre. Organisation is well underway and bands are encouraged to make the trip to a province famous for predictable fine weather.

Napier and Hawkes Bay is a popular tourist destination, and school holiday periods are busy. If you haven't yet confirmed your accommodation, please do so urgently. Contact the contest committee (see [www.championbrass.org.nz](http://www.championbrass.org.nz)) or Simon Hocking House of Travel.





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BE1065 1000 Series 4v Euphonium  
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**Preference EEb Tuba**  
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## Rotunda put to good use

Jim Barr

New Zealand is blessed with many wonderful old Band rotundas. Frequently these are in beautiful settings, none more so than the one in Queen Elizabeth Park, Masterton. Most rotundas were built as a memorial for some major event: in Masterton's case, the inspiration was the Coronation of King Edward VII (9<sup>th</sup> of August 1902).

Before the electronic era, the rotunda was a focal point of the community for music. Bands would play regular concerts on summer evenings and weekends, frequently to large and appreciative audiences. What could be more pleasant on a balmy summer afternoon or evening than sitting in a beautiful park listening to good music? Moreover, the Band enjoys it too!

The Masterton District Brass Band has decided to reintroduce this tradition. As the first step, we blew the cobwebs of the QE Park rotunda on the 19<sup>th</sup> of October, and put on a one-hour concert for anybody who happened to be passing.

Under the baton of Bandmaster Ian Hodge, the Band played the varied selection of music it had performed in the recent District contest. It supplemented this with a number of other items including "*The Music of the Night*" from "*Phantom of the Opera*" as a tribute to the late Rob Guest and "*The Dambusters' March*", a particular favourite of mine simply because it was my father's favourite.

Attracted by the music, the audience grew steadily throughout the concert, and by the end of the performance numbered more than 100. The Band is now making plans to do more of these open air concerts. After the now regular performance at the Teddy Bears' Picnic on November 8<sup>th</sup>, the possibility of a concert by the lake in Holdsworth Villas is being considered for later in November.

In February, the Band is planning what it is calling its "Rotunda Series", playing outdoors in a different Wairarapa town each weekend, although in some towns the rotunda will have to be imaginary. The Band practises on Monday evenings between 7pm and 9pm, visitors and new players welcome.



**Masterton District Brass performs in the Rotunda in the beautiful Queen Elizabeth Park, Masterton.**

## Canterbury Association News...

### The Big Day Out

What do get if you cross 48 brass banders with the NZ National band conductor? 9 a.m. sharp and the players started gathering for the first CPBBA Brass Band Big Day Out.

Armed with 8 Euphoniums, 8 Baritones and 8 Trombones for a start, the band looked ready for business. A daunting task was at hand for any conductor to attempt to control such an oversized C and D grade band.

There could be only one man brave enough, so with **Howard Taylor** in the middle, the first Big Day out was launched. Armed with new music and a sense of humour that would tackle any cheeky cornet player, Howard converted a diverse multi aged group of players into one united Band. It became obvious to all who were present, that this day was all about having fun. Howard also sneaked in many tricks of the trade about all aspects of banding - such as breathing techniques, practice schedules and motivational ideas.

By the end of the day, the band was really taking shape and after 6 hours of hard practice gave one last performance of the march *Goldcrest* to finish a great day for all involved. So to answer the question of what do you get when you cross 48 brass banders and a Howard Taylor - **one big day out**.

The support of **Simon Hocking House of Travel** is acknowledged in helping to bring Howard from Australia for this day.

## Canterbury Provincial Contest results...

The Canterbury Provincial contest was held on Saturday 6<sup>th</sup> September at the Ngaio Marsh theatre. The results were:

### Entertainment Contest

Grade	Band	Music	Entertainment	Compe	Aggregate
D	Kaiapoi Brass	38	28	5	71
C	Woolston Concert Brass	35	32	5	72
B	Alpine Energy Timaru Brass	41	35	8	84
B	Addington Brass	45	39	9	93
A	Canterbury Brass	47	38	9	94
A	Woolston Brass	49	39	10	98

The soloist prize was awarded to **Davey Boyes** and the compere prize to **Dave Fiu**, both of Woolston Brass.

### Sacred Item and Own Choice

Grade	Band	Sacred Item	Own Choice	Aggregate
D	Kaiapoi Brass	80	130	210
C	Woolston Concert Brass	78	133	211
B	Alpine Energy Timaru Brass	83	136	219
B	Addington Brass	86	138	224
A	Canterbury Brass	88	140	228
A	Woolston Brass	89	141	230

The adjudicator for both music and entertainment was Mr Nigel Weeks of Auckland.



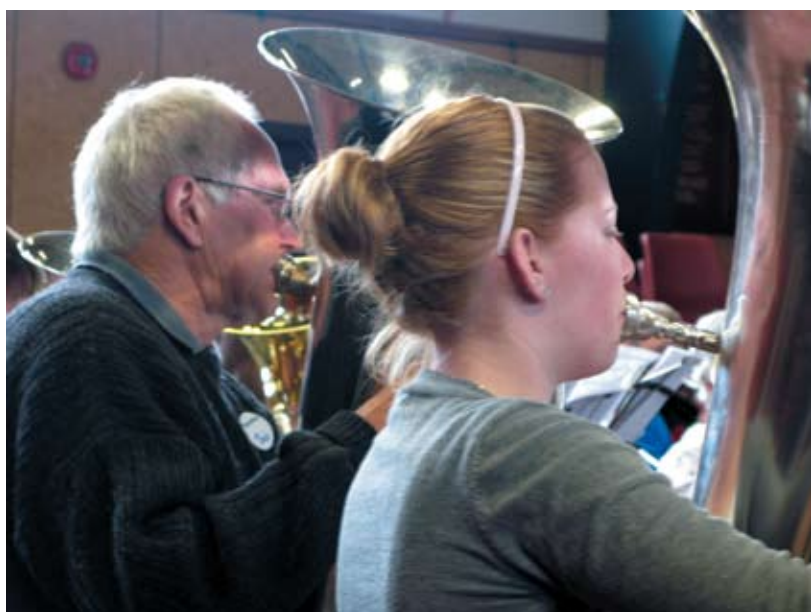


**Above: “The big day out”. See article opposite page.**

**Left: Bases, young and not-quite-so!**

**Below left: Howard Taylor hard at work**

**Below: Euphoniums at work**





# Some memories for so many? Photos (with autographs) of the 1962 National Band...

(supplied by Eileen Bird)



**E. A. Prout**  
tb BASS  
Originally a Euphonium player, but has been fitted in several Championships, once transferring to the Eb Bass.



**L. G. Rush**  
tb CORNET  
Leading Cornet in the Kaihoro Band, Dunedin.



**David H. Smith**  
tb BASS  
Son of the Musical Director. Has had many placings in the New Zealand Championships.



**Donald H. Smith**  
FLUGELHORN  
Winner of the National Flugelhorn Championship on three occasions. Present Champion.



**T. J. S. Smith**  
tb HORN  
Another son of the Musical Director. Was Solo Horn player in the 1953 National Bg. Assaphilised Xyphonium and Trombone.



**J. Strong**  
EUPHONIUM  
One of the younger members of the band and a promising player who should benefit considerably from the experience.



**R. G. Sutton**  
EUPHONIUM  
Has had seven wins in the National contests since 1953 and has been champion of Champions on three occasions.



**G. T. Tairua**  
tb HORN  
A member of an outstanding Maori family, all members of which have represented New Zealand in sports of activity.



**W. H. Thomas**  
G. TROMBONE  
An experienced player who is considered to be one of the finest Band Bass Trombonists in New Zealand.



**C. Tregurtha**  
BARTONE  
Three times New Zealand Champion and a member of the 1953 National Band.



**T. A. Williams**  
SIDE EUPH  
Present New Zealand Champion.



**D. C. Wink**  
tb BASS  
Has won the New Zealand Championship three times.



**R. A. Gibb**  
G. TROMBONE  
Winner of the New Zealand G. Trombone Championship at the last five National Contests.



**N. G. Goffin**  
tb SOPRANO AND tb CORNET  
Has over 38 years' playing experience. A member of the 1953 National Band and present conductor of the Onslow Brass Band, Wellington.



**G. H. P. Hamity**  
tb CORNET AND FLUGELHORN  
Solo Cornet for the Wellington Metropolitan Fire Brigade Band.



**J. B. Hamity**  
TENOR TROMBONE  
Solo Trombone for the Wellington Metropolitan Fire Brigade Band.



**J. Harper**  
EUPHONIUM  
Has had a win and several placings in the Euphonium Championships at the National Contests.



**J. T. Ibell**  
CORNET  
Winner of the Junior Solo Championship in 1947, and the Open Cornet Championship in 1959 and 1962. A member of the 1953 National Band.



**K. Jarrett**  
tb CORNET  
Has won placings in the Open Championships at the National Contests. Was leader of the 'X' Grade champion band in 1959.



**R. Lee**  
tb CORNET  
Four times winner of the Open Cornet Championship. Has been conductor of the Te Awarua Band for many years.



**R. McGavin**  
tb HORN  
New Zealand titleholder for the Tenor Horn for the last four years. Winner of the Champion of Champions Event in 1962.



**R. M. McKechie**  
tb SOPRANO AND tb CORNET  
Conductor of the Papatoetoe Municipal Band and three times winner of the Soprano Cornet Championship at the National Contests.



**A. H. Martin**  
BARTONE  
Present New Zealand Champion Bartone player. Has won or been placed in the last six Bartone Solo Events.



**W. R. Moloney**  
tb BASS  
Has had two wins and several places in the New Zealand championships.



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

## CALENDAR OF EVENTS

### Sat 22 Nov. 2008

Waitakere Brass  
"JAZZ MANIA"  
The TRUSTS Stadium  
7.30pm

### Sat 29 Nov. 2008

Dalewood Subscription Concert  
"A Celebration of Christmas"  
Holy Trinity Cathedral  
Parnell, 7pm

### Sun 13 Dec 2008

Waitakere Brass  
Xmas Concert  
St Mathews in the City  
7.30pm

## SECONDARY SCHOOLS BAND...

Continued from page four.

### Concerts

The programme for this year included two concerts. With the assistance of **David Gallaher**, we received an invitation to play as a guest band at the South Island Secondary School Concert Band Competition. This was an opportunity for the band to show their peers what brass bands could really do - and they did it. The band received a rousing ovation for their fine performance. The second Concert was in Ashburton, where 530 primary school children were treated to a fine display of brass playing.

### Confidence Course

After the Ashburton Concert, the students returned to Burnham to conquer the Confidence Course. Under the watchful instruction and guidance of Corporal Jess Blair, those willing to get wet took the plunge. Congratulations to all who took part. While it was voluntary, most students participated.

### Venue

Burnham Camp and the Army Band rehearsal facilities were ideal for this year's camp. If the rain had stayed away, it would have been even better - but then no part of New Zealand missed the week's atrocious weather. Sincere thanks to the New Zealand Army for allowing us to share their facilities and welcoming us to Burnham.

### Visitors to the Course.

BBANZ President, **Diane Smeechuyzen**; Director of Education, **David Bremner** and National Youth Band Musical Director **Kevin Moseley** all spent time at the course passing on their knowledge and appreciation of what had been achieved.

### (Evan Sayer)

## Friends of NYB

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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## FABulous Woolston Win...

(Owen Melhuish and Graham Hockman report...)

Woolston Brass took line honours in the recent inaugural Australasian Open Contest in Tweed Heads, Queensland, coming home with AUD \$10,000 prize money after winning both the test piece for the Yamaha Australasian Open (Music For Battle Creek – Sparke) and the York Instruments Entertainment competition. Woolston Brass Musical Director **Graham Hickman** and his band have ended the Brisbane Excelsior unbeaten run of contest results of three Australian Championships and two New Zealand wins since 2006. Brisbane Excelsior placed second in the test and third in the entertainment section.

Graham Hickman commented, “I’m stoked with the result – the band put a great deal of effort and commitment into both Battle Creek and a rather challenging entertainment repertoire”. The repertoire for the entertainment event included works by Shostakovich, Tchaikovsky, Stephen Sondheim and Stevie Wonder. The band featured two soloists; **David Bremner** on Trombone and **Colin Clark** on Soprano Cornet, as well as the bands vocalist, **Laura Bunting**, who wowed the audience with both jazz and rock vocal performances.

President of Woolston Brass **Tony Lewis** said, “to win this prestigious Festival against the seven very best bands in Australasia is a tribute to the enormous number of hours and effort put in by Graham Hickman and all members of the



band. To be present and hear Woolston’s performance was a real thrill”.

Both events were adjudicated by a panel of internationally renowned musicians. Selected from three countries they were **Steve Bastable** from the UK, **Barrie Gott** from the Sydney Conservatorium of Music, and one of New Zealand’s leading orchestral conductors: **Kenneth Young**.

Held over Labour weekend the contest attracted seven bands including two from New Zealand – the other being **Trusts Waitakere Brass under Steven Booth**. The bands that entered did so under a new membership system and structure. The Federation of Australasian Brass

Bands (FABB) is a private company. Players may register online and pay AUD \$15.00 to be eligible to play with their own band or alternatively seek a seat in another band that might be short of players.

This event has certainly thrown the contest “rule book” out the window with some sweeping and refreshing changes to how we think as musicians and competitors.

Plans are already been made for 2009 and this event deserves to grow and succeed and remain a welcome addition to the Australasian banding calendar.

Simon Hocking

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## The President writes...

Dear Members,

On Saturday 1 November 2008, your AGM was held in Wellington. Delegates and observers gave strong support to this event. During General Business and especially in the open forum that followed, many topics were discussed. This sort of discussion gives your Executive and the delegates an idea of the thoughts of our members. From these discussions, we hope that remits will be presented at your AGM in 2009. Please plan to be at this AGM so you are able to have your say on how your organization is and should be run.

AGM also means elections for your Executive members and I am very proud to have been elected for a further term as your President. Thank you for your support. During my term as your President, I would like to meet you. Please let me know if your band has an event you would like me attend. Early advice will enable me to plan my travel and seek to have that travel funded by benefactors to our proud branch of the Arts Community.

The Christmas Season is looming and I know many of our bands have civic duties they perform for small or no remuneration: thank you for taking the time to give a little joy to many people who will hear the Christmas carols and Christmas music.

On behalf of your Executive, I would like to wish you all a peaceful and happy Christmas.

## THE NATIONAL BAND Another perspective...

*Following criticisms of the 2007 National Band for incurring a substantial loss on its tour, the Co-managers, with assistance from other BBANZ members, analysed the history of the National Band and came up with the following conclusions. (Ed.)*

**Kevin Dell** makes the following observations:

The following is the profit and loss history of National Bands:

	Deficit	Surplus
1953	£1,274	
1962	Not available	
1965	£14,668	
1967		Not available but there was a surplus which was used to reduce the 1965 deficit
1970		\$60,906.00
1974		\$18,731.00
1976	\$1,353.00	
1978		\$15,000.00
1980		\$7,500.00
1985		\$21,997.00
1989	\$15,870.00	
1990		\$21,307.00
1992		\$15,930.00
1995	\$125,687.00	
2003		\$572.00
2005		\$12,346.00
2007	\$55,000.00	

It is not possible to compare 1970 dollars with 2007 dollars but National Bands clearly have made a positive contribution to the Association finances.

The \$160,000.00 reserves the Association once enjoyed were a product of the 1970 and 1974 National Bands. The money earned by those bands was invested in the purchase of a commercial building in Christchurch which was subsequently sold.

It is true that individual bands (particularly the 1995 and 2007 bands) have placed the Association under financial stress, but part of the National Bands marketing difficulty, and thus moneymaking ability, is that it does not appear in public enough. Look at what happened to the figures (above) when the 1970 band went back to the United States to build on the loss leading tour of the 1965 band.

Similarly, a bold entrepreneur might follow the 2007 National Band with an upmarket entertainment package and another tour. I accept that the Association would not want to take any risk in respect of such a tour but positive thought and action might see that obstacle overcome.

**Continued on page five...**

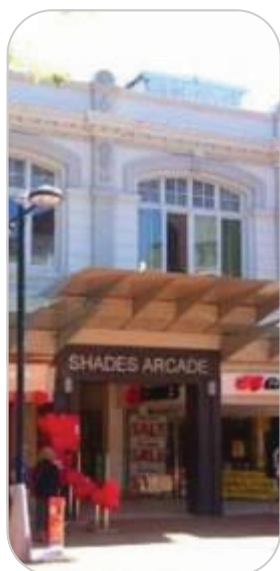


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## NEWS FROM THE OFFICE

It is my pleasure to wish you all a Happy Christmas and a prosperous New Year.

*NZ Mouthpiece* and the Executive of BBANZ acknowledges with gratitude all our advertisers and sponsors, without whom this magazine would be in financial peril. Please support them in your banding and individual musical lives!

Thanks also to those who have found time to submit articles and commentaries for the *NZ Mouthpiece* as 2008 has progressed. I welcome your involvement and look forward to it continuing in 2009.

**David Dobson**  
General Manager BBANZ,  
Editor, *NZ Mouthpiece*

### Office hours 2009:

In January 2009, following David Dobson's acceptance of the NZCBA role and his expanded duties for BBANZ relating to management of the National Contest, BBANZ is pleased to report that the National Office will be open five days a week, Monday – Friday.

Monday hours, 2009, will be 9am – 3.30pm.

From Tuesday – Friday the office will be open, as it is now, from 9am – 1pm.

### Christmas Office Hours 2008:

The BBANZ National Office will be closed 25 December 2008 – 4 January 2009.

## North Shore Youth Brass score first win...

Pictured: North Shore Youth Brass relaxing after their win...

Five bands entered the Youth/Auxiliary section at the recent Auckland Bands Association Contest and North Shore Youth Brass came away with silverware at their first outing.

Conducted by well-known Euphonium player **Ken Cant**, the North Shore Youth Brass has built up numbers recently with the assistance of other top players and tutors Kay McKenzie and Louisa Smith. Members come from a wide area across central Auckland and hold a popular concert at the North Shore Brass band room at the end of each term.

The compere was veteran EEb bass player **Jack McDonnell** who added some humour and soloists included **Bryce Turner** and **Emily Melhuish**.

“We have decided to choose popular repertoire and also more challenging pieces in 2008, and along with the help of some adult players the band has improved and enjoyed the experience” says Ken. “We also have a busy Christmas season of concerts planned throughout the North Shore and some in Auckland city.”



## News from the ABBA...

The Auckland Brass Bands Association held its A Section Traditional and All Section Entertainment Contest at the Hawkins Centre in Papakura on Sunday 19 October 2008.

Music Adjudicator was Mr. David Gallaher while Mr. John McGough judged the Entertainment.

Results:

### Youth Section

1st: North Shore Youth Brass  
2nd: Papakura Brass Auxiliary Band  
3rd: Ikuna Youth Brass  
Best Soloist:  
Cohen Chapman (Papakura)  
Best Compere:  
Cohen Chapman (Papakura)

### B Section Entertainment (C&D Grade)

1st: Smith Locksmith Manukau Brass  
2nd: Papakura Brass  
3rd: Kumeu Brass  
Best Soloist:  
Yvette Lawson (Papakura)  
Best Compere:  
Graeme Brown (Manukau)

### A Section Entertainment (A&B Grade)

1st: The Trusts Waitakere Brass  
2nd: Dalewool Auckland Brass  
Best Soloist: Fendall Hill (Waitakere)  
Best Compere: Mark Haines (Waitakere)

### A Section Traditional (A&B Grade)

1st: The Trusts Waitakere Brass

## FABB Results

### Yamaha Australasian Open:

1<sup>st</sup> Woolston Brass (Graham Hickman)  
2<sup>nd</sup> Brisbane Excelsior (Howard Taylor)  
3<sup>rd</sup> St Marys Band Club (Paul Terracini)  
4<sup>th</sup> Warringah Concert Brass (John Saunders)

### York Entertainment Competition

1<sup>st</sup> Woolston Brass  
2<sup>nd</sup> Warringah Concert Brass  
3<sup>rd</sup> Brisbane Excelsior  
4<sup>th</sup> Footscray-Yarriville City Brass (Phillipa Edwards)

Best non brass soloist –  
Anthony Brahe (Marimba) –  
Warringah Concert Brass

Best brass soloist –  
Paula Russell (Cornet) –  
Brisbane Excelsior



## THE NATIONAL BAND Another perspective...

(Continued from page 2)

Our National Association needs to provide a package of services that make it attractive to all of its members. The package would be incomplete without a National Band.

This is more important than some may think.

Historically, our National Association has owned every activity in New Zealand that brass band players would want to participate in. It owns the National Contest, the Director of Education, the National Secondary Schools Band, the National Youth Band, and the National Band, including various logos and names. So long as the Association continues to own all of those packages, it will be attractive to brass band players in New Zealand. In countries where the National Association does not have such ownership, the New Zealand model is much admired. The moment the Association lets go any one of the packages the less attractive it will be to some people. The packages may change from time to time to suit current needs but for now, the present packages are those that *do* suit the current needs.

The Association's ownership of all things relevant to New Zealand brass bandmen is already under some challenge, at least indirectly. For the first time there is a contest available of some standing which is not "controlled" by the Association, although the Association does have some interest in it. What would happen in future years if all our A-grade bands decided to compete in the Australasian Open on an annual basis rather than our own annual contest?

If there were no National Band, be assured that some of our top players would find some other premiere band to play with. That would be to the detriment of New Zealand banding. There is an

ever-growing drift overseas of persons who take part in competitive sport or competitive recreational activities in search for elite performance. The brass band community is no exception. The National Band is an important part of the package of services that the Association provides. It is the natural progression from the National Secondary Schools Band and the National Youth Band. Try finding a National Youth Band member who would have no interest in going on to play for the National Band. There would be few.

It is particularly important to maintain the National Band of New Zealand at a time when it appears that the standard of our top A-grade bands may be slightly less than what we are used to. Only once in the last four years has a New Zealand A-grade band managed to win our own national title. That is against an historical background where New Zealand bands have always won our A-grade title.

There are other numerous good reasons to maintain a National Band.

1. It has the potential to, and does, raise standards for the whole movement. It requires our best players not only to play at their very best standards but also to improve them. It enables those same players to work with the country's, and the world's, leading conductors. How many players in the 1985 band will forget the lengthy, earnest discussions Alan McKenzie (solo baritone) had with Kevin Smith (musical director) about the art and role of a musical director and score reading? Alan then returned to New Zealand to conduct the Waitakere Band and lead it into being one of the finest bands in the country winning more than one national title. He is but an outstanding example of the benefits players can achieve from performing

in a National Band. Many of our present day top conductors have had the benefit of playing in a National Band. I am sure they will all say that it was beneficial for them and has helped them in their banding career.

2. The National Band helps keep our better players in the movement for longer. Without the ability to occasionally achieve playing at an elite level, our better players will seek to achieve such playing standards by travelling overseas or alternatively, they will give up sooner than they otherwise would. We are a small country. We have a small population of brass bands-people. We need to keep our better players active for as long as we can.
3. The National Band helps the movement achieve respect from the New Zealand public and from its peers overseas. This is not to be underestimated. Many of us would not continue to be involved if the movement was not one that was valued by the public and by our peers. To be sure, we have more difficulty these days in attracting an audience but that, in my opinion, is a different issue altogether. There is still a large body of the New Zealand public, which understands that New Zealand has one of the finest bands in the world. Should we give that up? Certainly not!

None of this is to say that the National Band should be allowed to cripple the Association financially, thus jeopardising all of the Associations other activities but it is one part of a complete package of services, which the Association should continue to provide.

**Kevin Dell**  
Co Manager – National Band of New Zealand



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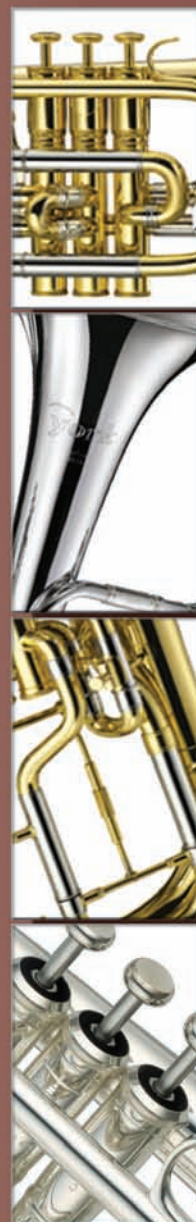
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## Trust is everything.

*For some time now, Jamie Ford has been researching and developing the concept of a BBANZ trust. Supporters of the aims and objectives of the Brass Band Community could then leave a bequest to the Association which would be safeguarded for the future and provide some financial security to the Association. (Ed)*

### **Jamie Ford, member of the National Management Committee, writes:**

A recent bequest from a strong supporter of the Brass Band Community has prompted your committee to decide that it is the right time to:

1. Establish a BBANZ Trust
2. Make it known to the wider community that bequests to the trust will be welcome

BBANZ and its advisors will structure the Trust in a manner that ensures that the trustees retain the value of bequests, and the trustees can then make grants from the income, to a variety of projects that BBANZ will want to see succeed.

Within a short time you will find that we will be communicating this to the community in various ways e.g. through our printed literature and our website. We will actively invite people to leave a lasting legacy that reflects something of their appreciation for what they have gained from our bands.

Imagine what the situation might be today if the BBANZ Trust had been in a position to underwrite the marketing and promotion budget recommended by professional promoters for ensuring that the National Band Tour in 2007 was a success in every sense of the word. Rather than making a loss, it is quite possible that there would have been a profit, and the worst-case scenario would have been a nil profit.

## **The Dalewool Legacy.**

Many of us have been into the Dalewool Auckland Brass Bandroom in Onehunga as players or visitors, and the first impression is, “*What a magnificent facility!*” And it is...

The story of how Dalewool came to own such a valuable asset is a very simple one. It is a story of the Continental Airlines Auckland Brass (now Dalewool) going about its normal activities in the community, and coming to the attention of a woman by the name of Pountney. From her residence in Remuera she could hear the band playing at the Ellerslie race meetings, and this was a source of great enjoyment to her.

At some point in time, she instructed her solicitors to establish a trust for managing her assets after she passed away. She wanted to leave a legacy that would stand the test of time, and so her trustees have the responsibility of retaining the original capital that went into the trust after her affairs were put in order, and can only distribute the income to the trust. They cannot erode the assets by making grants from the capital itself.

Ms Pountney had no close family that she wished to make a bequest to, but the Continental Band, the Salvation Army, and the SPCA were dear to her heart. Each year in turn, one of those organisations receives the income from the Pountney Trust. That will continue to be the case for the foreseeable future.

All this was unknown to the band until they were advised by her trustees. The size of the tri-annual bequest was surprising, and it enabled the band's management committee to begin planning the new bandroom that is now such a great asset to the band. While many other parties contributed to the costs of building that fine facility, there is little doubt

the Pountney Trust grant provided the initial impetus.

That asset, the band room, and the regular income from the trust, enables Dalewool to approach its bank with confidence that loans will be made for a variety of purposes, including contest expenses, because the loan is backed by bricks and mortar, plus the income from the Pountney trust.

None of us knows how many Ms Pountney's there are in the community. But there will be people with a great love for the sound of a brass band, who have received enjoyment and pleasure from our playing, and who would like to leave a legacy in appreciation. Then we must ensure that any such bequests are not frittered away on operational costs. People like Ms. Pountney want assurance that their name will be remembered long into the future.

## **Is It Just a Dream?**

The idea of a flourishing national organisation, with the financial strength to make a success of a broad range of projects aimed at developing bands in NZ, is only a dream if we fail to act. In the last 50 years, we have seen changes that were only dreams at one point in time. The Berlin Wall came down, and Communism collapsed. Apartheid was overturned in South Africa, and Nelson Mandela became President. Now a coloured man has become President-elect of the USA.

Now what your committee is aiming at won't scale those lofty heights, but if you had asked your grandparents 75 years ago to imagine the way we would be living today – en suites vs. the outhouse; microwave ovens vs. the coal range; 3 cars in the driveway, they would have said they must have died and gone to heaven. Yet we take it for granted don't we?

**Concluded next page...**



I hope that within a much shorter period of time we take it for granted that the BBANZ is financially strong and there is a Trust Fund with an impressive capital asset of some millions of dollars.

As with so many matters of forward thinking Woolston are going ahead with their Trust. The objective is to establish a \$1m capital fund within 10 years. Many community organisations established trusts like this many years ago. They have flourished in good times and bad because of the foresight of those who had a long-term view and who dreamt of what was possible.

### There's a Part for You and Me

Just like a score, there are many parts to this and we can all contribute from our seat in the band.

Most of us will have our personal affairs in order with a will that sets out clearly what we want to happen with the assets we have accumulated over the course of our own lifetime. I want to suggest that banding matters to you and me, and it would be a good thing if we made provision in our wills for a bequest to the BBANZ Trust.

You can be assured that any bequest you leave will create a legacy in your name and will continue to do good for banding long after you are gone. Your name will be associated with the good that the trust will do for as long as BBANZ exists. And given an impressive 128 years of activity we can all be confident that BBANZ is set for the next 128 years plus.

Since there are cynics amongst us (there's a place for all types in a band), if you have to know what I have done about this personally, email me and I will send you a copy of my instructions to my solicitors, Holmes & Dangen.

**Jamie Ford**  
National Management Committee  
Member –  
BBANZ

### CORRECTION:

In the November issue of NZ Mouthpiece, the members of the National Youth Band were announced.

The list contained two errors:

**Caroline Blackmore** plays for Canterbury Brass not Woolston Brass.

**Jess Hix** also plays for Canterbury Brass, not "Canterbury Foundation Brass" as listed.

### Success for Saints through Community tuition Scheme...

Over the past year, members of the St Kilda Brass Band have enjoyed working with Steve Miles, thanks to a joint initiative between the band, the Southern Brass Academy and the St Kilda Community Sports Society through their *Brass in the Community Tuition Programme*. This has allowed individual members of the band to receive tuition with Steve on a fortnightly basis at minimal cost.

The St Kilda Band Committee decided this year to change its traditional University Scholarship scheme and to use the money previously granted to one student to subsidise lesson costs for all band members who wished to take advantage of this opportunity.

The aim of the scheme was to provide a tuition scheme that would musically benefit individual band members and the band as a whole.

Fourteen members took up this opportunity in 2008, which has greatly improved their individual playing, whilst also improving the overall standard of the band. The tuition is targeted towards aspects of the individuals' playing that they identified as needing development.

The results have been encouraging with a general lift in playing standards and two players already using this tuition to move on to performance study at the University of Otago.

The St Kilda band has been lucky to have the financial support of the **St Kilda Community Sports Society** to be able to offer this subsidised tuition through the Southern Brass Academy and is planning to continue this scheme next year. Anyone wanting to take advantage of this scheme in 2009 should contact the St Kilda Band by phoning 021/2838611 or email McHenry@xtra.co.nz



### Southern Brass Academy

Established in 2005, the Southern Brass Academy has developed a complete educational structure operating in the Otago area. The Academy delivers tuition to over 50 school age pupils, members of the Dunedin Community music scene and also students studying Brass at the University of Otago. In order to continue to meet its educational demands the Southern Brass Academy must secure the services of a part time tutor working between 2-3 days per week within the In School Brass programme. This is an opportunity that could supplement part time study or other income. Expressions of interest should be sent to [southernbrassacademy@ihug.co.nz](mailto:southernbrassacademy@ihug.co.nz). Closing date 31<sup>st</sup> December 2008.

### CALENDAR OF EVENTS:

**Sat 20 Dec 2008**  
**Waitakere Brass**  
Christmas Concert  
Glen Eden Playhouse Theatre  
3.30pm start

### Upcoming articles ...

For reasons of space, several biographical articles have been omitted from recent issues of the NZ Mouthpiece. These have been reserved for the first issue of the magazine in 2009 – a good read as our NZ summer winds its way gently forward!

These articles will include Brass Wanganui's tributes to living legends Tony Cowan and Kevin Jarrett, North Shore's acknowledgement of their retiring conductor, Brent Large, an interesting article by current National Management Committee member Robert Wilson and family perspectives on two members of the Brass Band Community who are no longer with us.

And much more!  
(Ed.)

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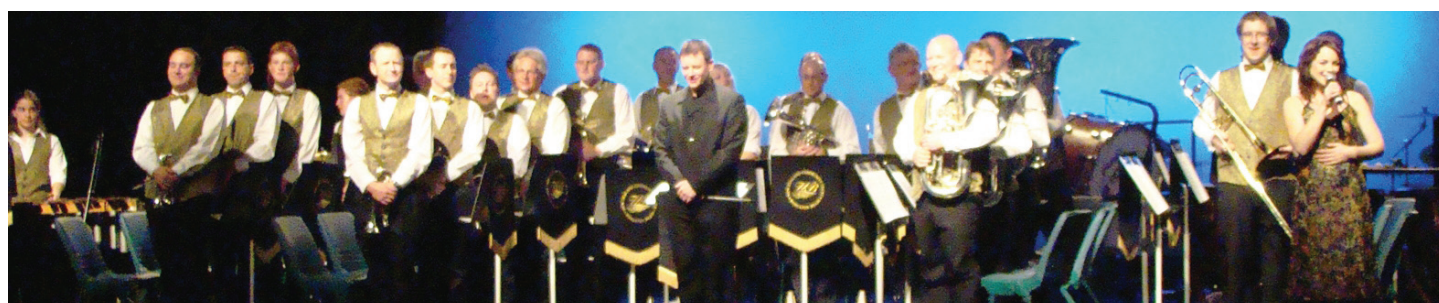
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*Right: Twin Towns – venue for  
the inaugural FABB contest.  
(We could almost be forgiven for  
thinking it is Napier – venue for  
the 2009 BBANZ Contest! Ed.)*

*Below: Waitakere on stage at  
FABB Contest*

*Foot: Woolston, eventual winners  
of the FABB Contest, on stage.*





## WAITAKERE YOUTH BEGINS STRONGLY...

(Article written by Tony Ricketts for the "Titirangi Tatler" and reproduced with minor alterations, for NZ Mouthpiece with permission.)

I went to a rehearsal on a sunny spring evening and found everyone in a very cheery mood. The senior band had just won several firsts at the Auckland Band Association's Contest, including Entertainment Band of The Year, and the following week they were off to an invitation-only contest at Coolangatta on the Gold Coast to compete at the Federation of Australasian Brass Bands Australasian Open Contest.

The Youth Band was announced at the recent Toys 4 Kids concert. It is a small band and a new one, and I would not have been surprised to find them still very tentative. I had not bargained with director (and horn soloist) **Claire Whyte**, who clearly knows what's what; she's a school music teacher, and spent five years conducting the Kumeu Youth Band. She had these guys playing sweet-as in five minutes.

**Aniva-Storm Feau, Chris Lijzenga and Josh Singleton** are classmates at Te Atatu Intermediate, where there is a lot of music. The Power Learning Café extension class (PLC) has a concert band, and each chose the instrument they would play. "Why did you choose trumpet?" I asked Chris and Josh: "For the sound!" they said, together. Aniva likes the trumpet too, "but I chose cornet, to be different." She has a long experience of music; "I played violin first, then switched to guitar. I got real tough fingertips from playing a lot, then stopped for a while. Since I started cornet I'm back playing guitar as well."

**Nathaniel Moody** plays "a little piano, I play around." He started

trumpet a little over a year ago. He's at Green Bay Primary, and hired a trumpet through KBB until his last birthday, when he got his own instrument, "Once we were sure he'd taken to it," said father Stephen. He plays guitar and tried to teach it to Nathaniel. "But I've always liked the trumpet, from going to concerts when I was really little."

Music in the family is a recurring theme. Aniva "knows lots of church songs", while Josh's mother is a singer, and all the family play something. Are they looking forward to concerts, do they like playing to an audience? "As long as it's not too big," says Chris. "My friends ask me to play for them," says Nathaniel, "and I enjoy that." "It's showing off, I suppose," says Josh.

In well under an hour Claire took them through half a dozen pieces, ranging from Beethoven, to the Muppets, to Lord of the Rings. Each one highlighted different aspects of fingering, dynamics and musical mood, which Claire dealt to with a touch at once firm and light. Several of the senior band sit in: **Jamie Mackay** (Tuba), **Natalie Hormann** (Horn), cornettist **Wayne Kedzlie** and **Courtney Hildreth** on flugel. So does Musical Director, **Steven Booth** (Baritone). They quietly point out details to the youngsters nearby.

There is a programme of recruitment for the New Year, and the possibility of new premises, too: adjoining the Glen Eden Playhouse. The present hall was built for the band in 1954, but they keep moving the railway closer and closer. Besides, the senior band is already approaching 30- strong, and a little more space would help. I was able to hear them start rehearsal, and was reminded that while brass band music can sound good on radio or CD, there's a mellow power that only really shows when you hear it live.

## Friends of NYB

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

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Hocking, Simon & Iola  
Hollick, John & Norah \*\*\*  
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Irvine, J E  
Jennens, Trevor & Janice  
Johnson, D A  
Kedzlie, Wayne \*\*\*  
Knight, Don  
Knowles, Bruce  
Lang, G & S  
Large, Brent & Annette  
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Lewis, Tony  
Maas, Melly  
Mallett & Pennington Family  
Martin, Leigh & Morrine  
McDonnell, Riki & Lynda  
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Melhuish Family  
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