

JOHN KEY ACCEPTS SPONSORSHIP INVITATIONS

The Prime Minister, John Key MP, has accepted invitations from BBANZ and from the National Youth Brass Band to be Patron of both entities.

He writes: “I am delighted to be asked, and I am pleased to accept the honour.”

Mr Key also notes that he is currently Vice-Patron of Kumeu Brass (in his Helensville electorate) and invites BBANZ to advise his office of significant events, which he will try to incorporate into his diary.

BBANZ is, in its turn, delighted and honoured that Mr Key has accepted both invitations and will do all it can to strengthen and develop its relationship with its new Patron.

Can you detect the common theme in these photographs?

See article on page 5.



Hutt City Brass in the Wellington Town Hall



Nelson Brass celebrate another "Proms" event



Te Awamutu "golden oldies" concert

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The President writes...

Dear Members

Happy New Year. I know you will all be back at the grindstone again with our Nationals looming in less than 3 months. Remember your entry is due early February 2009. Good luck with your rehearsals.

On another topic—have you ever wondered how a band moves between grades when the band rarely attends national contests? This is a very sensitive issue, as no one would like to be responsible for placing a band within a grade where they either receive last or first place at the next National Contest they attend.

The following is a little insight on how your executive would approach a request for band regrading;

For your executive to achieve the best result we ask the band to supply us with a CV of their band. This CV should have all the musical achievements of the member musicians, which could include but not be limited to: their age, years playing, examinations past, attendance and placings at Regional and National solos. It should also include the bands achievements such as - and once again not limited to - the number of play outs per annum, whether they have attended provincial contests and their placing, how many concerts per annum, numbers attending practice, how many weekly practices. Does the band intend to compete at National Contests on a more regular basis or is the bands attendance restricted to the contest closest to their home town?

Upon receiving the member bands application for regrading, our General Manager verifies the information received with our records before forwarding the application to the members of your executive. When your executive have decided to either accept or decline the request for regrading our General Manager will formally notify the member band by letter of the decision.

If you have any queries or suggestions regarding this procedure I would love to hear from you.

Kind regards

**CALENDAR
OF EVENTS**

Masterton District Brass:

"Rotunda Concert Series"

3pm Sundays in February:

1st: Greytown (Town Hall Area),
8th: Carterton (Rotunda),
15th: Martinborough (Square),
22nd: Masterton (QE Park Rotunda).

Feb 17 – 21 2009

Central Band of the RNZAF.

On tour: Hamilton,
Rotorua, Taupo and
Hastings

Sat. Feb 21 2009:

"Celebration of Organ and Brass"

Pelorus Trust Wellington Brass
Members of the NYBB
Wellington Town Hall 7.30pm

Sun. March 22 2009:

ABA "Traditional" Contest
Hawkins Theatre

Sun. March 29 2009:

ABA Solos
Takapuna Grammar

April 15 – 19 2009

**BBANZ
NATIONAL CONTEST
Napier**

Sat. April 25 2009:

Anzac Day

Sun. 24 May 2009

**Papakura Brass
Concert
Hawkins Theatre**

Any second-hand timpani out
there?

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mrdrums@clear.net.nz

Competition vs Co-operation

Part One:

Author: Jamie Ford,
BBANZ Executive member

In the Walt Kelly comic strip Pogo, the lead character Pogo Possum says on one occasion, *"We have met the enemy and he is us."*

This thought provoking statement has been in my mind recently as I give consideration to the matter of our association's financial fortunes. These have waxed and waned with some regularity, and are now at a very low point again.

It is very unlikely that any of us have let our own personal finances get into a state where we are living hand-to-mouth on a day-to-day basis. Yet that is the state of affairs for our national association. We survive from contest to contest, hoping that nothing occurs to jeopardise this fragile situation. Some regional associations are in a stronger financial state than the national body.

The 2007 National Band internal tour of NZ incurred a significant loss. This loss has been covered by a loan from the association. That meant drawing down all the funds the association had accumulated over recent years. In turn that has severely limited the development work the association ought to be engaged in as a priority.

The key question in my mind is, *"Have we lost sight of the boundary between competition and co-operation?"*

When I moved to Southland in the mid-70's I was astounded by the very high percentage of farmers with their own combine harvester sitting in a shed, waiting all year for the small window of time when their crops were ready to be harvested, and the machine would be used. Sitting in the shed was a lot of capital not being utilised for most of the year. In fact it was costing money by way of maintenance and storage, in addition to the cost of finance.

This was foreign country for a visitor from Northland, where farmers regularly pooled their machinery, and assisted

each other with a variety of farm work. I naively asked some Southland farmers of my acquaintance how it was that they didn't form groups that would jointly own a harvester, and free up some capital. The answer was that they would be competing with each other for the use of the harvester when it came time to make use of it.

Is it possible that we are the enemy when it comes to ensuring the association is in strong financial health, and able to ensure that all the objectives of the association can be implemented with confidence?

We are very competitive and guard our capabilities jealously. Think of the reaction when players leave one band to join another. Think of the way that skill in tapping in to various sources of funding is often kept very close to the chest by those with the most to gain for their own bands. But is that competitiveness handicapping our ability to get the association's finances onto such a strong foundation, that future generations will never ever have the concerns that are now occupying our minds?

I'm asking you all – band members, committees, regional associations, supporters - to entertain the idea of competing vigorously for short periods of time during the year in our music and marching, and then co-operating even more vigorously for greater periods of time on this matter of our finances.

Lessons from British vs. Japanese Industrial Relations

Some of us are old enough to have seen the demise of the British car manufacturing industry at the same time as Japan has risen to near global leadership. One thing we can take note of is that in Britain the unions and management competed vigorously over how their income pie would be divided between them. How much of the annual profit would be retained to grow the business and improve their products? How much would be distributed in wages to the workers? How much would go to shareholders? In the meantime their pie got smaller.

At the same time, the Japanese took a

very different approach. Management and unions could see good sense in working together to make their pie bigger through continuous improvement plus innovation. Having got agreement on how to make their pie bigger they then turned to competing over how big the slice would be that went to the union members, and to management.

History shows us very clearly which approach is the most effective in the long-term. The British car industry is practically non-existent, while most of us are now driving Japanese cars.

We need to urgently re-think the place of competition and co-operation in the way we plan for a flourishing, vigorous, and growing, brass bands branch of the performing arts community.

Continued on page eight...

The Band of The Royal Regiment of New Zealand Artillery has a long title, and an even longer history, tracing its roots back to 1845. However, as a part-time volunteer B-grade Band it is also a thriving, modern-day member of the brass band scene, looking forward rather than back in terms of its membership and music-making.

Turnover within the Band, year on year, is remarkably low but inevitably the balance of instruments fluctuates from time to time, and the Band is currently offering opportunities to brass musicians, including percussion, to join this popular and happy band - and, what is more, to be paid for their parades, play outs and rehearsals. Several talented senior members are happy to mentor less experienced newcomers.

Whilst remaining committed members of BBANZ, the Band has stepped back from contesting, at least for the while, so members are free to contest with other bands. The Arty Band, as it is affectionately known, and which is based in South Auckland, is supported by its own Band Association who offer attractive scholarships to approved music students towards their studies. Uniforms are also provided.

Last year, the Band visited Queensland, Australia for an 11-day goodwill tour - other overseas trips are being considered. All told, the Band offers a great package for brass musicians, whom it invites to contact their Bandmaster, WO1 Dennis Schofield, to discuss life and prospects in the RNZ Artillery Band (please see advertisement page nine).

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Concert to promote NYBB Jubilee...

Yes, you've guessed it! The item in common in the three photographs on page one was the pipe organ!

In 2009 not only does the National Youth Brass Band celebrate its 50th Anniversary, but so does the Wellington Organists' Association.

To that end, under the auspices of BBANZ and with the Patronage of the Mayor of Wellington, Kerry Prendergast, the Wellington Organists' Association and Pelorus Trust Wellington Brass, augmented by members of the NYBB will present a concert in the Wellington Town Hall at 7.30pm on February 21st.

Pelorus Trust Wellington Brass are not the first brass band to appear in the Town Hall in recent months.

Hutt City Brass, under the direction of **Mark Carter**, and **Douglas Mews**, City Organist, played to a large audience at Wellington Town Hall on Sunday 19 October 2008. The concert opened with an exciting performance of Jeremiah Clarke's *Trumpet Voluntary* (arranged by Mark Carter) featuring Douglas Mews and the cornet section, led by principal **Matt Stein**.

The concert's feature piece came with the performance of three movements from Verdi's *Requiem*: *Ingemisco*, *Confutatis* and *Lacrymosa*. This was arranged by Peter Maunder, and featured four impressive soloists in the traditional SATB parts: **Mike Kirgan** (soprano, played on soprano cornet), **Cheryl Hollinger** (alto, played on flugelhorn), **David Chaulk** (tenor, played on euphonium) and **Peter Maunder** (bass, played on trombone), as well as Douglas on the organ. The soloists were ably supported by the band, and the performance proved to be a highlight for many of the audience members.

The concert concluded with the popular Sousa March, *Stars and Stripes For Ever*. The band and organ gave a rousing performance, and kept the audience guessing with seemingly random band solos and organ solos, which came together beautifully.

In October, **Trust Porirua Brass** will have their turn, combining with members of the Wellington Organists' Association in a concert to be held in Wellington's prestigious Anglican Cathedral.

Half a Millenium of Service to the Community Jim Barr

The Masterton District Brass Band is incredibly proud of its record of service to the community. At its AGM last year, it marked 135 years of unbroken service to Masterton and the wider Wairarapa community.

With 135 years as a Band, you might expect that one or two Band members might have been around for a year or two. Believe it or not, eleven members of the Band between them total 544 years of service - more than *half a millennium*, or almost a half century each, on average, for each of these Band members.

Knowing this, we applied to the Brass Band Association of New Zealand for long service certificates for the eleven members who had more than 25 years service (the qualifying period for an award). The applications were all granted, and so the Band year finished in a most unusual way – with an extra rehearsal!

This was no ordinary rehearsal. For one thing, the hard work part did not last as long as normal. For another, there was lots of food. And another, we had as guests our Patron, the Mayor of Masterton District, Garry Daniell, and the General Manager of BBANZ, David Dobson.

Apart from his desire to represent BBANZ at such an auspicious occasion, David had a personal reason to attend: Bandmaster **Ian Hodge** had significantly influenced David's musical development while the latter was in his early years of teaching at a local college. The band graciously condescended to play two of David's compositions with a view to future performances.

The recipients of the awards were **Kevin Addley** (35 years), **Brian Castle** (53), **Neil Christiansen** (40) **Darcy Christiansen** (67), **George Groombridge** (66), **Norman Henderson** (60), **Bruce Hewitt** (29), **Ian Hodge** (62), **Christopher Lower** (30), **Graeme McArthur** (38) and **Ted Paris** (63).

Our service to the community continues with our "Band Rotunda Series" – see the calendar of Events, page two.

BRENT LARGE ANNOUNCES RETIREMENT...

It is with considerable regret that the Management of North Shore Brass announces the decision by Mr Brent Large to retire as their Musical Director.

For the past ten years, North Shore Brass has prospered musically under the Musical Direction of Mr. Large. A past New Zealand Brass Musician of the Year with a Salvation Army background, Brent took over the helm at North Shore following a successful period as Musical Director of Auckland City Brass.

With all that experience and musicianship it is no surprise that Brent has guided North Shore Brass through one of its most successful periods. At the 2002 New Zealand National Band Championships in Invercargill North Shore Brass won the Own Choice Selection and gained three second placings. In the 2003 Championships in Rotorua, North Shore Brass followed up with wins in the Sacred Item, Test Selection and overall B Grade aggregate and in doing so North Shore Brass became the Champion B Grade band of New Zealand. The success continued in 2003 with North Shore Brass also becoming the Champion Band of Auckland and achieving promotion back into the elite A Grade. At the 2006 National Championships in Dunedin North Shore Brass was the fourth placed New Zealand band in only its second start back in the A Grade. Takapuna's Bruce Mason Centre was the venue for the 2007 Brass Band Championships of NZ where local band North Shore Brass tasted major success achieving the prestigious title of "2007 Band of the Year".

North Shore Brass's concert at the Takapuna Normal Intermediate School on Sunday 30th November was Brent's final engagement out front. Brent's departure will be a big loss to North Shore Brass and he will be, naturally, extremely difficult to replace. Nevertheless, this also means a chance to start a new and hopefully successful period with the band expecting to be able to make an announcement soon on plans, particularly with respect to the 2009 NZ National Contest in Napier.

The band hopes that although finishing as Musical Director this will not see the end of Brent's association with the band. For further details on North Shore Brass please contact John Sullivan at jsullivan@customcontrols.co.nz.

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Competition vs Co-operation (continued from page three)

There's a Big Talent Pool Available for Co-operation and Success

I reckon that a talent mapping exercise would show that the combined business talents available from within all bands would be far greater than is present in most community organisations. That being the case, imagine how much could be achieved if this talent was directed to a project quite specifically focused on stabilising the finances of our association.

To my mind, it would be a relatively easy task to quickly get some runs on the board.

By one estimate, **bands raise at least \$750,000.00 annually** to attend national contests. Then if you add in contest committee budgets, the annual total is getting nearer to **\$1m annually**. That is a phenomenal sum of money, and much more than it would take to get the association's finances stabilised for a very long period of time. Less than half of that is required to generate an income that will meet the annual running costs of the association.

That's an obvious first target i.e. get \$300,000.00 into a trust fund, so that the capital is secure, and only the income from the fund can be used for annual running costs.

The next target would be to get \$1million into the fund, so that there is some income for development projects such as growing the active playing membership. That means programmes for attracting young people. We have an outstanding Director of Education in David Bremner, and he is already doing a great job in this regard. Imagine what is possible if there was a good budget for his work, and the right support people in place to enable David to focus on what he loves doing.

The income from that fund would also enable us to engage top judges for all grades at the national contest. And since contesting is our major purpose, that would greatly please many of us.

That \$1m on hand would also enable the association to confidently underwrite the critical promotional costs that are a

vital part of ensuring that any National Band venture is a financial success, so that the band:

- Plays to full houses wherever it goes in NZ or any other country.
- Makes a profit that contributes to growing the association's capital fund, and increases the stability of our finances.
- Has the finances in place to attend various contests without putting the national association at risk of folding.
- Has such a strong international reputation that promoters are competing for the honour of having the National Band of NZ as a client.
- Is perceived to be a valuable part of the way NZ is promoted as a destination for potential visitors, and attracts significant sums of money from the likes of Tourism New Zealand.
- Attracts a major patron who meets all costs over a long period of time, and who contributes financially to the national association, on the basis that the national association is providing a structure for the continuous supply of the top-class players required by the National Band. That structure includes the annual contest, the secondary schools, and youth bands.

The next stage would be to grow the fund to \$5m so that the income is contributing to the growth of the fund, and at the same time enabling more and more projects to be implemented.

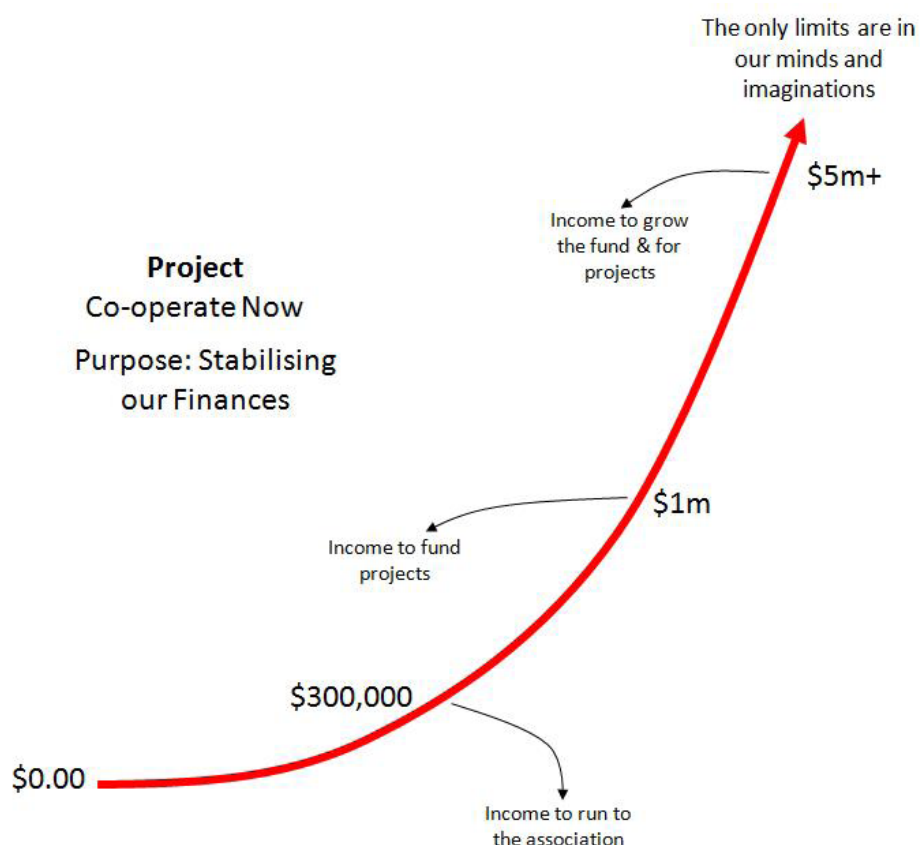
After that, the sky is the limit ...

The Future:

The association has been going about its business of organising an annual contest successfully for 128 years, and we can all make a vital contribution to the next 128+ years by stabilising the finances of our association. That requires:

1. Agreement that it is a worthy goal
2. Agreement that unbounded competition is hindering the use of our best business brains in achieving that goal
3. Agreeing to co-operate and work together to make a success of the necessary project

So let us begin to co-operate - NOW!





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When I'm not fishing....

An article by national
Management member
Robert Wilson

My routine week consists of work as an itinerant teacher of brass, working in 5 secondary schools in the greater Tauranga area. My work involves individual and group tuition of brass players (and some saxophonists). It also involves participation in ensemble rehearsals at all schools, usually at lunchtime, but one school has rehearsal at 7.30am! In addition, for my own playing, I attend two rehearsals – one with Tauranga City Silver Band, and one with the Tauranga Big Band. The Big Band also does a regular 3 hr dance gig once a month. When reviewing my diary, that is only the beginning!

If I start at July 2008, only six months ago: in addition to the routine, there was a week on tour with Tauranga Boys College Big Band in the Wellington area, rehearsals with Whakatane Brass, six days involved with BBANZ National Contest, a BBANZ teleconference, two AGMs, two four-hour rehearsals with Tauranga Girls College Concert Band (during school holidays), a weekend in Waipukurau playing for the musical *Guys and Dolls* (family connection!) and at the end of the month I travelled to Christchurch to join with the National Secondary Schools Band.

August – in addition to the normal routine, 5 days with NSSB, another three performances of *Guys and Dolls* in Waipukurau and then travel to Hamilton (by 10am) to play with 4 groups at Secondary Schools Music Festival. Did I mention a Sunday gig with TBC Big Band as their leader (teacher overseas), a marathon bus trip to Wgtn and playing with 2 school bands at Concert Bands Festival (down Friday afternoon, back Saturday night – 10hrs each way!), the overnight trip to Wgtn for BBANZ meeting (flew this time), an after school trip to Auckland with school concert band to participate in KBB Festival and return home the next night. I helped Taupo Big Band at a 3-hour gig, and started rehearsing with Whakatane again to help them at the regional contest.

September – the usual routine plus 4 extra rehearsals, a full weekend given to WBoP Area Contest (played for 2 bands), 2 days off sick, an evening concert with Katikati College group, and participation in a Field Day at Morrinsville.

October - a weekend in New Plymouth involving 1 evening and 1 all-day rehearsal plus Sunday afternoon concert with NP orchestra, a Saturday meeting in Rotorua (WBoP Exec), a visit to Te Awamutu Brass for their awards dinner (guest speaker), participation in TCS Band solos, an evening concert with TBC Big Band, 3 day weekend in Wgtn for BBANZ meeting and AGM.

November – extra rehearsals scheduled with Whakatane and helping them with the show “Brassed Off” (one week), 2 extra rehearsals in Hamilton and helping them at a concert, extra rehearsals with Rotorua and 2 concerts; one prize giving playing with 2 school groups. Looks like a quiet month.

December – on one Sunday I had a Santa Parade, a concert with TCS at Mt Maunganui, and a 3 hr gig with the Big Band. Add to that a full week of carolling and an unknown number of tourist ship departure gigs.

My involvement is not just with Brass Bands, but with jazz groups and orchestras as well, with a strong focus on supporting the school groups that I am involved with through work. I guess this ‘activity log’ reflects many similar musicians’ logs throughout the country: it isn’t intended as a brag sheet, but is an indication of what happens when you get totally committed to teaching and performing. What would I do – what would you do – if we weren’t involved with music?

The New Zealand Concert Bands Association is seeking an Honorary Treasurer. A small honorarium may be available. Please contact Theresa Dyer (NZCBA President): theresa_dyer@hotmail.com or Theresa.Dyer@fonterra.com OR the NZCBA Secretary, David Dobson: brass@banz.org.nz

Kumeu Brass ... 60 years on!

On 15th November 2008 Kumeu Brass celebrated their 60th Anniversary. Many past band members attended this function, as did their families from the local area and also several from further afield.

The band has always maintained a “family” base with some families continuing their association over several generations – 3 generations of the Whyte family had the chance to play together on Saturday – **Judith Whyte**, her daughter **Debbie Williams** and granddaughter, **Danielle Williams**.

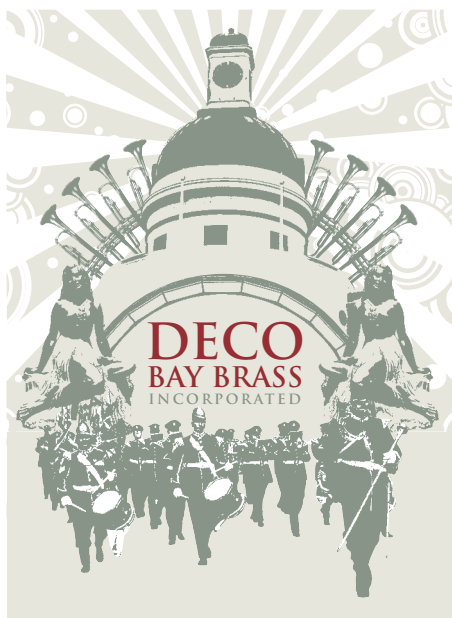
All three bands: the Senior Band (ably assisted by a few players from Waitakere Brass), the Auxiliary band and the Vintage Brass (for the well matured player!) performed a programme of their own choice on Saturday afternoon to an appreciative audience of past players, supporters and their families. The three bands then combined, with several of the audience participating as well, in a rousing grand finale of 6 pieces – 2 pieces selected by each of the bands.

Past and present players had the opportunity to get to know each other or renew old acquaintances and to recall the band history as represented in a display of photographs, old uniforms and other items of interest.

The evening programme commenced with a further performance from Kumeu Brass – featuring soloists **Neville Thomas** and **Peter Whyte**. The encore of “*Floral Dance*” being conducted by former conductor, **Arthur Moulds**.

There followed a short speech from President, **Debbie Williams**, who thanked the team of organisers and sponsors **Kumeu River Winery** and **Francis Bros. Nursery**. **Derry Faulder**, son of a founder member, shared some interesting anecdotes of local Kumeu history.

The anniversary cake was then cut by the bands’ youngest player, **Aiden Whyte** and older members **Ron Crean** and **Basil Butler-Stoney**. (See photograph, page twelve.) Everyone then enjoyed an excellent buffet dinner and an enjoyable social evening.



Deco Bay Brass

BBANZ

National Contest 2009

**Entries close
Feb 15th 2009!**

It's not too late to make arrangements for your transport to and accommodation in Napier.

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sponsor of BBANZ
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simonh@hot.co.nz

Gary Mitchelmore
Contest Secretary and
contact for all things local!
gmmore@clear.net.nz

David Dobson
General Manager BBANZ
Contact for all Contest matters
brass@banz.org.nz



Aiden Whyte and older members Ron Crean and Basil Butler-Stoney cut the Kumeu Anniversary cake. (See article page ten)

WEB SITE ADDRESSES:

If you would like to have your band or business listed here, please provide details and \$35 + GST for ten insertions.

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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 brass@banz.org.nz 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 readily scanned, is also acceptable. Faxed or handwritten copy is unlikely to be accepted. Photographs are best in jpeg format.

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CONTEST IS JUST AROUND THE CORNER!

The National Management Committee, the Local Contest Committee and the General Manager of BBANZ wish competitors every success in what is sure to be another wonderful BBANZ event.



NEW ZEALAND BRASS BAND CHAMPIONSHIPS – 2009

APRIL 15 – 19

Invitation Slow Melody - Mission Estate Winery 15 April
Champion of Champions - Municipal Theatre 16 April

Bluewater Hotel Parade of Bands - Hastings Street 17 April

A & B Grade - Municipal Theatre 17 & 18 April
C & D Grade - Century Theatre 17 & 18 April

Scenic Circle Hotels Band of the Year
Municipal Theatre 19 April

Bands and competitors are requested to consult the **Deco Bay Brass website** for local updates and maps, etc.

Visit the **BBANZ website** for timetables and other relevant information, which will be posted there as soon as possible following development of the material.

The President writes...

By the time you read this article it will be barely 6 weeks until our Annual National Contest in Napier!

If you are contesting, you will most probably be looking at - or in some cases heavily ensconced - in contest test music.

I thought it was timely to remind us to be nice to our Musical Directors. As a bands people, we have high expectations of this person in the middle but if we don't give him or her our very best then this puts a lot of unnecessary pressure on our leader.

Your band is a team and without all the cogs working towards the same end, ultimately the goal may not be achieved.

If your band is not contesting then how about giving yourself a challenge and having a look at the test piece. It can't do any harm and in fact will probably enhance your skills.

I wish you all good luck, happy practising, fantastic rehearsals...

Simon Hocking



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**BBANZ
EXECUTIVE
DIRECTORY**



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D of E

Hi All,

I hope you are well and summer treated you well.

I wanted to write about something that has bugged me for a long time, and even though it is talked about a lot, we still seem to be making no headway.

Last year, the New Zealand Symphony Orchestra had Christian Lindberg as a guest soloist for a tour of NZ. Audiences were dazzled by his amazing playing and willingness to talk to a pre-concert audience about his life. But... *Where were the brass banders?*

I had plenty of time throughout the concert to scan the audiences, and was disheartened to see so few of our community at the concerts. The NZSO even offered a discounted rate to members of a brass band and the pre concert talk was free. So many people have missed perhaps one of the only chances to hear one of great brass players in the world, and certainly the greatest trombonist of all time.

Listening to music and attending concerts are some of the easiest ways to learn and be inspired. There is something to learn from any concert you attend - whether it is 'what not to do' or 'what to do'.

The one common theme I took away from all the concerts I have attended and will continue to attend, is a huge energy to get home and practice. Hearing great playing is good for your own playing, as you hear the way things are supposed to work, and you will leave with a greater concept of what you need to work towards.

One of the most common things I hear at a brass band concerts is "where is the audience? Why haven't they come to support us?" Why should other people support us, when we don't support them. I urge you to get active in your community and support the arts, choirs, theatre, even pipe bands (!), and you might be amazed to see them at your concerts.

Keep well
Dave

CALENDAR OF EVENTS

Sun. March 22 2009:

ABA "Traditional" Contest
Hawkins Theatre

Sun. March 29 2009:

ABA Solos
Takapuna Grammar

Wed. April 8 2009:

Papakura Brass
and Auckland City Brass
For further concert details
email
bandmanageracb@ihug.co.nz.

April 15 – 19 2009

**BBANZ
NATIONAL CONTEST
Napier**

Sat. April 25 2009:

Anzac Day

ANZAC Day Concert
NZ Army Band
and Woolston Brass
Christchurch Town Hall

Sun. 10 May 2009:

Whangarei District Brass
Mothers Day Concert,
2pm Forum North,
Whangarei

Sun. 24 May 2009

**Papakura Brass
Concert
Hawkins Theatre**

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there?

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at the 2009 Championships



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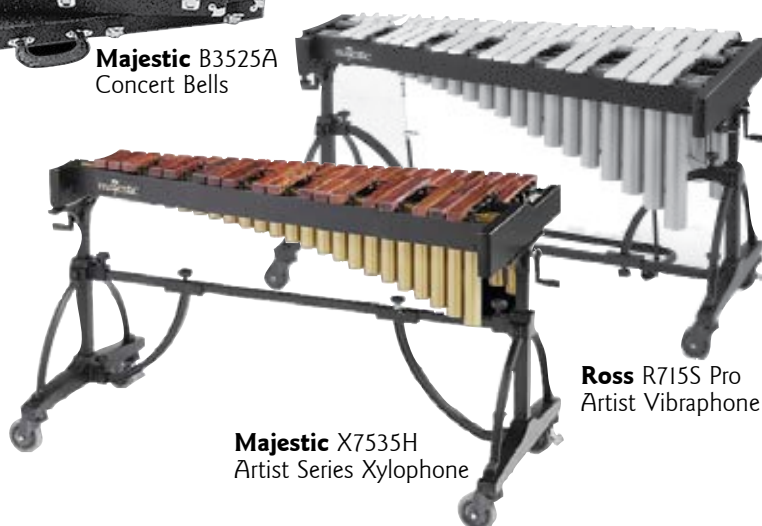
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Letter to the Editor...

Dear Editor

In our Band we have had, over the years, an ongoing debate about whether a skirt should be an acceptable alternative to trousers as part of the marching uniform for female members of the Band.

Three years ago we put the matter to rest when a majority resolution at a management committee meeting approved the skirt alternative. Therefore the skirt is now part of our official marching uniform.

I was therefore surprised and dismayed to find, as a result of correspondence between our Drum Major and a Contest Judge, that at this year's Wellington / Central Districts Contest our Band lost points because one lady (the only mature female in the Band) wore a skirt. I consider this totally unfair.

NZBBA Contest Regulations do not define the word "uniform", but simply require that the uniforms be inspected. For a judge to assume that this lady was not in uniform and consequently deduct points is unacceptable.

When related to dress, "uniform" has the meaning of "distinctive, identifying". It does not necessarily mean "identical". Invariably where an organisation requires a uniform to be worn, there are options such as summer / winter or dry / wet. Even in our armed forces there is a female option to wear a skirt, and from my own observations female members of the guard at RNZAF parades predominantly wear skirts.

I think that this matter should be addressed with some urgency. Our Band intends to go to the 2009 National Contest, and although as a D grade Band we are not required to, we do intend to march.

I will be interested to read other Bandspersons thoughts on this. I had thought that women were fully accepted in the Brass Band Movement. I hope it is not still just on male terms.

Jim Barr
Masterton District

Musical Director National Youth Brass Band 2010 – 2012

Applications are called for those interested in leading this distinguished band into the next decade.

Please apply in writing, including a detailed CV and the names of at least two referees who can comment on your ability both as a musician and on your ability to work as a team member.

Applications close with:

**Brass Band Association
National Youth Brass Band
(MD Application)
PO Box 5314
Lambton Quay
WELLINGTON
On April 20th 2009.**

Results:

Saturday Contest.

Section 1

Sacred Item	1st Pelorus Trust Wellington	2nd Brass Wanganui	3rd Trust Porirua City Brass
Major Work	1st Brass Wanganui	2nd Pelorus Trust Wgton	3rd Trust Porirua City Brass
Aggregate	1st Brass Wanganui	2nd Pelorus Trust Wgton	3rd Trust Porirua City Brass

Section 2

Sacred Item	1st = Feilding Brass Levin & District Brass		3rd Palmerston North City
Major Work	1st Feilding Brass	2nd Levin & District Brass	3rd Masterton District
Aggregate	1st Feilding Brass	2nd Levin & District Brass	3rd Palmerston North City

Section 3

Sacred Item	1st Wanganui Auxiliary	2nd Pelorus Wgtn Youth	3rd Palmerston North Youth
Major Work	1st Wanganui Auxiliary	2nd Pelorus Wgtn Youth	3rd Palmerston North Youth
Aggregate	1st Wanganui Auxiliary	2nd Pelorus Wgtn Youth	3rd Palmerston North Youth

Street March.

Section 1	1st Brass Wanganui	2nd Trust Porirua City Brass	3rd Pelorus Trust Wgton
Section 2	1st Feilding Brass	2nd Levin & Districts Brass	3rd Hawera Brass
Champion Drum Major	Steven Lawton		

Sunday Concert Programme

Section 1

Stage Presentation	1st Pelorus Trust Wgtn	2nd Trust Porirua Brass	3rd Brass Wanganui
Concert Programme	1st Brass Wanganui	2nd Pelorus Trust Wgtn	3rd Trust Porirua Brass
Solo Item	1st Pelorus Trust Wgtn	2nd Brass Wanganui	3rd Trust Porirua Brass
Concert Aggregate	1st Brass Wanganui	2nd Pelorus Trust Wgtn	3rd Trust Porirua Brass
Champion Band	Brass Wanganui		

Section 2

Stage Presentation	1st Feilding Brass	2nd Levin & Districts Brass	3rd Masterton District
Concert Programme	1st Feilding Brass	2nd Levin & Districts Brass	3rd Hawera Brass
Solo Item	1st Feilding Brass	2nd Masterton District	3rd Levin & Districts Brass
Concert Aggregate	1st Feilding Brass	2nd Levin & Districts Brass	3rd Masterton District
Champion Band	Feilding Brass		

Section 3

Stage Presentation	1st Wanganui Auxiliary	2nd Pelorus Wgtn Youth	3rd Feilding Youth
Concert Programme	1st Wanganui Auxiliary	2nd Feilding Youth	3rd Pelorus Wgtn Youth
Solo Item	1st Wanganui Auxiliary	2nd Palmerston N. Youth	3rd Pelorus Wgtn Youth
Concert Aggregate	1st Wanganui Auxiliary	2nd Pelorus Wgtn Youth	3rd Palmerston N. Youth
Champion Band	Wanganui Auxiliary		

Ken Austin, New Plymouth (President, CDBBA)

Combined CDBBA and WDBBA Contest, 6-7 September 2008.

(It is the policy of the NZ Mouthpiece NOT to print material over two or three months old. On this occasion, as the error was that of the Editor, this policy has been overlooked! Ed.)

The Central Districts and Wellington District Associations experimented this year with a combined contest, hosted by CDBBA in Feilding. The contest organisers were particularly grateful for the generous financial support of the Pub Charity organisation.

Thirteen bands in all participated in two days of very efficiently run events, judged by Chief Adjudicator **Barry Cullen** and Assistant Adjudicator **Peter Thomas**.

It is intended that this very successful inaugural event will lead to combined contests held on a biennial basis, with the 2010 contest to be hosted by WDBBA.

Concert to promote NYBB Jubilee – A huge success!

Pelorus Trust Wellington Brass, supported by several guest players, combined with organist **Paul Rosoman** to present a concert of considerable quality in the Wellington Town Hall on Saturday 21st February.

There were over three hundred people in the audience, including the Mayor and Deputy Mayor of Wellington, the Vice-President of BBANZ (Evan Sayer) and the President of the NZ Organists Association (Peter Gilmour).

The concert opened with a performance of Widor's "*Salvum Me Fac*", for three trumpets (cornets) and three trombones with the organ. The quality of this performance set the standard for the evening. There was something for everyone: a march, a solo – beautifully played by the Principal Cornet of the first National Youth Brass Band, **Trevor Bremner** – a hymn and several other works.

Paul Rosoman surprised many by playing a couple of delicate and gentle items on an instrument quite capable of challenging the loudest sounds that the band could make!

John Lewis then presented a solo with band accompaniment and the half concluded with brass and organ in an arrangement of Gigout's "*Grand Choeur Dialogue*".

The second half began as the first had done, with the brass sextet and percussion combining with the organ in a stunning piece by Louis Vierne. After several pieces demonstrating the huge range of sounds available on the Town Hall organ, the band played its second bracket and the concert concluded with an arrangement by David Dobson of Sousa's "*Liberty Bell*" march for organ and the band.

There was much outstanding playing, not the least from the three guest cornet players **John Lewis, Trevor Bremner and Kevin Moseley. David Chaulk** (who conducted the band in the absence at short notice of David Bremner) led the trombonists (**Aaron Lloyd and Joe Thomas** were the other two) while **Andrew Weir** conducted the sextet.

An email received at the BBANZ office the next morning read:

Thank you for a magnificent concert last night - altogether lovely, excellent standard of presentation and sounds, and more. We attend a fair few concerts, and can say that the programme content was stimulating and enjoyable and the printed booklet was exemplary.

In October, **Trust Porirua Brass** will have their turn, combining with members of the Wellington Organists' Association in a concert to be held in Wellington's prestigious Anglican Cathedral.

New Plymouth Brass

Over Queen's Birthday weekend 2009, New Plymouth Brass will be celebrating one hundred and fifty years' commitment to the community. The band in its various incarnations has a proud record of service, adding lustre to community events, contributing to the cultural life of the region and educating innumerable young people in the joy of performing and enjoying music.

The band is the oldest brass band in the country with a continuous line of succession.

On the 2nd of April 1859 the first civilian band in New Zealand was formed in Mr Mamby's musical hall. Mr Mamby was the conductor of the local Philharmonic Society. The civilian members were volunteer members of the Taranaki Militia and Rifles. A year later, the group was sufficiently well trained to welcome British Imperial Forces as they arrived during the war.

After the war, the Band became the Town Cavalry Band and a year later, the Smart Road Band was formed. Early in the 20th century, the New Plymouth Citizens Band evolved and subsequently amalgamated with the Regimental Band. In 1950, the New Plymouth City Band was incorporated and today it is known as New Plymouth Brass.

The strong and historic link with the military is recognised today by New Plymouth Brass's hat badge which is a replica of the insignia of the Taranaki Regiment.

Because of the history and Military connection, the New Zealand Army Band has agreed to participate in the celebrations. Proposed are a street march, an open-air CBD concert, a joint concert with New Plymouth Brass, music at a dinner dance and a Church parade.

New Plymouth Brass is immensely proud of its traditions and the part that it still plays in the community.

Over the years New Plymouth Brass has also been a highly successful contesting band... In the 1970s under conductor **Harry Brown** the band achieved A grade or in rugby terms first division status which was maintained under **Trevor Bremner's** leadership. In the 1980s, the band regraded to B grade, winning the B grade title on a number of occasions. For the last eight years the Band has been successfully led by conductor **Bryce Gordon**.

Continued next column...

Many members have been selected for The National Band of New Zealand. These include the late **Ernie Ormrod, Stewart Cowie, Dennis Taylor, Jeffery Mulraney, Leigh Martin, Mike Ford, Bryce Gordon, Teri Collins as well as Trevor and David Bremner**. Young members have been regularly selected to learn and play with the National Secondary Schools Band and the Junior National Band.

The world has changed immensely since the band first performed, musical tastes are very different and community participation and local expectations have created a difficult environment for local musical groups.. In spite of this New Plymouth Brass continues to thrive and is looking forward to a spectacular celebration and the next 150 years.

Auckland City Brass

As we begin our eighth decade we're certainly feeling "young and refreshed!" 2008 was a big year for the band, with our new conductor starting at the beginning of the year, just in time to help us celebrate our 70th birthday with a fantastic concert.

It's great to see all our regular players back, and we started the year by welcoming new members to the band, including several younger members. They join a great bunch of young people in the band, spread over almost every section, who do a very good job keeping the rest of us on our toes!

Our first event for the year is a joint concert with Papakura City Brass, to be held at St Cuthbert's College Hall on the evening of April 8th. Both bands will perform, including items with guest soloists, and a joint band item. This concert is made possible with help from the Auckland City Council Community Group Assistance Fund. (*See the calendar, page two – Ed.*)

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Dear Editor,

I recently met with Judith Little and she gave me some material that belonged to her later husband, Brian. Brian and I were in Dalewood together in the 1970's.

I thought the 1949 photo of Fairey's (reproduced above) would be of interest. There are a number of links with New Zealand in this photo.

The Principal Cornet is **Elgar Clayton**, who emigrated to Invercargill in the 1950's. His 'bumper-up' is **Frank Smith**, later to become MD of Timaru. Next to him is **Bob Mulholland**, who came to New Zealand about 1956 as MD for Napier.

On the right, three along from **Harry Mortimer** – who featured in one of your 2008 editions – is a young **Colin Clayton** (Rotorua).

Many in the band in this photo would have still been there when they hosted the 1953 National Band.

Ian Levien
Papakura Brass

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Rotunda Series a Success Jim Barr

There are only four Sundays in February, but six Sunday performances: that was the busy schedule for the Masterton District Brass Band this month.

Although named after Masterton District, the Band is the de facto Brass Band of the Wairarapa since it is the only one in the region. The Band regularly parades throughout the Wairarapa, particularly at Christmas time and Anzac Day, but rarely performs concerts outside of Masterton.

In order to showcase the Band to its public, the "Rotunda Series" was born. The concept was to play a series of four outdoor concerts in different Wairarapa towns each Sunday, although not always actually in a Rotunda as not all towns have one.

Following publication of the concert schedule in the Wairarapa News in January, we received a call from someone in Featherston asking why they weren't included, as they even had a Rotunda. We now understand that the small gazebo in Cherry Park was indeed originally a Band Rotunda in the Domain. So we added Featherston to the schedule, playing there later in the afternoon after the Carterton concert.

Fortunately, every Sunday was fine and warm. Crowd numbers varied significantly, but all were appreciative. In fact, a member of the audience at

Featherston even took the trouble to make a short thank you speech to the Band. Featherston was also unusual in that it was some of the audience that sat in the rotunda, while the Band, which is too large for the rotunda, performed in the shade of the trees.

At the last concert in Masterton, being the last public performance for a number of weeks, we took the opportunity to present the long-service certificates to Norm Henderson (60 years service) and Brian Castle (53 years service), see photograph on this page, who were not able to be present for the main presentations in December.

The Band will retreat from public view for a few weeks as it prepares for the National Contest in April, its first attendance for nine years.

CONGRATULATIONS!

Kevin Moseley, Musical Director of The National Youth Brass Band received a Queen's Service Medal for services to music in the New Year's Honours list.

This an award well-deserved, and earned over 40 years of service to the Brass Band community.

Continued next column...

The Word from Wanganui Brass...

Barry Williams

CHANGES IN THE BAND:

We have been fortunate in having relatively few changes in the lead up to the contest. Our biggest loss has been that of super euphonium player and top lad, **Hamish Jellyman**, moving to Hamilton. Our loss is definitely their gain. Fortunately, we will be having his services with us in Napier and we look forward to seeing his face around the Bandroom in the immediate future.

Meantime, young **Stacey Randles** has been doing a sterling job in attempting some very challenging euphonium parts. And did you know, Stacey broke her toe. "Somehow", she said True! She doesn't even know how she did it! Marching practice, maybe??

To Stacey's great relief, we have just had **Ian O'Malley** back from university in Dunedin. What does he play? Euphonium!! What a smile on Stacey's face! Welcome home, Ian. We hope you can be with us for a while. St. Kilda still wants him for their contest band though, so sadly he won't yet be registering back with us just yet.

Gordon Holmes has moved from eupho to the heavy department on Eb bass, making a good contribution to the sound in there. Logie is very pleased to have another mate to join him.

GET WELL SOON DEPARTMENT:

Best wishes to Maestro **Kevin Jarrett**, following a recent operation on his foot. As ever, Kevin is positive and getting on with it. A lesson to us all. Our thoughts are with him as he continues to recover and attempts to force his way back into the marching ranks. We all know how much he misses that marching and definitely, the Band has never been the same without that inimitable KLJ step in the back row, locking the whole thing together. The space is still there waiting for him, but it is under pressure. Only someone like **Bill Platt** could match that SMOOOOOTH style! Or maybe even **Tony Cowan**, who was seen at a recent marching practice.

All from BBANZ also wish Kevin a full and speedy recovery. Ed.



WHANGAREI DISTRICT BRASS...

Back Row: Arthur Tucker, Wally Burns, Frank Lundberg, Brian Salmon, Dennis Lee

Front Row: Ian Levien, Mike Austin, Bill Harris Don Morris.

Whangarei District Brass

Long Service Award Night.

8 Members received Awards totalling 394 years service to the NZ Brass Band Movement. **Michael Austin 33 yrs, Dennis Lee 38 yrs, Frank Lundberg (Musical Director) 40yrs, Don Morris 47 yrs, Bill Harris 56yrs, Brian Salmon 57yrs, Arthur Tucker 61yrs, and Wally Burns 62yrs.** A great night was had by all and we were fortunate to have Ian Levien come up and present the Awards. (See photo above.)

Dec 08 saw the retirement of **Brian Salmon** from the Band after 58 years of dedicated service to Whangarei District Brass.

The Whangarei District Brass and The Salvation Army Band combined recently for "Spring Festival of Music Concert" entry was through a can of food and a gold coin donation with the food and money being given to The Salvation Army Food Bank. Both Bands combined for the Church Service in the morning then shared lunch before putting on a great Concert with included The Floral Dance, Arioso, Just a Closer Walk with Thee, Eric Ball's march Star Lake and hymn Stella and many other pieces. A great afternoon was had by all. Hopefully it will become an annual event.

BBANZ CHAMPIONSHIPS NAPIER 2009...

more detailed information at
www.brassnz.co.nz

WEDNESDAY 15 APRIL

START	EVENTS
11.00 AM	Withdrawal Meeting
NOON	Masters (16)
3.30 PM	Open Duet (12)
7.00 PM	Draw for Invitation Slow Melody
7.30 PM	Invitation Slow Melody (10)
NOON	Open Ensemble B (5)
1:30PM	Open Ensemble A (22)
NOON	Under 15 Group 1 Cornets (6)
1.30 PM	Under 15 Group 2 Other Instruments(8)
3.30 PM	Junior Cornets (15)
NOON	Junior Euphonium (6) & Junior Bass (3)
2:00PM	Junior Trombone (6)
3.30 PM	Junior Horns, Baritones, Flugels (13)

THURSDAY 16th APRIL

START	EVENTS
9.00 AM	Open Euphonium (11)
1:15pm	Open BBb Bass (5)
3.00 PM	Open Eb Bass (9)
7.00 PM	Draw Open Champion of Champions
7.30 PM	Open Champion of Champions (13)
9.00 AM	Open Tenor Horn (14)
NOON	Championship Cornet (9)
2.30 PM	Open Tenor Trombone (7)
5.15 PM	Draw Junior Champion of Champions
5.45 PM	Junior Champion of Champions (9)
9.00 AM	Junior Duet (12)
11.45 AM	Junior Quartet (7)

continued on page 11



TOP ROW: 1900 North Island, Wellington, Championships: Baritone Champion; 1898; Baritone Champion; 1901: Baritone Champion.

BOTTOM ROW: 1900 Wellington Contest medal; NIBBA, New Plymouth 1923: B Grade Champion; NZBBA Timaru 1903: 2nd, Eb Horn.

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Mr C A Forrest:

Late in 2008, Pamela McGhie, of Upper Hutt, visited the BBANZ office with a remarkable collection of BANZ Contest medals awarded to Mr Charles Alfred Forrest. Mr Forrest was Pamela's grandfather. They are of historic importance and some of them are made of pure gold. A colour photograph of these medals appears on the previous page and some other interesting photos on this page.

Perhaps some of you will recognise Athletic Park in the upper photo! Mr Forrest is in the light suit.

In the lower photo Pamela's father, Charles John Forrest, is third from the right, 2nd row from the top. Charles John Forrest was the founder of the first Jazz band in Wellington.

More stories like this are most welcome!



A picture supplied by Pamela McGhie, probably taken in the Majestic Caberet, Wellington in the 1920's. Pamela's father, Charles John Forrest, is third from the right in the second row down.



Despite the print quality, a photo worth having in the magazine ... how many bands people marched at the old Athletic Park, in Wellington, over the years!

From page 9

1.45 PM	Open Amateur Cornet (10)
9.00 AM	Open Baritone (6)
11.00 AM	Open Bass Trombone (7)
1.00 PM	Open Flugel Horn (8)
3.00 PM	Open Soprano (8)
10.00 AM	Junior (4) & Under 15 (0) Percussion
1.00 PM	Open Percussion (4)
3.30 PM	Percussion Ensembles (1)

FRIDAY 17th APRIL

TIME	EVENT
9.00 AM	B Grade Sacred Item & Test

1.00 PM	Parade of Bands A, C, D & B
3.30 PM	C Grade Sacred Item & Test
5.30 PM	A Grade Sacred Item & Test

SATURDAY 18th APRIL

TIME	EVENT
10.00 AM	C Grade Own Choice
10.30 AM	B Grade Own Choice
2:00 PM	Youth Grade
3:00 PM	D Grade Contest
5.00 PM	A Grade Own Choice

SUNDAY 19th APRIL

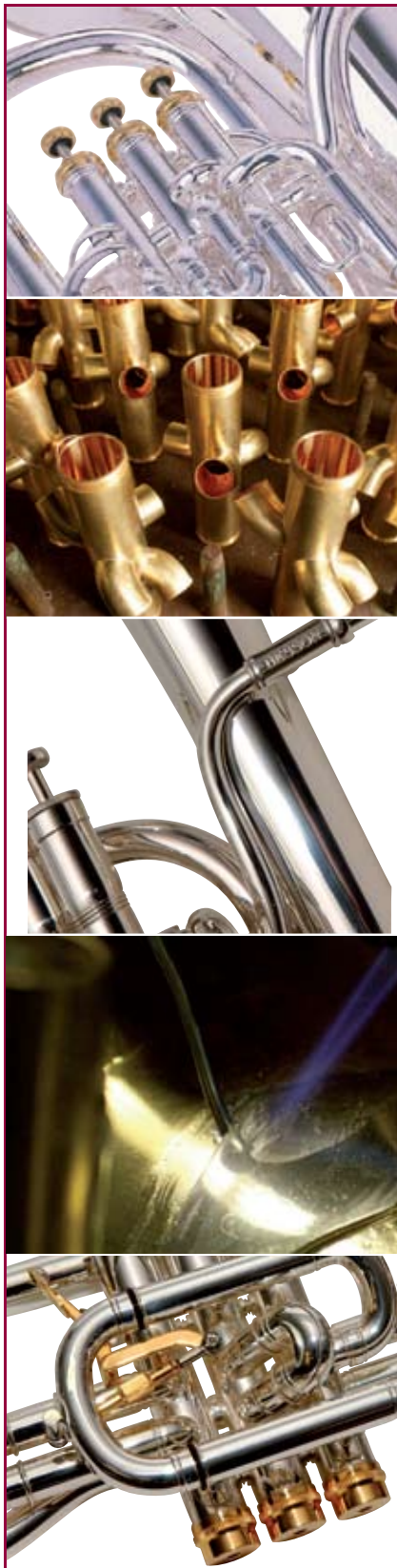
2.00 PM	Scenic Circle Hotels "Band of the Year"
---------	---

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**The National Management Committee,
the Napier Contest Committee
and the General Manager of BBANZ
wish competitors every success in the 2009 National Contest.**

Bands and competitors are requested to consult the [Deco Bay Brass website](#) for local updates and maps, etc.

Visit the [BBANZ website](#) for timetables, results and other relevant information, which will be posted there as soon as possible following processing of the data.

BBANZ awards Merit Certificate to Bob Stafford



Members of the National Management Committee pictured at the awards ceremony for Bob Stafford:

Evan Sayer, Mike Sander, Jamie Ford, Robert Wilson, Bob Stafford, Cathy Bennett, Dianne Smeehuyzen.

Bob Stafford... (Jamie Ford)

During a recent BBANZ management committee meeting in Christchurch a ceremony was held to officially recognise the sterling service Bob Stafford has provided to us at contest after contest. Bob was presented with a Certificate of Appreciation by President Dianne Smeehuyzen. In her speech President Dianne expressed gratitude to Bob on behalf of all the bands that make up our association.

There would hardly be a band in the country that hasn't called on the expert instrument repair services of Bob Stafford since he first gathered his tools together and headed off to the National Contest in 1947. And during the intervening years many visiting bands have also called on his expertise to ensure they went on stage with their instruments in the best possible condition.

It was pleasant Autumn morning when I met with Bob at the Sumner Community Hall, where his extensive service to the Sumner community has been recognised

Continued page nine...

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BBANZ EXECUTIVE DIRECTORY



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The President writes



Where have all the players gone?

At the beginning of each year, that is a cry from bands around the country. Slowly, players start trickling back. Some don't return: why is this? Player retention is a problem in a number of bands. I know my "boy friend" and I both took time out from band, as at 18 jet boating was much more exciting than practicing. My "boy friend" never returned to bands but me... well, I am ensconced in brass bands and wouldn't have it any other way. But, why do we lose the players like the "boy friend"? I don't have the answers, I have only more questions.

Do we ask too much of our players or too little? Do they not feel the camaraderie? Are they interested in the type of music your band plays? I can keep asking questions excuse the pun "until the cows come home" and I know our band committees ask similar questions.

What do we need to do? I have stated I do not know the answers, but here are some suggestions.

Realise that every person is different. Some need nurturing, some a kick up the proverbial, some their ego polished, and so on. Your band management needs to understand its members. It needs to try to find out what each individual wants to gain out of their involvement with our brass family.

Wouldn't it be fantastic if our members felt like they would be ripping their right arm off if they left their band? When you meet as often as we do, you eventually feel the family and all the camaraderie along with the aches and pains associated with being in a family, so it is inevitable that there will be someone who feels they do

Continued next column...

not fit. This person may attend rehearsals less frequently. The band might have to accept this and maybe some time in the future this person might come back full time and play an important part in the band. It is not always doom and gloom if you have a player who does not show. Yes, I know for contesting bands this poses a challenge but work through this challenge - for that "lackadaisical player" of today could be a major contributor to your band tomorrow.

Now, I would like to offer a word to the "lackadaisical player" who is just mooching along, coming to practice now and then, not giving heart and soul. You need to be aware that some of your fellow members are totally dedicated and would give their right arm for their band. These dedicated people have difficulty accepting the "lackadaisical player" so give them respect. Put your apology in instead of just not turning up to rehearsal and give an explanation to your Band Manager/ Musical Director.

One final point: all bands need administrators. If playing is not really your forte and you still wish to be involved in our brass family, give some thought to becoming an administrator.

CALENDAR OF EVENTS

Wed. April 8 2009:

Papakura Brass

and Auckland City Brass

For further concert details

email: bandmanageracb@ihug.co.nz.

April 15 – 19 2009

**BBANZ NATIONAL CONTEST
Napier**

Sat. April 25 2009:

Anzac Day

ANZAC Day Concert

NZ Army Band and Woolston Brass

Christchurch Town Hall

Sun. 10 May 2009:

Whangarei District Brass

Mothers Day Concert,

2pm Forum North, Whangarei

Sun. 24 May 2009

Papakura Brass

Concert Hawkins Theatre

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Directors of Music, LT CDR Keith Anderson (Navy), CAPT Leanne Smith (Army) and SQNLDR Owen Clarke (Air Force) with instruments gifted to the Timor Leste Defence Force. (See article next page.)

Musical instruments donated to Timor-Leste Defence Force (Ally Clelland, NZDF)

Responding to a request from the F-FDTL (Falantil -Forca de Defesa de Timor Lorosae), the New Zealand Defence Force's three Directors of Music have agreed to donate a dozen musical instruments to the Timor-Leste Defence Force. The instruments donated include drums, a tuba, a trumpet, a euphonium, a flugel horn and a trombone.

As part of their rebuilding phase post-Independence in 2002, the F-FDTL has decided to form a military band. The band's role will be primarily ceremonial but it is expected to do much more for the hearts and minds of the Timorese people. With no national orchestra or similar, the band is expected to become an integral part of the Timor Leste culture.

During 2008, when NZ Army Officer Major Julie Richardson was an NZDF advisor to F-FDTL in Timor Leste, she received a request for any surplus instruments the NZDF might be able to send. The instruments being sent are still in good working order but were due for replacement in a few years in the respective single Service bands.

The Directors of Music from the three Services said they were glad that they could give the F-FDTL "something to start them off". In the future NZDF personnel hope to follow up with advice on structure, music, and training.

Musical Director National Youth Brass Band 2010 – 2012

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**Brass Band Association
National Youth Brass Band
(MD Application)
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WELLINGTON**

On April 20th 2009.



Musical Director

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**For further information contact:
Evan Sayer on 021 612 164 or email
etsayer@paradise.net.nz**

Applications close 8th May 2009.

**Applications should be posted to:
The General Manager
Brass Band Association of New Zealand
PO Box 5314, Lambton Quay
Wellington 6011**

Competition vs Co-operation Part Two

Jamie Ford

**Moving ahead with the
"Co-operate Now" Project:**

In the first piece in this series I set out a proposition that the financial woes of our branch of the performing arts community (I absolutely refuse to use the term "movement" to describe our musical fraternity – more on that later) are, in a large part, the result of over-emphasising the competitive aspect of what we do, at the cost of what could be achieved with a little more co-operation.

The dwindling numbers of young people in bands and the difficulties in mustering a full band for contest are not occurring because of a lack of money. They are occurring because of a lack of imagination. To put it in the words of Pogo, *"We have met the enemy and he is us."*

We have failed to make proper use of the assets entrusted to our stewardship. And we have failed to make proper use of these assets to build a flourishing enterprise flooded with young people thrusting their way into contention on the contest and concert stage. If only there were two or three young bass trombone players determined to get my chair at North Shore Brass! Well; Surprise, Surprise, there is a way ...

My first proposition is this:

The combined assets of the Association's member bands represent a huge asset base for financing all manner of projects focused on creating a flourishing enterprise that is the envy of the whole of the brass band world.

A few months ago I sat in the band room of one of our Auckland bands and read the annual accounts during a spare moment or two (there's lots of rests in most bass trombone parts). Their assets were valued at \$180,000.00. The assets were the band room and the instruments. These are Tangible assets that against which any bank will advance money. Then I did a little calculation. If we conservatively value the assets of all member bands at an average of \$150,000.00 we get the result as outlined on the next page...

continued from previous page...

60 ...bands in the Association
\$150,000.00...asset value on average
\$9,000,000.00 ...in total asset value

That's right, 9 million dollars of tangible assets that are not doing any other work except for a few hours per week when they are used for band practice. Yes, there are exceptions where the bandrooms are being used by various community organisations, but the monetary value is not working hard to build a flourishing organisation.

Now most of us know that the rules of accounting are nutty. Assets that are increasing in value are depreciated. So even though the asset, in the form of a bandroom, is increasing in market value (what you could sell it for) it is depreciating in value on the books. So the assets in the accounts may bear little resemblance to the true market value of those same assets. And a number of bands have assets with a value well above my average of \$150,000.00. The North Shore Brass bandroom figure alone is \$536,000.00. My guess is that the true value of the combined assets of member bands would be north of \$20m.

You might be surprised what a true market valuation would come up with for the value of your band's assets. Bandroom, instruments, music, uniforms, musical accessories like mutes, photocopier, furniture, music stands etc. Because it is all so familiar to us we simply overlook the value of what is staring us in the face night after night as we go along to practice. Even the National Association has tangible assets recorded in the accounts i.e. the National Band uniforms. They are depreciating in value of course.

My second proposition is that we can make use of these assets to fund the association's objectives, particularly:

- a) *To maintain and develop a movement that seeks to:*
 - ii. *Improve the quality of public brass performances.*
- (b) *To establish and/or promote:*
 - i. *The coaching and training of bands, conductors and players.*

We are not doing well on the "...develop..." part of our objectives are we?

The way to make use of those assets is for bands to assign them to the national association in trust. That means the association can borrow against the assets to fund a range of projects that are designed to fulfil all the purposes of our association.

My third proposition is that any bank will gladly loan to an enterprise with that kind of portfolio of tangible assets (bricks and mortar inevitably weigh heavily in the minds of bankers considering a loan application). The cost of money is coming down, and imagine the special rate we could get with those assets backing any loans, coupled with the phenomenal ability that bands have to generate income to service any loan. You may recall that in my first article in this series I showed how we raise somewhere near \$1m annually just to attend the national contest.

There never was any need for the last National Band to forgo the \$100,000.00 needed to fund the marketing campaign that would have made it a financial success. If the bands that provided the players had simply assigned a small portion of their assets to the association, a loan for that sum would have been forthcoming immediately.

Now I know that some of you will immediately see that the hook in all of this is the matter of assigning the assets. That may be a risk that is too great for you in these financially troubled times. However, in Mandarin the same written character represents both "Crisis" and "Opportunity".

Church members assign the value of their life insurance policies to provide the backing for loans to build new churches. Families pool assets to assist members to buy their own homes. They know they can achieve more in a shorter space of time than if they work alone. They have the wit to put aside competition to achieve the benefits of co-operation. There are risks, but the opportunity for achievement far outweighs the risk of not taking action to develop our branch of the performing arts community.

I'm confident that we have the legal and financial expertise available to us to ensure that any scheme of assigning assets can be set up with the proper safeguards and insurance, so that the overall risk to any individual member band is very small. The scheme of the arrangement will ensure that bands that decide to resign their membership of the association can withdraw the assignment of their assets without undue difficulty to either party.

I foresee a time in the future when the assigning of assets will become a criterion for band membership of the association, and this will be one of our great strengths because it will enable us to leverage our position. Bands will be able to borrow from the association to fund all manner of projects at lower interest rates than the banks will offer them individually.

It would be useful to put the real numbers down on paper. I would appreciate it if committee's would send me the following figures:

- 1 The total value of your band's assets as recorded in the last set of accounts
 - 2 An estimate of the market value of your bandroom (ignore any loans tagged to the bandroom at this point)
 - 3 The total income recorded over the last ten years
- Please send the data directly to me: jamie.f@foresight.co.nz, or c/- David Dobson, General Manager, BBANZ. I will then summarise it for publication in the Mouthpiece.

BBANZ is potentially a dream client for any bank providing funding for a range of projects. We have tangible assets and a proven income stream. What is needed is a willingness to co-operate more on matters vital to our future, and compete a little less when we are off the contest stage.

In my next piece in this series, I will explore ways in which our huge asset base could be put to work to build a vital and flourishing branch of the performing arts community. The matter of being a "movement" will have to wait.

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

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OBITUARY—

DOUGLAS ALEXANDER BAIRD

QSM

D.E. Drake

The death occurred recently of Douglas Alexander Baird QSM, unquestionably the doyen of the Timaru Municipal Band, or Alpine Energy Timaru Brass as it is called these days. He was 86.

Doug showed a strong interest in music from a very early age. He joined the Timaru Junior Band in the mid-1930s, and found himself in the cornet ranks, with eyes glued to the then musical director, Lieutenant W.H. Osborne, MBE.

He attended his first national championship contest at Christchurch in 1939, as a soloist, and gained third place (equal) in the Boys under 17 Solo with 93 points. Following the return of Lieutenant Osborne as musical director in July 1939, after a three-year spell in Ashburton, the band was soon back to its brilliant best despite losing several members to war service in the armed forces. At the New Zealand Centennial contest in Wellington in February 1940, Timaru was runner-up to St Kilda, just one point behind.

Because of the Second World War, the Wellington contest marked the end of Doug Baird's banding for some time. He served in all three military services between 1941 and 1945—in the Army for a short period before transferring to the Royal New Zealand Air Force, and then in the Royal New Zealand Navy.

After the war, he returned to the band as a cornet player, and remained in its ranks almost continuously until into his mid-70s. After his appointment to the role of secretary of the Caroline Bay Association in the 1960s he took leave of absence from some events for a time, but he always remained a staunch member of the band and turned out whenever he could. Doug also took a keen interest in the band's administration, and from 1979 to 1988 served as president. In 1992, he was chairman of the committee which organised the 125th celebration of the band. A vital contribution to the occasion was the launch of his history, *Timaru Municipal Band 1867-1992*.

In 1978 he was honoured with life membership of the band, and in 2000, he was awarded the Queen's Service Medal in the Birthday Honours in recognition of his long and valuable community service to the band, Bay Association, and RSA. Doug is survived by his wife, Vel, a son (Wayne), and daughter (Wendy).

We shouldn't forget this...

To Roger Carter, Member of Huon Valley Band, upon receipt of an email from a BBANZ member.

Dear Roger,

I would be most grateful if you would act on our behalf to communicate the great sadness we share with you on behalf of all those in BBANZ at the recent tragedies that have affected so many parts of society in Melbourne. Among them, clearly, is the Brass Band community.

I had the pleasure of meeting Peter Wiltshire and his wife when my wife and I travelled to Canada last year. I would be most grateful, further, if you would forward to them, especially, our deep feelings of distress for them at this time. *(Peter was injured in the bushfire tragedy – DGD)*

For all those in your community, be assured of the good wishes of all the bands people on this side of the Tasman. Recovery from such immense personal losses will be a slow process, but we hope the hurt and sadness will at some time in the future be a little less hard to bear.

Kindest Regards,

David Dobson

General Manager

Brass Band Association of New Zealand

Dear Roger

This message has been forwarded to Graham Lloyd, *(Graham lost family members in the tragedy –DGD)* the delegates of the NBCA and all state bodies for their information.

I am sure I speak for everyone concerned when I say that we are encouraged and uplifted by such sentiments.

The fires and the floods in the north of the country have been devastating however the good side of things is that people are coming together in a remarkable way to assist each other.

This is happening also in real way within the band movement.

We thank you and your colleagues for the kind expressions of support.

With kind regards

Allen Woodham

Executive officer—National Band Council of Australia



D of E

Hi all,

I trust you are all full swing into contest mode, and looking forward to fantastic nationals in Napier.

I wanted to talk about a topic that is often neglected, and should be one of the most important aspects of our development as musicians, and that is: 'Motivation'.

We all go through slumps in motivation and am sure many of you have felt, like I often do, that you just can't be bothered getting into that practice room to do the same old routines. I believe that there is a very simple formula for making sure this does not happen often, and that is 'setting goals regularly'. Having regular goals to strive for will help you constantly improve and stay motivated to develop.

I have mentioned before in this column that I believe that contest results are not a realistic goal, as the result is out of your control. You turn up and play as well as you can, and potentially come away with a bad result that can harm your enthusiasm. Although you can't control results on the stage, you can control results in the practice room - like working on faster tonguing, improving your range, developing your sound, and improving your stamina. Set regular goals in these areas, and monitor the improvement with the help of a teacher or band member. Don't stop once you have achieved one goal, make sure that you are always setting new ones and challenge yourself to develop.

Two other points I have to keep me motivated are, don't practice the same stuff everyday. Change your studies and exercises so that the same everyday routines don't bog you down. You should enter the practice room looking forward to your session, not dreading the same stuff you did the day before.

As I mentioned last month, go and listen to concerts, and CD's. It's important to learn from listening, as well as hearing some great playing and feeling motivated to play like that.

I remember the first time I heard a National Band, in 1985 in Auckland, and feeling motivated to one day be in a national band. It's that sort of motivation that you only get from getting out and hearing concerts. Play well at the contest, and I look forward to catching up with many of you there.

Regards
Dave

Bob Stafford Merit Award

Continued from front page...

by the naming of the “Stafford Lounge” in his honour.

The list of Bob’s contributions to the greater Christchurch community is extensive and this piece about him cannot do justice to the depth and breadth of those contributions. One that stands out was his role as co-ordinator for all Canterbury brass bands taking part in the TV2 Telethons during the 80’s.

Bob greeted me warmly, on my arrival, and with the hospitality typical of his generation, took me inside where morning tea had been set out awaiting my presence. And so ensued a pleasant 90 minutes, reminiscing about his contribution to brass, pipe, wind, and dance bands of all types. His instrument of choice is the harmonica, and he kindly produced some from his collection and played a few tunes for my enjoyment.

It was pleasant Autumn morning when I met with Bob at the Sumner Community Hall, where his extensive service to the Sumner community has been recognised by the naming of the “Stafford Lounge” in his honour.

The list of Bob’s contributions to the greater Christchurch community is extensive and this piece about him cannot do justice to the depth and breadth of those contributions. One that stands out was his role as co-ordinator for all Canterbury brass bands taking part in the TV2 Telethons during the 80’s.

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Shortly after demobilisation in 1946 at the end of WW II (having served in all 3 branches of the armed services; finishing up on HMNZS Achilles) Bob set himself the goal of attending every national contest. His late wife Winsom, was fully supportive of this, and attended many contest with Bob. With a little sadness in his voice he recounts that Winsom attended more pipe band contests than

brass band contests, as the pipes were definitely her favourite.

When asked about difficult contest repairs Bob recalled the following from a vast storehouse of stories:

1. A BBb Bass that had been run over by a car after falling out of the instrument transporter. The 8 piece primary bend was flattened and that required some ingenuity to put right.
2. A repair for a visiting Yorkshire band that was brought in 45 minutes before they were due on stage. Their gratitude was such that they suggested that in lieu of the payment due (they reckoned that getting the instrument ready to go on stage was worth \$1,000.00 per hour) they would be taking steps to get Bob into the Guinness Book of Records for his stunningly swift repair.
3. After finishing a long and difficult repair job for Woolston at 6am at one contest, he had time for a very brief catnap before being woken by Greymouth needing urgent work on two tenor horns, after a late arrival at their contest accommodation, and problems with a lift that broke down between floors.

Bob’s presence at contests has been at his own expense generally, but we should all be grateful to Woolston for providing space in their transporter for his mobile workshop. And likewise, contest committees have had the wisdom to provide space for Bob to do the work that has so often made the difference at contest time.

It did occur to me that there might be some tricks of the trade a master technician would be prepared to reveal, and I was curious as to how a non-brass-player would get on with checking tuning. Bob’s solution is to, “Whet your forefinger and tap the mouthpiece receiver. Then test all combinations of the valves while listening carefully to the intervals, making any necessary adjustments to the tuning slides.” I can imagine there will be quite a few musical directors hoping some players read this, and start applying the Bob Stafford principles of tuning, before band practice next week. No doubt, Bob’s interval accuracy is grounded in his many years of singing in the Cathedral and local church choirs.

Bob’s technical proficiency is renowned, and he lays the origins of his skills at the door of his first boss in the Beggs workshop, Arthur Alleway, known to the Beggs team as “AOA”. Bob fondly speaks of him as “Arthur the Inspiration”.

As with many lifelong passions the origins of Bob’s contesting commitment are simple. While helping Bob Perks establish the Christchurch School of Music he developed a strong interest in the inter-school contests, offering assistance with their instruments. And so began an involvement with contests (61 National Contests) that kept on growing, to the benefit of so many of us over the intervening years.

Now in the twilight of his career Bob’s interest in the wellbeing of band’s and their instruments continues unabated. He has been busy inculcating Paul Mulholland into the craft of maintaining and repairing brass band instruments, and at the ceremony in Christchurch he announced that Paul was now designated a Master Craftsman. The tools of the trade are being handed on, and we look forward to the contribution that Paul will make in Bob’s place. At the same time, we will miss Bob’s presence in the repair workshop at the contest, and the sense that whatever the problem, Bob would find a way to solve it.

Thanks very much Bob, from the whole of the Brass Band Community.

**Jamie Ford
Member, Management Committee**

**Editor, NZ Mouthpiece
Sir,**

I’m surprised at Ian Levien for stating that the late Frank Smith in the 1949 photograph of Fairey Aviation Works Band was ‘bumper-up’ to Elgar Clayton. Frank is quite clearly pictured in that photograph with a baritone, as he is in the 1941 photograph of Fairey’s (*On Brass*, Harry Mortimer, Alphabooks, 1981), sitting next to Harry Mortimer. Frank may have played cornet for Fairey’s (Colin Clayton would know) and he was certainly one of their conductors, but a baritone player he almost certainly was. Sorry, Ian!

**Denis Dewe
Christchurch**



Douglas Baird (RIP) See article page eight.

Bob Stafford with his 'instrument of choice'. See article, pages one and nine.



National Band Club

In 2008 the current Managers of the New Zealand National Band commenced the formation of the National Band Club by sending letters to all ex National Band Members where addresses were known.

This original letter can be viewed at www.brassnz.co.nz.

For ex National Band members whom we were unable to locate and who wish to join the National Band Club, the subscription form is also located on this website.

The inaugural National Band Club function is to be hosted by the President of BBANZ and the current National Band Management and will be held at the conclusion of the *Simon Hocking House of Travel Invitation Slow Melody* on Wednesday 15 April at the Mission Complex, Greenmeadows, Napier. This event is by invitation only. A finger food supper will be served.

(Dianne Smeehuyzen, Kevin Dell, Graham Dick)

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BBANZ CHAMPIONSHIPS, NAPIER

15 – 19 APRIL 2009:

SCHEDULE of EVENTS

**More detailed information at
www.brassnz.co.nz**

WEDNESDAY 15 APRIL

- 11.00 AM Withdrawal Meeting
NOON Masters
3.30 PM Open Duet
7.30 PM Invitation Slow Melody at the
"Mission" complex
NOON Open Ensemble B
1:30PM Open Ensemble A
NOON Under 15 Group 1 Cornets
1.30 PM Under 15 Group 2 Other Instru-
ments
3.30 PM Junior Cornets
NOON Junior Euphonium (6) & Junior
Bass
2:00PM Junior Trombone
3.30 PM Junior Horns, Baritones, Flugels

THURSDAY 16th APRIL

- 9.00 AM Open Euphonium
1:15pm Open BBb Bass
3.00 PM Open Eb Bass
7.00 PM Draw Open Champion of Cham-
pions
7.30 PM Open Champion of Champions
(Municipal Theatre)
9.00 AM Open Tenor Horn
NOON Championship Cornet
2.30 PM Open Tenor Trombone
5.15 PM Draw Junior Champion of
Champions
5.45 PM Junior Champion of Champions
(Municipal Theatre)
9.00 AM Junior Duet
11.45 AM Junior Quartet
1.45 PM Open Amateur Cornet
9.00 AM Open Baritone
11.00 AM Open Bass Trombone
1.00 PM Open Flugel Horn
3.00 PM Open Soprano
10.00 AM Junior & Under 15 Percussion
1.00 PM Open Percussion
3.30 PM Percussion Ensembles

FRIDAY 17th APRIL

- 9.00 AM B Grade Sacred Item & Test
(Municipal Theatre)
1.00 PM Parade of Bands A, C, D & B
3.30 PM C Grade Sacred Item & Test
(Century Theatre)
5.30 PM A Grade Sacred Item & Test
(Municipal Theatre)

SATURDAY 18th APRIL

- 10.00 AM C Grade Own Choice (Century
Theatre)
10.30 AM B Grade Own Choice (Municipal
Theatre)
2:00PM Youth Grade (Century Theatre)
3:00PM D Grade Contest (Century The-
atre)
5.00 PM A Grade Own Choice (Municipal
Theatre)

SUNDAY 19th APRIL

- 2.00 PM Scenic Circle Hotels "Band of
the Year" (Municipal Theatre)

Musical Director National Youth Brass Band 2010 – 2012

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Hollick, John & Norah ***
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GOOD LUCK TO OUR BANDS!

(More information on pages two, four and ten.)

NATIONAL YOUTH BRASS BAND 50th ANNIVERSARY CONCERT TOUR and TOUR TO JAPAN

The National Youth Brass Band under the baton of **Kevin Moseley** (QSM) is in its final preparation stage for their 50th Anniversary concerts and tour to perform at the Japan International Youth Musicales. The 2009 NYBB Management Team of **Mike Sander, Marie Rockell & Clynton Payne** with assistance from **Evan Sayer**, has spent the past twelve months working towards what is shaping to be one of the most anticipated potentially successful tours for the band. **Simon Hocking** has been working hard also, piecing together the intricate details of the tour including arrangements for the Japan segment. Many challenges have been thrown at him – and he has responded well. We have also been fortunate to have our 2009 guest soloist **Riki McDonnell** involved with some of the planning, and we are very grateful to him for teeing up an end of tour concert with the acclaimed Kansai All-Stars Brass in Osaka.

The band has recorded a 50th Anniversary CD in Wellington over Queens Birthday weekend, featuring some of the best music over the past three years, music for the Japan Festival and solos from 2009 Guest Soloist Riki McDonnell on Euphonium and Colin Clark on Soprano. The CD will be available from mid July 2009.

50th Anniversary New Zealand Concert Series:

16 July 2009 – James Hay Theatre, Christchurch. Tickets from Ticketek.

17 July 2009 – Wellington Cathedral of St Paul, Wellington.

18 July 2009 – Bruce Mason Centre, Takapuna. Tickets from Ticketmaster.

All concerts start at 7pm. Tickets for the Wellington concert will be available from any brass band in Wellington, the BBANZ office, or buy at the door. Please buy your tickets now, and support the youth of today. Tickets are affordably priced at \$18 Waged and \$15 Un-waged, so we expect to see you all there !!

The band will fly out for Tokyo the morning after the Auckland Concert. Air New Zealand is our official carrier and our early-ish morning flight at 8.30am may not sound that early - but if you know what youth band tours are like – the 6.30am reporting time is early enough !! We arrive in Tokyo, 20th July and transfer straight to accommodation, then on to rehearsal. The festival runs from 21-26 July finishing with a finale involving the band playing at a fireworks festival. On Sunday 27 July we transfer to Osaka for a combined concert with the Kansai All-Stars Brass Band at the Kobe Concert Hall.

NATIONAL BAND OF NEW ZEALAND

BBANZ is proud to announce the players who have been selected to form the 2009 National Band of New Zealand which will compete in the second World Championships in Kerkrade, the Netherlands on 11 and 12 July 2009. You will find a list of these players on page four.

The contest is conducted over both Saturday and Sunday. On Saturday Bands compete in the test piece section of the contest. The test piece is *Harrison's Dream* by Peter Graham. On Sunday, Bands compete in a 30–40 minutes own choice programme. Musical Director, **Howard Taylor** is still settling the music for the own choice programme but it is likely to include the test piece *Music of the Spheres* by Philip Sparke.

The Band will assemble in Christchurch on Friday, 3 July, rehearse for the weekend, and depart for the Netherlands on Monday, 6 July. On arrival in the Netherlands, the Band will continue rehearsing until the following weekend.

For a list of the personnel of both bands, please see page four. For a continuation of these articles, please see page ten.

The NZ Mouthpiece
is proudly supported by



BBANZ EXECUTIVE DIRECTORY



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The President writes



In July this year, your Association is sending two of our Brass Bands out of the country. The National Youth Band is off to Japan and the National Brass Band is off to Kerkrade, the Netherlands. This is an amazing achievement for all concerned. Your National Management Committee is grateful that its members allowed us move our National Contest to the earlier time so we could achieve this milestone of sending two of our Brass Bands overseas.

The National Youth Band: under the guidance of Musical Director Kevin Moseley and the Co- Managers Mike Sander and Marie Rockwell, supported also by Clynton Payne Assistant Manager, will commence their tour with a series of New Zealand concerts. They are Thursday 18 July James Hay Theatre, Christchurch, Friday in Cathedral of St Paul, Wellington, and Saturday in the Bruce Mason Centre Auckland. The band departs on Sunday morning for Tokyo to attend the Japan International Youth Musicale 19 – 26 July. We wish the members of the National Youth Band safe travels and we know you will represent New Zealand with pride.

As part of the three-year plan, the **National Brass Band of NZ** is off to compete in the World Brass Band Championships. Howard Taylor is the Musical Director. Kevin Dell and Graham Dick are the Managers. Due to funding constraints, this band is purely a contesting band and has no immediate plans to present a concert tour prior to their departure. The band is assembling in Christchurch Friday 3 July for rehearsals until Monday

Continued next column...

morning. There will be an opportunity for supporters and members of the public to hear the band at either an open rehearsal or short concert prior to the bands departure. You will be notified of the time and place. The band travels to Kerkrade over Monday and Tuesday, then continues with rehearsals in preparedness for competing in the World Championships Saturday 11 and Sunday 12 July. The band has been asked to perform at the Gala Concert on Monday prior to their arrival back in New Zealand on Wednesday 15 July. This band is self-funding and its tour will not be placing any strains on the association funds. The members are each contributing \$2,000. The managers have been actively seeking funding and sponsorship to ensure there will be no cost to our member bands for this overseas tour. We wish the National Band of NZ all the success for a great contest. Be proud representing our country!

CALENDAR OF EVENTS

Sat. 27, Sun 28 June 2009

West Coast Contest

Blenheim

(Host Band: Marlborough Districts Brass)

Sun. 19 July 2009

Papakura RSA Brass

Concert Hawkins Theatre

Sat. 5, Sun. 6 Sept. 2009

ABA Traditional and "Entertainment" Contest

Hawkins Theatre

Sat. 12, Sun. 13 Oct. 2009

Marlborough District Brass

Local Concerts

Sun. 18 Oct. 2009

Papakura RSA Brass

Concert Hawkins Theatre

24-25 Oct. 2009

ABA Youth Camp

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Special congratulations to Belinda Hatcher (right), of Palmerston North who won the draw for a silver Getzen 800S cornet at the Contest!!

LETTER TO THE EDITOR:

Following on from my performance in the street march at Napier when I collapsed in the middle of Hastings Street I would like to offer my thanks to all those who came to my assistance. There were people who I didn't know but I have a clear recollection of being assisted by Mark Keelty and Murray Carey. To you two and to all of the others a big thank you. Thanks also to Riki McDonnell who stepped forward and volunteered his services to take my place in the Own Choice. Needless to say he did a better job after one practice than I would have done after 3 months hard slog! Your ready assistance was sincerely appreciated Riki and showed yet again your willingness to assist bands people at all levels. Having marched at Kerkrade with the National Band and at the Edinburgh Tattoo with Wanganui Brass it was an inglorious way to end my marching career but end it I have which will be comforting to my own band Trust Porirua whose chances I did not help one little bit at Napier! Sorry friends; it wasn't planned as a retirement play. After 5 days in Hastings Hospital and countless tests, probes and scans I was diagnosed with having had a small stroke

(a TIA for the informed medics) but have subsequently been given a clean bill of health and permission to travel to Europe in mid May, which we have had planned for several months and are doing accompanied by Geoff and Maria Warren from our band. Then it will be back to band but only sitting down! This little set back has left me amazed at the number of telephone calls, cards, visits and expressions of goodwill that I have received including cards from the Upper Hutt Band and from Brass Wanganui and visits and phone calls from National Executive members and a countless number of banding friends and acquaintances throughout New Zealand. My own band turned up in their bus at the Hastings Hospital on their way home; all 45 of them which was a great thrill. It has been an overwhelming experience and in this regard I can say that it has made me proud of being part of such a loving and caring organization. Thank you everyone who has

taken time to show an interest in my well being. Your friendship and support has been appreciated by both myself and Marie.

Kind regards,
Bill Platt

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SOCIAL GET TOGETHER FOR EX NATIONAL BAND MEMBERS.

The inaugural social function organized by our National Executive at the Napier contest for ex national band members and supporters of the National Band Club was a great opportunity to catch up with friends from the past and to meet others who, like me, have been fortunate enough to enjoy a National Band experience.

The setting at Hawkes Bay's Mission Estate Winery was superb. The function followed on from the *Simon Hocking House of Travel* Invitation Slow Melody competition which featured some outstanding playing by top performers from New Zealand and Australia. The night was a winning combination of musical excellence and was a pleasant social experience as well.

The purpose of the National Band Club as I understand it is two fold: Firstly, to provide a vehicle for old friends with a common bond, to meet socially. Secondly, to offer some nominal financial support to those who participate in future National Bands. It was somewhat disappointing that the number attending was not greater. The feelings of the gathering were aptly summarized by that veteran of so many National Bands, and Life Member of the Association, **Kevin Jarrett** who suggested we should all be making an effort to enlist more support for the National Band Club and for future National Bands through this initiative.

For me, playing in a couple of National Bands was a great experience and paying \$100 for an annual subscription to the National Band Club is a small price to pay for that honour. I understand that at next years Dunedin contest, the function planned is for a Sunday brunch and I am sure that our National Executive and the management of the National Band would welcome the ongoing support of every ex National Band member. If you have an interest in participating in this initiative, please contact our General Manager, David Dobson, any member of the National Executive or Kevin Dell - who is the driving force behind future National Bands. Further information is also contained in the Associations web site. The involvement of all ex National Band members in the National Band Club will be greatly appreciated.

Bill Platt
Life Member.

NATIONAL BAND OF NEW ZEALAND 2009

Soprano	Colin Clark
Principal Cornet	John Lewis
Solo Cornets	Kevin Hickman
	Kevin McMorran
	Clyde Dixon
	Thomas Eves
Repiano	David Maas
2nd Cornets	Stephen Gooding
	Kevin Dell
3rd Cornets	Graham Hickman
	John McGough
Flugal	Tyme Marsters
Solo Horn	Mike Ford
1st Horn	Andy Williams
2nd Horn	Sergio Marshall
Solo Baritone	Ross Gerritsen
2nd Baritone	Denis Teeling
Solo Trombone	David Bremner
2nd Trombone	David Chaulk
Bass Trombone	Darrell Farley
Euphoniums	Riki McDonnell
	Byron Newton
Eb Basses	Andy Mitchell
	Stephen Clayton
	Casey O'Sullivan
Bb Basses	Phillip Johnston
	Leigh Martin
Percussion	Roanna Cooper
	Todd Turner
	Louise Emms

NATIONAL YOUTH BRASS BAND OF NEW ZEALAND 2009

Kay MacKenzie	Soprano
Bede Williams	Principal Comet
Rhys McDonnell	Solo Comet
Stacey Ward	Solo Cornet
David Moseley	Solo Cornet
Ross Yorkstone	Solo Cornet
Raynor Martin	Repiano Cornet
Louise Moroney	Repiano Cornet
Caroline Blackmore	2nd Cornet
Nicholas Garrett	2nd Cornet
Kyle Lawson	2nd Cornet
Mathew Patchett	3rd Cornet
Catherine Carter	3rd Cornet
Erynne Scherf	3rd Cornet
Patricia Robertson-Bickers	Flugel Horn
Leighton Roberts	Flugel Horn
Chris Foster	Solo Horn
Emma Caunter	1st Horn
Mitchell Spence	2nd Horn
Bridget Walker	2nd Horn
Ben Cuff	1st Baritone
Conner Ellison	2nd Baritone
Jordi Robertson-Bickers	1st Trombone
Brent Garrett	2nd Trombone
Andrew Yorkstone	2nd Trombone
Chris Scudder	Bass Trombone
Ian O'Malley	Euphonium
Hamish Jellyman	Euphonium
James Sutherland	Eb Bass
Mathew Toomata	Eb Bass
Keenan Buchanan	BBb Bass
Stephen Moseley	BBb Bass
Jim Evans	BBb Bass
Aimee Beaumont	Percussion
Jessica Hix	Percussion
Jacob McQuarrie	Percussion



D of E

Hi All,

I trust you have recovered from a fantastic contest. Congratulations to the wonderful organising committee on putting on a first class contest. Wasn't it a treat to have David King judge and share his knowledge with us? (Please invite him back!)

I think Napier has showed the rest of the country that contests do not just have to be held in our major cities: any city has the ability to put on a great contest. Wouldn't it be great to see the contest go to some of the places it used to, such as Nelson, New Plymouth, Hamilton, and Wanganui?

Listening to many performances in the solo competition made me think about a few issues that we confront as brass musicians. I was amazed how many people tuned up to the pianos (unfortunately not all the pianos were well in tune though) and then didn't adjust their tuning slides and proceeded to play out of tune for the entire performance. One thing you can pretty much count on as a brass player (unless you are a soprano player) is that you are going get sharper as the performance goes on. Don't tune up sharp as its going to be a long day at the office for you, the judge and the audience.

If you are going to take the time to tune up, first of all, play a note before the piano, not after the piano. Otherwise, you will most likely bend the note to the pianos pitch. If you play first, you will play and then hear from the piano afterwards whether you are flat or sharp. If you are not sure whether you will be able to tell, and in the heat of battle your ear can play tricks on you, take someone up with you, or have someone in the audience that can tell you which way to move your slide.

Continued on page ten...



see story, page nine.



Musicians in Woolston Brass have been busy lately sitting a variety of Trinity Guildhall Diplomas. These diplomas are available for all brass band instruments as well as orchestral instruments and voice. A new contemporary music syllabus incorporating jazz and rock has just been added.

The current syllabi can be downloaded from the Trinity Guildhall Website:
www.trinitycollege.co.uk

Pictured are back row from left ;
Thomas Eves LTCL, Graham Hickman FTCL, Kate Gallaher ATCL

In front
Leigh Martin FTCL, Phil Johnston ATCL, Byron Newton LTCL

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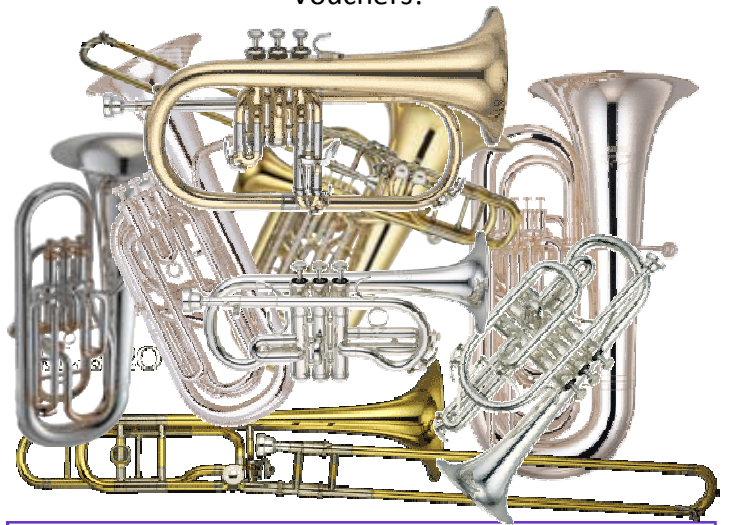


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Eagle eyes merit a special mention!

In the March issue of the *NZ Mouthpiece*, there appeared an article on the success of the “Rotunda” series run by Masterton District Brass. There was also mention of the long service awards presented to Norm Henderson (60 years of service) and Brian Castle (53 years of service). The eagle eyes of Norm Henderson noticed that the promised photograph that was to appear with the article had not been printed. Wounded to the core – especially as on page nine of the same issue there appeared a photograph of more sprightly members of the BBANZ community from Whangarei receiving their awards – Norm contacted *NZ Mouthpiece* with a request to put the matter right. Always happy to oblige such long-serving members, the editor happily places the photograph above!

CONGRATULATIONS MOSGIEL BRASS!

...or more correctly, perhaps, to the community that supports this band. The band has recently received a grant from their community trust which aids – substantially – the redevelopment of their band rooms. In addition, a request for a replacement piano resulted – within hours – in three offers!

Well done Mosgiel – your community obviously values you.

BBANZ wishes you well in your efforts to have all renovations done before you host the Otago-Southland Regionals in August.

(Photos were supplied with this article, but were of insufficient quality to be reproduced. Ed.)

WOOLSTON HONOURED BY MUSICIANS' SUCCESS

In early December 2008 fifty-nine young musicians from around the world aged between sixteen and twenty-five took part in the 20th annual Gisborne Music Competition for solo orchestral instruments. The competitors to make the final would, along with the jurors, select a 35-40 minute programme to follow two earlier performances of 25 and 30 minutes.

The first prize for the competition was \$12,500. There were a number of section awards including \$500 for best brass player. Four brass players waved the brass flag among the mainly string and woodwind field. They were **Thomas Eves** (Trumpet), **David Mueller-Cajar** (French Horn), **Luke Christiansen** (Trombone) and **Byron Newton** (Euphonium/Tenor Tuba). Byron and Thomas are members of Woolston Brass and like David, currently completing their performance music degrees at Canterbury University. Luke is formerly a member of Pelorus Trust Wellington Brass.

Only sixteen musicians made it through to the second round. Two of these were David and Byron. It was especially gratifying for Byron who was the first ever euphonium player to compete in the competitions history. He also ended up winning the cheque for \$500 for best brass player and had his second round performance recorded by NZ Concert radio.

This world-class competition is a big stepping-stone for many young musicians into professional careers, including **David Bremner** who came third in 1997. It would be great to see more young brass band players entering this event.

RANGIORA SUCCESS!

See photo, page five...

Rangiora Brass had a most successful attendance at the recent national contest in Napier, ending up as D grade champions – winning the shield for the champion band along with the trophy for its own choice and the cup for the champion conductor.

This result was especially pleasing for 21 year old, **Jonny Greenwell** who was in charge of a brass band at a national contest for the first, of what should be, many occasions. Jonny, a member of the New Zealand Army band, grew up in Wanganui and started playing brass instruments at the age of twelve. Jonny came under the musical influence of Brass Band doyen Kevin Jarrett MBE.

Jonny's musical career to date includes two national secondary schools brass bands, including one as principal trombone, and three national youth bands. In November 2005, Jonny successfully auditioned for the New Zealand Army band. Since he joined that band, Jonny has seen a lot of the world including Australia, Scotland, Switzerland and Tonga, together with countless cities and towns within New Zealand.

Rangiora Brass appointed Jonathan Greenwell to his first conducting position last year.

“Jonny brings to the band, energy and discipline that has seen an all-round improvement in the band's structure and performance” said **Steve Kersey**, Band President.

In other competitions in Napier, **Emma Woods** achieved 3rd place in the junior euphonium solo and **Jordan Seaton** achieved 4th place in the Under 15 solos, playing his baritone. Emma and Jordan also competed creditably in the Junior duet.

The band is great spirits. There is considerable interest, particularly by its junior members, in attending the next contest. The band is indebted to **Nigel Seaton** for creating an interest in brass bands to his school pupils, and for Steve Kersey helping to mould the juniors into shape. Considerable assistance by senior members and supporters such as **Graeme Aldridge**, **Bob Bruce Bill Stewart** and **Denis Sheehan** (Patron) see the band facing the future with confidence.

JIM RAFFERTY QSO.

21.6.1913 to 20.3.2009.

Life member BBANZ.

A final word...

...In 1987 Jim and Elsie moved to Winton to be nearer to Betty, Lou and Kent for the first time in 25 years. Over the ensuing 22 years of Jim's life in Winton he filled up his busy days by walking everyday, "around the block" past the golf course, playing bowls - the Rafferty Rules competition, tutoring brass at Central Southland College, tutoring brass at the Out of Schools Music, helping establish the Probus club, establishing and conducting the Anglican Ladies Church Choir at Holy Trinity, establishing and conducting the Winton Probus Men's Choir, assisting the Gore Municipal Band again and always fitting in a moment at the end of the day a couple of times a week to have a game of pool and quick drink with his mates at the bottom pub. He retired from tutoring music at college at ripe old age of 85 and he finally laid down the conducting baton of his choirs in 2003...

...Jim was a fantastic husband, father, grandfather and great grandfather. He touched our lives in so many ways and personally, he taught me many life lessons. Over the years the advice and wisdom he has shared with me has stuck with me and shaped my views. One such advice was "always to go out on a high as it is better to have people wanting you to stay than overstaying your welcome."

...My grandfather was a gentleman and a scholar in everything that he did, whether it was talking to a large group or playing with his great grand children. We have a fantastic photo at home of Jim talking at our wedding reception in full flight and he had the guests spell-bound with his impromptu speech - full of respect, grace, humour and humility - everything that I admire about Jim's qualities.

Extracts from funeral eulogy delivered by grandson Kent Favel and printed with his permission.

NATIONAL YOUTH BAND...

(continued from page one)

For the NYBB members the tour will be a real cultural experience where they will meet other young musicians from around the World including people from Russia, USA, Spain, Guam, Sweden, Czechslovakia and Italy, not to mention Japan. Interestingly the National Youth Brass Band is the only group from the Southern hemisphere.

Sponsors are still being sought, as are new 'Friends of the Band'. Please contact Mike Sander (027 241 3674), or e-mail mike.sander@anzcofoods.com, or Marie Rockell on (021) 1100254, or e-mail marie.rockell@radionetwork.co.nz if you can help out.

The BBANZ and the NYBB Management team wish to thank the generous support of:
Simon Hocking House of Travel, NZ Army Band, York Instruments, Lion Foundation, Air New Zealand, Silverstream Retreat, Pelorus Trust Wellington Brass, Riki McDonnell & Music Ways, Winton & Margaret Bear Trust, Kingston Sedgfield Trust....
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See you all at the NZ concerts !!
Mike Sander
Co-Manager NYBB

CANTERBURY PROVINCIAL ASSOCIATION NEWS...

David King is coming.

The iconic Professor David King will be in the Canterbury area from 10 – 16 August, 2009
If you heard him at the 2009 Contest,
you won't want to miss him!

Provincial Band Festival
Ngaio Marsh Theatre
12 & 13 September 2009

NATIONAL BAND... (continued from page one)

The Band is hoping to be able to give a short farewell concert in Christchurch on Sunday afternoon. As we go to press, details have not been finalised but a flyer that will show the details will be added to copies of this Mouthpiece which are distributed to nearby South Island bands and to subscribers near and around Christchurch.

BBANZ is particularly grateful to the **New Zealand Community Trust** which granted the Band \$35,000.00 to assist with the tour; the **players** who have each contributed \$2,000.00; and the **organisers of the World Championships** who agreed to accommodate the Band in Kerkrade at no cost to the Band.

Competition will be tough. It includes the defending champions from 2005, Brass Band "Treize Etioles" from Switzerland, and the currently ranked No 1 Band in the World, Cory from Wales.

Kevin Dell
Co-manager
National Band of New Zealand

DIRECTOR OF EDUCATION (continued from page four)

Tuning in these competitions is important for a few reasons. If you have complete control of your instrument, it's a shame if consistent intonation detracts from your performance, as its so easy to get that instrument in tune with the piano. The second thing is that it is great to play a few notes in the hall before you start, to hear the acoustic in the hall. Make sure your tuning notes are strong and confident. Take it from me, you are being judged on your tuning notes. If you stand up there and split 4 tuning notes before the piece starts you are not off to a good start, and maybe the judge is not going to expect too much. If you play a couple of good tuning notes and sound confident, the judge will look forward to the performance.

Thoughts for next time...

Regards,
Dave

BLACK TIE EVENT TO PRECEED AGM.

Expressions of interest are called for ensembles willing to participate in an ensemble competition to be held in Christchurch on the Friday evening before the BBANZ AGM. The AGM is to be held in Christchurch on 7th November 2009.

The event will be a 'black tie', formal function. It is intended as a pilot event in anticipation of it becoming part of the BBANZ performances calendar.

Ensembles may be of 4-8 players. Members of each ensemble may perform only once during the evening and must be members of registered bands. Each ensemble may draw on members from as many bands as desired.

The event will be adjudicated. There will be an entry fee, which will contribute to prize money for the event.

Expressions of interest in participating in this event close with BBANZ National Office on July 31st, 2009.

Expressions of interest from persons willing to manage or assist at the event are also welcome.

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM
Trevor Cudby
Kevin Dell ONZM
Graham Dick
Kevin Jarrett MBE
Tony Lewis
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R.I.P 2009: Jim Rafferty QSO

SOUNZ Community Commission...

SOUNZ, the Centre for New Zealand Music is inviting applications for the 10th SOUNZ Community Commission. The project involves community musicians working with a professional composer to create and perform a new work. More information and application forms are available from the SOUNZ website: <http://sounz.org.nz>



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Tauranga City Silver Band (B Grade)

Expressions of Interest for Musical Director

Tauranga City Silver Band seeks **expressions of interest** from suitably qualified musicians to fill the position of **Musical Director**. You will have a background in brass bands and/or brass playing and be able to demonstrate relevant conducting and band training experience. You will have the drive and enthusiasm to want to establish Tauranga City Silver as a successful B Grade band. Applications in confidence to Denise Sturt, Secretary, PO Box 3024, Greerton, Tauranga, New Zealand. Or email : stonehavenlodge@xtra.co.nz . Prior to 24 July 2009

The Brass Bands Association of New Zealand gratefully acknowledges the recent substantial bequest to the Association from the estate of Elaine Aldridge. Her interest in the Association was long-standing – with a particular focus on Youth. Elaine becomes the first member of "Friends of the National Youth Brass Bands" to have the words 'in perpetuity' alongside her name. This designation will stand for all time as a tribute to her generosity. Projects developed with monies from her bequest will be annotated with the words "with assistance from the Elaine Aldridge Bequest".

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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THREE LONG SERVING BANDS-PEOPLE RECEIVE QUEEN'S BIRTHDAY HONOURS...



Ken McKay: pictured when receiving his Life Membership award from North Shore Brass

On behalf of the members of North Shore Brass I would like to take the opportunity to congratulate our President **Ken McKay** for receiving a Queen's Service Medal (QSM) in this year's Queen's Birthday honours list. Ken has been recognised for "**services to education and the community**".

A Justice of the Peace, Ken was involved in education for over 40 years including 12 years as Principal of Glenfield Intermediate. Since his retirement in 1990, Ken has kept himself extremely busy in many community activities including fundraising for the Bruce Mason Theatre and being Treasurer of the North Shore Community Art Council. In addition to being the President of the North Shore Brass Band and the primary force behind the construction of our new band room, he is also President of Castor Bay Ratepayers and Residents Association, Milford Probus Club and Vice President of the Takapuna RSA. At present, he is a North Shore City Councillor and Chairman of the Infrastructure and Environment Committee.

In addition we would also like to congratulate long serving member of Dalewood Auckland Brass, **Murray Carey** for receiving a QSM for "services to brass bands and soccer".

John Sullivan, Band Manager
NORTH SHORE BRASS

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Eighty year old **Jim Evers** of Wanganui was bestowed with his honour "**for services to music and the community**". Jim is a veteran euphonium player, from the legendary 1953 National Band of New Zealand. He has sung, played and conducted in choirs and bands in Wanganui, Napier and Taupo all his life and still picks up the Eupho regularly with some of his long time friends.

This year Jim celebrated 70 years of playing starting in the Matamata Band in 1939 before moving to many happy years with Wanganui Garrison Band. A highlight for him was as Guest soloist with the National Male Choir touring the UK and performing in eight cathedrals accompanied by his wife.

Currently he conduct a ladies chamber choir in Wanganui, continuing his life of music.

In addition we would also like to congratulate long serving member of Dalewood Auckland Brass, **Murray Carey** for receiving a QSM for "services to brass bands and soccer". (See commendation at right.)

Meanwhile North Shore Brass President **Ken McKay** was honoured for "**services to education and the community**". (See commendation from John Sullivan, at left.)

Owen Melhuish
(4 bars Rest)



Murray Carey (pictured) has been involved with brass bands since childhood and has been a member of the Tauranga Fire Brigade Band, Mt Roskill Municipal, and Dalewood Auckland Brass for more than 54 years. He has played everything from Soprano to every other cornet seat in the band (except leader), Solo, 1st and 2nd Horn as well as several occasions in the percussion section. Additionally he has been a member of the Executive Committee and undertaken many roles from training to custodian to Coach Driver. He represented New Zealand in the National Band of New Zealand in 1974 and 1976 and was the Junior Cornet National Champion in 1964. He was made a life member of the Dalewood Auckland Brass in 2002.

Murray has also been refereeing soccer for over 30 years. He is one of the longest serving active members of United Soccer 1 referees' association and was awarded Referee of the Year by the ASFA on two occasions. He also refereed up to 1st Div in the UK for 2 years. Although Murray has given up refereeing now due to failing eyesight, he is still an active playing member of his band. As well as playing in the band Murray is currently Drum Major, Drill Instructor, Stage Manager and serves on the committee.

We take this opportunity to congratulate him and wish him well for the future.

Jennifer Carey, Secretary
Dalewood Auckland Brass

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The President writes



BBANZ Awards

To coincide with our National Contest the National Management Committee presents two awards annually. These are the Administrator of the Year and Accompanist of the Year. Each year to date we have received nominations from very worthy recipients with the exception of one award this year. We did not receive any nominations for Accompanist of the Year. At the presentation of the Administrator of the Year I made mention that we had not received any nominations for Accompanist of the Year and also noted that there usually are a number of worthy nominees for this annual title. At this time, I indicated that perhaps we had not been actively promoting this award in the correct manner. Nominations to date for both Administrator and Accompanist of the year have usually been based on the life's work of the nominated person and not as per the original concept, which was for the year in which the person was nominated.

For example, we have many accompanists who could vie each year for this title, as I am sure we have an equal number of administrators who perform above the call of duty on an annual basis. These awards are presented by the National Management Committee to recognise high achievement during the year. It is possible that an award could be presented to the same person two years in a row, if that person continues to excel on an annual basis.

To ensure we do have an opportunity to recognise excellence in our administrators and our accompanists please be prepared to nominate your worthy recipient supplying us with the details of the work they have excelled in during the year.

The guidelines for making a nomination for

Continued next column...

these awards can be located on our website www.brassnz.co.nz. It is usual for us to send this information to your band with the contest entry forms prior to the National Contest.

**CALENDAR
OF EVENTS**

Sun. 19 July 2009

**Papakura RSA Brass
Concert
Hawkins Theatre**

AUGUST 10 -16

**Professor David King
working in Canterbury**

Sat. 5,

Sun. 6 Sept. 2009

**ABA Traditional and
"Entertainment" Contest
Hawkins Theatre**

Wed. 7 October

Dalewool Brass:

7:30pm,

Bruce Mason Centre

"Last Night of the Proms"

Sat. 12

Sun. 13 Oct. 2009

**Marlborough District Brass
Local Concerts**

Sun. 18 Oct. 2009

**Papakura RSA Brass
Concert
Hawkins Theatre**

24-25 Oct. 2009

ABA Youth Camp

CHANGE OF ADDRESS:

Auckland Band Association

PO Box 5219

Wellesley Street

Auckland 1141



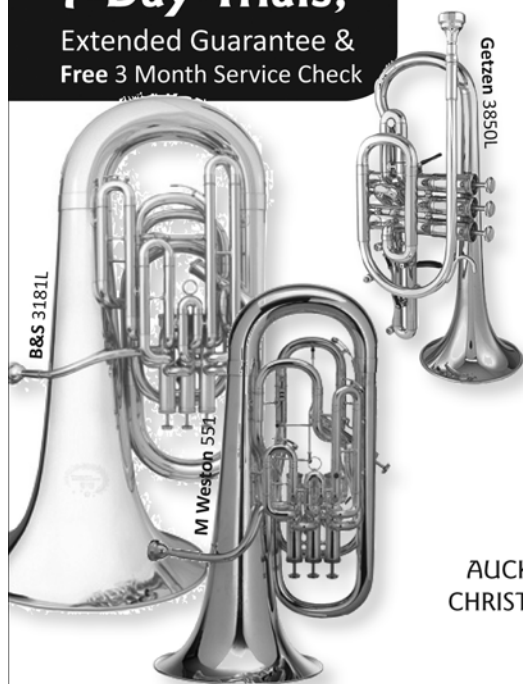
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from Getzen, Bach, Besson & York.

TENOR HORNS & BARITONES
from Besson & York.

EUPHONIUMS
from Meini Weston, Besson & York.

TUBAS
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A letter from the President of the New Zealand Concert Bands Association

(It is appropriate that this letter appears on this page, which features an advertisement from KBB Music. KBB is a proud sponsor of both the Brass Band Association of New Zealand and the New Zealand Concert Bands Association. Both organisations acknowledge KBB's interest and involvement. Ed.)

For the last 16 years I have been very involved with concert banding. Most of my time has been spent as part of management of the groups my children have played in. For the last three years I have been the President of the New Zealand Concert Bands Association. This is a role that I enjoy and recently decided I wanted to be part of a group myself. Having never played a wind or brass instrument this was to be a challenge.

In November last year I went along to the Hamilton Auxiliary Brass Band and was given a tenor horn to play. I was shown five notes and given a

book. By the next week, I had learnt enough to sit in at band. I have been on a steep learning curve ever since and was privileged to be part of the recent National Competition in Napier. This was a wonderful weekend. Without the support from my fellow musicians, musical director and band supporters of the group, I would probably have given up in the early stages. It is not easy being an adult beginner. I have taken this one step further and am now part of a trio working towards the next competition.

I have always enjoyed brass bands but have spent most of my time around concert bands. My involvement with both genres shows the two can go well together. It is never too late to learn an instrument or join a group. The rewards are worth it. I look forward to meeting you all at a competition soon.

Theresa Dyer
President New Zealand Concert Band Association
(And Tenor Horn player)

WAITAKERE YOUTH BRASS...

Waitakere Youth Brass delighted an audience of family, friend and senior band members with their first ever concert in December and has continued to develop. The band played a range of pieces, including music from *Grease*, *Lord of the Rings*, *Brother Bear* and the *Muppets*. Anyone interested in learning a brass instrument or joining the Waitakere Youth Band can contact Claire Whyte at waitakerebrass@hotmail.com

A number of senior band members have supported the Youth Brass over the past few months – many thanks!

Extract from an email to Papakura Brass, late April 2009 !

Thought you might be interested to know that the pulled muscle is in fact a ruptured Achilles tendon... So I'm now in a cast for the next month and then a "moon boot" for another month.

No marching for a while.

I reckon I'll go down in history as the only bandie to complete a street march on a ruptured Achilles. A credit to Bryce's stunning strapping job and lots of drugs.

I'll be there ANZAC day but needless to say I'll need a chair.

Kevin Third

OBITUARY: JACK IBELL

John Trevor (Jack) Ibell, champion cornet player and friend to the many charitable organizations for which he did voluntary work, passed to the great band above on 19th May 2009, aged 78. Jack was a gentleman, and a gentle man always. He had advised his friends of his condition and the inevitable outcome some months ago, and that he had made all necessary arrangements. Being Jack, of course, he had. It was the sort of man he was. He was a loyal and dedicated bandsman, a cornet player of distinction who won the Boys' Solo at the Victory Contest of 1946 and again in Wanganui in 1947. He went on to win the Amateur Cornet Solo in 1958, then the Cornet Championship in 1959 and 1962.

Jack began his playing career with the Ashburton Silver Band, later moving to Oamaru. He was a member of the 1953 National Band under **K.G.L. Smith** and a stalwart of our cornet team *par excellence*. We surviving veterans of that tour all have fond memories of Jack, his serious persona leavened with a mischievous sense of fun. Jack then toured with the 1962 National Band, his experience and contribution invaluable in that second great National Band under K.G.L. Smith.

Moving to Wanganui in 1965 to the Wanganui Electric Power Board Jack later became general manager, until his retirement. He did voluntary work in Wanganui, and not just for bands. Those involved know his contribution to the great reunion of the Queen Alexandra's Own and Garrison Bands and Brass Wanganui.

Jack spent his final months in Hospice Wanganui, to which he paid public tribute in a recent local newspaper article, as he did to his wife Dianne. Fellow 1953 stalwart **Jim Evers** gave the eulogy to Jack Ibell on behalf of our surviving membership at his funeral service. Veterans of the 1953 and 1962 National Bands join in mourning a man we remember with pride and affection. Vale, Jack!

Denis Dewe

Kevin Robinson Retires A fellow bandsman from Dalewool Brass writes:

Apart from a stint overseas and some time living away from the area, Kevie has been a member of Dalewool since 1965. In that time he has won 14 national A Grade championships, a world championship in Kerkrade and has also represented Dalewool by being picked in 4 NZ National Bands - two of which he was the principal cornet and leader of the band.

His input into the Administration and Management of the Band for 30 years were dramatically influential into making Dalewool one of the most successful bands in the history of NZ banding. It seems no coincidence either that Kevie's 15 years as band manager oversaw the band's most successful period - a tribute to his ability to organise and run matters so very well and deal with player relations smoothly!

Kevie has trained numerous players in the band, giving his weekends up for free to give lessons. Many of the players Kevie has taught, such as **Andrew Large** and **Graham Moseley**, have gone on to win national solo competitions in NZ and Australia, becoming great players in their own right.

Kevie also wanted to mention and thank the efforts of his wife Lyn who has supported him and the band throughout the years.

Kevie is moving to the Coromandel for 'the quiet life' but will put down his fishing rod from time to time in order to continue providing strategic leadership on the band committee.

We should end by quoting a particularly famous conductor, made during an intense last-minute contest rehearsal: "Cornets - huddle in, huddle around Kevie. Can't you sense it? He's got so much music in him".

That sums it up Kevie - for all you have given to the band, it was always about the music. Thank you so very much.

(Abbreviated.)

Thoughts for the AGM... (National Management Committee)

The AGM and conference of the Brass Bands Association will be held in Christchurch on November 7th. Those who attended the Open Forum following the business part of the 2008 AGM may recall that the following matters were raised.

1: There was a suggestion that the proposal from towns bidding for the contest be sent out to bands one month before the AGM. This will give bands the opportunity to discuss the pros and cons of each bid. Currently the bids are presented at the AGM and the band representatives have to make decisions on the spot.

2: There were a number of suggestions for the street march including creating more entertainment, more variety, options include;

- a 'free zone' for alternative entertainment,
- enter either traditional or alternative march.

Any changes require a remit.

3: After two years there is doubt whether the 4 solo format is working as intended: it has not encouraged more contestants, the audience is the same size. By the 2009 AGM we will have had three years of contests and a clear picture of how the format is working. Any change requires a remit.

4: The GM and Management Committee are more than happy to include more information on the web site but we have to receive the information in the first place. (That is a hint that you need to send in the information so we can put it on the web)

5: It was raised that the Youth party events were limited to duets and quartets, with no provision for larger ensembles. This can easily be rectified by a remit.

6: Currently there is no proxy voting at AGM or General Meetings. If your band does not send a delegate you do not get a vote. With the rising cost of travel and limited funds for bands, often sending a delegate is not viable. Changes would require a remit.

New Plymouth Brass 150th Jubilee

During Queen's Birthday Weekend, New Plymouth Brass celebrated their 150th Jubilee. An invitation was extended to the Management Committee to join New Plymouth Brass in this celebration, and I was honoured to be chosen to be their representative. Due to band commitments in Rotorua on the Saturday morning we could not be in New Plymouth for the Street March featuring the New Plymouth Brass.

Saturday evening we attended in the formal Jubilee Dinner. I was amazed at how many of the attendees I had played with in Bands around NZ. The NZ Army Dance Band provided high-class music and the evening was enjoyed by all. Sunday morning we attended the Church Service at St Mary's Pro-Cathedral. A Band made up from members of New Plymouth Brass and the Army Band combined with the pipe organ to play all the hymns. The band, conducted by Trevor Bremner and the organ, played by Harry Brown, produced a wonderful sound together. Harry Brown would have to be the best pipe organist I have heard.

Due to commitments back in the Bay (and appalling weather conditions), we were unable to stay for the combined concert Sunday afternoon.

Sincere thanks to the Jubilee Committee for their invitation and their hospitality. It was a thoroughly enjoyable weekend. Congratulations on your first 150 years, and good luck with the next 150!

Rob Wilson

The National Youth



Brass Band

of New Zealand

50th Anniversary Tour



Tour dates





Christchurch, Thursday 16th July 7.00pm - James Hay Theatre
Tickets at Ticketek or Phone (03) 377 8899

Wellington, Friday 17th July 7.00pm - Cathedral of St Paul
Tickets at Wellington Cathedral of St Paul Office Phone (04) 472 0296, BBANZ Office (04) 499 9896

Auckland, Saturday 18th July 7.00pm - Bruce Mason Centre
Tickets at Ticketmaster or Phone (09) 307 5000

Ticket Prices (Booking Fees may apply) Waged \$18 or unwaged \$15

Musical Director: Kevin Moseley
Guest Artist: Riki McDonnell





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SCENIC CIRCLE HOTELS RE-LAUNCHES BRAND AS PART OF STRATEGY FOR FUTURE

From now on New Zealand's only 100 percent owned and operated hotel group will be known as the Scenic Hotel Group and will market its 18 properties under two distinct brands – **Heartland Hotels and Scenic Hotels**. Managing Director, Brendan Taylor, says the rebranding is just one of a number of initiatives designed to put the company in a strong position for the future.

"While the downturn in international tourism is certainly taking its toll in places like Auckland and Queenstown, we do not believe that slashing rates and indulging in price warfare is the answer. We are here for the long term and while we obviously need to be competitive, we also need to protect the long term viability of our business." Mr Taylor says the company is putting a major emphasis on quality

assurance by bringing its hotels into the Qualmark rating system, accelerating its environmental compliance programme and by continuing with its capital investments.

The company has recently completed an \$8 million renovation on the Southern Cross Hotel in Dunedin, brought two more West Coast properties into the group and in September will have its new \$25 million eco-designed Te Waonui Forest Retreat in Franz Josef open for business.

Steve Shearer, Director Sales & Marketing, says the new branding structure will allow the company to more clearly communicate the style, location and quality of each hotel.

"With so many hotels and locations we have outgrown the original 'Scenic Circle' name which really referred to the group of South Island properties

we started with in the 1980s.

"The new structure will group our more regional properties, characterised by their good value and friendly down-to-earth staff, under the Heartland brand; while our major centre and many of our resort based properties will fall under the Scenic brand which tends to have a more international flavour and cater well for the business traveller"

He says the only property not covered by the two brands is the Te Waonui Forest Retreat in Franz Josef, which will have its own unique brand.

Mr Shearer says the rebranding has been a two-year project and will be reflected in all signage, stationery, brochures, promotional materials and a brand new website.

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Special RRP - \$4323.00



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Special RRP - \$6899.00

**Preference Tenor Horn
Y3049**

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Y3056**

Normal RRP - \$13,567.00

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MARCHING TO A NEW BEAT IN TIMOR-LESTE...

The creation of a military band for the Timor-Leste Defence Force, the F-FDTL, was another step closer after a recent two-week visit by the Air Force's Director of Music, Squadron Leader **Owen Clarke** and Staff Sergeant **Tristan Mitchell** from the New Zealand Army Band.

The pair initiated training and provided advice on the development of a military band following a request made by the F-FDTL. SQNLDR Owen Clarke said while the task presented a unique set of hurdles it was also immensely rewarding. "Each day, with the help of an interpreter, we would begin with music lessons on the brass instruments that included



a trombone, a couple of trumpets, a tuba and euphonium. After lunch we would get the drums out and practise rhythms and marching formations," said SQNLDR Clarke.

After two weeks of training, the core of the band was established with a Drum Corps (pictured right) who proudly showed their progress during a special performance, led by Tristan Mitchell.

CDDBA Solo and Party Events 2009 Brass Wanganui Band Room

U 17 Slow Melody

Rhys Goodier	Brass Wanganui	80	1 st
Kieren Smith	Brass Wanganui	78	2nd
Alexandra Raaymakers	Brass Wanganui	77	3rd

U17 Air Varie

Tanya Lyne	Brass Wanganui	85	1 st
Kieren Smith	Brass Wanganui	84	2nd
Anthony Kerr	Brass Wanganui	83	3rd

U 19 Slow Melody

Matthew Taylor	Brass Wanganui	79	1 st
Mike Martin	New Plymouth	78	2nd
Fineongo Leameivaka	PNth City Brass	77	3rd=
Joshua Olson	PNth City Brass	77	3rd=

Open Air Varie

Kyle Lawson	Brass Wanganui	89	1 st
Keenan Buchanan	PNth City Brass	86	2nd
Chris Scudder	Brass Wanganui	85	3rd

U15 & U13 Slow Melody

Monique Towers	New Plymouth	68	1 st
Bradley Mancer	Brass Wanganui		
	Auxiliary	60	2nd
Matthew Huirua	Brass Wanganui	1st (u13)	2nd
	Auxiliary	66	overall
Blake Cameron	New Plymouth	59	3rd

U19 Air Varie

Mike Martin	New Plymouth	74	1 st
Matthew Flemmer	PNth City Brass	73	2nd
Sam Baker	PNth City Brass	70	3rd

Championship Air Varie

David Maas	Brass Wanganui	95	1 st
Hamish Jellyman	Brass Wanganui	90	2nd
Bryce Gordon	New Plymouth	88	3rd=
Gavin Herdman	Brass Wanganui	88	3rd=

Open Slow melody

David Maas	Brass Wanganui	92	1 st
Hamish Jellyman	Brass Wanganui	90	2nd
Gavin Herdman	Brass Wanganui	89	3rd

U15 Air Varie

Monique Towers	New Plymouth	84	1 st
Matthew Huirua	Brass Wanganui		
	Auxiliary	83	2nd
Mathew Selby-Craig	Brass Wanganui		
	Auxiliary	82	3rd

Jnr Duet

New Plymouth	New Plymouth	80	1 st
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Snr Duet

PNth City Brass	PNth City Brass	70	2nd
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Open Percussion

Chris Charlton	PNth City Brass	80	1 st
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Snr Brass Quartet

PNth City Brass	PNth City Brass	78	1 st
-----------------	-----------------	----	------

Snr Brass Ensemble

PNth City Brass	PNth City Brass	70	2nd
-----------------	-----------------	----	-----

BLACK TIE BALL...

(Sarah Hickman, abridged)

This year the Woolston Black Tie Ball at Bev and Ken Loader's Gethsemane Gardens went off with a roar.

The band serenaded diners while they feasted on the sumptuous buffet and the evening moved from strength to strength with the music getting louder and faster. Toes started tapping and before anyone could help themselves, half the crowd had taken to the dance floor! Dancing styles varied – which is not surprising considering the age of the dancers ranged over five decades.

The instrumentalists were fantastic and special mention must be made of Marc Sam (keyboards) and Jason Shortland (drums). Singers Dave Fiu and Victoria Levermore topped off the show with professional number after professional number.

Tell me that this isn't unique experience! All dressed for a ball, all dancing together despite ages decades apart – surrounded by the sounds of beautiful music, atop a hill with one of the best views in the world.

Well done – Bev, Kev and the Woolston band!

Value for Money???

I recently made a comment elsewhere about the high prices for the innovative Australian “Army in Concert” shows, which are extremely entertaining and really worth attending. Ticket costs are \$50 adults, \$40 concession, and \$35 for early birds. I may have been a bit harsh in my opinion: a completely mimed show with only 50 performers featuring Britney Spears is coming to Australia and no doubt, many kiwis will fly over for it. The ticket costs are \$199, \$149, and \$99. For sheer musical talent the “Army in Concert” beats it hand down. At least the army does not need to mime - you get the real thing!

Another event is looming on the horizon also, and this, I guess, will include the army: it is the Edinburgh Military Tattoo in Sydney. Prices are \$229, \$179, \$129, and \$79. The NZ Army Band were the stars of the tattoo a couple of years ago and their marching display was sheer brilliance. It would be interesting, though, to see the financial breakdown of the whole show and see where the money goes. Like most things nowadays, the profits probably go overseas.

I was recently involved in a four-day wooden boat festival. The 550 boat owners had to pay to be there, and so covered all of the mooring and exhibition space. Nearly all of the staff were volunteers. Over 60 thousand people attended the show at a cost of \$20 a head but no one has been able to explain to me where the money went, and what the extra costs were...

I must mention the sell out dedication concert to **Kevin Jarrett** and **Tony Cowan** that the NZ Army Band recently put on in Wanganui, NZ. Tickets were \$20 for adults \$17 for fossils and students, and \$10 or children. That is real value for money, and I bet they covered costs and made a profit for the general running of the band.

Roger Carter (Australia)

PATRONAGE or SPONSORSHIP?

A call from Jamie Ford and a discussion about patronage in the Arts has little to do with brass bands you might think. However - patronage and the Arts have gone hand in hand for centuries.

In Auckland very recently we had an outstanding example of Patronage in the Arts with the gifting of some art treasures – valued in millions of dollars – to the Art Gallery. This of course is an exceptional example of gifting, but it is not without precedent. Browns Island was given to the people of Auckland by Sir George Grey; Cornwall Park to the people by Sir John Logan Campbell. Other centres will have their own examples.

Hundreds of citizens are everyday benefactors (and beneficiaries) of the Arts. To become a Friend of the NZSO, for example, or the APO, is to be a patron of those orchestras. You become a patron too, if you become a Friend of the National Youth Brass Band of New Zealand.

Examples of significantly generous patronage towards brass bands in New Zealand are not as rare as you might expect. For many years, Peter Skellerup was a patron of Woolston, and similarly for many years Peter McDermott was a benefactor of Dalewood Auckland Brass. There must be something in the name “Peter”, for Peter Hensen, during his time as Editor at Waikato Times, was a very significant supporter of the Hamilton Band.

Further examples of similar patronage are Tresnor Fountain’s contribution 22 years ago which enabled Continental Airlines Auckland Brass to complete construction on their new building, the “Lambert Fountain Memorial Bandroom.” The same band continues to be the beneficiaries of the Pountney Trust (along with the Salvation Army and the RSPCA.)

Patronage is not a rare thing for brass bands, but it is something that has to be fostered. Donors have to be convinced that the organisation to which they

contribute does something worthwhile in their community.

There are different ways in which people can patronise. There are no shortages of examples from within our band world and, fortunately for us, some who give within their community, also give to the National Association. A fine example is Riki McDonnell who not only “donates” his performing skills to bands whenever he is able, but also is a major patron of the magazine you are reading at the moment, not to mention his untiring efforts on behalf of the National Band of New Zealand and the brass band scene in general.

I could add further examples but they are already within these pages. Can their patronage be reciprocated? It certainly can - by you supporting these businesses as a client and by asking your band to deal through the “Mouthpiece” advertisers.

When I began this article, it was with the intention of explaining how our band has become a recent beneficiary of patronage. Whilst still keen to do that, I felt it first necessary to discuss the term and its place in the Performing Arts. Like Jamie Ford, I consider brass band music to be a special field of the performing arts. To be a “Patron of the Arts” (or a “Patron of the Performing Arts”) not only has a classical ring, but also maintains a centuries old tradition.

The argument I wish to expand on, probably in a later edition, is that when we write and speak about financial and other assistance to our band, “patronage” may be a more accurate and better description to use than the term “sponsorship.” To me, the latter could well describe an underwriter or an organisation that pays to run a particular event, whereas the former term describes a donor or someone who contributes towards an organisation or an event.

Is there food for thought in this subtle difference?

Ian Levien
Conductor

SOMETHING WORTH SOMETHING?

This is an excerpt from a welcome address given to parents of incoming students at The Boston Conservatory on September 1, 2004, by Dr. Karl Paulnack, Director of the Music Division.
(Reprinted with permission)

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school-she said, "you're wasting your SAT scores!" On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music: they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

One of the first cultures to articulate how music really works were the ancient Greeks. And this is going to fascinate you: the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the *Quartet for the End of Time* written by French composer Olivier Messiaen in 1940. Messiaen was

31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940 and imprisoned in a prisoner-of-war camp.

Given what we have since learned about life in the Nazi camps, why would anyone in his right mind waste time and energy writing or playing music? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

... Some of you may know Samuel Barber's heart wrenchingly beautiful piece *Adagio for Strings*. It has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

Very few of you have ever been to a wedding where there was absolutely no music... And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks... Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. The most important concert of my entire life took place in a nursing home in a small Midwestern town a few years ago.

(Paulnack has performed nearly 1,000 concerts in numerous venues, including Carnegie Hall, Paris and St Petersburg – Ed.)

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II.

... Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier...

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. He did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute cords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. The concert in the nursing home was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

continued, page eleven...

"History of Trust Porirua City Brass".

Trust Porirua City Brass has written a 150 page book about the first 25 years of its history. Full of photos, facts, recollections and anecdotes.

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9 Villa Grove, Paraparaumu, ph 04
902 3622.

BLACK TIE EVENT TO PRECEED AGM.

Expressions of interest are called for ensembles willing to participate in an ensemble competition to be held in Christchurch on the Friday evening before the BBANZ AGM. The AGM is to be held in Christchurch on 7th November 2009. The event will be a 'black tie', formal function. It is intended as a pilot event in anticipation of it becoming part of the BBANZ performances calendar.

Ensembles may be of 4-8 players. Members of each ensemble may perform only once during the evening and must be members of registered bands. Each ensemble may draw on members from as many bands as desired.

The event will be adjudicated. There will be an entry fee, which will contribute to prize money for the event.

Expressions of interest in participating in this event close with BBANZ National Office on July 31st, 2009.

Expressions of interest from persons willing to manage or assist at the event are also welcome.

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM
Trevor Cudby
Kevin Dell ONZM
Graham Dick
Kevin Jarrett MBE
Tony Lewis
Bill Platt
Murray Warrington

R.I.P 2009: Jim Rafferty QSO

From previous page...

"If we were a medical school ... you'd take your work very seriously because you would imagine that some night at two a.m. someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 p.m. someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself ... You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

... I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the Nazi camps and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

From the June Newsletter, Marlborough District Brass:

"Use what talent you possess.
The woods would be very silent
if no birds sang except those that sang
best." (*Henry van Dyke*)

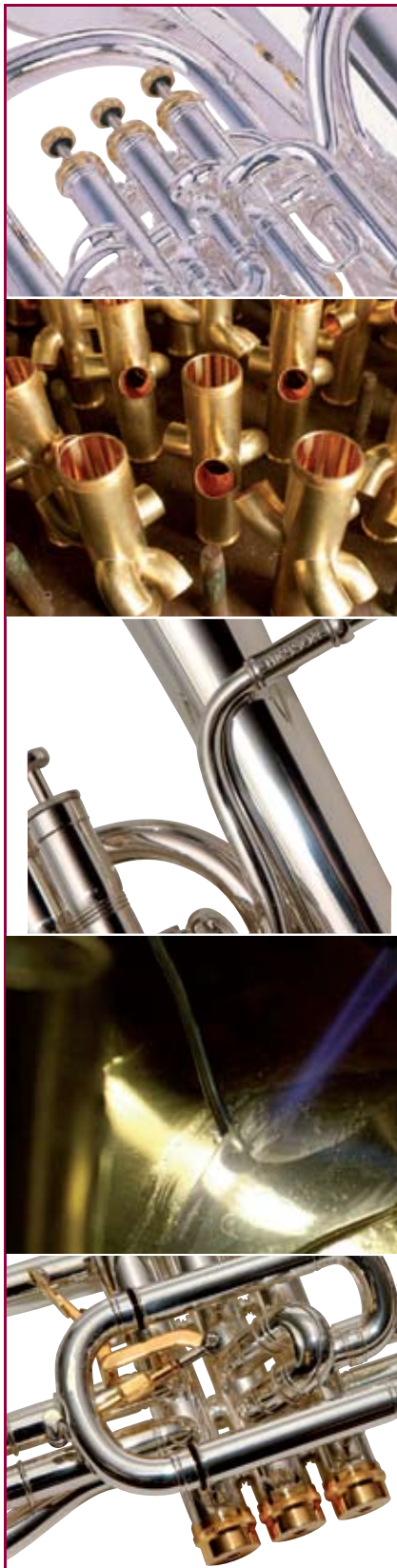
"Nothing comes from doing nothing."
(*William Shakespeare*)

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NATIONAL SECONDARY SCHOOLS BAND PRODUCES A STUNNING PROGRAMME

(see report and photos inside!)



Photographs of the National Secondary Schools Band courtesy of Victoria Orchard.

The 2009 National Secondary Schools Brass Band assembled in Christchurch on Wednesday 2 September 2009 for the annual course and school concert series. In contrast to last year the weather was beautifully fine and all arrived at the Burnham Army Camp ready for the gruelling rehearsal & concert programme that had been devised by the Bands Musical Directors Graham Hickman & Dwayne Bloomfield.

This year's course carried on the work from 2008 with ensembles and electives as well as rehearsing and performing as a band(s). The culmination of this year's course was to be two concerts in the Christchurch Town Hall playing as part of an Army Band Schools Concert. These concerts are targeted towards primary school children and are exceedingly popular wherever the Army Band performs them. Such was the response from the Christchurch Schools that four concerts were scheduled and each concert was all but fully booked out. Almost ten thousand children had the privilege of participating in the musical extravaganza that was staged for them.

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The **NZ Mouthpiece** thanks **Dianne Smeehuyzen** for making her column available for Kevin Dell's article on the **National Band** last month. We welcome her column back for October. (Ed.)



Dianne Smeehuyzen, President of BBANZ writes...

Thank you for your feedback to my article in the August Mouthpiece. It is satisfying to receive your positive and negative comments. I need to clarify that I do not know the answer to "why we are behind the 8 ball?" but you are definitely informing me that it is in your opinion not contests. OK. However no one has given me the miracle answer!

One answer could be to further develop our youth programme. The National Management Committee is currently working on a redevelopment of the role of Director of Education as sadly, David Bremner has notified us of his intention to resign from this role. Ultimately this role should be a paid full time person based in our Wellington Office; the person being totally responsible for the development of our training requirements with special attention to ensuring our band trainers are competent. She/he would be involved with our entities, which are the National Secondary Schools Brass Band, the National Youth Brass Band and the National Band. The Director of Education would develop a program to capture musicians who were unsuccessful with their applications to these entities to ensure next auditions they were better prepared and would work with the already established training academies in NZ.

The Director of Education would also develop training programmes in areas that did not have access to an academy. The role would encompass the mentoring of our Musical Directors and they would be available for or would arrange master classes for all levels of brass musicians.

Continued next column...

This is exciting and your NMC are ready and willing to accept the challenge. You will read in this current mouthpiece more information regarding this appointment of the Director of Education. We all know it is vital for our organisation that we (NMC) place high importance on retaining and increasing our membership.

But also it is equally important to ensure we have the ability to train our players to achieve a better calibre musician. While I was in Holland at the WMC World Brass Band Champs I had the privilege of discussing this subject with Tom Brevik from Norway. He informed me Norway thirty years ago was unable to match the other EUC bands but today they are up there with the best. If Norway can do it with their small population then so can NZ. We just need to be positive and take steps no matter how small towards striving to be equal to if not better than our EUC counterparts.

CALENDAR OF EVENTS

Sun 11th Oct. 2009

Hutt City Brass

with the Wellington Male Voice Choir
'Deep Harmony' Expressions Theatre,
Upper Hutt.

Sat. 10th

Sun. 11th Oct. 2009

Marlborough District Brass

Local Concerts

Sun. 18th Oct. 2009

Papakura RSA Brass

Concert Hawkins Theatre

Sat. 24th Oct. 2009

Trust Porirua Brass

With the Wellington Organists Association
"The Splendour of Organ and Brass"
Wellington Cathedral 7pm

24-25th Oct. 2009

ABA Youth Camp

7th Nov. 2009

The "Trusts" WAITAKERE BRASS

Band Awards Dinner Venue tba.

22nd Nov. 2009

Levin & Districts Brass

With Riki MacDonnell Levin Salvation Army
Durham Street, Levin, 2pm

28th Nov. 2009

The "Trusts" WAITAKERE BRASS

Henderson Christmas Parade

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Director of Education

BBANZ is looking for a new Director of Education.

At this time, we are calling for expressions of interest only. We would like to hear from anyone who believes they have both the musical and business skills required to make this a full time, funded position.

Please forward your CV and business plan, as relevant to the Director of Education role, to the BBANZ General Manager by 23 October.

(See pages two and six for more information.)

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New Zealand National Secondary Schools Brass Band – 2009

Management Team.

The course managers, Captain Leanne Smith, RNZIR, Director of Music – New Zealand Army Band and BBANZ Vice President Evan Sayer were ably assisted by Rob Wilson (BBANZ Executive member), Victoria Orchard, Marie Rockell and members of the Army Band in the planning and management of the course.

Auditions

Although the timing of this year's course wasn't ideally placed within the school year and a number of students who had been to Japan with the National Youth Band were unable to afford the additional time out, eighty five students applied to be members of this year's band. Once again the high standard of applicant made the selection process difficult. At the end of two exhausting days the band selectors settled on a band of forty seven. The selection team were delighted with the overall standard of applicant and advised that it had 'raised the bar' from previous years standards.

Programme

This year's programme included

1. having two bands to perform the school concerts: each band having members from both the secondary schools band and the New Zealand Army Band.
2. the Secondary Schools Band performing a hymn tune, march and Dwayne Bloomfields "Behold the Narrows from the Hills"
3. Ensembles
4. Electives that included Drum Majoring, Conducting, Arranging & Sound Recording.

The Army Band's rhythm section, the inimitable Sergeant David Fiu and the Army Band performers starred with both bands for the school concerts. The technical direction of the concerts was also managed by the Army Band and their expertise added to the wonderful performances that were staged.

Musical Directors: WO11 – Graham Hickman, WO11 – Dwayne Bloomfield
Tutors: Cpl Steve Chapman, Pte Chris Foster, Pte Brian Eckersley, Ssgt Phil Johnston, LCpl Jason Shortland, LCpl Mike Chessnutt, SSgt Nic Johnson, Pte Jonny Greenwell, SSgt Tristan Mitchell, Sgt Tyme Marsters
to next column...

Venue: Burnham Camp and the Army Band rehearsal facilities were absolutely ideal for this year's camp. Our thanks to the New Zealand Army for allowing us to share their facilities and for making us so welcome at Burnham.

Visitors to the Course: BBANZ President, Diane Smeehuyzen; 2010/11 Musical Directors of the NSSBB, Mick Dowrick & Nick Sharpe.

Award Winners:

Best Bandsperson : Cameron Lee – Christchurch – Percussion
Outstanding Player : Mitchell Spence – Whakatane – Principal Horn
Best Audition : Gregory Thomson – Dunedin – Cornet
Tutors Award : Nicholas Garrett – Porirua – Principal Cornet

Elective Awards:

Arranging : Jane Holt – Porirua
Conducting : Andrew Yorkstone – Invercargill
Drum Major : Rose Evans – Dunedin
Sound Recording : Abbie Bunting – Timaru

Special Mentions:

Kalie Eathorne-Gould
Devon (Fingers) Mason
William (Chunky) Sturt

Special thanks, for without their help these courses could not be held:

The New Zealand Army Band. In addition to the Musical Directors, tutors and Management team mentioned above members of the Army Band were involved with so many aspects of this course - from drivers to performers to lighting and sound technician. Thanks for making this course the best yet. To the moderators who oversaw the taping of the auditions: **Rob Wilson – Tauranga, Victoria Orchard – Roxburgh, Marie Rockell – Porirua.**
To: Ministry of Education, Pub Charity, MusicWorks Ltd, Music Ways Ltd

Feedback from the students has been very positive and included on the thank-you card to the Army Band were comments such as:

Thanks guys for the musical experience of my life

This camp has really amazed me! Personal thanks to all the wonderful tutors who helped me gain confidence in my playing and especially my solos. Of course we cannot forget the van drivers

Thanks SO much

Continued next column...

Hey guys. Thanks so much for everything. This is pretty much a LIFE highlight particularly Dwayne's help with arranging. Heaps of fun, really want to come back.

Thanks for taking me to the hospital twice. It only took 14 hours.

Thank you for the excellent teaching and the insight into the life of a professional musician.

Thanks guys! This was my first NSSB Band and I definitely want to get in next year.

Thank you for the wonderful opportunity you all have given me. It was an amazing experience I will treasure for the rest of my life

And from a parent

I would like to thank you and the rest of those involved in organizing this year's national secondary school brass band ..it was just sooo awesome. Having seen a few concerts and being involved myself in music at a base level, I can recognize (I think) the talent and enthusiasm required to play at such a level and even more than that, combined with the professional entertainment of the army band and you get one heck of a dynamic concert... as I said to you when I was down there, I just wish more people in NZ could enjoy one of these concerts – what a shame only one half of the island gets to hear what I had the privilege of hearing.

I could not complete this report without making comment on the Band's concert in front of a few parents and members of the army band. The bands playing of Dwayne Bloomfields "Behold the Narrows from the Hills" was exceptional. The audience accorded it a standing ovation. Dwayne later commented that some parts of the piece he had not heard played better. This was a performance by a band with an average age of approximately sixteen years!

I have reserved the final word for Graham Hickman whose email to the band members said ..

Firstly I just want to say again what a real privilege it was to be conducting you all this past week.

It has been a very special week for me – one I will always remember.

You all deserve to feel very proud with what we achieved – it was nothing short of exceptional.....!!!!

**Evan Sayer, Co-Manager NSSBB
20 September 2009**

2009 Matamata Brass Festival of Music

Sponsored by KBB Music

Bands: **Cambridge Brass Band, Waikato Schools, Thames Citizens, North Shore Youth Symphonic Wind Band, Eastern Stars Cadet Band, Waikato Youth Symphonic Band, Matamata Brass, Eastern Stars Concert Band (Auckland), Hamilton Auxiliary Brass, Te Awamutu Brass Auxiliary and KatiKati Concert Band.** They all came with one thing in mind - to play entertaining music and enjoy themselves

For many years, Matamata Brass ran the "Pohlen Cup Contest" going back to 1948 which was for D Grade Brass Bands in the Waikato/Bay of Plenty area. The main contest music was the hymn and the winning band was awarded the "Pohlen Cup". Over the years interest from Brass bands waned, so rather than see the demise of the "Cup" the Matamata Brass committee decided to open it up to all Brass, Concert and Symphonic Bands in 2006. So as not to lose sight of the Brass Band tradition over all those years and to please the traditional Brass Band supporters, the committee decided to keep the hymn section and keep it competitive. - no points given, just the winning bands announced in each section. The move, to open up the "Pohlen Cup", was the correct one, and the change from a contest to a festival has proved popular.

The music bands played was a kaleidoscope. Each band can have a soloist, junior or senior, and it was most encouraging to see junior soloists, some only nine and ten years old play like veterans full of confidence. Bands can have as many members as they wish, can be a big band or just twelve or so members; there are no restrictions on instrumentation, vocalists; bands can use their own compere; each band is allocated 30 minutes on stage. Apart from the hymn, the festival is non-competitive. Bands are adjudicated on their own performance and not against any other band and awarded a Gold, Silver or Bronze certificate.

Continued next column:

Winners of the 2009 Festival:

"Pohlen Cup" Hymns -Te Awamutu

Brass Auxiliary

"David & Ruth Cochrane Trophy" -

Waikato Youth Symphonic Band

The best soloist (senior) -Thames

Citizens Band

The best soloist (junior) -Te Awamutu

Brass Auxiliary

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Interested in attending a Festival?

Contact **Ron Massey,**

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e-mail imps08@xtra.co.nz or the

Secretary of Matamata Brass,

Joyce Wheadon jwheadon@ihug.co.nz

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The Ticket

At Waitakere Concert !!

If you went down to the Glen Eden Playhouse on Sunday 23 August, you'd be in for a big surprise as The Trust's Waitakere Brass Band, under musical director Steven Booth, held their annual 'Toys for Kids' concert.

Your admission ticket was the toy you donated to the Waitakere Hospital children's ward, and dressing up was on for young and old. Afternoon tea for the wee folk was donated by the Band members and local businesses.

The music appealed to toddlers who loved Thomas the Tank engine right up to the youth keen on the odd Pirates of the Caribbean movie.

Soloists amused, from **Stu Ritchie's** athletic 'Acrobat' taking trombone playing to new 'lengths', through to the soft simplicity of *Stardust* played on the flugel horn by **Courtney Hildreth**. Soprano player **Fendall Hill** showed his sensitive side in *Send in the Clowns*.

Compere **Mark Haines** kept the magic and mystic of young curiosity engaged throughout the whole programme with his quips, jokes and seamless links between numbers.

This is not the first time the Band has donated its time to the community. The 2009 concert was another full house in advance, and yet people still turned up at the door just hoping for that odd spare seat, showing just how popular this annual contribution to the people of Auckland has become.

Tracey Ashton

Marketing Coordinator

The Trust's Waitakere Brass Band

Canterbury Brass...

Canterbury Brass has a new website, a new musical director and a new sponsorship.

The 2008 New Zealand Champion of Champions **Tyme Marsters** has recently been appointed as the new Musical Director of Canterbury Brass.

Band Chairman **Kevin McMorran** said, "I am delighted with this appointment; this is a very exciting time for the Band".

Tyme Marsters said, "I am looking forward to the challenge that lies ahead of rebuilding the band, working with some fantastic musicians and leading Canterbury Brass into a prominent place in NZ banding".

Tyme started playing in Westport when he was 10 years old. In 1993 Tyme moved to Christchurch to join the New Zealand Army Band after a 3 month Army Recruit Training Course. Tyme also joined Woolston Band where he played for 9 years. His success as a soloist includes winning the New Zealand Open Amateur Cornet Solo in 1995, which also earned him the Pat Cole Medal for being the youngest winning Open Soloist at the National Championships that year. In 2008 Tyme won the New Zealand Open Flugel Horn Championship and went on to win the coveted title of Champion of Champions of New Zealand.

A member of several National Bands, Tyme has toured overseas with the Band on several occasions most recently for the World Brass Band championships in July 2009.

Brass bands are not Tyme's only interest and he has had a wide range of experience in many musical genres: he played Lead Trumpet with the All Stars Big Band, backing the likes of Tim Beveridge, Glenn Shorrock (from Little River Band) and James Morrison. Tyme has also played in many show productions including *Brassed Off* on Flugel, *Romeo and Juliet* on cornet, and *Witches of Eastwick* on Trumpet.

Sponsorship:

The other important news is that the Band has secured a new sponsorship with **Leopard Coachlines**. The Band will now be known as **Leopard Coachlines Canterbury Brass**.

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D of E

Hi All,

I have recently had the opportunity to judge the Otago/Southland and the Central Districts Contests, and as this was the first time I had judged a full band contest, it was a real eye opener for me. I think that every conductor of a band should sit behind a screen with a score and hear what goes on. It's incredibly enlightening, and makes you realise what judges are looking for and how easy it is to hear the detail or lack of it.

One thing that stood out to me during these contests is the lack of attention to the different types of articulations and accents that composers ask for. Articulation is one difference we have over so many

continued next column...

other music ensembles. We are able to produce so many different accents, as well as altering the approach to the music: ie *Legato*, *Staccato*, *Broad* etc.

It's important that when we are contesting that this detail is heard by the judge. It also brings a piece to life. Too many bands see any type of accent, and play them all the same way, or completely ignore them.

Usually the accents are highlighting rhythmic activity, and this doesn't always cut through the texture, so bringing out the accents will often help with balance and rhythmic stability. I urge, particularly lower grade bands, next time you are warming up on red hymn books, to play a short hymn as many times as you can with different types of articulations. Try and make each one different in some way, concentrating on the type of attack: i.e. is it a heavy tongue attack, or is it broad but with minimal front attack, is it a *fp* effect, is it *legato*, *staccato*, *tenuto*, *marcato* etc.

There are so many possibilities to change the way we approach each note and add so much life to a test piece, even a hymn. When you are talking to your bands about the articulations and approach of each note, also talk about the end of the note, and how it finishes - as that's as important if not more important. Make sure that each section ends a note the same way, with no tongue, and cutting off at the right moment at the right dynamic. There is so much to think about when putting together a piece of music, and hopefully I have given you something else to add to the pile!

Regards
Dave

Extracts from David Bremner's message in the September issue of the NZ Mouthpiece:

The Director of Education role is a crucial part of banding in NZ, and needs to get to as many bands in a year as possible... Every band in this country needs help at some point in time and its important to ask for it... investing in the youth of our association, and getting behind any initiative that can further the education of brass playing in NZ.

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Our National Band: Asset or Liability? Jamie Ford

We all want a national band. A band that will create opportunities, for those with exceptional ability to showcase their talents alongside other equally talented musicians from Godzone. A band that will cause envy in other banding countries. A band that young players aspire to as they hone their skills.

And we all want to be part of a thriving, flourishing, and growing banding community too. Unfortunately passion and enthusiasm for the national band, and the esteem of other countries doesn't pay the bills.

The critical question is, can we afford a national band and at the same time create this thriving banding community?

What matters most: Opinions or Facts

"Your opinion, although interesting, is irrelevant." is an expression often used by the authors of the book "Tuned In". They say this to their clients because they want them to focus on the **facts** rather than opinions that are unhelpful, though interesting.

We've all got an opinion about the national band, but what are the **facts**?

1. In the last fifteen years our association has invested nearly \$1.3 million in the national band
2. The band has lost nearly \$163,000 on that investment over the same time period

Band	Investment	Profit/Loss
2009	\$116,500.00	\$6,094.00
2007	\$178,918.00	-\$55,940.00
2005	\$371,207.00	\$12,346.00
2004	\$72,437.00	\$571.00
1995	\$532,683.00	-\$125,687.00
Total	\$ 1,271,745.00	-\$162,616.00

3. All the cash reserves of our association have been liquidated to fund the losses
4. The national band currently owes our association more than \$50,000.00, loaned to cover the 2007 tour loss
5. A number of dedicated people have committed large amounts of their time and expertise over many years to generate those funds from a range of sources

To next column...

Investments of that size are very important and quite acceptable if the return is going to deliver real value to our association. With that level of investment it's quite reasonable to expect a very detailed business case for the band, with measurable benefits set down on paper.

The opportunity cost:

Opportunity cost is simply what else we might have achieved if we had used the money in other ways. With that kind of money we could have funded:

- a. A Director of Education's annual salary of \$100,000 for 12 years
- b. The affiliation fees for the C & D grade bands for nearly 50 years
- c. Seven district association youth development projects to the tune of \$185,000 each

However, the reality is that the \$1.3M is not free money that was all available to our association. The largest proportion of it was raised specifically for the national band. Some of it comes from grants that were made to the national band. Some comes from the profits made on successful concert tours. And band members have made personal contributions.

(In 1970 the Dutch community here in NZ raised over \$100,000.00 to assist the National Band travel to Kerkrade for the contest, and then go on an extensive concert tour in the Netherlands.)

The Tipping Point:

In his book *"The Tipping Point"* Malcolm Gladwell uses a number of real-life examples to show how organisations and communities can be proceeding merrily on their way while all the time vital changes are taking place. Eventually those changes reach, "the levels at which the momentum for change becomes unstoppable – the Tipping Point". Those changes can be for the good of the organisation or community. They can also be to the detriment of the organisation or community.

Continued next column...

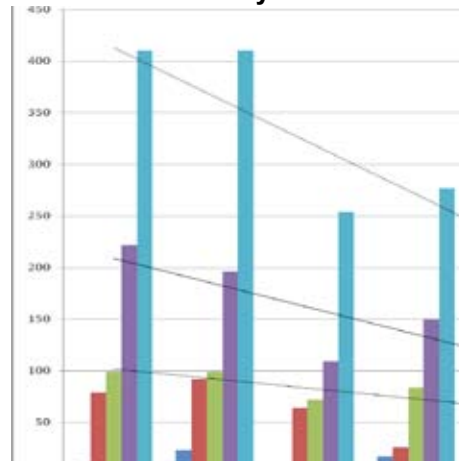
Banding at a crossroads:

In his September 09 article for the Mouthpiece our Director of Education, David Bremner, has this to say, *"We are at a crossroads for the banding movement of NZ, and unless we get off our backs and get motivated about the future of brass banding it will be gone before we realise it. That means investing in the youth of our association, and getting behind any initiative that can further the education of brass playing in NZ."*

Now that is David's opinion. Other prominent members of our association have also expressed opinions about this, and a perceived drop in performance standards. Now consider another **fact**.

6. There has been a 41% drop in the solo and party entries over the last twenty years

National Solo & Party Contest Entries



And other **facts** worth considering are:

7. In the objects of our association:
 - a. National bands rank last in Rule 3 (b) (1V)
 - b. The list of powers and duties of the management committee [Rule 10, 10.3 (c) & (h)] include:
 - (c) Assisting bands by making grants or providing loans...
 - (h) Forming and touring national bands ...

What does that tell us about our priorities?

Did you know these **facts**, and are you discussing them at band, and in your committee meetings?

This article concludes on page ten. Responses from Evan Sayer (Vice-President BBANZ) and Kevin Dell (Former BBANZ President and Co-Manager of 2007-9 National Band) will be found on pages twelve and thirteen.



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Our National Band: Asset or Liability?

Continued from page 7...

Intentional or accidental:

Imagine a remit being presented at our association's AGM twenty years ago, and the remit proposing that the management committee take the appropriate action to achieve the following results:

1. Raise and spend 1.3M on the national band – a sum of \$65,000 per annum
2. Lose \$160K on the activities of the band
3. Leave a debt of \$50K
4. Use financial reserves to fund the losses on the band's activities and offset the debt
5. Accept a 41% reduction in entries into the national solo and party contest

We can only speculate on whether that remit would have been passed. Yet that is what has happened effectively.

My opinion on the national band is irrelevant, and it's been said that the smart person knows the right answers but the wise person knows the right questions. Some questions do come to mind. Questions like:

1. Is banding flourishing, or is it in decline?
2. How close are we to the tipping point where banding as we know it becomes unviable? David Bremner seems quite concerned about that.
3. Could we make much better use of the data Trevor Kempton has accumulated showing, where direct action is needed to arrest the decline, if it is occurring?
4. Is the national band an asset delivering the kind of benefits that any sound business would expect from that kind of investment? If it is ...
 - a. What are those benefits, and what is the concrete evidence? Opinions are irrelevant. Only facts are acceptable. And one set of facts indicates that banding is in serious decline.
 - b. How come we are seeing this decline in contest entries if the national band helps maintain standards?

5. Is the focus of the national band activities appropriate for the circumstances i.e.
 - a. How does competing in an obscure (to Kiwi's) European (Kerkrade) band contest, and coming 4th out of 5 bands do anything to raise the profile of banding in NZ, and turn around the apparent decline?
 - b. How does that focus translate into a positive influence on funding bodies, potential sponsors, and potential patrons?
6. Is there a better way to fund projects, like the national band, that are costly and risky?
7. Is the management committee putting sufficient emphasis on projects designed to create a flourishing and thriving banding community? given that the first object of our association is, "To maintain and develop a movement ..." [Rule 3, 3.1 (a)]. Projects that would see a resurgence of banding in the provincial centres and towns, that have been such great training grounds of players for city bands.

Testing the views of members:

There are two very easy tests to establish the true sentiment regarding the national band, and they are financial.

1. In the rules of our association the management committee has the power to levy bands \$100 per annum "... *If the resources of the Association are insufficient to carry out the objects of the Association, ...*" [Rule 9, 9.3]

How will your band respond to that levy being applied, so that the current national band debt of \$50,000 is eliminated? It will only take ten years of that levy on all bands to eliminate the debt. That's just a few more bbq's and sausage sizzles.

2. A remit is put to the AGM to create a special national band levy of \$1,000 per annum, per member band, to fund the national band's activities. \$50,000 per annum would be a good sum of money to seed the activities of the national band, our elite showcase unit, I suggest. How will your band respond to that idea? That's a bit more than just a few more bbq's and sausage sizzles.

My inquiries have turned up the fact that a national band fund was established some years ago. The plan was that our association would contribute \$5,000.00 per annum to that fund. Now that seems a reasonable amount, (\$120 per band) divided amongst the member bands, and quite achievable, but I have not had that fund brought to my attention during nearly two years on the national management committee, and it appears to have fallen by the wayside.

Another option is that the member bands, from which the players are drawn, underwrite the costs on a per player basis.

I don't know the answers to the questions but I do suggest that:

- a) We would be wise to take steps to establish the true sentiment of playing members so that the management committee has very clear direction on the place of the national band in the scheme of things financial
- b) We ensure that limited resources are targeted very carefully to where they will produce the very best results for the overall good of banding

Sources:

The figures on the national band come from 3 sources:

- 1 The article written by Life Member Kevin Dell, published in the December 08 edition of the Mouthpiece
- 2 The financial records of our association maintained by Life Member Murray Warrington
- 3 Data extracted from the financial records researched by Vice-President Evan Sayer

The data on the solo and party entries was provided by General Manager David Dobson. The figures at five year intervals were used.

Notes:

1 Barrie Sinclair analysed the data from the solo and party entries for the last twenty years. The 41% reduction is the figure he established. He did advise that the full twenty year body of data would show the continuing strength or weakness of the trend. As at the time of writing, that work has not been completed.

2 A draft of this piece was read by a good number of experienced banding people and their comments have been received with much appreciation. Some of those suggestions have been inc.

Continued next column...

To next column...

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Our National Band: Asset or Liability? Evan Sayer responds...

I have been quoted in the article by Jamie Ford as being the source of some data that Jamie has used in his article. While I researched the Associations records to extract the data, the interpretation of that data will I'm sure be the subject of much debate. However before that debate starts there are a few further facts that need to be considered before decisions can be made as to the future of the Associations activities.

Fact 1. From the Associations records I was not able to easily identify the net result of the 1962 or 1967 National Bands.

Fact 2. I have therefore constructed a table of the results of the National Bands since 1970. The net result of this is an accumulated deficit of \$55,916.

National Band - Net Results since 1970

Year	Net Result	Overhead
1970	59,435.00	1471
1974	15,754.00	2977
1976	- 1,353.00	
1978	15,000.00	
1980	- 1,500.00	9000
1985	3,997.00	18000
1989	- 10,870.00	5000
1990	18,307.00	3000
1992	7,930.00	8000
1995	- 125,687.00	
2004	571.00	
2005	12,346.00	
2007	- 55,940.00	
2009	6,094.00	
	- 55,916.00	47448

Fact 3. Included in the total deficit are Administration fees of \$47,448. These were amounts that were transferred to the BBANZ coffers to cover unspecified costs. If the National Band had not taken place in those years those costs would most likely still have occurred. They were to apportion an element of overheads such as rent and salaries. These costs would still have had to be paid regardless of whether there was a National Band or not.

Fact 4. If the surpluses and deficits since 1970 were isolated into a bank account and interest compounded then the net result of the National Bands to BBANZ would have been a rather substantial surplus. Surpluses in the early years would have generated significant interest amounts that would have funded more than just the National Band.

I would further offer the following comments.

1. To say that the Association has invested \$1.3 million in the National Band ignores the fact that most of the money came from sources that wouldn't otherwise be available to the Association. The proceeds from Ticket sales to concerts, record/CD sales or personal contributions would not have been forthcoming if the National Band had not been formed. While this total may be factual its use is somewhat spurious in my opinion when presented without the corresponding income.

2. While the Cash Reserves of the Association have been extensively used there have been many uses that those funds have been put to.

Based on the facts noted above the so called opportunity cost assertions don't exist.

Banding at Crossroads. While I don't disagree with our Director of Education, your Association has invested significant funds and other resources into youth via our National Youth Bands and National Secondary Schools Band. The results of both bands this year have been outstanding.

Having been involved with both bands I can attest to this; however we can not leave the responsibility for this solely with your Association. Member bands need to ensure they make best use of their resources and support our youthful endeavours. It remains disappointing to me at the lack of support we give our youth – how many band persons have in recent years attended concerts of our Youth Band or Secondary Schools Band?

Association Objectives.

At the May meeting of the National Management Committee the priorities in order of importance for the coming years were confirmed as follows

1. Contests
2. National Youth Band
3. National Secondary Schools Band
4. Education.
5. National Band

I believe that our Association in establishing this list is ensuring the future of our hobby subject of course to our membership supporting us in these objectives.

Evan Sayer
Vice President , BBANZ

Kevin Dell responds...

I have had the benefit of reading Jamie Ford's article "Our National Band: Asset or Liability" before writing this article.

Glib phrases catch attention but are hardly ever thoughtful. That is true (at least in the context Jamie Ford uses it) of the quote used by him in his article – "Your opinion, although interesting, is irrelevant".

Of course, facts are important. But so too are opinions. Opinions help form future facts. Opinions try to determine what future facts might be. Opinions try to interpret existing facts.

In fact, as much as he tries to avoid saying it, Jamie Ford's whole article is about opinion. It is about influencing your opinion.

If facts are to be helpful, they need to be correct, you need to have them all, and they need to be presented in a fair and not interpretive way.

I do not suggest that Jamie Ford has deliberately concealed facts or deliberately presented them in an unfair way but, because he is trying to have you share his opinion about National Bands, he has failed to give you all the facts and has given you some facts in an interpretive way.

Continued from previous page...

In his very “first” fact, he says the Association has invested \$1.3 million in the National Band over the last 15 years. Absolute rubbish! The Association has invested \$162,616.00 in National Bands in the last 15 years. The balance came from other investors and stakeholders. Jamie actually acknowledges that but under the heading “The Opportunity Cost”. The second fact Jamie states is that “the Band has lost nearly \$163,000.00 on that investment over the same time period”. Well, in his first fact that \$163,000.00 was the investment and now in his second fact it is a loss. That is an interpretive way of presenting the fact. Is it an investment or is it a loss? That is more than semantics. So is Jamie’s fourth fact, which refers to the National Band currently owing the Association more than \$50,000.00. New Zealand Bands Limited owes the Association that \$50,000.00 but New Zealand Bands Limited is wholly owned by the Association. What that boils down to is the Association owes the Association \$50,000.00 which is obviously nonsense. What is true is that National Bands over the last 15 years have cost the Association nearly \$163,000.00. The issue really is whether that was a good or bad investment.

But then why assess it over 15 years? It is a matter of opinion (not fact) as to how long a period should be taken to assess the worth of the investment in the National Band. If you use the figures available in Evan Sayer’s article, going back to 1970, then the investment is \$50,000.00 over 40 years.

It might be more relevant (which is the way I happen to think is appropriate) to simply acknowledge that the 2007 tour cost the Association more than was reasonable, learn from the mistakes, which were largely overestimating ticket sales, and get on with determining the worth of National Bands with a less interpretive version of historical facts. It was after all, the 2007 tour and some subsequent costs unrelated to National Band which has caused the Association to have little by way of cash reserves.

continued next column...

Why does Jamie Ford relate his “Opportunity Cost” issue at all. He suggests that the \$1.3 million could have been available for other purposes and then acknowledges that it could not. There is no “Opportunity Cost” issue. I think I can answer my own question. The answer is that Jamie wants you to share his opinion that National Bands “cost” too much.

But not satisfied with that little bit of skulduggery, Jamie then asks you to consider a highly fanciful and imaginative 20-year old remit. Talk about 20:20 hindsight. This is 3-D stuff.

And what on earth does the order of the objectives and powers in our Rules have to do with priorities? Absolutely nothing, that is what. Jamie says “National Bands rank last in Rule 3(b)(iv). Rule 3 contains the objects of the Association. Rule 3.1(b)(iv) refers to Bands representing New Zealand. It does not refer to the National Band specifically. Is Jamie trying to argue that all our representative Bands are low priority, including the National Youth Band, which the National Management Committee, of which he is part, has just given high priority.

Jamie also refers to the powers of the Management Committee in Rule 10. Rule 10.2 gives the Management Committee general power to run the Association. Rule 10.3 gives some examples of powers the Manager in the community can exercise. They are obviously not intended to be in priority because the second example is that the Management Committee can borrow money.

I do not disagree with Jamie that the National Band, as with any other activity of the Association, should have its worth debated from time to time. But it should be debated on level ground. I also agree with Jamie that the cost of National Bands, and other activities, has to be taken in to account in considering whether any particular activity is worthwhile. But again, the playing field has to be level.

One financial fact is that of the 14 National Bands since 1970, only three have cost the Association more than \$10,000.00

to next column...

per band. Two others have had minimal cost. On the other hand, nine of those National Bands have returned funds to the Association. If risk taking is eliminated, National Bands can return funds to the Association.

However, money is not the only matter that shall be taken into account in determining the worthiness of National Bands. Here are some questions that I would be asking:

- 1. How many Bands are thankful that at some point in time they have had a musical director who has had his or her experience enhanced by being in a National Band?**
- 2. How many players could say they have improved as a result of playing in a National Band?**
- 3. How many Bands have benefited from players in their ranks who were previously in National Bands?**
- 4. How many players are still playing because of the enjoyment and experience they gained playing in a National Band?**
- 5. How many Youth Band players, or other young players, aspire to play in a National Band?**
- 6. How many people have gone to a local Band concert because they heard a National Band?**
- 7. Why is it Australia is so keen to establish a National Band?**
- 8. Why would BBANZ want to lose control of a National Band to private enterprise (because that is what could happen if BBANZ chose not to promote National Bands)?**

I make no pretence that I believe National Bands are good for BBANZ. I am trying to persuade you to my opinion. Do not be deceived by those who pretend to take a neutral ground but have a hidden agenda.

Kevin Dell
Co-Manager 2007-9 National Band

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Musical Director: Trust Porirua City Brass

Who Are We:

Trust Porirua City Brass is a very active 'B' Grade Band both on the contest stage and within our community. Consistently in the top of the 'B' Grade over the past 5 years, 3 concerts plus Districts planned to complete 2009, 2 concerts plus nationals in Dunedin planned so far for 2010. Quality instruments, extensive library, an enthusiastic and full complement of playing members rehearsing twice weekly. Plus an independently run and very active Junior Band- the Porirua Youth Brass.

Where Are We:

We are located in the heart of Porirua City, Wellington region's most progressive City and just 19km from the cultural capital of New Zealand. Established for 39 years we enjoy great Council and community involvement and support.

Who Do We Want:

A forward thinking Musician who enjoys a wide variety of music, has the skills to challenge and motivate- and who knows- take us to 1st place in Dunedin 2010. Call or email, in confidence of course, Geoff Warren, Chairman 0274 427528 or gwarren@xtra.co.nz

**Have you seen the
contest photographs portfolio
on the BBANZ Website? Go to:**

http://www.championbrass.org.nz/deco_gallery.html

Charles Begg & Co Ltd and
seeking information on their
involvement with the New Zealand
brass band movement.

I would be very pleased to hear
from anyone who could assist.

Clare Gleeson:

Telephone 479 2554.

Email beggs@inspire.net.nz

LIFE MEMBERS OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND...

Graeme Aldridge MNZM

Alan Briesman OBE, JP

Tony Cowan BEM

Trevor Cudby

Kevin Dell ONZM

Graham Dick

Kevin Jarrett MBE

Tony Lewis

Bill Platt

Murray Warrington

R.I.P 2009: Jim Rafferty QSO

BEQUESTS

**Create a legacy for yourself
and for your family...**

Have you ever considered the Brass Bands Association as a beneficiary of your will? Such generosity as recently displayed by the late Elaine Aldridge, could soon lead to the Association becoming financially independent in some of its operations such as its National representative bands, education work and Contest administration.

At the same time, the donor's name becomes a perpetual memory of involvement with BBANZ. (Elaine is a friend of the National Youth Band "in perpetuity")

A special message from Dianne Smeehuyzen, President, BBANZ:

Finance Matters

Just recently I was placed in the position of calling an urgent meeting of the National Management Committee. This meeting was called purely to vote on whether we deliberately break our constitutional rules. After debate the NMC decided in their wisdom not to deliberately break their constitutional rules with one dissenting vote recorded.

The NMC were placed in this position because we received a remit for our Annual General Meeting after the closing date. The content of the remit had validity and would have been a topic that our members should have had an opportunity to debate. Now that I have your interest the remit read as follows:

To amend rule 11.1 as follows:

Existing Rule:

11 ELECTION OF MANAGEMENT COMMITTEE

11.1 The Management Committee shall consist of:

- a. A President;*
- b. A Vice President;*
- c. Four Persons.*

To be changed to:

11 ELECTION OF MANAGEMENT COMMITTEE

11.1 The Management Committee shall consist of:

- a. A President;*
- b. A Vice President;*
- c. A Treasurer*
- d. Four Persons.*

to next column:

Since receiving this remit I have spoken to a life member, two management members, work colleagues and other volunteers as I agree there are areas within our organization when we require expertise with accounts.

The areas of concern to us are with our entities, that is National Band, National Youth Band and National Secondary Schools. . We have voluntary Managers for these entities who have fantastic people skills but we also expect them to have financial skills. In the past we have been fortunate in most cases with our Managers' knowledge of finance but this has been luck and we should not leave this vital part of our finance to luck. Quite simply why would we put this added pressure on our Managers?

My discussions have produced the following plan which I hope our NMC will endorse and put into policy.

1. All budgets are given to our General Manager and will include all supporting documentation e.g. quotes, basis for calculations of ticket sales and any other information that may be required to substantiate the budget.
2. This information is forwarded to – say - our Treasurer or our auditor for verification
3. The budget is then returned to the Manager for presentation to the NMC.

Receiving this remit has brought to our attention how ill informed some of our members are regarding our day to day finance matters within NMC. We do have a Treasurer although I call him our Finance Manager, but we also have my "Minister of Finance": Evan Sayer who is our Vice-President. Evan Sayer has a Diploma of Business and he is also a treasurer of a National Organisation. I firmly believe we have the best of both worlds: we have a Life Member as our finance manager and he is in constant communication with Evan Sayer regarding our accounts. We are fortunate to have Evan as a person within our committee who has the ability to present our accounts on a monthly basis.

In conclusion I am disappointed that you, our members, have not been able to debate this issue at our Annual General meeting. I have however offered the open forum for our member to raise this topic for general discussion. It should be noted that the open forum was very successful last year and has resulted in two remits for this years AGM

Dianne

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CONGRATULATIONS TO IAN LEVIEN! BBANZ Life Member, 2009

Ian began his band career about 1950 in Dannevirke as a lad of 9 years.

In the mid-fifties, he played with Rotorua Brass and by 1960 was playing with the Auckland Watersider's Band. This band is now known as Dalewool Brass.

Ian returned to Rotorua in the early sixties, before joining Derry's in 1964. He left them when he went overseas on Army Service in Malaysia in 1964, as an Education Officer. He quickly added playing skills to his "job description".

Returning to New Zealand in 1970, Ian joined Woolston and remained with them until he left for further service in Singapore in 1974.

Ian's overseas service included contributions to music outside the NZ Forces — such as writing and playing music for the Americans - who for a number of ceremonial occasions did not have a trumpeter or bugler with them and relied on Ian's ability to get them out of the occasional tight spot.

From 1976 — 1979, Turrells Onehunga (now Dalewool) benefited from Ian's playing ability and while on Army Service in Waiouru, he played for Tenderkist Wanganui. In 1982, Ian rejoined Dalewool which at that time was playing under the title of Continental Airlines Brass.

In 1987 Errol Mason passed away and Ian stepped in to train the band for the contest that year.

During his time with Continental Airlines Brass Band Ian re-wrote the band's



Constitution, took on the Manager's position and was a Committee Member. He stayed with them until 1991, when he began conducting Hamilton Brass. Under his direction the band achieved 2nd place in the B grade in 1992 and won the B Grade title the next year.

In 1997, Ian joined Concept Brass (Papakura) and apart from a time in England — 2000 to 2002 - has remained with them. He is a player, tutor and conductor with this band, which under his direction in 2007 won the D Grade title and was promoted to C grade.

It is something of a record in itself that between 1960 & 1991 Ian attended 22 out of 25 National Contests mostly in A Grade.

Ian was a member of the 1965; 67; 78; 89; 90; 92; 95. National Bands of New Zealand and acted as Assistant Manager to the 2003 and 2005 bands. He was

also Deputy Conductor of the 1965 National Band

Ian has a passion for developing young players and played a big part in re-establishing the National Youth Band structure and development programme with Nigel Weeks. He has been associated as a conductor with Auckland Youth Band (1991), Waikato Bay of Plenty Youth Band (1993), and Northern Youth Brass (1994). He has managed several Youth Band camps including Whangarei District Band, Auckland Youth Band and, of course, the National Youth Band of 1998/9.

He also introduced a training scheme for young players in Papakura, combining free tuition with a role as a teacher of brass in local primary schools.

Ian served two terms, 1994 - 2000 and 2003 — 2007, as a member of the National Management Committee, on either side of his sojourn in England.

Not only as a player, but as a committee member and an adjudicator, Ian has contributed positively to numerous National and Regional Contests.

Ian received a BBANZ Long Service Award (55 years) in September 2005 and was made an ABA Life Member on 10 June 2007,

He received the warmest accolades — and prolonged applause - when his award was announced at the 2009 BBANZ AGM/Conference.

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CONTACT DETAILS

MANAGEMENT COMMITTEE:

Further updates arising from the Annual General Meeting of 7th November 2009 will be advised in the first issue of 2010.

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Robert Wilson

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(H) 07 542 1244

Director of Education

Appointment Pending

**OFFICE
DIRECTORY**



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WELLINGTON

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Tuesday-Friday 9am-1pm.

DAVID DOBSON, General Manager

OUR WEBSITE: www.brassnz.co.nz

Treasurer

Murray Warrington

C/o Willis Toomey Robinson

Private Bag 6018, NAPIER

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(06) 835 1430 (Fax)

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mwarrington@wtr.co.nz

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Dianne Smeehuyzen, President of BBANZ writes...



Christmas once again is nearly upon us! It seems to be happening more quickly each year but I have been informed that thoughts/comments such as these are age related! Anyway now is the time of year for our bands to attend to their civic duty. We see them out carolling from Invercargill to Whangarei. What a great and simple way to increase the band coffers for the New Year to come! We also have bands performing at community events and concerts.

Thank you to all bands, your roles in performing civic duties assists to keep bands in the limelight thereby supporting our funders and sponsors.

One of our life members Jim Rafferty past away this year and we send our thoughts to Elsie for the coming festive season.

I wish to place on record my personal thanks and that of the National Management Committee for the outstanding work of David Bremner as BBANZ's Director of Education since 2004. Finding a replacement for David will present a significant challenge, as his work has been exemplary and dedicated.

Thanks are also due to Jamie Ford. Jamie was a member of the National Management Committee since 2007, but has lost his place on the NMC following the 2009 ballot. His replacement on the NMC is Jeffrey Mulraney, and I welcome him to the Committee. The Jan- Feb edition of the *NZ Mouthpiece* will contain information about and contact details for Jeffrey.

Continued next column...

To all our Life Members, Members, Sponsors and Funders, on behalf of the National Management Committee - have a safe and happy Christmas.

See you in Dunedin July 2010.

Director of Education

BBANZ is looking for a new Director of Education.

BBANZ wishes to shape, with the successful applicant, pathways of education activity to lead the Association into the next decade of Brass Band development.

At this time, we are calling for expressions of interest only.

Information from those previously expressing interest may be added to if desired.

We would like to hear from anyone who believes they have the musical and organisational skills required to help BBANZ to make this a full time, funded position.

Please forward your CV and other supporting documentation to the BBANZ General Manager by JANUARY 18th, 2010.

CALENDAR OF EVENTS

12th Dec. 2009

Marlborough District Brass

"Christmas Nostalgia"

Nativity Church,

Blenheim

20th Dec. 2009

Leopard Coachlines

Canterbury Brass

12.00 – 1.00 pm

Christmas Music

Outside Canterbury Museum

Singing along is definitely

encouraged!

14th Feb. 2010

Marlborough District Brass

Summer Concert -

Pollard Park



D of E

Hi all,

Well, this is my last column as Director of Education, and I want to start by saying it has been a huge privilege to have held this role for the past 5 years. I have thoroughly enjoyed getting to so many bands around the country, and contributing to the development of brass playing in NZ.

I take my hat off to the countless volunteers out there in our movement that give their time to educate and promote banding. A lot of the time this work goes unthanked and unnoticed, but I can assure all those volunteers out there that you are the oxygen to our association, and without you we do not exist.

To next column...

We can argue until we are blue in the face about what are our strengths and weaknesses in bands, but the bottom line is that if we want to have brass bands in 50 years, then - we all need to do more. And I particularly challenge my generation of bands people, the ones out there that benefited from so much generosity from past generations, - is that information being passed on? In some circumstances yes, but generally we are too busy to give back, too busy to find time to pop into a youth band practice and have a chat and inspire these young musicians.

Its time that we remember the opportunities that we were given as youngsters starting out in banding, and give some of that back.

We all see the word 'Education' and assume that it only applies to the youth: this is a common mistake, and one that we cannot afford to continue to make. Education is a process that lasts our entire lifetime, and especially as musicians we can never afford to stop learning. It's also important that we start educating our audiences, creating a culture around brass bands and establishing a point of difference from so many other arts

organisations. This, I believe, has been missing from Brass Bands for many years. We should celebrate the unique voice that bands have, the original music that we have developed for years, and the service we offer the community.

Regards

Dave

The National Management Committee and the New Zealand Brass Band Community thank David Bremner for his quality service to Brass Band Education since 2004.

We wish him well in all his future music activities with brass bands and other music organisations.

BBANZ OFFICE CLOSURE:

The office of the Brass Band Association of New Zealand will close on 18th December 2009 and re-open on January 18th 2010.



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Getzen 3047AFR Custom Trombone	\$7,782	\$5,540	Majestic SSB 36x22 Bass Drum	\$5,995	\$5,250
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“Your opinion, although interesting, is irrelevant”...Mole:

In response to Jamie Ford (*NZ Mouthpiece*, October 2009)

Jamie, I guess your phrase above sums up your article perfectly. After all, it was your opinion of the facts that you chose to present, be it in a far from balanced manner. I was taught many years ago, that when writing, balance was all important. Both sides of the argument had to be presented to allow suitable conclusions to be drawn. All very well being negative on a subject but there was a total lack of a positive conclusion. Not good - and that's a fact.

It is only an opinion that the sun will rise tomorrow morning, and until it does it will still only be an opinion. Once the sun has risen, it then becomes a fact. Therefore another word pops into play - hindsight. Hindsight must then only deal with facts and not opinions, whereas foresight can really only deal with opinions. So, with regard to the deficit incurred by National Bands here are a couple of facts. There's no point in crying over spilt milk is there - and - there's no point in closing the stable door after the horse has bolted. Could we have had better qualified, professional people managing those bands? I doubt it. I know that Sir Bob Jones has made one or two investments over the years that have not turned out exactly as he had anticipated. In fact the papers continue to print stories of others with serious financial problems. And these are big problems. Jamie, you have established in previous articles that our movement is in fact quite wealthy. \$12m was the figure you quoted.

Politicians use statistics all the time. They're so easy to adapt depending on what side of the house you are currently on. Statistics are facts. But I found that your use of them was totally unbalanced. The most

To next column...

blatant is that the solo and party event entries have dropped by 41%. Jamie, you managed to suspend this “earth shattering” fact in mid air having just introduced the magic phrase - “*The Tipping Point*”. What else can we think of but doom and gloom, and perhaps the sun won't rise tomorrow morning? Here are a couple of facts that may assist in explaining this drop. Firstly, in the last 50 years, the number of affiliated bands has more than halved, and, recently many A Grade players have stated that they have been unable to find time to practise solos while trying to conquer the difficulties encountered with their latest test music. Does that balance things a little? This “*The Tipping Point*” thing as I understand it, is to do with communities, and their social interaction. It seems to me that Jamie is only interested in dealing with the last 15 - 20 years. As we know, our movement has many bands over 100 years old with one having reached 150. One can only but wonder how many times “*The Tipping Point*” has been encountered by these bands and yet they have survived.

Jamie, you use the phrase “*Intentional or Accidental*” as a heading. This is when you discuss an imaginary situation of the management committee promoting a remit with the downfalls that you have listed. With the word “*Intentional*” being used, are you implying that our executive may have, knowingly led us down this sad path? I sincerely hope not... particularly as you are currently one of those representatives serving on management.

Standards: You imply that with the decline in contest entries that standards are also slipping. Sorry, but this can't be so. The B Grade bands this year played a test that was recently an A Grade test.

I have also heard that a D Grade band is contemplating playing as a

To next column...

test, a piece that was a B Grade test some years ago. I would therefore suggest that standards are far from slipping, quite the reverse in fact, from top to bottom.

Yes, the National Band was 4th out of 5 bands. But as Kevin Dell explained, there were four sections, with our band in the elite section. Funny, there weren't too many “mug” bands in that section of “an obscure band contest”, (your words.) If you'd had the privilege of competing in Kerkrade you might think differently, but then again?

Jamie fails to give any clear indication of how we should proceed with our current National Band predicament. Yes, he's gone on about BBQ's and sausage sizzles, but suggests nothing concrete. Here's one suggestion:

How about sending every past National Bandsman (and woman) a questionnaire? There needs to be only three questions:

- a. Are you still actively involved in the brass band movement?
- b. Would you be still involved had there been no National Bands to aspire too?
- c. If you have now left brass bands, do you feel that having had National Band experience prolonged your involvement with bands?

As a result of some limited research that I managed to do prior to putting together this column, I believe that the answers will surprise many. Perhaps to ask “why”, at the end of each question would glean further information. It is my opinion that many past National Band members would have been lost from the movement many years ago if such a goal had not been made available to them. It would be rather difficult to measure this in Jamie's hard cold financial terms, but I am certain that the “debt incurred has been well and truly repaid”, as a result of regular National Bands and the ongoing contribution those bands-people quietly continue to make to our band community.

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Trust Porirua City Brass in rehearsal for the Cathedral Concert.

Organ and Brass

Saturday 24th October saw the final concert celebrating 50 years of the Wellington Organists Association Jubilee Year. The Association had combined with BBANZ so that the celebrations of the 50th year of the NYBB could be celebrated along with the 50th Anniversary of the Wellington Organists Association in two concerts utilising Organ and Brass.

Included in the festivities held in the Wellington Cathedral were Trust Porirua City Brass.

The programme included an opening fanfare by 4 trumpets written by Clynton Payne, followed by *March Triomphale* written by

Louis Vierne for Trombones, Trumpets and Organ — what a magnificent sound!

Brass and Organ items entertained the audience for nearly two hours and concluded with a stirring rendition of Verdi's grand march from *Aida* arranged by David Dobson for Organ and Brass.

Graham Lawton

Trust Porirua City Brass

Paul Rosoman, President of the Wellington Organists Association and an outstanding player, would welcome more opportunities to combine organ and brass as a result of his collaboration with Trust Porirua City Brass and earlier, with Pelorus Trust Wellington City Brass. He would welcome enquiries, which may be made through the BBANZ office. (Ed.)

Brass Bands: Serving the Community

When searching for a purpose, brass bands often come up wanting. Do the players just want to have fun with music, or is good music-making the reason they exist? And who else in the community really cares? How many people attend brass band concerts, or really know what a brass band is capable of playing and sounding like?

With "brass banders" rejecting and frequently ridiculing the street march - which is the direct public interface and community visibility cornerstone of national contests - will brass musicians be left to gather mysteriously in dusty band rooms and slave for hours over difficult test pieces that are presented to a random single judge for debatable assessment?

Aiming for **North Shore Brass** to become an active and leading musical organization serving the region, **Kerry Wood** has started his work with the band with an exciting community CD project. Giving the band the chance to record their first CD in 35 years, Kerry achieved local council funding to produce a solo CD with North Shore Brass, with all profits going to the **North Shore Hospice**.

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CDBBA Contest results - New Plymouth Saturday 5 September 2009

This event was held In New Plymouth as part of the band's 150th celebrations this year
Chief Judge was **David Bremner** assisted by **David Chaulk**

Band	Section	Hymn	Placing	Test	Placing
Brass Wanganui Auxiliary	3	78	1	78	1
New Plymouth JAY Band	3	72	2	71	2
Levin and Districts (Guest band)	2	79	1	76	1
Hastings Citizens	2	74	4	72	3
Feilding Brass	2	76	2	74	2
Palmerston North Brass	2	75	3	70	4
Brass Wanganui Auxiliary	1	83	1	84	1
New Plymouth Brass	1	81	2	81	2

CDBBA Contest results - New Plymouth Sunday 6 September 2009

Band	Section	Concert	Placing	Solo	Placing	Presention	Placing	Champion
Brass Wanganui Auxiliary	3	80	1	76	1	79	1	1
New Plymouth JAY Band	3	73	2	67	2	77	2	2
Levin and Districts (Guest band)	2	76	3	70	3	76	2	2
Hastings Citizens	2	77	2	68	4	74	4	3
Feilding Brass	2	79	1	72	1	78	1	1
Palmerston North Brass	2	74	4	71	2	75	3	4
Brass Wanganui Auxiliary	1	88	1	92	1	83	2	1
New Plymouth Brass	1	86	2	89	2	85	1	2

Street March	Section	Music	Drill	Placing
Feilding Brass	2	83	322	1
Palmerston North Brass	2	80	284	4
New Plymouth Brass	1	88	336	2
Brass Wanganui	1	90	346	1
Hastings Citizens	2	78	300	3
Levin and Districts	2	79	318	2

Champion Drum Major - Amanda Shrewin

New Plymouth Brass

Magical Mischief

'Trusts' Waitakere Brass fooled no-one at the Glen Eden Playhouse with its Magic Concert on 11 October. Everyone knew the 'prestige' of Musical Director Steven Booth and his eclectic troupe. They just like having fun.

Homage was paid to the standard of banding, the concert march, as the *Wizard*, a favourite of bands in the famous Whit Friday marches in the UK, opened the programme.

Hypnotic artistry from soloists **Kieth Stuble** (bass trombone), **Courtney Hildreth** (flugel) and **Andy Williams** (horn) delighted. **Gary Bilton's** exquisite euphonium sound in *Jeanie with the Light Brown Hair* showed off the depth of the ensemble in the lower ends with a nine piece 'mini band' as his accompaniment.

Movie magic relived fantasies from Harry Potter to Narnia and tested the band's skill and stamina.

Then there was interval... and the mists cleared.

To next column...

Queen's *"It's a Kind of Magic"* opened the second half and suddenly animated clicking filled the stage as the audience clapped to the strong rhythms led by kit wizard **James Carson**.

Waitakere's trombone section showed off in *Blades of Toledo* only to have their thunder almost stolen by the afternoon siestas snatched by the back row cornets during the slower bars.

Holst's *Uranus — the Magician*, showed a devilish delight in the intricate cross rhythms from the master composer and was the perfect up beat on which to end the latest offering from the band out west.

Waitakere are in the process of finding their way back to the halcyon days of years not that long gone by. Concerts such as this show they are on the right road.

With plans already well underway for their 2010 concerts, the magic is set to continue.

Kathy Clark



Life Membership for Band Stalwart

Life Membership to the West Coast Brass Bands Association was awarded to **Gordon Russell**, of the Greymouth Municipal Brass Band, at the West Coast Band Contest Held in Blenheim this year.

Mr Russell has been a Greymouth Band Delegate to the Association for the past 31 years, since 1978.

He has held the Presidents Position for many years and is currently vice-president.

The presentation was made by the president of the association, **Merv Grewer**, at a function held recently.

(Photo shows — New life member of the West Coast Brass Bands Association Gordon Russell, left, with Association President Merv Grewer.)

**Have you seen the
contest photographs portfolio
on the BBANZ Website?**

Go to:

[http://www.championbrass.org.nz/
deco_gallery.html](http://www.championbrass.org.nz/deco_gallery.html)

MUSIC SUPPLIER TO BBANZ

The current contract with BBANZ's music supplier will expire in 2010. If you are interested in being considered for a future role as supplier of Contest Music to BBANZ, please send expressions of interest to brass@banz.org.nz or write to "Music Supplier" BBANZ Po Box 5314, Lambton Quay Wellington 6145.

To view photographs from the 2009 National Secondary Schools Brass Band School go to:
[http://www.brassnz.co.nz/
nss09_photos.html](http://www.brassnz.co.nz/nss09_photos.html)



National Band CD

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Order online at

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Or contact the BBANZ office.



National Youth Brass Band

\$30 inc. GST and postage:

Track listing:

Midwest March, The Flyer, Tallis Variations, Buger's Holiday, Flowerdale, Bess -You Is My Woman Now, Vitae Aeternum, Pokarekare Ana, Feeling Good, Favourite Things, Hamabe No Uta, Scheherazade, Furusato

Sample tracks on the band's website:

www.nybb.wellington.net.nz:

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Kevin Jarrett MBE
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Bill Platt
Murray Warrington

R.I.P 2009: Jim Rafferty QSO

IAN LEVIEN ...

Has asked for this letter to be published in response to the reception of his award...

To President Dianne and the Executive of BBANZ:

May I publicly thank you for the presentation of the Life Member Award made last weekend. I deeply appreciate the gesture and would like to say that it is possibly even more meaningful for my family who has supported my endeavours over so many years.

To my wife of 42 years, Denise, a simple thank you does not say enough. Those who know her well will also know she is not one for the limelight, much preferring to be a "back room" operator and hence not very willing to be in photographs or on stage. But of course without her, I would not be in photographs or on stage either. So to Denise, and all those who similarly support their men folk and women folk in banding, a huge hug of appreciation from me (and from those who do appear in the limelight).

Finally, to those who do the extra miles, the administrators of our bands, please continue your good work - for without you there would be no music.

A special word of appreciation to all on the Executive of BBANZ and to General Manager David Dobson for the work you all do on behalf of brass bands in New Zealand.

Ian

IMMS Music Library

BBANZ has received, through the generosity of the **International Military Music Society**, a catalogue of over 1300 works held by the Society and available for a nominal hire fee.

If your band or ensemble is searching for a specific title, please contact the BBANZ office. It may be that the work is listed in the catalogue. Enquiries for specific titles ONLY, please.



National Band 2009...

**Casey O'Sullivan,
Reprinted with permission: "NZ Army News"**

In the brass band world it doesn't come any bigger than going to the World Champs in Kerkrade, Netherlands, and representing your country on the world stage. For myself (Eb Bass) and four other NZ Army Bandsmen, WOII **Graham Hickman** (cornet), SSgt **Phil Johnston** (BBb Bass), Sgt **Tyme Masters** (flugel horn) and Cpl **Leigh Martin** (BBb bass) it was a huge honour to be selected for it in July 2009.

Today, almost every city in New Zealand has its own brass band. So it is perhaps not surprising that since its formation over fifty years ago the National Band of New Zealand has won worldwide acclaim for its brilliant musicianship and technical virtuosity. The National Band of New Zealand is the pinnacle of any brass musician's career and with only twenty-seven seats available for this years band auditions were held up and down the country to find New Zealand's top players.

The World Music Championships is held every four years. This years contest ran from the 9th of July to the 2nd of August. Some of the best brass bands in the world competed including; the Cory Band from Wales currently ranked number 1 in the world and defending 2005 champions Treize Etoiles from Switzerland.

With players coming from all over the country the band only had eight days to prepare before performing at the World Music Championships. The band assembled under the musical direction of Howard Taylor in Christchurch on the 3rd of July for a few days of rehearsal before departing for Kerkrade on Monday the 6th of July.

To next column...

After a 24hr hour flight, including stopovers and a bus journey, the band arrived in Kerkrade. There was no time to get over the jet lag as we were straight into rehearsals the next day. Everyone in the band knew that with the time frame we had this would not be a sight-seeing trip.

The band accepted an invitation to perform in Peer, Belgium with the Peer youth wind band on Thursday 9th of July. The National Band also performed there in 2005 and it was great for us to return to hear their outstanding band and enjoy the top-class hospitality. It was also great to get out of our practice room and gave the band a chance to perform the works we would play in two days time at the world champs.

We had one day left to fine tune and put the finishing touches on the music then it was down to business. The brass band competition consists of a set test which all of the bands play and then, the following day, an "Own Choice" programme.

The band gave very strong performances on both days and we ended up being placed a creditable 4th overall out of 25 bands. Of course we were disappointed, as we went to win, however for a band that had been together for just over a week to even compete at that level was an amazing achievement. Cory Band from Wales proved why they are ranked number one in the world and they now have the WMC title to add to the European Champs and Great Britain Champs titles.

Although the competition part of the trip was over we had one final combined gala concert with the Cory Band. It was a massive highlight to end the tour playing in concert with Cory and the crowd turned out in huge numbers for the final night.

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