

NEW ZEALAND Mouthpiece

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BBANZ Patron: Hon. John Key - Prime Minister of New Zealand

NEW ZEALAND

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JOHN LEWIS

38th Winner of the Ern Keller Memorial International
soloist of the year.
(Photo courtesy of Otago Daily Times)
See Pg. 4 for Story

“SERVICE & SUCCESS”



JACK PARKER

70 Years service to Brass Bands - 45 with Fielding Brass
See Pg. 4 for Story



• **BESSON IS BACK!**
Strong support from
Besson for the
2012 National Contest.

VOLUME 58 | ISSUE NO.2 | MARCH 2012
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The selection of test music for solos and bands is not an easy task. Robert Wilson, National Management Committee member, is charged with the task of selecting the solos. We are very proud of the effort Robert puts in to this task. He consults widely and thinks deeply before the selections are made.

After the 2011 'debacle' of the A and C Grade selections, the National Management Committee refined its criteria for selection. The 2011 Annual General Meeting expressed its confidence in the selection process ... someone noted that only one band in each grade would be truly happy with whatever choice was made!

Our General Manager follows the process outlined by the National Management Committee.

Firstly, the outgoing adjudicators are asked for up to three pieces they wish to recommend to the incoming adjudication team. A list of pieces chosen in the last decade (or more) is provided for them. Now too, following the refinements put in place, all adjudicators are also provided with a list of the winning "Own Choice" music for the past three years.

The second step is to send the outgoing adjudicators' choices to the incoming adjudicators.

The incoming adjudicators consider the pieces, and are free to make recommendations of their own.

Once this process is complete, David Dobson then seeks the advice of a person who is fully conversant with the NZ Brass Band scene. He asks that person to carefully consider the choices in the light of current NZ conditions and make recommendations.

To next column...

This year, the B and C Grade choices were relatively straight-forward. After the NZ adviser considered the A Grade recommendations from Dr Robert – and his reasons behind those recommendations – the list was referred back to Dr Childs, who made the final decision based on the information provided. It is interesting to note that the NZ adviser offered two of the A Grade pieces as "best" choices – one "bold" and one "safe".

We will leave you to decide whether Dr Robert Childs' choice is "bold" or "safe" - it has been described as a very accessible piece for an audience, but a very challenging piece for the performers.

The list of band and solo test pieces is published on this page.

Finally – our Oral History project will work even better and proceed more quickly if individuals or bands or districts find it within themselves to support the purchase of equipment. All donations will be gratefully received and applied to the purchase of the equipment listed below. We are also actively seeking funding for this project from philanthropic agencies.

**Recording equipment
required by Oral History
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BBANZ APPOINTMENTS:

BBANZ is pleased to announce the following appointments:
Musical Director of the National Secondary Schools Band:

Mr. Alan Spence.

Musical Director of the U-18 National Youth Band:

Mr. Peter Adams.

More next issue!

BAND TEST MUSIC 2012:

A Grade:

Breath of Souls: Paul Lovatt-Cooper

B Grade:

Variations for Brass Band: R Vaughan Williams

C Grade:

Triptych: P Sparke

SOLO TEST MUSIC 2012:

Eb Soprano Cornet

Jenny Jones - W Rimmer

Bb Cornet Championship

Prelude and Capriccio - E Gregson

Bb Cornet Amateur

Song and Dance - P Sparke

Flugel Horn

Fantaisie En Mi Be mol - C Saint-Saens

Tenor Horn

At Hells Gate - Bertrand Moren

Baritone

Anastasia - Helen Johnson

Euphonium

Rustiques - E Bozza

Tenor Trombone

Piece in E Flat minor - J Guy Ropartz

Bass Trombone

Fancy Free - Clay Smith

Eb Bass

Sonata No1 In F - Benedetto Marcello

Bb Bass

Introduction and Allegro Spiritoso - Senaille

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**CLOSING DATE FOR ENTRIES
TO THE 2012 CONTEST:**

Friday 4th May, 2012

2012 New Zealand National Brass Band Championships

Newsletter No 2 – March 2012



Welcome to Timaru

Our mission:

Heartland Festival of Brass Timaru 2012 will provide competitors and supporters alike with a welcoming event that fosters healthy competition in the pursuit of musical excellence.

Heartland Festival of Brass update

Our plans are well underway and soon we will be able to announce sponsors for some of our major sections.

We are very excited that BBANZ is going to trial two new solo sections at our contest – the Amateur All Other Instruments and the Open Slow Melody. If you are eligible we encourage you to get your entries in on time.

We're online

If you Facebook, you can 'Like' us at "Heartland Festival of Brass Timaru 2012" and keep in touch.

We'll be launching it via our Facebook page, and other avenues.

There's a rumour a host of Tweeters and social media moguls will be on hand to help deliver our contest to the world. If you're interested, let us know on the Facebook page.

Important – percussion supplied

We stress that bands may not be able to bring their large percussion into the main venue due to space restrictions, safety and logistical considerations.

If you have any questions about percussion, please contact the contest committee sooner rather than later.

Timaru Contest Committee

Chairman: Eoin Powell

Secretary: Alan Olds

Treasurer: Peter McPherson

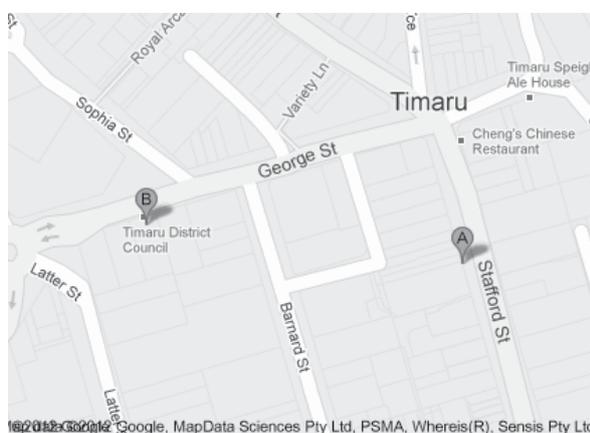
Committee: Kent Smith, Simon Hocking, Bill Voice, Derek Hemming

Our venues

Our venue for the A & B grade is the Theatre Royal in Stafford Street. Built in 1911, it has the grand character of the early twentieth century when brass bands were the height of social entertainment.

Our other band venue is the Mountainview High School, Pages Road. The school is widely acclaimed for its support of the performing arts, so we anticipate bands playing at this location will have an excellent experience.

We'll be providing more information about our venues in upcoming newsletters.



A – marks the spot of the Theatre Royal

Accommodation and travel

Most bands will have booked their travel and accommodation – if you haven't please contact our preferred supplier, Simon Hocking House of Travel email: simonh@hotmail.co.nz or call 0800 505 565 (toll free in NZ) or if calling from overseas +64 3 688 4139. Simon has limited rooms at a range of hotels and motels, including the Grosvenor Hotel, just a two minute walk from the Theatre Royal.

Remember, if your band isn't competing there are numerous solo competitions, and the ever important ensembles too.

Contest milestones*

- | | |
|--------------|---|
| 5 March 2012 | Test pieces announced |
| 4 May 2012 | Entries Close |
| 4 July 2012 | Junior solo and Senior ensemble events (inc Jnr C of C) |
| 4 July 2012 | Invitation Slow Melody |
| 5 July 2012 | Open solos and Junior Ensembles (inc Open C of C) |
| 6 July 2012 | Band Events begin, Street March |
| 7 July 2012 | Band events continue |
| 8 July 2012 | Band of the Year |

*timetable subject to confirmation after entries have closed

SERVICE and SUCCESS!

THE ERN KELLER...

It is with great pleasure that BBANZ records the success of John Lewis at the recent Ern Keller Memorial International soloist of the year competition.

John competed against international soloists from Australia, Japan, and Great Britain. He had been focussed on a successful performance since before Christmas 2011, not for the prize money, he said, but for the music itself and the prestige of winning a great competition. John noted that this is the only top-quality international solo event left in the world after the demise of the British National Open.

John played *Rustiques*, by Eugene Bozza – a fact that will not go unnoticed by competitors in the Euphonium solo at this year's BBANZ National Championships!

Music puts a "balance in my life", he says. While many readers will acknowledge that this is, indeed, why they play an instrument or listen to music, it is only a very few who have achieved the success that John has achieved in this 'balance' – winning the National Cornet Championship and the Champion of Champions events in recent contests.

BBANZ wishes John every success in the future and a successful defence of his National titles in 2012.

We thank the Otago Daily Times for the photograph on page one and acknowledge that much of the information above is gleaned from their article on one of their 'favourite sons'. (Ed.)

BESSON IS BACK

BBANZ is delighted to confirm that Besson will support BBANZ for the 2012 Contest by arranging and paying for travel for our two adjudicators: Dr. Robert Childs and Mr. David Childs, who are "Besson Artists". A profile of these gentlemen was presented in last month's NZ Mouthpiece.

JACK PARKER

Seventy years on from his first Anzac Day appearance in Taihape at the age of 11, Jack Parker is still enjoying playing his cornet. His service to brass banding was recognised at the Feilding Brass end of year concert, 2011 when he was presented with his long service award.

When he transferred to Feilding he says that naturally his first important job to do was join Feilding Brass. When transferred to Hamilton, he joined the Hamilton Citizens' Band, as it was known then. While there he was selected to become a member of the Waikato – Bay of Plenty representative band in 1974. Two years later the Hamilton Citizens' Band were invited to join the Hibiscus celebrations in Fiji and while there the band also organised several Bavarian evenings.

Forty-five of his seventy years of brass band involvement have been as a member of Feilding Brass. He says it has been a most enjoyable time, as he has made some good friends with fellow bandsmen. But there have also been sad times as he has lost many friends to the 'Great Brass Band in the Sky'.

As well as practising and playing with the band, Jack has been a member of the management committee and assists in the organisation of the band's events. "I like to be fully involved in the organisations I belong to," he says.

"I'm grateful for the support of my wife Heather, which has allowed me to be involved in brass bands. I think music, especially brass band music, adds something to one's life".

NEWS FROM St KILDA

life membership with oak leaves

At the end of last year St Kilda Brass held their AGM in the bands 110th year. The meeting marked a change in leadership with **Peter McHenry** taking a step back after 20 years in a presidential/chairman role. His commitment to St Kilda has spanned more than 40 years and encompassed percussion, conducting and all the cornet and horn seats at various times.

The highlight of the AGM (wow, highlight and AGM in the same sentence) was the awarding of life membership to St Kilda stalwarts **Mike Devlin, John McAdam and Ian McCabe**. Following beginnings with Oamaru Citizens, Mike has been enlivening the Saints since 1980, and is the spiritual leader of the back row. John has completed his 20th year with the band after initiation with Hamilton Citizens. Ian started with Invercargill and has been with Saints since 1996.

With life memberships now two-a-penny, the incoming President did what presidents have always done and unilaterally announced a new supreme order – in this case 'life membership with oak leaves' – recognising truly outstanding service to the band. New trophies were commissioned and a special surprise gathering was held in December to present the deserving first two recipients with their awards. This took place at the home of **Alan and Dot Brieseman**, with a short brass preamble. Alan has not been in the best of health lately, but was still able to provide critical assessment of the bands' carol playing skills. Despite these comments we still presented him with his 'life member with oak leaves' because the trophy had been engraved and paid for. Alan then presented Pete McHenry with his (also well earned) award.

By the time this is published, the Saints will have reconvened for the year and be well on the way to the regional contest. The first concert of the year 'Simply the Best' is May 12th lead by top Australian conductor Howard Taylor, and also featuring the brilliant sounds of Riki McDonnell and John Lewis.



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TUNNEL VISION?

...there is so much music around us that only something outstanding is going to capture public interest and support...

Our Future - do we worry about it?

Are we suffering from “tunnel vision” and complacency? Have we a vision for the future? I wonder, especially after finding this article by someone, whom I consider knows what he’s talking about.

“Where are we going?”

With just over 100 years of brass banding in this country, we can be proud of our record - there have been some wonderful bands. The standard reached contesting by a few of the top A-grade bands compares favourably with those overseas. Perhaps, because of this, we have become too complacent about our future, and have consequently lost ground with our public - ground that is going to be hard to win back. Why have we lost this ground? I feel the answer lies in three categories, viz.

- (1) There is so much music around us that only something outstanding is going to capture public interest and support.
- (2) The brass band library is far too limited to engender public interest - many arrangements are not nearly modern enough.
- (3) Our presentation is still the same that it was fifty years ago - right out of date.

Point 1

Believe it or not, there is too much music these days. The actress, Miss Joyce Grenfell, in an interview in Wellington lately, was correct when she said, “There is far too much music these days. We hear it screaming from shop doorways, in the lifts, people with transistor radios, whilst we work - it is too much!” How true it is. From our first waking moment until we retire, we have it day after day. Music reaches the point of satiation. It was not always like this. When I was a lad, the only music we had was a small orchestra or a piano at the silent pictures, a dance band, or that we made at home. No wonder a brass band drew good crowds when giving park performances. There was no radio, television, nor talkies and the band movement was really popular. Contesting drew good crowds. It is a different story now.

Point 2

The library of the brass band is far too limited and much music is unprocurable. A large proportion is poorly arranged and not nearly modern enough in style. There are plenty of heavy works, but suitable programme material is just not available.

Point 3

Let’s first of all get the true picture. Only about 30 percent of the listening public are musicians who appreciate the value of performance. The rest are mainly concerned with the music being a tune they know - and **what they see!** Now, what do they see? Something like 26 bandsmen seated in that same old square formation used sixty or seventy years ago, some with legs crossed and so on, and mostly black or red uniforms. The picture has little to commend it. Why black uniforms - are we undertakers? Most uniforms overseas have some colour which certainly makes them much more attractive. Regarding the square formation, if anyone suggests that the instrumentation demands it, they are wrong. It takes little imagination to improve this, even with the present formation, ramping up the back row would at least be a step in the right direction. But it needs much more than this to “get it over”; there must be some semblance of drill about their work. I have “copped” it often because I stand trombones and others where required. “Are we a lot of Yo-Yo’s”, I have been asked? They may say what they like, but my experience has been and this is what the public wants to see...

I could go on for pages on the importance and necessity of presentation because it entails lighting, a good compere, and an attitude of vitality by all - not the least the conductor. We are prone to forget that we are judged not by our musical standard (as we fondly believe) but by our presentation. We must remember that the public are not concerned that we are non-professionals really enjoying our chosen hobby, and hoping that our audience is enjoying it with us. So bandsmen, it is up to you - not the public.”

Those were K.G.L. Smith’s thoughts written for the Mouthpiece some 45 years ago in 1967.

Has much changed since he put pen to paper (no computers then)? I don’t really think so. I consider his words are as relevant today as they were when they were first printed. Sure, there’s some better music around now but it is mainly aimed at the upper grade bands, and not at the majority of bands - those in the C and D grade. Also presentation has moved forward as a result of contest events both at provincial and national levels, but has as yet to become a regular feature of the concert stage.

During the 45 years since “K.G.L.’s” article was written, there have been major changes socially within our communities - the same can hardly be said for the brass band community. I leave you with these thoughts - what is our role in the wider community, and - what does the community expect of brass bands today? Talking of old musings - well done both **Barry Bain** and **Fred Knopp** - each with 70 years service to bands. Imagine some of their stories!!!

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

Many of Allan’s articles contain thought-provoking and debatable points of interest.

Was KGL right? Has the brass band community become stagnant?

Take a moment to respond to “Brownie’s” latest ... the community and our readers need to see and digest many points of view!

Ed.



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“Buzz” Newton’s continued success

2012 has begun well for “Buzz” as he has created no less than three significant landmarks in his career since February.

On 14th February, it was announced that Buzz had secured, with the help of Creative New Zealand, a commission for the composition of a new work for Euphonium and Piano. The work, which will be about ten minutes in length, will be composed by pre-eminent Christchurch composer, Anthony Ritchie and will receive its premiere performance in Cardiff, in June this year.

A week or so later, Buzz was a member of the Tredegar Band, which won a tenth Welsh Open title. Buzz won the prestigious Secretary’s Rose Bowl for the best solo performance. He played “Song and Dance” from Wilby’s Euphonium Concerto.

And on 29th February, Buzz completed the ‘trifecta’ with a stunning performance of Wilby’s concerto (Chris Williams at piano) at the Royal College of Music and Drama competitions. In both these events, Buzz played from memory. It is a mark of the class of any musician to be able to play (or conduct) a work of significant length from memory.

The prize for this latter success is a performance with the College orchestra in 2013.

Buzz advises that his studies with the acclaimed Dr. Robert and David Childs are proceeding well!

Creative New Zealand: BBANZ has approached Creative New Zealand for a commission, also.

After a successful exchange with the 2011 National Secondary Schools Band, John Rimmer implied he would be happy to write for such a group.

BBANZ took him at his word, approached John formally, and received his permission to proceed with an application to Creative New Zealand for a commission to write for the band. The application was lodged under the “Quick Response” scheme, at the beginning of February.

This application was followed in late February with a request for assistance from the “Arts Grants” scheme, with funding the U-18 Youth Band trip to China.

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FIVE and MORE YEARS AGO...

Extracts reprinted from
"The Brass Herald"
Oct-Nov 2007
with permission: Philip Biggs

www.thebrassherald.com

At one time New Zealand was unique in holding its annual brass band championships over a period of one week. In those days, the tyranny of distance meant long road/rail journeys for many and an overnight ferry trip between the two islands for about half the bands.

Back then, bands did not have large percussion sections as they do today. A bass drum and a side drum or two was sufficient for the mandatory street march and the 'quickstep' on the park event. The quickstep was a set pattern marching display.

Fortunately for the marchers, the contest was held in the southern summer – February was the favoured month.

Nowadays, the contest is held during mid-winter, lasts for five days and no longer has a display marching event (quickstep). But apart from these adjustments, much has not changed over the years and in fact the modern New Zealand Championships are not too dissimilar from the European Brass Band Championships.

In 2007, forty four bands were represented, although only 32 competed in the 'full band' events, four of them from Australia.

A conductor's clinic at the main venue was held at the main venue by the Chief Adjudicator, Nigel Boddice, M.B.E. It is pertinent to note that Nigel was able to tour New Zealand to conduct seminars after the Championships, courtesy of Creative New Zealand.

As with the European Championships, the New Zealand Championships are a 'moveable feast'. The Contest must alternate between the North

and South Islands and also rotate between four distinct regions. This has the advantage of moving the event around the country, which the players prefer, but it also means a new contest committee must be formed every year and it is probably more expensive to run than a centralized contest.

There must be some value in the New Zealand way if visitor comments are a measure to go by. In recent years, the contest has become very popular with overseas bands, with the two winners of the A Grade title in the last three years from overseas. Gothenburg, under the late Bengt Eklund won the top grade in Wellington in 2005 and the year's "Champions on the Shore" were Brisbane Excelsior under the leadership of Howard Taylor.

Long may this friendly rivalry and overseas interest continue, for New Zealand is no longer a four month journey away and we welcome all visitors to our National Championships.

Ian Levien

AND NOW...

Timaru will host the 132nd National Championships from July 4 – 8, 2012, although "Brownie" among others, may query the mathematics involved in arriving at this number. Nonetheless, the event promises to be an exciting time, and while holding the Championships in a smaller centre away from the 'big cities' brings with it logistical and financial problems, it also allows for a relaxed environment and a potentially large audience. Our 'provincial' bands enjoy support from their communities that is sometimes the envy of bands from the four main centres.

From the BBANZ perspective, letters enquiring about the availability of adjudicators have been sent, accommodation arranged for the adjudicators and contest officials and newsletters and entry forms have been sent to bands and made available on the BBANZ website.

In the matter of travel and accommodation, it is important to place on record the gratitude of BBANZ for the support of Besson Instruments in getting our adjudicators to New Zealand. They will be accompanied by the newly-appointed Besson representative to the region: Mr. Stephen Moschner. When funding for this major National event is hard to obtain, this generous sponsorship is doubly welcome.

BBANZ also recognises the goodwill of the host association in taking over from the original appointee – Christchurch – at relatively short notice. BBANZ wishes all those competitors and band families still affected by the earthquakes all the very best as they continue to re-establish their lives.

Innovation:

BBANZ is pleased to announce the trial of two new events for 2012: Amateur "All Other Instruments" and "Open Slow Melody".

Amateur "all other instruments" is an event open to players of any brass instrument OTHER THAN Bb Cornet, which already has its own division. Music for this trial event is own choice and must be limited to no more than 7 minutes. Players who have been placed 1st 2nd or 3rd in Championship events in the past three years are not eligible to enter this event.

Open Slow Melody is an event open to players placed 1st, 2nd or 3rd in a similar event in District Contests. Music for this trial event is own choice and must be limited to no more than 5 minutes. Players who receive an invitation from BBANZ to compete in the Invitation Slow Melody event are not eligible to enter this contest, although intending players are permitted to submit an entry if the list of the invited performers has not been announced at the time of their application. The winner of this event will be invited to play in the 2012 Invitation Slow Melody.

David Dobson (Contest Manager)

THANKS

BBANZ records with thanks the contributions made by funders and sponsors:

Besson:

For assistance with Adjudicators' travel.

Four Winds Foundation:

For assistance with BBANZ communication costs.

Infinity Foundation:

For assistance with BBANZ office supplies.

Pelorus Trust:

For assistance with contest medals and engraving.



Lawrence Maloney RIP

Lawrence Maloney (pictured, left) played cornet in the Dunedin King Edward Technical College band and while serving his apprenticeship as a 'sparky' (electrician) with Love Construction at Cromwell, he started playing with the Cromwell/Alexandra band. Returning to Dunedin around the age of twenty he played in the St. Kilda Ancillary (junior) band. Then around 1973, Lawrence joined the Kaikorai Band. The Kaikorai Band merged with players of what was the Working Men's Club Band and became known as the Kaikorai Metropolitan Band. Lawrence became a reliable stalwart of the band, playing tenor horn. He became an essential figure in fund-raising performances of the Bavarian Band. He became the bier-meister, always leading the 'Ein Prousis' with his elaborate ceramic stein and feathered hat and cajoling the celebrants to sing with gusto. In this leadership role, he became adept at calming excited participants with his smooth demeanour and beguiling grin. His enthusiasm will be missed by all his wide circle of banding friends and we find saying, "Good bye," very difficult."

Robin Gledhill

Kaikorai Metropolitan Brass

SNIPPETS

At the end of 2011, Papakura RSA Brass conductor (and BBANZ Life-member) **Ian Levien** handed over his baton to **Daniel Wilson**. Ian's long association with Papakura RSA Brass will continue, but Daniel is charged with the musical leadership of the band...a hard act for him to follow!

Westland District Brass (formerly Hokitika Brass) has indicated that it will not be able to continue its affiliation beyond the current financial year. This is sad news. The photo below shows the Waihi Federal Band of 1900...long gone: did it face the problems that South Westland and Hawera Brass face now? It is to be hoped that South Westland Brass' decline can somehow be corrected, but it is a challenging task indeed.

Hawera Brass, which recently withdrew its affiliation with BBANZ, has engaged the services of **Bryce Gordon** in an attempt to restore its fortunes - as ever in a smaller centre, relating principally to membership. BBANZ wishes Hawera and Bryce every success and looks forward to welcoming the band back as an affiliated member in the near future.

(Phillip Hunt)



Ross Mickell, RIP

Ross Mickell, long serving member of Motueka District Brass, passed away on Feb 21st after a short illness, aged 85. In his 71 year association with the banding movement he would have been known to many bandsmen and women from all around New Zealand.

Ross played the G Trombone, but in latter years he switched to Eb Bass and for the last two years was Patron of the band. He remained an active member until very recently when health dictated otherwise.

His memorial service was held in the bandrooms on Monday 27th February. Brian Hickmott (who joined the band only a couple of years after Ross) spoke of their first trip to a National contest - 1948 in Dunedin, wearing second hand Air Force uniforms that had been dyed black. The "big city" of Dunedin came as quite an eye opener to the young lads from Motueka who had never been away from home before.

Ross will be remembered for his dry sense of humour and his easy going nature.

Ian Nicholas

President

Motueka District Brass

BBANZ: new cell phone number especially for contest matters: 029 770 4588

**BBANZ records with sadness
The passing of:**

Barrie Aldridge, member of the 1962, 1974, 1980, 1985, 1989 and 1990 National Bands.

Joe Harper, member of the 1962, 1965 and 1974 National Bands.

**Lawrence Maloney
(Tribute opposite)**

**Ross Mickell
(Tribute opposite)**

Brief tributes on any members listed here are welcome. Tributes not available at time of publication will be published in the next edition of the NZ Mouthpiece, if space is available.

**MORE NOTES
FROM THE 2011 Forum
which followed the 2011 AGM...**

THE WAY FORWARD:

- What do you see as the main role(s) of the National Association?
- What are some measurable objectives?

ORAL HISTORY:

- Our "elder statesmen" must be contacted and spoken with as a matter of priority.
- BBANZ requires quality recording equipment and training, both of which will be expensive.
- Maybe we could use interim measures – less cost and gets the job done more quickly?
- Allan Brown's concerns about BBANZ history were read to the meeting.
- Invite each District Association to donate a recommended recorder each?
- Make sure questions relate to specific topics or categories.

ISM TEXT VOTING:

- The National Management Committee recommended doing away with the on-line vote and including as a participant the winner of the new "Slow Melody" section.

CALENDAR OF EVENTS

National Management Committee

Remaining meeting dates:

27 March (teleconference)
24 April (teleconference)
12 – 13 May (Timaru)
26 June (teleconference)
26 August (Lower Hutt)
25 Sept (teleconference)
2 & 4 Nov (Wellington)

18th March 2012:

Kumeu Brass

"Brass at the Falls"
Henderson, 3pm.

21 April 2012:

Hamilton City Brass

"Stars of Brass" 7.30pm:
Clarence St. Theatre, Hamilton

25 April 2012

Woolston Brass

"Anzac Remembered" 2:00 pm:
Air Force Museum, Wigram

4 May 2012

Contest entries close

12 May 2012

St Kilda Brass

"Simply the Best" Concert details tba.

20 May 2012:

ABA Solo contest Venue tba.

WDBBA Solo and Party contest:

HIBS School, Trentham

1 July 2012

**Woolston Brass and
Woolston Concert Brass**

"Seriously Brass" a contest preview.
6:00 pm: McComb Performing Arts
Centre, Cashmere High School

4-7 July 2012:

**BBANZ NATIONAL
CONTEST TIMARU**

8-9 Sept 2012:

Waikato BOP Area Contest

hosted by Eastern BOP Brass Band
Whakatane.

29-30 Sept 2012:

ABA Band contest

Hawkins Theatre, Papakura.

BBANZ AGM

and CONFERENCE:

3 November (Wellington)

**2013: NATIONAL CONTEST
17-21 July, NEW PLYMOUTH**

**2014: NATIONAL CONTEST
9-13 July, INVERCARGILL**

**BBANZ
EXECUTIVE
DIRECTORY**



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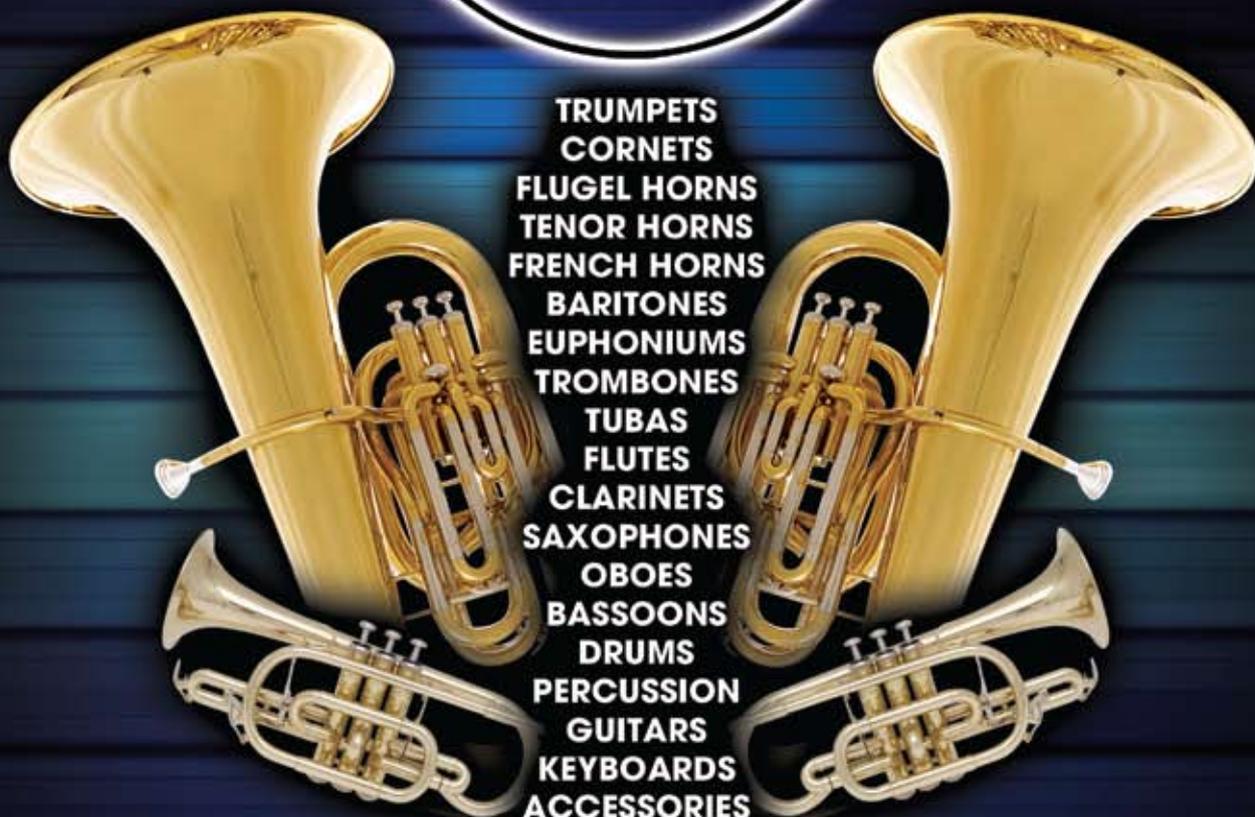
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The Band of the Royal Military College, Duntroon, is the last full-sized band left in the Australian Army and all the others have been cut back to about twenty strong. **(Roger Carter)**

First held in 1912, The West of England Bandsman's Festival celebrates its Centenary Festival on Saturday June 16th 2012. This unique open air contest is the only one in the world to award a Royal Trophy, presented to the Festival in 1913 by the Prince of Wales, Duke of Cornwall.

NEW ZEALAND Mouthpiece

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BBANZ Patron: Hon. John Key - Prime Minister of New Zealand

NEW ZEALAND

ISSN 0114-5061

The photo highlighted on this page is from a collection of items that are being prepared for an exhibition to be held at Canterbury Museum from the beginning of August and kindly provided by Helen Hoy. The exhibition is called Brilliant Brass - banding in Canterbury and will have items from most Canterbury Bands. 1935 was the last time the contest was held in Timaru.

2012 Contest Milestones*

4 May 2012

Entries Close

4 July 2012

Junior Solo and Senior ensemble events (inc. Jnr Champion of Champions)

4 July 2012

Invitation Slow Melody

5 July 2012

Open Solos and Junior Ensembles (inc. Open Champion of Champions)

6 July 2012

Street March, Hymn and Test (A, B, C Grades)

7 July 2012

D and Youth grades, Own Choice (A, B, C Grades)

8 July 2012

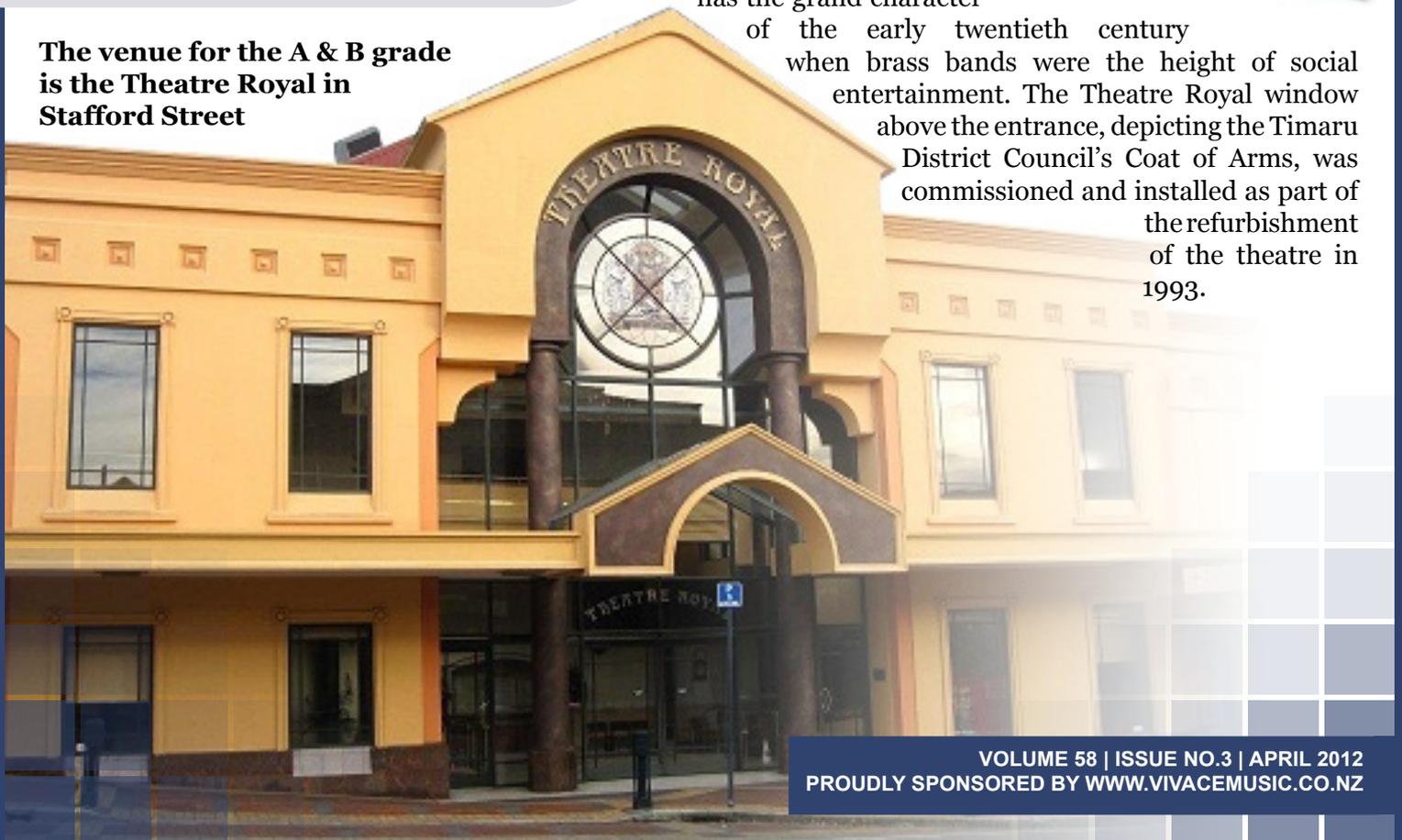
Band of the Year

*timetable subject to confirmation after entries have closed



Built in 1911, it has the grand character of the early twentieth century when brass bands were the height of social entertainment. The Theatre Royal window above the entrance, depicting the Timaru District Council's Coat of Arms, was commissioned and installed as part of the refurbishment of the theatre in 1993.

The venue for the A & B grade is the Theatre Royal in Stafford Street





Hi all

In this article I thought I would cover a couple of topics:

Topic One – Volunteers – a bit of a hobby horse for me, but I came across a group of volunteers whom I thought you might like to hear about. I received a call from Ian Levien - which is quite normal as he is always imparting great advice to me - which is absorbed as quickly as his giving. During this call he asked if I had heard of a group of musicians going to Passchendaele “No”, was my response. Ian then went on to explain that Mike Pettersen of Christchurch had often given thought whilst he was employed by the Defence Force about sending a band to Passchendaele for Anzac Day. As it would be, this thought became more achievable upon retirement and so The NZ Veterans Band 2012 was formed. With Chris Campbell at the helm the band is to meet in Christchurch for a couple of days, then head to Europe for engagements. I am hoping Mike will fill us in, in a later edition of the Mouthpiece, with a detailed report of the events. The reason I have drawn this to your attention is they are all volunteers, paying their own way and giving a great deal back to our community. We often think of volunteers as the administrators of bands but they are also the ‘musos’ playing in the park - or in this instance playing in Passchendaele.

Topic Two – Resignations of Members from BBANZ – and before I commence we are not over run by resignations! Most often the

decision to resign from BBANZ is made by the bean counters of our bands so therefore decisions are made by the head not the heart. Let me put some heart into this subject and commence by asking a few questions.

- Who made the decision to resign?
- Did the entire band have their say or was it the committee?
- Were all funding options scrutinised/applied for?
- Are your band members aware that their long service award from BBANZ is now lost?

To say I am saddened when a member band resigns is an understatement. I am passionate about Brass Bands and believe fully that we should remain loyal to our “head office”. Yes sure money is an issue and I cannot deny this. As aside when I win lotto on Saturday (thanks to Martin taking a ticket) money will not be an issue for BBANZ. Money should never be the only reason to resign. Please give some thought to this. This (April) Mouthpiece will be sent to all bands we have addresses for, who are no longer members, asking them to review their resignation and to also ask themselves the questions I have raised.

NEW CONTEST EVENTS

BBANZ is pleased to remind intending competitors of the trial of two new events for 2012:

Amateur “All Other Instruments” is an event open to players of any brass instrument OTHER THAN Bb Cornet, which already has its own division. Music for this trial event is own choice and must be limited to no more than 7 minutes. Players who have been placed 1st 2nd or 3rd in Championship events in the past three years are not eligible to enter this event.

“Open Slow Melody” is an event open to players placed 1st, 2nd or 3rd in a similar event in District Contests. Music for this trial event is own choice and must be limited to no more than 5 minutes. The winner of this event will be invited to play in the 2012 Invitation Slow Melody.

David Dobson (Contest Manager)

BBANZ APPOINTMENTS:

Musical Director of the National Secondary Schools Band:

Mr. Alan Spence.

Alan is currently HOD Music at Trident High School, Whakatane, and Musical Director of Eastern Bay of Plenty Brass Band. He has been successfully conducting brass bands and providing musical leadership to them for over eighteen years.

In his capacity as a teacher of music, Alan has had wide experience in a variety of styles such as Jazz, Strings, and Musical Theatre. His involvement with young people was a compelling factor in Alan’s appointment.

Alan is married to Tania, and their four boys all play brass instruments. Their success has not gone un-noticed at National Contests in recent years! But Alan has also had a hand in shaping the musical futures of numerous young players: in their selection for National Youth, National Secondary Schools Brass bands and as National Champions in a variety of instruments and age groups.

Musical Director of the U-18 National Youth Band:

Mr. Peter Adams.

Peter is a Senior Lecturer in the Music Department of Otago University, Dunedin, New Zealand. He has built up a fine reputation as a conductor and musical director working all around the country. He was musical director of the City of Dunedin Choir for ten years and has been musical director for four Opera Otago productions and five university opera productions.

His involvement with brass bands began in the 1980s in Surrey, England conducting a village band at weekend fairs where the band was always positioned near the beer tent! Since then, Peter has conducted Dunedin’s “A” grade brass band St Kilda Brass on many occasions in contests and concerts in a relationship that has lasted over many years.

As a guest conductor Peter has given many public concerts. He has had a long association with the Dunedin Youth Orchestra starting as a player in the late 1970’s and is currently joint musical director of the orchestra with Dr Anthony Ritchie and conducts one concert each year with the orchestra.

NZ VETERANS' BAND TOUR: 25 April, 2012

Early last year a couple of former members of the NZ Army Band expressed their wish to once again play their instruments at a significant event or some special occasion, preferably overseas. The idea grew and once the word was out there, twenty-one more former members wanted to be part of the group and so the NZ Veterans Band was established.

The Band subsequently received an official invitation from the Chairman of the Passchendaele Museum Society 1917 in Flanders, Belgium, to play at various ceremonies on ANZAC Day this year, including the Dawn Service at Polygon Wood and other services at Messines and the Menin Gate. The invitation was of course accepted with great pleasure and the practicing of musical items began with much enthusiasm. The twenty-three members of the band come from all over New Zealand, with another from Australia and two from the United Kingdom and have all served primarily in Malaysia, Singapore and Borneo, during the 1960/70's period.

The Band is also taking the opportunity to tour the Flanders Battlefields and surrounding areas to visit notable sites and is also taking a day trip to Le Quesnoy in France to visit and play at the NZ Memorial in that town. The tour is to be completed with the Band holding a special Farewell Concert in the Zonnebeke Church in the Flanders area on the last evening. This will be close to the area where our own soldier Henry Nicholas, won his Victoria Cross in the Great War.

Prior to the bands departure, a concert is going to be held in the Papanui RSA, Christchurch at 4.00pm, on the evening of the 19th April, the day before the band leaves for its tour.

For further information please
email - pettersons@xtra.co.nz

BBANZ SALUTES THE VETERANS' BAND:

Peter Adams (Auckland)
Lindsay Brown
Shane Bunn
Chris Campbell (Bandmaster)
Bert Cullen
Robin Ensoll
Brian Hodges
Peter Joughin
John Knowles
David Leslie
Ian Levien
Frank Lundberg
Tim McDavitt
Lindsay (Lou) Moverley
Tala Natapu
Michael Petterson
Doug Rose
Wayne Shears
Antony Steven
Dennis Taylor
Graeme Thomas
Tom Williams
Petlson

CONGRATULATIONS FAIREY'S BAND

26 May this year will see the Fairey Band celebrating their 75th anniversary. BBANZ will acknowledge this in some small way because of the close ties NZ and Nat Bands have had with Faireys. Several notable conductors were at Faireys before coming to NZ and had a big influence on NZ banding: **Bob Mulholland Snr** to Napier, **Frank Smith** to Timaru and of course, the incomparable **Elgar Clayton** who directed the 1970 National Band. **Ken Smith** also spent time there with their conductor of many years, **Harry Mortimer**.

Here is a historic photograph of their band with Bob Mulholland Snr, Elgar Clayton and Frank Smith on the front bench.

Denise and I will be in the UK at the time. **Bob Mulholland Jr** has invited us to attend so I will be able to represent BBANZ.

Ian Levien

CONGRATULATIONS BOB DAVIS

On Thursday 15th March, **Bob Davis** received a community service medal from the deputy mayor of Auckland, Penny Hulse for services to the International Military Music Society and the community. Many will know Bob, not least for his contributions to bands and as Chairman of the National Contest Committee for 2007 on the North Shore. Congratulations Bob and thank you for your ongoing support for bands in New Zealand.

OF INTEREST TO EDUCATORS?

Trinity College London, in association with The Open University, has launched **SoundEd CPD**, a new Continuing Professional Development programme. Designed for all music teachers worldwide, **SoundEd CPD** will provide support and inspiration for all aspects of music teaching through flexible and personalised professional development.

The **SoundEd CPD** programme is being launched on Trinity's new online learning platform for teachers, accessible at www.soundedcpd.org. It includes interactive e-learning and integrated workshop sessions, a wide range of musical resources, forums, articles and much more.

OF INTEREST TO TECHOLOGISTS?

The National Management Committee is seeking a person familiar with social networking to accept a voluntary position as co-ordinator of a network directed toward increased communication between members of BBANZ, and also the wider community.

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11



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3181 EEb Tuba 3+1v	\$18,999	Call us
3182L BBb Tuba 3+1v	\$22,519	\$14,996



'UNDER THE SPELL OF SPAIN'

C.D. by Superbrass

I came across the CD 'Under the Spell of Spain' by Superbrass while I was in London working, and rather than listening to the CD on headphones, I waited to get home and hear it on the stereo in full force. The wait was well worth it, and I was spellbound from the very first note.

Roger Argente introduces the disc as an 'eclectic mix of original and arranged music inspired by the vibrant country and people of Spain', and the first thing that grabs you with this CD is the choice of music. There is something for everyone, from the enchanting *Dindirindin*, that sounds like it could have been written by English composer William Byrd, to the saucy Malaguena that will have your toes tapping.

I have long been a fan of Chamber Brass ensembles out of the UK. Groups like the Philip Jones Ensemble, James Shepherd Versatile Brass, and many others have provided a rich history of brass chamber music, and Superbrass deserves to sit right up there on that list. The group boasts a star studded ensemble with members of London Symphony and Royal Philharmonic amongst others.

The music varies between traditional Spanish charts like the dancing *Los Canarios*, and the dramatic opening of the disc *Como Poden Per Sas Culpas* to the seductive bossa nova *Donde el Mar Saluda al Cielo* featuring some beautiful trombone playing by Andy Wood, and the big band sounding Juanear with fantastic lead trumpet playing by Mike Lovett and Baritone solo by Andy Wood.

You really get a feel for Spanish music with grandeur and structure one minute, and flare and colour the next. This is a wonderfully charismatic disc with playing of the highest quality. I cannot recommend it highly enough.

David Bremner

INVERCARGILL BANDS AT THE READY

Our members come from far and wide...

The Ascot Park Senior band and the Auxiliary C Grade band, are busy preparing for the Southland and Otago championships as this edition of the NZ Mouthpiece is being readied for publication. Out of the twenty six entries in the under 19-16-13 groups; twenty three are from our bands. This nursery of talent is a tribute to **Kath Herman** and her willing helpers who tutor them.

At this contest twelve of the Senior Band are school pupils. In the latest Grade Four Royal School Exams, two of our players got the highest marks in New Zealand: 98%. Congratulations **William Swan** (Piano) and **Drew McArthur** (Drama and Speech).

Our members come from far and wide, **Vic Herring** is from Pukerau, **Justin Muschamp** is from Edendale, and **John McKinlay**, helping on trombone, is from Gore, **William Swan** and **Lee Newcombe** are from Winton, **Marlene Adam** is from Pahia and **Keri Hellyer** is from Otautau. Keri also has a daughter Sonia in the Junior Band and teaches Ethan (Euphonium) and Riley (Drums) at home.

Over the last five years we have conducted a replacement programme for the senior band's instruments - including the complete percussion line-up. We are now in the process of replacing the uniforms. This has been a huge project and would not have been possible without the assistance of the **Invercargill Licensing Trust** and the **Community Trust of Southland**.

Climate warming is turning Southland into a tropical paradise! We need first and second trombones to play in our senior band. Indeed, we would welcome players on any instrument. Are you a student seeking a degree? Check out the SIT fee free education. Lastly we are looking for expressions of interest for a new musical director for the senior band. **Kevin Dell** is retiring at the end of the year. There is an opportunity for someone to take over and enjoy our lifestyle and family environment.

John Bath

TIPS FROM A MASTER

If you stop learning, life is pretty boring!

Reprinted with minor amendments and with permission:

John McGough

<http://www.trumpetguy.co.nz>

I once had someone tell me how uncool it was to copy another person's act. I believe it is *vital!* Go and see as many other acts as possible and if they do something that is pretty cool and it would work if you put your own style into it, then do it!

It then got me thinking about some pearls of wisdom entertainment icons gave me along the way when I was young...ideas I still use today.

- Don't start your show (programme) with a slow number and warm the audience up. Start fast and keep them going! (Tom Sharplin)
- No matter how many are in the crowd - 15 or 1500 - produce the best performance you can. (Keith Leggett)
- Ensure you make eye contact with your audience and engage them all the way. (Bernice McGough)
- Don't do charity gigs. Pick a charity and stick with it. You will be known as the person that does everything for free. (Doug Aston)
- If you are going to market yourself, do it as if you were a bottle of finest French champagne. (Jock Ruddock)

If you stop learning, life is pretty boring...

You will see me rarely turning up to a gig without my entertaining clothes on. I remember turning up to my first gig at the Royal Easter Show...I unpacked my tux, only to realise that I had forgotten my trousers! Or my first brass band rehearsal...I opened my case, only to discover my instrument was still at home on the bed!

I'd love to hear from you -

John McGough

LET'S HAVE A LOOK AT THINGS

Unemployment was virtually nonexistent

Last month I included a letter by K.G.L. Smith written to the Mouthpiece some 45 years ago. I also made the comment that it was still as relevant today as it was when he first penned it. I know many in the movement will say that we've moved forward since then - but have we really? Has the movement as a whole kept up with changes within society during this time? I am a firm believer that we should be familiar with our past so as to better plan for the future, and that mistakes made previously are not repeated.

One has only to read reports from yesteryear, glowing reports of the important role that brass bands play (no pun intended) within our society. They were numerous years ago, far more so than the occasional media mention we may get nowadays. Why is this, I often wonder - cause bands are better than they used to be? I for one would like to think so. But then our critics say that as a movement we have failed to move with the times - could they be right? K.G.L. wrote his letter in 1967, but what was happening to New Zealand's society back then? 1967 was a "big year" in many respects. Decimal currency happened, but later in the year an even bigger event, which I am certain had an effect on bands - 6 o'clock closing in pubs ceased. Unemployment was virtually nonexistent - one could seek any career they wished as there was plenty of jobs available. There was a 40 hour working week and weekends were weekends. Milk arrived at your gateway every morning in glass bottles, and the 6th of February was still a working day.

Television had arrived, but there were still parts of the country which were yet to receive a signal. For most, one channel was all that could be received, it was black and white and was only broadcast in the evenings. Coro Street was going strong even back then. Phones. There were no dialing facilities available for much of rural NZ. One had to ring a manual exchange to ask for a number, but before doing so, one had to check that the line was free as "party lines" were still common. It was many years later before everybody had their own line. Computers - what? It was the trusty old Imperial typewriter and emails were hand delivered telegrams. Our national sports teams were still amateur and it was still "white" only teams to South Africa. The Cold War with the Soviet Union still prevailed, and so did the Berlin Wall. 1967 also saw our infantry deployed to South Vietnam - an unpopular move to be realised later, as this war was never going to be won.

The population in NZ reached just under 2.7M by the end of that year. It is interesting to note that we also had over twice the number of affiliated bands at that time - there were 70 - 80 D Grade bands alone. As well, Peter Newcombe states in 1964 that there were also over 100 Salvation Army Bands in this country.

Having looked briefly at society back in '67, it is interesting to see where our bands fitted in. Bands marched - it filled in the Sunday afternoon of a contest. Bands were male only, particularly the top ones. As a result there were Ladies Bands, the Dunedin Ladies Band for example. Bands were still involved with many civic duties. This was about the time that they ceased to be Town/Municipal bands, and were required to seek commercial sponsorships (this subject warrants further investigation). Suffice to say, bands were still playing regular Sunday afternoon/evening concerts for the public, in parks and gardens.

Another regular "outing" for our top bands was to record radio programmes for the then NZBC. These were later broadcast on the National Programme

together with highlights from National Contests. As well, on commercial radio stations throughout the country were numerous weekly local band sessions - Ernie Ormrod in Wellington and "Flugel" in Dunedin to name but two. In the bandroom things were different as well. Besides the absence of the "fairer sex", tuning machines were yet to arrive. If A440 was required - the reliable tuning fork was brought out, although this would not have assisted some bands as this was also the era of the transition from high pitch to low pitch. BBbs were still 3 valve, and percussion was minimal. This reminds me of the saying - "which group of people hang around musicians? Drummers". But it would be fair to say that it would have to be the other way around nowadays when one views the amount of percussion equipment regularly used by bands now.

Since the Second World War, the number of bands in NZ has more than halved. Yet in other countries/areas brass banding has thrived, Scandinavia for example - why? Recently I came across an article from the Musical Times published back in 1920 which I thought quite relevant. It is entitled - "The Savage Beast", and states -

"The Catholic Mission of Yule Island, Papua, is anxious to introduce brass-band playing among the cannibals of the main range, where much of their work is done. It is found that brass instruments subdue much of the dangerous energy of these people, and supply the excitement and amusement formerly furnished by a head-hunting raid."

One wonders if they were unable to obtain the instruments, or, if something else went seriously wrong. PNG has never been noted for its brass band prowess - a sobering thought.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com



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NEWS FROM WOOLSTON

(Reprinted from the March "Woolstonian")

While February's Waitangi weekend is a much-appreciated holiday for most, for the members of Woolston Brass it was filled with extra rehearsals with the Christchurch Symphony Orchestra under the baton of Kenneth Young in preparation for the ASB "Classical Sparks". Despite a cool wind, a large crowd gathered in Hagley Park to enjoy the outdoor concert. **Sarah Hickman** wowed the audience with her rendition of her flugel horn solo *Air on the G String*, accompanied by Woolston Brass and the CSO. The band then showed their traditional brass band skills with a stylish performance of *Burglar's (sic) Holiday*. The cornet trio comprised **Steven Chapman, Kyle Lawson and Denis Broadbent**. The evening concluded with an exciting performance from all musicians of Richard Wagner's *Ride of the Valkyries* complete with the ubiquitous fireworks.

On a beautiful sunny, windless day in mid-February, Woolston Brass joined a variety of bands and soloists at the **2012 Flaxwood Festival**. Set in the beautiful grounds of *Flaxton* near Rangiora, the band performed alongside well-known country and rock bands to entertain a large crowd of picnickers throughout the afternoon. Vocalists **David Fiu** and **Caroline Blackmore** were in fine form, with many in the audience genuinely surprised by the versatility of the band. The festival was a great credit to the organizers, especially the Schuitman family, the owners of *Flaxton*, and a fitting tribute to Hans Schuitman who died suddenly last September. This fantastic day out raised funds for the following charities: *The Salvation Army, Christchurch Women's Refuge, The One-2-One Charitable Trust* and *Woolston Brass*.

Woolston Brass was honoured to be invited to perform at Canterbury's first **Japan Day** held at Riccarton Racecourse on the 11th of March. The event was a celebration of traditional Japanese culture and food for Japanese expatriates, their children and the general public. At the conclusion of the festivities a moving commemorative service marked the first anniversary of the 2011 Tohoku earthquake and tsunami.

Life member and stalwart 1st Horn **David (Dave) Suttie** has decided to retire from the seat he has held in the band for nearly four decades. Dave joined the band in 1976 and has been an anchorman in the horn section ever since. A perennial soloist, Dave represented Woolston in countless solo and ensemble events over his 36 years in the band. In 2009 Dave was awarded the "Bandperson of the Year" Trophy after his magnificent, title-clinching performance with the band at the National Championships of that year. His effortless range and strong, tuneful sound have always been considered a prized asset of the band's – and a best-kept secret even! He will be greatly missed in the horn section. Our thanks and best wishes go to Dave and Jaelene.

North Shore Brass is What Britain Loves

It was the kind of band gig where you have to report to the bus at 5.30 AM to trundle off to someplace beyond the black stump, just to spend the day marching, and marching, and marching some more, and hope the pig nails it this time. No, not the soprano cornet player, a real, live, farm-animal-oink-oink type pig, in an old lady's shopping bag. Oh, what we go through in service to our band!

Members of North Shore Brass recently had the opportunity to participate in the filming of an advert for British Telecom. With a bit of red ribbon strategically applied to our blue band uniforms, we were kitted out to resemble a British brass band. Our fellow extras were dressed as gardeners, Morris dancers, lollipop ladies, bobbies, a bridal party, Indian waiters, businessmen, grannies, joggers, a pearly king & queen, Goths, gentry, football fanatics, Beefeaters, in fact every type of Briton imaginable, save the Royal Family. Valiant members of the band, and roped-in family members, were subjected to four full days of filming at a farm out in the Waitakere Ranges.

The storyline included multiple takes marching through the town of "North Piddleton," a sequence at the top of a ridge culminating in a tumble down the hill chasing after a cheese, many more shots running down that hill, and partying at a festival. Even though it cleared enough to spend half a day gyrating for the cameras and looking ecstatic in front of a Really Big Cheese, they still called for an extra day's filming. That took place on a Monday, so of course it was fine.

The finished advert "What Britain Loves" is now out on Youtube, and photos from the filming are posted on North Shore Brass' Facebook page. All of the wages we collected as extras were donated to NSB toward the band's expenses for this year's Contest in Timaru. Band stalwarts featured **John Sullivan, Owen Melhuish and his daughters Brenna, Caitlyn and Emily. Osamu, Laine, Dean, Jamie, Peter, Matt, Aly, and Rob Parker**, who deserves special mention for lugging his bass up and down that steep hill over and over again while filming the running sequence.

CELTIC BRASS A WINNER FOR WAITAKERE

At the start of a busy year most bands would shy away from a concert that has bagpipes, dancers and a new venue to work with. However that band wouldn't be **The Trust's Waitakere Auckland Brass**. Waitakere gives each concert its own identity and this time the magic and mystery of the Celtic Isles was captured in a vivacious programme.

Our Treasurer, **Ron Archer**, floated the idea of a joint concert past Pipe Major, **Kerry Ballantyne** at a local Christmas parade where both bands were performing. The City of Sails Auckland Pipe band was keen and after a couple of planning meetings a date was set.

3rd March saw both bands take to the stage at Green Bay High School's brand new Performing Arts Centre, a wonderful state of the art concert venue.

The pipers took the lead in the first half of the concert with a variety of Celtic favourites. This, combined with the rhythm and poise of the highland dancers, set the scene for an unforgettable second half.

Waitakere led the second half of the programme. From a Cornet and Trombone feature of "Summon the Dragon" to **Brent Large** playing the *Highlander* as well as the beautiful *Irish Blessing* and *Gaelic Blessing*, the band played a compilation that impressed a Brass and Pipe Band crowd alike.

The finale brought all 18 pipers and team of highland dancers back on stage

alongside Waitakere's full brass ensemble. The audience was treated to the unforgettable sound of pipes, the flair of Celtic dance and the warm sounds of brass.

Steven Booth has set a high standard for our players this year, and from this performance the players have got the message.

Special thanks are owed to our wonderful "Band Mum" **Tracey Ashton**, who despite all of her trials this year and being our Marketing Manager, found the time to make an incredible chili meal for the whole band to have between the dress

rehearsal and the start of the concert. Thanks Tracey: this is what makes us the family band that we are.

The Band is now into practice for the National Contest ... see you in Timaru!

Chris Hankey



Young euphonium star Linda-hart Filimoehala performing her first solo with the band.



(left to right) Brent Large, Robert Wilson and Gary Bilton (a trio with a wealth of experience) perform *Irish Blessing*

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BBANZ GOING SOCIAL?

TECHNOLOGY WHIZZ REQUIRED

The National Management Committee is seeking a person familiar with social networking to accept a voluntary position as co-ordinator of a network directed toward increased communication between members of BBANZ, and also the wider community.

The appointee will be required to set up a site which will allow for such interaction.

The appointee will need to display qualities of integrity and good judgement and be prepared to work to ensure the site is consistently monitored to guidelines supplied by BBANZ.

The Association is to develop a new membership database and the appointee will have the opportunity to provide input into its development.

For enquiries or expressions of interest, please contact

Mr. Evan Sayer (Vice-President, National Management Committee):
Mob. 021 612 164; or email:
evan@pastelwellington.co.nz

OR

The General Manager, BBANZ:
04 4999 896;
or email: brass@banz.org.nz

THANKS

BBANZ records with thanks the contributions made by funders and sponsors:

Besson:

For assistance with Adjudicators' travel.

Four Winds Foundation:

For assistance with BBANZ communication costs.

Infinity Foundation:

For assistance with BBANZ office supplies.

Pelorus Trust:

For assistance with contest medals and engraving.

Life-time Involvement Honoured

A life-time of involvement in brass banding has been recognised with the awarding of Queen's Service Medal (QSM) to Retired Bandmaster **David Howan** (pictured right) in the New Year's Honours. Dave has been an outstanding band player and soloist on cornet and horn, and his conducting and leadership of the Wellington South Salvation Army Band over many years has been outstanding.

A musician of ability, Dave has had diverse experience in music making. For a number of years he was the leader of a very successful brass quartet which made recordings and toured in New Zealand and Australia.

He has been an adjudicator for Salvation Army competitions, and at National Brass Band Championships, having sat beside world-renowned brass band composers. On a district level he has been the adjudicator for solos and band competitions. For a number of years he also played cornet in the Pelorus Trust Wellington Brass Band.

Vocal music has also gained Dave's attention, being a member of the accomplished Wellington South Male Voice Party and of the Wellington South Songster Brigade. He was leader of the latter for a couple of years.

But Dave has another side. By trade he was a butcher and served his clientele in Lower Lambton Quay for many years. For a while he was a corporate driver for a number of firms, and managed the Newtown (Wellington) Salvation Army family store for a year or two. In his younger days, Dave was a keen cricketer and subsequently became an umpire at provincial level.

As a family man he and Renee have a special relationship. He has a continued interest in the families of his children Debbie (Booth), of Tawa, and Graeme, but his support and companionship of Wayne has literally taken them around the world



in the pursuit of - you guessed it - brass bands.

Evan Sayer, an active playing and life member of the Upper Hutt Municipal Band Inc, and Vice President of The Brass Bands Association of New Zealand Inc. writes of Dave Howan (pictured above):

I have known Dave for at least the last thirty years, although my family association goes back further than this. From 1953 to 1967 my father, the late Tom Sayer, was the conductor of the Upper Hutt Municipal Band. Dad spoke of Dave's willingness to help the Band when he worked locally in Upper Hutt during the 1950's and the friendship endured for the remainder of my father's life.

I joined the Upper Hutt band in the 1960's and have been an active member ever since. During my time with the band Dave has been a good friend to the members. In particular in recent years he has once again assisted the band to fulfil its community related events as well as performing with the Band at contests, both National and District when his other obligations permitted. He has always done this willingly and has proved his value as both a friend and player.

BBANZ congratulates David Howan on the receipt of his Q.S.M.

NATIONAL YOUTH BRASS BAND IN EXCITING DEVELOPMENT

The National Youth Brass Band of New Zealand has received an invitation to attend the 2012 Tianjin International Children's Culture and Art Festival which is being held 27th July to 2nd August 2012 in Tianjin, China. The invitation is for twenty of our best musicians, under the age of eighteen, to participate with up to two thousand other young artists from forty different countries in a number of events during the festival. It is intended that the band will also spend some days in Beijing after the festival and perform in schools, shopping malls and other venues where the players and staff can display the skills and musicianship of our young people and spread goodwill from the people of New Zealand. It is also hoped to give a concert for the Diplomatic representatives of New Zealand and other Countries while in Beijing.

The Association annually selects a Youth Band (Under 23) and a National Secondary Schools Band and the members of these bands have the opportunity to learn from some of the best music educators from New Zealand and abroad. In recent years they have worked with members of the New Zealand Symphony Orchestra, the New Zealand Army Band, staff from some of New Zealand's Universities and the Black Dyke Band from England. Each band has given public performances and performed in a large number of schools throughout New Zealand and these have received particularly good reviews. We are confident that the standard achieved is at the very top for their respective age groups when compared to New Zealand and overseas representatives groups. The National Youth Brass Band last toured overseas in 2009 where they attended an International Music Festival in Shizuoka, Japan. Groups and individuals from that festival have since visited New Zealand including a

group of musicians from Osaka who attended the National Contest held on the North Shore in July of 2011. The management teams responsible for the various bands have reported on the wonderful ambassadors these young people are and how they take much pride in representing New Zealand.

While the Chinese organizers meet the majority of costs within China, the group needs to raise approximately \$90,000 to cover the costs of international travel, excess baggage costs - to cover the range of instruments we will require on tour, and also the preparatory camp where our renowned brass educators will once again tutor the band members, motivating and lifting them to the level we expect and know is achievable.

BBANZ believes that this group of talented musicians will contribute positively to the burgeoning relationship between New Zealand and China, and that, culturally and economically, our community will benefit from this visit. Indeed, there is a possibility that the National Band will tour China in the next year or two.

SPONSORSHIP IS VITAL...

For the tour to proceed we are trying to raise \$1500 per band member. A significant number of businesses and agencies with strong links to China have been approached and BBANZ awaits 'with bated breath' responses from these organisations.

But...If you are in position to support our young musicians we would very much like to hear from you!

Readers may make a contribution to the band by sending a cheque to

Brass Band Association of New Zealand,

**PO Box 5314,
Lambton Quay,
WELLINGTON 6145.**

Donors may elect to support a particular player or 'chair', or simply provide a general unspecific sum. All contributions, great or small, will be most welcome and will help to reduce personal costs to members. Such contributions will be mentioned in programmes, in the NZ Mouthpiece and in other opportunities as they arise.

FRIENDS OF THE NYBB

If you are interested in becoming a friend of the National Youth Brass Band, 2012-2013, please send your donation of \$100 to

BBANZ

**PO Box 5314, Lambton Quay
WELLINGTON 6145**

You will be eligible for a tax rebate, as BBANZ is a registered Charity (C.C. 37839). BBANZ will keep you up to date with NYBB activities through the *NZ Mouthpiece* and newsletters from time to time, so please also provide your contact details.

When the band visits your area, we would love to meet you and to make you a special guest at such occasions.

Please make your cheque payable to:

Brass Band Association of NZ
If you wish to pay by credit card,
please contact the National Office:
04 499 9896 or email:
brass@banz.org.nz

STAFF OF THE U-18 BAND

Musical Director:
Peter Adams (Dunedin)

Deputy Musical Director:
Kevin Dell (Invercargill)

Management Team:
Tania Spence (Whakatane)
Evan Sayer (Wellington)
Robert Wilson (Tauranga)

ITINERARY

20 July 2012:
Band assembles in Auckland

24 July:
Band departs for China

27 July – 2 August:
Band participates in the Tianjin Festival and local performances

3 August:
Band travels to Beijing

4 August:
Concert/performance in Beijing

5 August:
Depart Beijing for NZ
via Singapore

HOW IT ALL BEGAN

Extracts reprinted from
"The Brass Herald"
with permission: Philip Biggs
www.thebrassherald.com

The reader will notice that David Bremner's name appears in several places in this edition of the NZ Mouthpiece. David is a former Director of Education for BBANZ, current conductor of Pelorus Trust Wellington Brass and Principal Trombone of the NZSO. He comes from a very musical family and it was that connection that Ian Levien explored in an article he wrote for the Brass Herald several years ago.

It will be interesting to compare David's early development with the reader's own! Ed.

IL: The Bremner name is synonymous with brass bands in New Zealand. Brothers Keith and Jack Bremner were noted players on euphonium and baritone respectively from the 1920s through to the early 1960s. Three of Keith Bremner's four sons became bandsmen, with Trevor enjoying an outstanding career – he has been many times winner of the NZ Bb Cornet Championship and the Champion of Champion titles...

Trevor, with his wife Betty, also has four sons, all of whom have become professional musicians (two as brass players and two as percussionists). They are Stephen, Mark, David and Fraser...

The lads are heirs to quite a lineage of brass tradition and it does not end there, for their mother, Betty (a pianist) has two brothers who can also stake claims as National Champions: John Edgecombe, tenor trombone and his brother Richard (baritone).

DB: I can't remember the day I first started playing a brass instrument, but I remember very clearly the first day I played the euphonium. I started on the cornet and Dad soon realised that maybe this wasn't the instrument for me; apparently I sounded like a cow giving birth.

So after moving to the baritone, I remember sitting at home listening to a recording Dad had of John Clough playing *Grandfather's Clock* with the Black Dyke Mills band and being completely blown away with his playing.

So Dad went to the bandroom and returned with a euphonium. The only problem was that it was also the same size as me. So a strap was made to help hold it up and the first solo I played with the band was *Grandfather's Clock*.

IL: ...Were you musically active at school? Did a particular teacher impress you?

DB: When there was a shortage of trombone players at school, my fourth form music teacher, Rosie Mabin, suggested I take up the trombone and a very shiny Olds trombone was given to me along with an Otto Langley book to help learn. But the biggest influence for me was from Dad. Dad wasn't an 'in your face' teacher. With four sons practicing, her would roam the rooms and pop in to point out mistakes, or if he was down in the workshop fixing instruments, he would thump on the floor when someone made a mistake. There would be a short conference in the hallway to ascertain who made the mistake and then practice would resume.

DB: Being in the National Youth Band was cool. There was a big gap between youth bands at this stage, not the usual (annual programme) that exists now. Bob Childs came over as soloist and I was absolutely gob-smacked with his playing and his professionalism. He barely missed a note in the whole ten days and his easy-going personality had a big effect on me. I learnt a lot from him, not only from hearing him play, but seeing someone so good at what he does being so amazingly humble and willing to share with those who want to listen...

DB: ...For many years there was a big gap between Brass Bands and

Orchestras in New Zealand. Ken Young and Gil Evans were some of the first to start bridging the gap and now in NZ we are starting to see a much better understanding of the two cultures.

DB(ctd.): With NZSO players tutoring the National Youth Band and the ongoing education programmes (of both organisations) we are starting to get hold of young talent earlier, tutor them and help them understand the opportunities for brass players out there. Players like Bede Williams and Blair Sinclair are studying overseas...

IL: I am not alone in being impressed with the way in which you have retained your links with brass bands and the way in which you continue to contribute to them. Your membership of the National Band of New Zealand and your willingness to accept the Director of Education role for the Brass Band Association are just two examples ...

DB: I believe we have a long way to go on the education front in New Zealand. We have come a long way in the past ten years. Guys like Kevin Jarrett, Nigel Weeks and Ken Young have done so much to help promote and nurture brass playing, but we have to take it to a new level now... I think we need to approach the teachers and make sure they are teaching well ... Having the top players from around the world coming over to take classes is something we need to encourage. The level of musicianship and experience they have is something that should be seen by all, not just those who can afford to travel overseas to study.

DB: The best piece of advice I can offer to younger players is to enjoy what you do. If you want to become a good musician, then believe that you can. Go and work hard, practice hard, listen to as much music as you can, from classical to rock, to jazz – you might be surprised where you find some answers...and don't be afraid of being wrong, it's the only way to know what you have to fix.

TRIBUTE

STRAUSS SMITH

...A message to the Strauss Smith family from Audrey and Jim Eyles in Australia...

What has been an enjoyable holiday has been suddenly clouded by news that came through Kevin Jarrett of Strauss having passed away.

Strauss was a great mate to every member of the 1953 National Band team; a major performer and contributor to the many successes and achievements of the band.

As a soloist and as a team player his reliability was a hall-mark. As a friend and mate enjoying the comradeship at the many reunions, he cemented the great respect and regard he had earned in his solo horn seat.

We have been more than fortunate to have known him as a musician, to have appreciated his artistry and to have enjoyed his music. The enrichment he brought to the lives of all he knew, who worked and played with him, will be a lasting memorial to a wonderful character

Vale – Strauss Smith

Jim Eyres Q.S.M., Wanganui

WILLS AND BEQUESTS

How wills and bequests help:

By making provision in your will for the Brass Band Association of New Zealand, you can support the work of our community and provide a lasting gift for our long-established and meaningful artistic entity.

You might consider giving:

- A specified sum of money, or gift of property
- A share of the remainder of your estate after you have made provision for specified gifts and family.

All gifts, no matter how small can benefit the Brass Band community. The prime use for such gifts is the advancement of brass education. Gifts can be specified for a particular purpose, although a more general bequest gives BBANZ administrators some freedom to apply the funds where they are most needed.

BBANZ also has a Charitable Trust. The Trustees are Dianne Smeehuyzen (President of BBANZ), and Messrs M. Warrington and R. Archer. Contact details are available from the office: brass@banz.org.nz

FAREWELL TO TWO FINE BANDSMEN

We are saddened to record the passing of one-time player and long-time supporter of Woolston Brass **Bruce William Wright**, who died suddenly on Friday, January 27. Bruce first joined the band in 1978 during the "Water's Era" playing BBb bass. He was a consistent and determined starter in solo and ensemble events throughout the 1980s and into the '90s, meeting success as NZ Open BBb bass Champion in 1986 and 1987. Bruce also won the BBANZ veterans' trophy in 1987 and 1990. His wife Margaret was an accomplished pianist who accompanied Bruce and a great many other Woolston soloists during their time with the band.

Survived by Margaret and their two children Michael (a Woolston cornet player at one time) and Dorothy, Bruce has five grandchildren and one great-grandchild. He will be fondly remembered as a cheerful, kind and generous man, a fine musician, and a great Woolstonian. Woolston Brass Life Member **Barrie Aldridge** (pictured right) passed away on the morning of Saturday February 25. A member of Addington Brass at the time of his passing, Barrie represented New Zealand as a member of the 1962, 1974, 1980, 1985, 1989, 1990 and 1992 National Bands.

An eminent New Zealand bandsman, Barrie started his banding career under the tutelage of his father Vic with Derry's Brass in 1950. In 1961 he joined Woolston and remained there until 2004 when he joined Addington Brass.

In 1959 he and **Rodney Sutton** won the 1959 Australian Duet title. Barrie went on to win the Australian Tenor Trombone Championship for that year. Barrie won six NZ Tenor Trombone solo titles throughout his near life-long banding career, and was runner-up in this event no less than 14 times! Alongside **Tony Lewis** and the late **Des Hoy**, Barrie amassed a staggering 21 Trombone Trio titles from 1953 to 1995. With

To next column...



Richard Hogarth added to the mix on Bass Trombone, the Woolston trombone quartet added seven more titles to the tally.

With an extraordinary total of 35 group championship titles to their credit, the Skellerup Woolston/Woolston Brass trombone section, led by Barrie Aldridge, was for nearly three decades considered utterly invincible. The supremacy of its trombone section was no doubt integral to the band's dominance of the contesting scene throughout this era.

Barrie had a huge appetite for life. In fact, some would say he had a huge appetite, period. Though there was never a scrap of fat on him, Barrie's propensity for eating, although one of his less well-known traits was the "stuff" of legend. Yet it's no wonder his fuel consumption was high. While growing and maintaining a family, a profitable business as a Master Builder, and performing at top level banding, Barrie represented Canterbury on the Senior Men's Hockey field from 1959 to 1978. Somehow, he also managed to find the time to play tennis as a Canterbury Representative from 1954 to 1970. *Indefatigable* hardly says it.

Barrie and his wife Janet were married in 1962. The National Band Tour of that year was their honeymoon! The couple have four children and seven grandchildren.

Dave Johnstone

BBANZ records with sadness
The passing of:
Barrie Aldridge
(tribute opposite)
Bruce Wright
(tribute opposite)

Brief tributes on any members listed here are welcome. Tributes not available at time of publication will be published in the next edition of the NZ Mouthpiece, if space is available. Please keep to fewer than 200 words. Ed.

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barbara.barr@xtra.co.nz

**BBANZ: new cell phone
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CALENDAR OF EVENTS

National Management Committee Remaining meeting dates:

24 April (teleconference)
12 – 13 May (Timaru)
26 June (teleconference)
26 August (Lower Hutt)
25 Sept (teleconference)
2 & 4 Nov (Wellington)

19 April 2012

Veterans' Band Concert:
Papanui RSA, 4pm.

21 April 2012:

Hamilton City Brass
"Stars of Brass" 7.30pm:
Clarence St. Theatre, Hamilton

22 April 2012:

Dalewool Auckland Brass
"The Spirit of ANZAC"
Centrestage Theatre,
Orewa, 2.30pm

25 April 2012:

Nelson Brass
Anzac Day Concert
School of Music 2pm.

25 April 2012: *continued* Woolston Brass

"Anzac Remembered" 2:00 pm:
Air Force Museum, Wigram

29 April 2012:

Dalewool Auckland Brass
"The Spirit of ANZAC"
Onehunga RSA, 2.30pm

CPBBA Solo Competitions
Selwyn House School

4 May 2012

National Contest: Entries close

12 May 2012

St Kilda Brass "Simply the Best"

13 May 2012

The Trusts Waitakere Brass
Mothers Day Concert
Glen Eden Playhouse Theatre,
Auckland, 3pm

20 May 2012:

ABA Solo contest Venue tba.

WDBBA Solo and Party contest:

HIBS School, Trentham

26 – 27 May 2012:

**Marlborough-Nelson- West Coast
District Contest, Motueka.**

Dalewool Auckland Brass

7:30pm, 26 May, , 1.30pm 27 May
Papakura Rotary Concerts
The NZ Bloodstock Centre, Karaka.

1 July 2012

**Woolston Brass and
Woolston Concert Brass**
"Seriously Brass" a contest preview.
6:00 pm:
McComb Performing Arts Centre,
Cashmere High School

4-7 July 2012:

**BBANZ NATIONAL CONTEST
TIMARU**

8-9 Sept 2012:

Waikato BOP Area Contest
hosted by Eastern BOP Brass
Band, Whakatane.

29-30 Sept 2012:

ABA Band contest
Hawkins Theatre, Papakura.

BBANZ AGM

**and CONFERENCE:
3 November (Wellington)**

**2013: NATIONAL CONTEST
17-21 July, NEW PLYMOUTH**

**2014: NATIONAL CONTEST
9-13 July, INVERCARGILL**

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EXECUTIVE
DIRECTORY**



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BBANZ Patron: Hon. John Key - Prime Minister of New Zealand

NEW ZEALAND ISSN 0114-5061

2012



**DOMINIC
CORNFIELD**
AUCKLAND



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SMITH**
MOSGIEL



**JACK
BEWLEY**
WHAKATANE



**JESSICA
SCHWEIZER**
MATAMATA



**JEREMY
RICHARDSON**
LOWER HUTT

NATIONAL YOUTH BRASS BAND ANNOUNCED

**BAND LIST PAGE TWO
MORE PHOTOS PAGE SEVEN**

Another beautiful day in Wellington, Friday 17th February, saw our group, smaller by two, heading towards the National Library for our final day of training to be Oral Historians. Today was the day we had our homework scrutinized by our trainers, Lynette Shum and Linda Evans - and also our fellow trainees.

Our homework had been to interview a person for ½ hour or more and if we could, choose our project topic; which is to interview members of the National Bands of 1953 and 1962. This homework proved a little difficult for some of us, as arranging borrowed recording equipment and then finding a suitable time for our interviewee was not as easy as it seemed. For the few that managed to do their “homework” - thank you to the interviewees and to the National Library for making this happen. We all passed muster with our homework but it did signal to us that we need lots of practice if we are to have quality recordings stored in the Alexander Turnbull Library.

The day was taken up with discussion, a bit of theory and recording one another on various topics, trialling our interview skills and, of course,

more importantly, attempting to master the electronic equipment!! By the end of the day the recordings were sounding “okay” to the amateur. Well, that was much better than the previous training session!

This project is a must and to make it easy on both the interviewer and interviewee we all should have recording equipment at the ready. For example I have just been on a trip to Christchurch and if I had a recorder in my car...? We have received an offer of assistance from one of our members who has located recording equipment that is of the same quality, not so challenging to operate and less expensive. We will follow up this offer, thank you.

We are indebted to the BBANZ Trust, which has provided funds for the purchase of quality recording equipment. And we thank the Auckland Bands Association for leading the way with a loan of equipment, too.




Trainers and Trainees. (LtoR):
Linda Evans, Kevin Dell, Elizabeth Edgecombe, Lynette Shum, Cathy Bennett (rear), Dianne Smeehuyzen, Jeffrey Mulraney.

2012 National Youth Brass Band

Photographs of the players appear on the cover and p.7.

Principal Cornet

Nicholas Garrett,
Trust Porirua City Brass

Solo Cornets

Toby Pringle,
Upper Hutt Cosmopolitan Club Brass
Dominic Cornfield,
North Shore Brass
Christopher Broadbent,
Woolston Brass

Repiano Cornet

Patrick Macaskill-Webb,
Hamilton City Brass

2nd Cornets

Nick Bodkin,
Ascot Park Hotel Invercargill Brass
William Swan,
Ascot Park Hotel Invercargill Brass

3rd Cornet

Sariah Ratford,
Eastern Bay of Plenty Brass

Flugel

Jessica Schweizer,
Matamata Brass

Tenor Horns

Claire Yorkstone,
Ascot Park Hotel Invercargill Brass
Callum Mallett,
Eastern Bay of Plenty Brass

Eupho / Baritones

Luke Spence,
Eastern Bay of Plenty Brass
Harry Smith,
Mosgiel Brass
Jack Bewley,
Eastern Bay of Plenty Brass

Trombones

Dale Hounsome-Vail,
Leopard C'lines Canterbury Brass
Todd Smith,
Marlborough Districts Brass

Basses

Jordan Seaton,
Woolston Brass
Matthew Huirua,
Brass Wanganui
Andre Brown,
Upper Hutt Cosmopolitan Club Brass

Percussion

Jeremy Richardson,
Hutt City Brass

2012 New Zealand National Brass Band Championships

Newsletter No 3 April-May 2012



Welcome to Timaru

Our mission:

Heartland Festival of Brass Timaru 2012 will provide competitors and supporters alike with a welcoming event that fosters healthy competition in the pursuit of musical excellence.

Heartland Festival of Brass update

Sponsors are coming on board for key events and the local community is getting behind the Nationals.

Watch for more information on how we're rolling out the welcome mat for visiting bands and their supporters.

We're online

Our website is taking shape and we are out and about on Facebook.

www.festivalofbrass.co.nz

Facebook: Heartland Festival of Brass Timaru 2012

Email: heartlandbrass2012@gmail.com

Important – percussion supplied

Just a quick reminder to all bands that the Theatre Royal has limited backstage space. We will be providing percussion for the test piece for all bands, and strongly recommend you consider only bringing additional equipment. If you have any questions please contact the contest committee sooner rather than later.

Timaru Contest Committee

Chairman: Eoin Powell

Secretary: Alan Olds

Treasurer: Peter McPherson

Committee: Kent Smith, Simon Hocking, Bill Voice, Derek Hemming

Want to know more about Timaru?

<http://www.cityoftimaru.co.nz/>

<http://www.southisland.org.nz/timaru.asp>

Everything you wanted to know about contesting but were afraid to ask...

Well okay, perhaps not everything but here's some of the most common questions we get leading into a contest...

What registration rules apply?

For New Zealand Bands, it's the governing rules and contest regulations of the Brass Band Association of New Zealand (BBANZ).

For overseas bands, your local rules apply.

If in doubt, visit www.brassnz.co.nz Or contact brass@banz.org.nz

When will we know the draw?

Approximate section times are usually released by BBANZ not long after entries have closed. The final draw is released 14 days before the contest.

Who can help me with warm up facilities for my band?

That's a job for the local organising committee. You can visit our website, email us or send us a message on Facebook.

I want to volunteer at the contest - who should I tell?

The local contest committee is responsible for organising volunteers, and anyone who has even a few spare hours is most welcome to get in touch.

Accommodation and travel

Our preferred supplier is Simon Hocking House of Travel email: simonh@hot.co.nz or call 0800 505 565 (toll free in NZ) or if calling from overseas +64 3 688 4139.

And consider making the trip a chance to see some of the beauty that is the New Zealand South Island. Contact the Timaru i-Site for information on how you can make the trip.

Contest milestones*

4 May 2012	Entries Closed
4 July 2012	Junior solo and Senior ensemble events (inc Jnr C of C)
4 July 2012	Invitation Slow Melody (evening event)
5 July 2012	Open solos and Junior Ensembles (inc Open C of C)
6 July 2012	Street March, Hymn and Test (A, B, C Grades)
7 July 2012	D and Youth grades, Own Choice (A, B, C Grades)
8 July 2012	Band of the Year

*timetable subject to confirmation after entries have closed

**Long Service
70 Years!
CONGRATULATIONS:
Merv Allison**

Last October, 2011, BBANZ issued awards for Merv's 70 years of service to the Brass Band community. The certificate and bar were duly presented to Merv (pictured above, right) by the Levin & Districts Brass, earlier this year, during a band practice.

Merv was asked why he had been playing in bands for such a long time. He said it was the pleasure of live music making that kept him hooked on playing. The many friends that one makes in brass banding also maintains your interest, he commented.

Merv joined the learners' class of the Waihi Federal Silver Band at the age of six years and was playing in the main band at eight years of age. He first worked in Auckland for three years and then in Wellington for two years. The next several years were spent in Christchurch and then he was transferred back to Wellington. Following over 30 years with the Evening Post Onslow Band he moved to the Kapiti Coast and now plays for both the Levin & Districts Brass and Kapiti Brass Bands. Many people will know of his willingness to help with the administration of the bands he has been a member of. He remembers his membership of the 1974 National Band of NZ with particular pleasure.

Merv has been teaching brass to youth and coaching adults for many years. His "spare time" goes into teaching at the local music centre, the nearby college and helping some Kapiti Brass players with their ongoing development. Merv says he hopes to stay involved for as long as his health will let him as he gets a real buzz from working with young folk.

Knowing this article was being written, Merv asked us to say a special "thank you" on his behalf to the many bands people who helped him develop his interest in teaching others over the past years.

Chris Craddock
President, Levin & Districts Brass



Merv Allison admires his 70 year award.

Conductor of Levin and Districts Brass, Colin Honey, behind, right.

SORRY, PETER!

The gremlins were at work on page three of the April issue, where **PETER WILSON'S** name appeared as Petison! When an apology was extended to Peter, he remarked that he had been called far worse. Nonetheless, here is the list of the Veterans' Band again, with Peter's name duly reproduced correctly.

Peter Adams (Auckland)
Lindsay Brown
Shane Bunn
Chris Campbell (Bandmaster)
Bert Cullen
Robin Ensoll
Brian Hodges
Peter Joughin
John Knowles
David Leslie
Ian Levien
Frank Lundberg
Tim McDavitt
Lindsay (Lou) Moverley
Tala Natapu
Michael Petterson
Doug Rose
Wayne Shears
Antony Steven
Dennis Taylor
Graeme Thomas
Tom Williams
Peter Wilson

WARMING TO THE TASK

Hi all,

With the approval of our Director of Education **Kevin Dell**, I want to write some -hopefully helpful - articles for the *NZ Mouthpiece*.

This month I want to write about warming up. I have never been much of a warm up person, but over the past few years I have realised the importance of getting your chops and air going before practice or a rehearsal. A 20 minute warmup is all you need, so my advice is to get to the bandroom 20 minutes before rehearsal starts and make sure you warm up a few aspects of playing, which will not only help you sound better at band, but also help you to last longer at your rehearsal. Your embouchure is made up of muscles, and like running, if you tried to run a long distance without stretching, you will do damage or just run out of puff.

So, start with a few breathing exercises for about 5 minutes. Try long deep breaths over 4 beats at about 60 beats per minute. Try and make the breaths longer and longer, slowing the beat down. Always make the air sound dark and not shallow. Then spend 5 minutes buzzing on your mouthpiece, just low scales. Up 5 notes and back down, then the same thing down a semitone. Try and go as low as you can, but keep your pinky away from the end of the mouthpiece as that's cheating! Try and make as nice a sound as you can from the buzz, aim for a warm, centered, tuneful buzz. Then in the last 10 minutes, cover some scales, flexibility, and single-tonguing exercises to make sure everything is working. The scales will help with your intonation, flexibility will be supported by your breathing exercises, and the single-tonguing will get all your articulations crisp and on time to keep your conductor happy (for a while!).

Hope this helps,

Cheers!

Dave Bremner

RETAIL GOODIE BAG OPPORTUNITY

The Timaru Retail Association is pleased to welcome the 2012 New Zealand National Brass Band Championships to Timaru this July.

We would like to offer individual bands the opportunity of receiving complimentary retail "goodie bags", containing discount vouchers and offers, giveaways and freebies from a variety of our local retail shops and cafes. There will also be local promotional material from the Timaru i-Site and a discounted offer to visit Timaru's Te Ana Maori Rock Art Centre.

We have more than 90 retail stores in our association and hope our visitors will spend some time amongst our stores. We especially look forward to welcoming the Street March competition in down-town Timaru on the Friday.

Bands are invited to email Karalyn Reid, Timaru Retail Association Promotions Officer, on karalynjoyce@xtra.co.nz by the end of this month with the name of their band, and how many 'goodie bags' they'd like to request. These will be delivered to each band's accommodation before the day of arrival.



MASTERTON BAND MOVES FORWARD

After a very difficult 2011, things have really been looking up this year for the Masterton District Brass Band. Numbers of playing members are continuing to increase, with Monday night rehearsal attendances often exceeding thirty players.

The key reason for this upturn is undoubtedly the arrival of new Musical Director, **Owen Clarke**. Owen is Musical Director of the Central Band of the RNZAF. He recently moved to Featherston and decided to become involved in community music, and the Band is most fortunate to have acquired his services.

Unfortunately, as one door opens another closes, so to speak. Principal cornet **Graeme McArthur** has had to relocate to Christchurch, leaving a major hole in the playing ranks.

During the dark days of last year, the Band's saviour was **Kevin Pett**, Soprano Cornet player with the Upper Hutt Band. For the whole year, quite literally through rain, hail, wind and snow, Kevin travelled over the hill at least once a week to take charge as Musical Director for rehearsals and performances.

Knowing of Graeme's last night, Kevin came over the hill once more for the farewell. The Band took this opportunity to make a surprise presentation to Kevin (picture next page) to thank him for his dedicated help, a job well done and much appreciated.

A further surprise during the evening was when Band President **George Groombridge** presented the Band with a magnificent old rope-tensioned drum. George explained the history of the drum, which included its use at the Treaty of Waitangi in "The Governor" movie.

The Band is fully expecting to grow and improve further. With just a little bit of luck a new principal cornet and a drummer may move to the Wairarapa – or perhaps they are already here and just don't know yet about a great little band with a fantastic Musical Director.

Jim Barr

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2012 NATIONAL YOUTH BRASS BAND MEMBERS

(MORE NEXT ISSUE!)



Claire Yorkstone



Jordan Seaton



Andre Brown

More National Youth Band on Pages 1,2, and 5



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If you wish to pay by credit card, please contact the National Office: 04 499 9896 or email: brass@banz.org.nz

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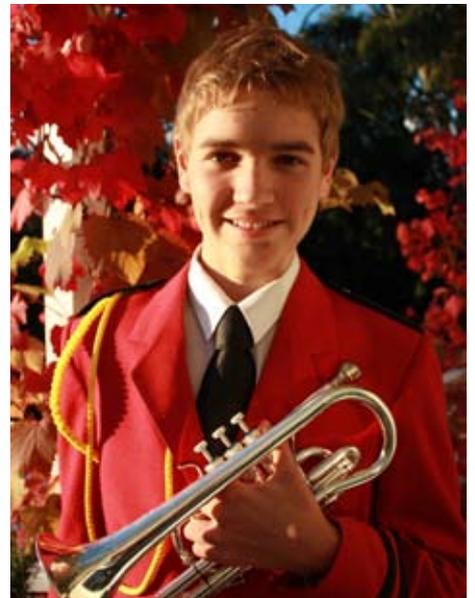
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Sariah Ratford



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Denis Wick Releases Ground Breaking Fibre Mute

Denis Wick Products, the industry leader in mute design, announces the release of a low cost high quality fibre mute for cornet and tenor trombone. The mute is made from a high quality fibre with a sealed wooden bottom. The ground breaking design which took two years to perfect, allows for performance that meets the high standards of all Wick products, but with a retail price of just \$39.90 for trumpet and \$49.90 for trombone.

"With two years of designing and multiple prototypes we made sure this mute would perform at the level one would expect from all of our products," commented company founder Denis Wick. "Everything had to be absolutely perfect, right down to the zip-style re-sealable display bag."

"No other mute available for this price point can approach the level of performance of the new Denis Wick fibre mute," stated Richard Galime, Denis Wick product specialist. "From performing artists to band directors, everyone that has play tested this mute was immediately taken by its excellent intonation and beautiful sound."

For more information on the Denis Wick Fibre Mute products contact Musicways info@musicways.co.nz or go to www.musicways.co.nz

PIPE BAND SUCCESS

Mike Sander, a former National Management Committee member, now assisting the NZ Youth Pipe Band, reports that the band was crowned the 2012 Australia Champions in two contests, the National Juvenile Championship, and the Open Grade 3 Championship, beating all bands in piping and drumming points and ensemble points. The band also took out the Street March Championship.

CHARITIES COMMISSION

Bands that are registered charities should ensure they have received the last Charities Commission update which covers changes in reporting (Simple Report Format) and obligations regarding notification of officers. Go to the Charities Commission website, and/or enrol to receive their regular newsletters for full information.

RNZAF BASE OHAKEA BAND SPECIAL NOTICE

Due to the recent Defence Force Band review, the Base Ohakea Band is being dissolved.

We will be conducting our final parade followed by a get together on 9th June 2012 at the Officers Mess, RNZAF Base Ohakea. Any past members who are interested in attending please contact F/s Clyde Dixon clyde.dixon@NZDF.mil.nz or Craig Collis C.R.Collis@massey.ac.nz

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Canterbury Provincial Brass Band Association Youth Camp

Blue Skies, Kaiapoi – 23rd to 25th March 2012

The CPBBA held its annual youth camp in late March this year at Blue Skies in Kaiapoi. (See photo top right) This year's course involved 35 musicians from 10 to 17 years of age, representing 9 bands from afar a field as Timaru and Nelson. It was great to see such a well balanced band in terms of the instruments, ages and the even mix of girls and boys.

We were fortunate to have two of the best youth band conductors in the country in **Davey Boyes** and **Nick Sharpe** to lead us and create some amazing music, especially considering the limited amount of time available to get from Friday night sight reading to Sunday afternoon's performance.

In amongst the rehearsals on Saturday the band enjoyed rhythm and music games with **Sarah Hickman**, sectionals and some excellent breathing demonstrations from members of the band.

An informal concert was held on the Sunday afternoon for the parents. The concert featured a world premier of 'Journeys', a new piece by promising young composer and trombonist **Dale Hounsome-Vail**.

Local brass ensemble 'CUBE' made up of local banding greats and members of the Christchurch Symphony Orchestra also performed during the concert, giving the youth band a well earned break.

In addition to those mentioned above, our thanks to:

- **Youth Town** for their generous funding
- **Leopard Coachlines Canterbury Brass** for the use of their stands and percussion gear
- **The Rockshop** for sponsoring prizes
- **Sarah Hickman, Julia Mallett, David Mallett, Dale Hounsome-Vail and Jess Hix** for taking sectionals, and **Courtney Milne** as chaperone and **Viv Willan** as chef extraordinaire!

Our 2012 prize winners:

- Best Bandsman; Jordan Seaton
- Most Valuable Player; Callum McKie
- Best Section; flugels and tenor horns

A great weekend was had by all, and next year's camp promises to be even better – booked at Living Springs in Lyttelton for mid-April 2013; look out for more information closer to the time!

David Mallett



WHAT'S IN A NAME?

In 1967, when K.G.L. Smith wrote his letter to the Mouthpiece, our bands were among the best in the world. The 1953 National Band - with a win at the British Open, and the '62 Band in Holland. Strange that "K.G.L." conducted both bands. As well the 1965 National Band had proved to be highly successful on it's North American Tour.

When Aussie bands contested here, were they a problem? No. It was much the same story when our top bands visited their contests; it was just a question of how many trophies our bands could bring home. Sadly this is not the case today. Why not? It strikes me that we've been clearly overtaken.

I have discussed social issues in New Zealand and the changes over the last 45 years in a previous article. But can we blame them when other countries have obviously experienced similar changes? Could the answer be in the manner in which our bands are funded?

To try to answer this question, I approached Ron Archer - someone who has spent a great deal of his time generating money for bands - I quote -

"I used to have the saying that banding is easy, all you need are the 3 Ms.

No 1. is money. Because without it nothing works.

No 2. is management. Bands with good management work out how to get money and the rest follows.

No 3. is musical director. While we hate them without them you are stuffed. They cost money so that gets you back to 1 & 2 above."

At this stage I would like to delve back 100 years or so when bands were numerous in this country, and explore methods of funding that occurred then. But to better understand this we need to travel back even further, to Britain and the beginnings of the movement.

It has been established that the Brass Band Movement began as a result of the Industrial Revolution. One can hardly imagine the social/working conditions which existed back then. Discontent was rife and alcohol a crutch for the working class. Large employers of mills, collieries etc at the time were actively seeking ways which could engender pride and stability among their workers. As it happened at that time, Adolph Sax and the Distin family had just developed a new family of brass instruments which were able to be mass produced. But why *Brass Bands*?

Brass instruments, it is generally agreed, are the easiest musical family to learn. That together with all but one instrument being transposing instruments meant in theory a BBb player today could pick up and play a Soprano tomorrow without having to relearn a new set of fingering. What other musical combination has such similar flexibility?

The development and funding of bands came under three headings -

1. Patronage - normally incorporating one benefactor such as the owner of a large mill or mine.

2. Subscription - where funding was provided from a number of sources - namely the middle class "doing the right thing" for the working classes.

3. Volunteer - normally of a military nature.

Often with 1 & 2, all expenses incurred by bands were met.

When bands began to appear in NZ, initially they were Garrison Bands, but very quickly "Town" Bands were also formed. While the Garrison Bands received some funding from their military commands, "Town" Bands were basically "owned" by their respective councils, much like the subscription bands in Britain.

During the first half of last century, there were hundreds of - Municipal, Silver, Brass, Town ... bands throughout the country. Every small community took great pride in their band. Instruments, uniforms and bandrooms were often

provided by these councils. In return, bands were required to perform at a large number of civic functions.

After WW2, this funding seem to have been gradually withdrawn. And, over the next two decades, large changes were forced upon our movement. Many bands simply disappeared while those that survived were forced to look elsewhere for funding. The once familiar community bands disappeared behind corporate brand names. I wonder if this forced change has been one of the main reasons that we have lost our community support.

The number of bands has halved since "K.G.L.'s" letter. This also means that the number of bands-people has also halved. As bands are now far less involved in their communities, are we too obsessed in satisfying our sponsors with good contest results? Have we forgotten that we have to recruit new players from communities we live in? What is our way forward? Dropping the only event which draws public interest - the Street March?

If you have a spare five minutes, google up the list of Aussie bands, and see how many have community based names - just like us once when we were the winners.

Allan Brown (Brownie)

mouldyoldbrass@gmail.com

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For assistance with BBANZ office supplies.

Pelorus Trust:

For assistance with contest medals and engraving.

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Trevor Cudby
Kevin Dell ONZM
Graham Dick
Kevin Jarrett MBE
Ian Levien
Tony Lewis MNZM
Bill Platt
Murray Warrington

Life Members who have served the Association and have gone to their reward:

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Skoglund, KGL Smith, T Taylor,
L Thorne, FJ Turner, RS Waterston.



CALENDAR OF EVENTS

National Management Committee

Remaining meeting dates:

12 – 13 May (Timaru)
26 June (teleconference)
26 August (Lower Hutt)
25 Sept (teleconference)
2 & 4 Nov (Wellington)

12 May 2012

St Kilda Brass

"Simply the Best"

13 May 2012

The Trusts Waitakere Brass

Mothers Day Concert
Glen Eden Playhouse Theatre, Auckland, 3pm

20 May 2012:

ABA Solo contest

Venue tba.

20 May 2012:

WDBBA Solo and Party contest:

HIBS School, Trentham

26 – 27 May 2012:

Marlborough-Nelson- West Coast District Contest

Motueka High School, Motueka.

Dalewool Auckland Brass

7:30pm, 26 May,
1.30pm 27 May
Papakura Rotary Concerts
The NZ Bloodstock Centre, Karaka.

16 June 2012

Dalewool Auckland Brass

Concert Series: "Scenes"
Raye Freedman Arts Centre, Epsom, 7.30pm

24 June 2012

Nelson Brass

Pre contest Concert, (to be confirmed)

1 July 2012

Woolston Brass and Woolston Concert Brass

"Seriously Brass"
A contest preview.
6:00 pm: McComb Performing Arts Centre,
Cashmere High School

4-7 July 2012:

BBANZ NATIONAL CONTEST TIMARU

1-2 Sept 2012

Central and Wellington Districts
Brass Band Contest' Wanganui

8-9 Sept 2012:

Waikato BOP

Area Contest

hosted by Eastern BOP Brass Band
Whakatane.

29-30 Sept 2012:

ABA Band contest

Hawkins Theatre, Papakura.

BBANZ AGM

and CONFERENCE:

3 November (Wellington)

2013:

NATIONAL CONTEST

17-21 July, NEW PLYMOUTH

2014:

NATIONAL CONTEST

9-13 July, INVERCARGILL

BBANZ EXECUTIVE DIRECTORY



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THE OFFICIAL JOURNAL OF THE BRASS BANDS ASSOCIATION OF NEW ZEALAND
BBANZ Patron: Hon. John Key - Prime Minister of New Zealand

ISSN 0114-5061

NZ VETERANS BAND

Short tour report by: Brian Hodges (brianhodges@paradise.net.nz)

TOUR OF BELGIUM & FRANCE 2012

Mere words cannot begin to describe this once in a lifetime trip that began with the vision of Mike Petterson to have a NZ Military Band visit Belgium & France (The first NZ Band since WW1) In particular the Western Flanders area where so many ANZAC servicemen fought so gallantly all those years ago.

NZ BAND HITS THE RIGHT NOTE

Everywhere the band played they wowed their audience. From the invitation from the Passchendaele Society until the last note played at Zonnebeke Church, the band could not have represented Kiwis better. The tour started with a ChCh RSA concert the night before leaving for Europe. A short 2 day stop in Singapore to rehearse & enjoy the local sights, smells & food before a long flight to Belgium. We were based in Ieper -Ypres, and were extremely well looked after by all our Belgium & French hosts & guides - truly the best. So many memories, thoughts, cemeteries, memorials, emotions, history, pride and passion. Sometimes it was hard to take it all in. But I truly know our great team of Bandsmen and supporters will never forget any of those very special moments.



Dawn Service at Polygon Wood

HIGHLIGHTS - THERE WERE MANY!

The freezing cold dawn service at Polygon Wood playing Dwayne's 'Fernleaf Headstones'. So damn appropriate, so moving, and so emotional to remember the history of this place! The NZ memorial & service at Messines: Just pure Kiwi pride. ANZAC day parade at Menin Gate with the three ADF singers & Rebecca Woodmore where many a tear was shed during the superb heartfelt singing of the National Anthems. The Last Post Ceremony at Menin gate that night, a tradition that has continued at 8pm every night since end of WW1. Proudly marching to & from Menin Gate

while playing 'Invercargill March' and drum beatings. The mayoral receptions, their hospitality and loyal friendship. The Flanders fields history tours (Big cheers to Freddy & Martin). Major Brendon Wood & Captain Brent Morris for their fine speeches and support. The officials and people of Les Quesnoy France, champagne and a fine rendition of 'Pokarekareana'. Ariane Hotel staff; simply the best. That awesome farewell concert at Zonnebeke Church - so sad it all had to come to an end. To our **'Band of Brothers'**. (And all our supporters) WELL DONE!! - *Lest we Forget.*



Dear Members and especially member bands attending National Contest.

You heard our call to support the Timaru Contest and you have answered resoundingly. We have 29 bands entered for 2012 Heartland Contest in Timaru. This is fantastic, thank you very much. When we moved the contest due to the destructive earthquakes in Christchurch we asked you to support us and to support Timaru who willingly stepped into the role to host a contest. When we received the news of so many bands attending our immediate thought was "where is Timaru accommodating all these people?" From information I have gathered it does sound as though some of you have climbed mountains so that you may attend. Bringing your own bedding, being one of the extra issues you have had to deal with and I am sure there are others.

Because we will all be in close proximity I am sure this contest will be one of camaraderie between our member bands. The National Management Committee held their May meeting in Timaru to offer support to the contest committee and to have a look at venues. The Timaru Contest Committee is committed to ensuring it offers you, our members, the very best it can.

It is timely to remind us all that we are in a provincial town and there will be occasions when we will have to make adjustments to our normal contesting regime. For example the contest venues are great for music making but getting bands on and off stage will be a test of skills. And finding a restaurant open after 9.30pm with the kitchen still open for orders could prove a challenge.

We have two new events that we are trialling this year but unfortunately due to information not getting to the grass roots we have had very little support

from you. We had hoped that we would have larger numbers wishing to enter - however this is not the case. These events will be trialled again in New Plymouth and if well supported they may become permanent events. Look out for the Amateur Other Instruments and the Open Slow Melody. The Open Slow Melody is a closed event, the criteria being the first three place getters in the provincial slow melody event. There was some confusion this year over eligibility and to prevent this from happening in 2013 we will publish who has a right of entry.

A reminder to bands not attending contest: it is essential you further your skills and to achieve this I challenge you to put a test piece from your library on to your stands and have give it a go. ☺
See you in Timaru!

CONTEST EVENT TIMETABLE

Wednesday 4th July:

10.15am: Withdrawal meeting
10.45am: Junior Trombone
11am: Junior Cornet, Junior Horn,
U15 Gp1, Open Ensemble B
12noon: Junior Euphonium
12.30pm: Junior Bass
12.45pm: Masters
1.30pm: Open Ensemble A
1.45pm: ALL Percussion,
Open Duet, Under 15 Gp2.
4pm: Open Slow Melody
4.30pm: Draw for Junior Champion
of Champions
5pm: **Junior Champion of Champions**
7pm: Draw for Invitation Slow Melody
7.30pm: INVITATION SLOW MELODY

Thursday 5th July:

9.30am: Open Flugel, Amateur Cornet,
Junior Ensemble A, Amateur All
Other
10.45am: Open Baritone, Open BBb
Bass
11.15am: Open Tenor Trombone
11.45am: Open Soprano Cornet
12.30pm: Open Eb Bass
1.30pm: Championship Cornet
2pm: Open Tenor Horn
2.30pm: Open Euphonium
3.15pm: Open Bass Trombone
Tba: Drum Majors' meeting
7pm: Champion of Champions Draw
7.30pm Open Champion of
Champions

CONTEST EVENT TIMETABLE

(continued)

Friday 6th July:

9am: B Grade Sacred Item and Test
From 12.30pm: **PARADE OF BANDS**
(Street March)
2.30pm: C Grade Sacred Item and Test
3.30pm: A Grade Sacred Item and Test

Saturday 7th July:

10am: D Grade competition
Youth Grade follows at conclusion of
D Grade competition (approx 12.45pm)
10.15am: B Grade Own choice
3pm: C Grade Own Choice
4pm: A Grade Own Choice

SUNDAY 8th JULY:

2pm: **BAND OF THE YEAR**

Leopard Coachlines Canterbury Brass
Woolston Brass and Alpine Energy
Brass compete for trophy and prize!

NEW ZEALAND'S DECLINING POPULATION?

Seeking support for its projects, BBANZ has applied for the following funding since Oct. 2011:

CNZ for a commission for John Rimmer to compose for the NSSBB: **Declined**

LOTTERIES COMMISSION for assistance with General Manager's salary: **Declined**

CNZ for assistance for funding NYBB tour to China: **Declined**

Also declined:
Kingston-Sedgfield Trust
Kathleen Alice Boyd Trust
Southern Trust
Bluegrass Trust

Of course, there are a number of funders who have been generous in their support. See page 11.



2012 New Zealand National Brass Band Championships

Newsletter No 4 – May 2012



Welcome to Timaru

Our mission:

Heartland Festival of Brass Timaru 2012 will provide competitors and supporters alike with a welcoming event that fosters healthy competition in the pursuit of musical excellence.

Heartland Festival of Brass update

BBANZ executive members visited Timaru on 12/13 May to inspect our venues.



L-R David Dobson (Contest Manager), and National Management Committee members Dianne Smeehuyzen, Evan Sayer, and John Sullivan

The Theatre Royal received a big tick for A&B grade as a great venue, right in the middle of Timaru and handy to bars and restaurants.

Mountainview High School was approved for C&D grades and will also host the Open Slow Melody, Junior and Open Champion of Champions.

Aoraki Polytechnic, with an onsite bar and cafeteria is the main venue for all solo and ensemble events, with a further hall available within a short walk.

Check out our website for further information on our event, including street march and venue updates.

Have you said hello online?

Like us on Facebook and tweet your views on Twitter and keep in touch.

FB: Heartland Festival of Brass Timaru 2012

Twitter: @FOB2012Timaru

Email: heartlandbrass2012@gmail.com

Web: www.festivalofbrass.co.nz

Important – percussion supplied

By now, we will have contacted your band to discuss supplied percussion. This information is regularly updated on our website, and distributed through Facebook and through Twitter alerts. Remember, space is limited in the Theatre Royal backstage area so think carefully about what you really need to bring.

If you have a question about percussion, ask it now!

And for after a hard day contesting...

A licensed social venue will be open every night until late, and we will be having THE party on the Saturday night. Watch our website for details.

Volunteers are important people

Volunteering is a great part of being a Kiwi, and at a band contest, it's these selfless people who often make the difference.

You can register to volunteer by emailing us at heartlandbrass2012@gmail.com.

Accommodation and travel

Time to make sure all your travel arrangements are in order. If you have any last minute needs, contact our preferred supplier, Simon Hocking House of Travel: simonh@hotmail.co.nz or call 0800 505 565 (toll free in NZ) or if calling from overseas +64 3 688 4139.

Many bands and players will be arriving at different times and Simon is coordinating transfers to Timaru to maximise schedules and minimise costs. Let him know your needs as soon as you can.

And consider making the trip a chance to see some of the beauty that is the New Zealand South Island. Contact the Timaru i-Site for information on how you can make the most of visiting the beautiful heartland.

Contest milestones*

15 June 2012	Closing date administrator and accompanist of the year
20 June 2012	Confirmation of schedule
4 July 2012	Junior solo and Senior ensemble events (inc Jnr C of C)
4 July 2012	Invitation Slow Melody
5 July 2012	Open solos and Junior Ensembles (inc Open C of C)
6 July 2012	Street March, Hymn and Test (A, B, C Grades)
7 July 2012	D and Youth grades, Own Choice (A, B, C Grades)
8 July 2012	Band of the Year

For a more complete timetable, see opposite page

CPBBA PROVINCIAL SOLO COMPETITION 2012

David Mallett

The CPBBA held its annual provincial solo competition, 29th April 2012, at Selwyn House in Christchurch.

Players from 10 bands performed in a range of slow melody, own choice and ensemble categories – a total of 69 performances making for a long and busy day! It was especially great to see so many promising youngsters coming through in the under 13 and under 17 categories.

We extend our thanks to **Mike Ford**, our principal judge for the day. As most will be aware Mike's credentials as a tenor horn soloist are unparalleled, and his knowledge and comments were well received by the juniors and seniors alike. Due to the large number of entries received, a second hall was required and our thanks go to adjudicator **Dwayne Bloomfield** - conductor of Alpine Energy Timaru Brass. We are fortunate to have such well qualified judges in Canterbury that we can call on.

Also our thanks to **Jill Pears** who assisted in arranging the outstanding venue - as you can imagine venues are in short supply at the moment and to secure such a good one was amazing. The sponsorship of **Richfields Chocolate** was also much appreciated by the juniors on the day!

Overall a great day - thanks to all of those who took part and congratulations to the prize winners.

The results begin below and are continued in the next column:

U13 Slow Melody

- 1 – Emma McMorrin (Woolston Concert)
- 2 – Allanah Housome-Vail (Woolston Junior)
- 3 – Grace Beaston (Alpine Energy Timaru Brass)

U13 Own Choice

- 1 – Caleb Nicolson (Alpine Energy Timaru Brass)
- 2 – Abby Wilson (Woolston Junior)
- 3 – Rebecca Harris (New Brighton Silver)

U17 Slow Melody

- 1 – Georgia Hoy (Woolston Concert)
- 2 – Matthew Harris (New Brighton Silver)
- 3 – Jordan Seaton (Woolston Brass)

CPBBA results ctd...

U17 Own Choice

- 1 – Jordan Seaton (Woolston Brass)
- 2 – Matthew Harris (New Brighton Silver)
- 3 – Georgia Hoy (Woolston Concert)

U19 Slow Melody

- 1 – Dale Housome-Vail (Leopard Coachlines Canterbury Brass)
- 2 – Lewis Osborne (Alpine Energy Timaru Brass)

U19 Own Choice

- 1 – Dale Housome-Vail (Leopard Coachlines Canterbury Brass)
- 2 – Lewis Osborne (Alpine Energy Timaru Brass)

Junior Champion of Champions

Dale Housome-Vail
(Leopard Coachlines Canterbury Brass)

Open Slow Melody

- 1 – Grant Dempsey (Addington Brass)
- 2 – Andrew Yorkstone (Woolston Brass)
- 3 – Emma Caunter (Woolston Brass)

Open Own Choice

- 1 – Andrew Yorkstone (Woolston Brass)
- 2= – Sam Pinder (Woolston Brass)
- 2= – Grant Dempsey (Addington Brass)
- 3 – Raynor Martin (Pelorus Trust Wellington Brass)

Veteran Slow Melody –

Bruce Muschamp (Addington Brass)

Veteran Own Choice –

Bob Reid (Rangiora Brass)

Championship Slow Melody

- 1 – Callum Hewson (Woolston Brass)
- 2 – Kevin McMorrin (Leopard Coachlines Canterbury Brass)
- 3 – Davey Boyes (Woolston Brass)

Championship Own Choice

- 1 – Michael Cwach (Addington Brass)
- 2 – Davey Boyes (Woolston Brass)
- 3 – Steven Griffin (Leopard Coachlines Canterbury Brass)

Senior Champion of Champions

Davey Boyes (Woolston Brass)

Open Duet

- 1 – Davey Boyes / David Mallett (Woolston Brass, Leopard Coachlines Canterbury Brass)
- 2 – Michael Cwach / Bruce Muschamp (Addington Brass)
- 3= – Michael Cwach / Bruce Roberts (Addington Brass)
- 3= – Michael Cwach / Cyrenne Seaton (Addington Brass)

continued opposite



Dale Housome-Vail (above)
Toby Pringle (below)
Not quite like this in the May
Mouthpiece – sorry guys!



Open Ensemble

- 1 – Army Band Quintet (Woolston Brass / Pelorus Trust Wellington Brass)
- 2 – Addington Brass Ensemble (Addington Brass)
- 3 – Addington Quintet (Addington Brass)

Junior Group

- 1 – Woolston Junior Group

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**Monday 9th July, 8pm at
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(We apologise that due to time constraints we are only able to offer an Auckland workshop this time.)



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DEFENDING DEFENCE?

Over the last few months I have been somewhat negative towards our movement in general. Not that anyone has complained, but no one has agreed with me either. Perhaps that says it all. Once again I would like to delve back into the 1960s - "K.G.L's era", but would like to discuss something positive. I refer to our Defence Bands. In 1960, the Navy ended our reliance on the Royal Marines from the UK as a source of musicians, and established the Royal NZ Navy Band. It took many years to "kiwi-ise" this band, and it wasn't until the 1990s that the final ex Royal Marine retired. Although a military (concert) band, it is noted for its high musical standards, and gives many brass players full time employment opportunities. In 1964 - April to be exact, the NZ Army Band was formed. It was then, and has remained, primarily a brass band as we know it. Right from its inception, the emphasis has been on entertainment in addition to its military duties. Whether on the concert stage, performing marching displays, or school concerts, the aim has always been the same - "music can be fun". Examples of this have been seen widely with their displays during the Rugby World Cup and, more recently, the Super Rugby. I personally was very relieved to see that there is still a place for brass bands at rugby matches. Since the beginnings of the band, popular arrangements have been their "bread and butter". The band has been fortunate to have always had good arrangers. For those who remember, Sgt John Sutherland wrote the B Grade Test piece for 1970 - "London Bridge". Dwayne Bloomfield "carries the torch" nowadays, and has a string of original compositions published. It was not until the late '70s when the Army Band began to formalise its musical qualifications. Grade 8 was the top level required. But it didn't take long for bandsmen, and bands-women, to realise that if they went direct to the diploma level, they could bypass such chores as having to learn by heart, all scales. Not only major scales, but also the minor ones both in harmonic and melodic form. Today, as I understand it, well over half the band now has musical letters. A quick look with Mr Google at the Navy Band will show that by far the majority there have Music Degrees. Haven't times changed?

There are currently 316 listed as ex Army Bands-people, although some have sadly passed away. Many of those listed were top musicians - already good players when they joined the band. But there have also been a large number who were nobodies when they joined, but became top players. It is of note that there have been serving Army Bandsmen in every National Band since the band was formed in 1964 and as well, many National Champions. Take the BBb Bass for example. We know that Phil Johnstone has that trophy firmly nailed to his mantelpiece, but there have also been another 6 players through the band who have also won that same title. I wonder what "K.G.L." would have thought of the Army Band?

We are fortunate that the recent cuts made by Defence did not include the main bands from each service. I agree with Ian Levien's recent comments regarding the demise of the TF Bands. Yes it is going to leave a big gap, but was it unexpected? I remember rumblings back in the 1970s. And again in the 80s when a feasibility study was done looking at creating one Defence Band, to be stationed in Linton Camp. At that time I can remember bands in Wanganui and Palmerston North rubbing their hands together once word had leaked out. I am certain the Artillery Band will continue to survive, and will see their 150th Anniversary, with many more to follow. We're not alone in losing our bands. One has only to look at Australia and the UK to see how many of their Defence Bands have disappeared over the last 50 years.

Another band which has been in the news recently is the Veteran's Band. A group of ex Army Bandsmen got together to celebrate Anzac Day in

Europe. Well done guys. Hopefully this will be the start of something new that will continue well into the future. **The band has made the front page of this edition!** Ed It is a sobering thought that we lost at least four times the number of kiwi soldiers killed in action on the Western Front than we did in the entire 2nd World War. And yet, Gallipoli still seems to attract more attention. It's very easy to say things in hindsight. But having seen the Army Band recently performing in the UK, one wonders if perhaps the Veteran's Band could have fulfilled those engagements. I leave you with this thought. Where would our brass band movement be today if Defence had not created those two full time bands back in the 1960s?

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

VETERANS' BAND

**Notes by Tom Williams
and Brian Hodges.**
Also, see cover page.

- The band assembled in Christchurch for the first time at lunchtime on the 19 April, and after only two and a half hours rehearsal presented a short concert and marching display in and outside the Papanui RSA.
- After two days rehearsing and sightseeing in Singapore the tour to Belgium and France was an outstanding success, from day one, to the final concert in the Zonnebeke Church, only eight days later.
- The Mayor of Ypres was heard to say that the NZ Band could teach the Belgian bands how to play their national anthem!
- On the 26th April we did a bus tour of the Battlefields of Flanders and the Passchendaele Museum, and this again was a sobering and emotional time.
- Brian Hodges took lots of videos and photos of the whole tour, and there will be a 2 DVD set (videos and images) available in a couple of months or so.

STARS OF BRASS SHINE BRIGHTLY IN HAMILTON

Marilyn Edgecombe

With a line-up of brass superstars rarely seen together on stage in New Zealand, Hamilton City Brass's recent concert audience was about to be wowed by guest soloists **David Bremner; Riki McDonnell; Colin Clark; Andrew Large** and **Mike Booth**.

Musical Director **Mason Elliot**, himself a superstar of brass, assembled this stellar line-up with a view to impress and inspire both Hamilton's musical community and his band, particularly its younger members.

Opening the concert was New Zealand's foremost trombonist David Bremner with his heart-melting rendition of Hoagy Carmichael's *Star Dust*. With this opening David left the audience in no doubt to the level of musical ability that was going to be displayed throughout the evening. David's performances of Kenneth Young's *Reverie* and Derek Broadbent's arrangement of *Blue Bells*

of *Scotland* were breathtaking and unforgettable.

One member of the audience was known to be in attendance solely to hear *Napoli* - and Andrew Large's rendition wowed him and the audience completely. Andrew joined with Riki McDonnell for the moving cornet and euphonium duet *Time and Eternity*.

The audience was in awe of Riki's technical ability playing euphonium during *Carnival Cocktail* and then his beautiful musicality in *Summer Isles from Hymn of the Highlands*.

Colin Clark, playing soprano and trumpet provided several changes of pace and a number of memorable magic moments through the evening including *Feelin' Good* and *Born on the Fourth of July*. Colin joined with Hamilton City Brass's flugel horn **Lisa Rogers** for a beautiful and poignant rendition of Andrew Lloyd Webber's *Pie Jesu from Requiem*.

Playing trumpet, Mike Booth brought an upbeat Central American flavour to the evening with Goff Richard's arrangement of *El Cumbanchero* and the popular *Children of Sanchez*. Mike's considerable expertise as a professional musician

both within NZ and internationally was highlighted in his performances.

The band provided beautifully controlled accompaniment to all soloists. In between solos, the band impressed with *Band of Brothers; Capriccio Espagnol; Here's That Rainy Day* and the rousing *Reunion and Finale from 'Gettysburg'*.

The finale of the evening was Peter Graham's *Call of the Cossacks* which featured the five stars individually through the 3rd movement. By now the audience was in no doubt to the virtuosity and sheer talent of each of these soloists as they took the opportunity offered by Mason to show off their skill on their chosen instruments with an exceptional exhibition. Does this sound over the top? Well believe me, this finale was just that - in the best possible way!

In a concert where every solo was outstanding, it was almost impossible to pinpoint a favourite or an absolute highlight - in fact, every audience member seemed to have a different favourite. Hamilton City Brass was thrilled to have these top musicians assemble and perform with them and is looking forward to another such concert in the future.





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AUCKLAND BANDS ASSOCIATION CONTEST

The Auckland Bands Association held its annual Solo and Party Contest on Sunday, 20 May 2012 at the Green Bay High School Performing Arts Centre. The numbers of entries were down a little from other years but the quality was still as high as ever. The chief adjudicator for the day was **Brent Grapes**, Principal Trumpet of the Auckland Philharmonia Orchestra. **Phil Spriggs** of the Navy Band adjudicated the younger performers.

The day started with the ever entertaining **Kerry Wood** and his family performing their version of *Star Wars* in the over 19 ensemble. The youth bands from around Auckland put on a good show in the junior classes and it was a case of all 'deep end' instruments in the "Not Slow Any Age" class with only Euphos and a BBb Bass entering. The Championship sections were taken out by **Andrew Leech** on Euphonium in the "Slow Melody" section and **Steven Booth**, pictured below, on Baritone in the "Not Slow Melody" section.

The results are in the next column.



ABA SOLO AND PARTY RESULTS

Slow Melody Under 13 Years

- 1st Mollie Cornfield Northshore Youth Band
- 2nd Joshua Bilby Auckland City Brass Youth Band
- 3rd Aiden Whyte Kumeu Brass

Not Slow Melody Under 13 Years

- 1st Aiden Whyte Kumeu Brass
- 2nd Joshua Bilby Auckland City Brass Youth Band
- 3rd Mollie Cornfield Northshore Youth Band

Slow Melody Under 16 Years

- 1st Jake Krishnamurti Auckland City Brass Youth Band
- 2nd Andrew Cooksley Papakura RSA Brass
- 3rd = Christian Chappell / Danielle Williams Papakura RSA Brass / Kumeu Brass

Not Slow Melody Under 16 Years

- 1st Jake Krishnamurti Auckland City Brass Youth Band
- 2nd Mark Bingham Auckland City Brass Youth Band
- 3rd Simon Raven Northshore Youth Band

Slow Melody Under 19 Years

- 1st Fraser Robertson Northshore Brass
- 2nd Dominic Cornfield Northshore Brass

Not Slow Melody Under 19 Years

- 1st Dominic Cornfield Northshore Brass

Slow Melody Any Age

- 1st Natalie Hormann Northshore Brass
- 2nd Robert Simpson Northshore Brass
- 3rd Linda-hart Filimoehala The 'Trusts' Waitakere Brass

Not Slow Melody Any Age

- 1st Linda-hart Filimoehala The 'Trusts' Waitakere Brass
- 2nd Robert Simpson Northshore Brass
- 3rd Jamie MacKay The 'Trusts' Waitakere Brass

Veterans

- 1st Gary Bilton The 'Trusts' Waitakere Brass

Slow Melody Championship

- 1st Andrew Leech Northshore Brass
- 2nd Steven Booth The 'Trusts' Waitakere Brass
- 3rd Natalie Hormann Northshore Brass

Not Slow Melody Championship

- 1st Steven Booth The 'Trusts' Waitakere Brass
- 2nd Kay MacKenzie Dalewood Auckland Brass
- 3rd Gary Bilton The 'Trusts' Waitakere Brass

Duet Under 16 Years

- 1st Jake Krishnamurti & Mark Bingham Auckland City Brass Youth Band
- 2nd Joshua Bilby & Caleb Probine Auckland City Brass Youth Band

Duet Over 19 Years

- 1st Steven Booth / Gary Bilton The 'Trusts' Waitakere Brass
- 2nd Laine Ratsep / Mark Howell Northshore Brass

Trio Under 19 Years

- 1st Patrick Tonga, Obey Samate and Geoffrey Tuita Auckland City Brass Youth Band

Ensemble Over 19

- 1st Kerry Wood, Alexander Wood, Daniel Wood, Robert Parker and Lee Martelli Northshore Brass

The winners of the special trophies are:

- Jake Krishnamurti Highest Points Under 16
- Auckland City Brass Youth Band Highest Band Aggregate (Conductor's Cup)
- Northshore Brass



L-R: Mike Booth, Riki McDonnell, David Bremner, Andrew Large & Colin Clark. *Courtesy of Grant Stantiall. See story, page seven*

New Plymouth 2013 Brass Band Contest

17 – 21 July 2013

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BBANZ records with thanks the contributions made by funders and sponsors since Oct. 2011:

Besson: For assistance with Adjudicators' travel.

BBANZ Trust: For purchase recording equipment

Sargood Bequest: For assistance with volunteers at contest

Four Winds Foundation:

For assistance with BBANZ communication costs.

Infinity Foundation: For assistance with BBANZ office supplies.

Pelorus Trust: For assistance with contest medals and engraving.

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

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

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew, RJ Estall,
HCA Fox, WL Francis, NG Goffin,
EJ Gohns, T Goodall, Drummer Hall,
ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King,
B Knowles, WP MacLauchlin, H Nielson,
E Ormrod (Sen), JG Osborne, E Palliser,
J Rafferty, WV Siddall, R Simpson, P
Skoglund, KGL Smith, T Taylor,
L Thome, FJ Turner, RS Waterston.

CALENDAR OF EVENTS

National Management Committee Remaining meeting dates:

26 June (teleconference)
26 August (Lower Hutt)
25 Sept (teleconference)
2 & 4 Nov (Wellington)

16 June 2012

Dalewool Auckland Brass
Concert Series: "Scenes"
Raye Freedman Arts Centre,
Epsom, 7:30pm

24 June 2012

Nelson Brass
Pre contest Concert (to be confirmed)

1 July 2012

**Woolston Brass and
Woolston Concert Brass**
"Seriously Brass"
A contest preview. 6:00 pm:
McComb Performing Arts Centre,
Cashmere High School

4-7 July 2012

**BBANZ NATIONAL CONTEST
TIMARU**

26th Aug 2012

Dalewool Auckland Brass
Concert for Peter McDermott
2:30pm Centrestage Theatre,
Orewa

1-2 Sept 2012

Central and Wellington Districts
Brass Band Contest' Wanganui

8-9 Sept 2012

Waikato BOP Area Contest
hosted by
Eastern BOP Brass Band
Whakatane.

9 Sept 2012

**The Trusts
Waitakere Auckland Brass**
Toys For Kids Concert
3pm: Green Bay High School
Performing Arts Centre, Auckland

15 Sept 2012

CPBBA Band contest
Christchurch

29-30 Sept 2012

ABA Band contest
Hawkins Theatre, Papakura.

BBANZ EXECUTIVE DIRECTORY



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THE OFFICIAL JOURNAL OF THE BRASS BANDS ASSOCIATION OF
BBANZ Patron: Hon. John Key - Prime Minister of New Zealand

NEW ZEALAND

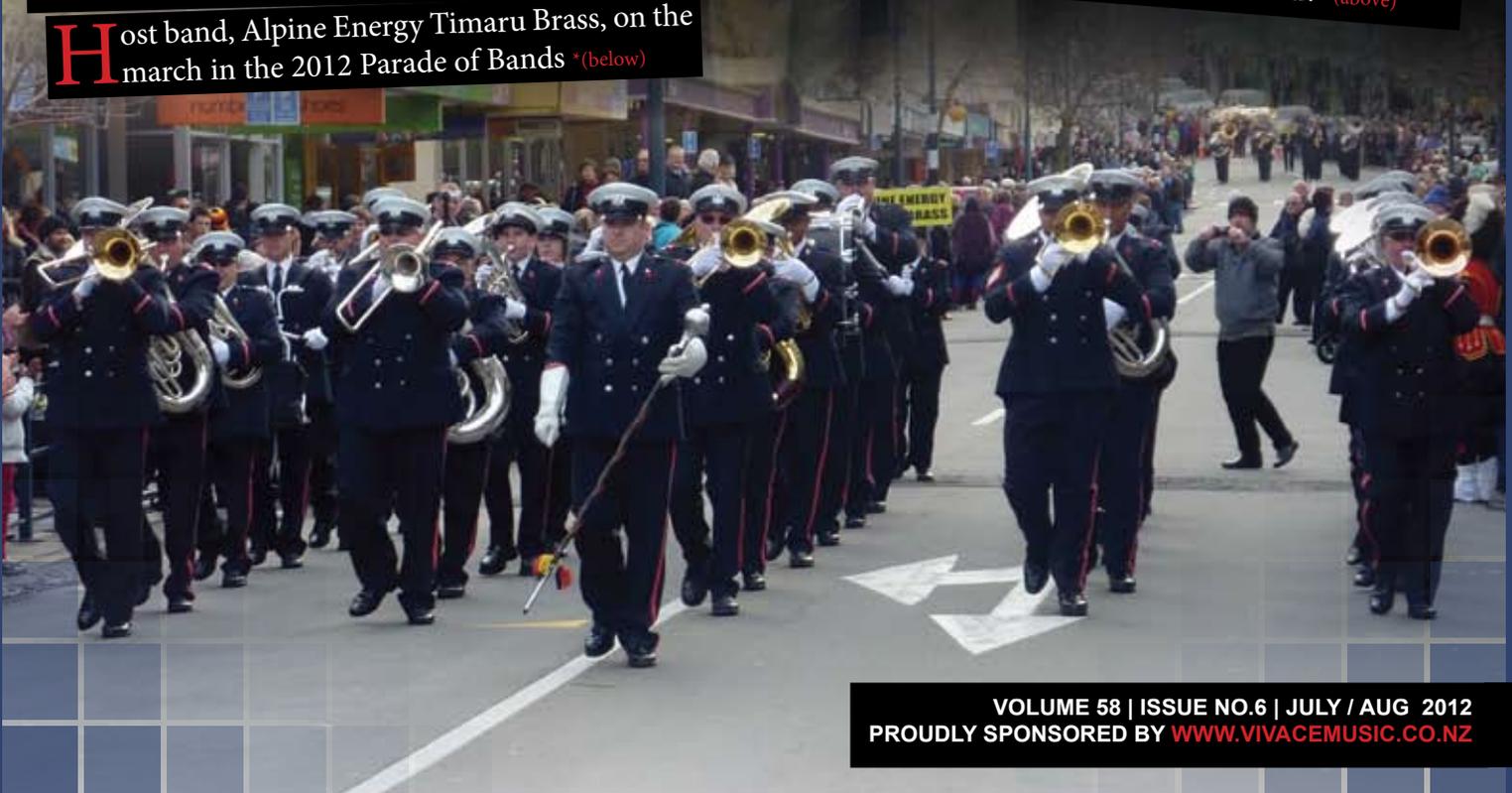
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2012 FESTIVAL OF BRASS TIMARU

Young competitor Thomas Kissell framed by Dr Robert Childs (L) and David Childs **(above)*
Host band, Alpine Energy Timaru Brass, on the march in the 2012 Parade of Bands **(below)*

QSM x 2! David Howan and Riki McDonnell pictured backstage at the 2012 BBANZ National Championships. Two long-time servants of Brass-Banding receive their QSM in the same year ... a record? **(above)*



PRESIDENT'S MESSAGE



Registration! Once again, contest has shown our prehistoric rules are very restrictive for a small country with a limited supply of 2nd baritone players*.

Now with that statement out of the way, let's talk about the rule change our BBANZ National Management Committee brought up at the open forum held after the AGM. The NMC are advocating individual registration of all our players. In a previous Mouthpiece article I listed our reasons but this contest has pushed me even further towards believing this is the best way forward for our small population of brass players.

Why do I believe individual registration is the way forward?

Number one - The 2nd baritone player for Invercargill could also play for St Kilda and vice versa. Now we all know a band can't win on a 2nd baritone player but if they don't have one, unfortunately it is difficult - no make that impossible - to attend an A Grade contest. Yes I am very aware it would not stop a D Grade band from entering a contest but we all have to agree we expect an A Grade band to arrive with a full compliment of players. Number two - how many soprano players do we have in NZ?? And that goes for tuned percussion, flugel, bass trombone....

With individual registration we concluded that the member can play for more than one band. Now I can hear the negative comments upon reading this. We will have one band of all stars! In reality to achieve this someone would have to have deep, very deep pockets - have you seen the cost of travel around NZ on our one airline (we won't go into "there are 2 airlines in NZ"! so, practicably, the band of stars is highly unlikely. I believe this situation would be self regulating.

On the positive side perhaps a band who is missing the 2nd baritone player and the Eb bass player could attend contest. Now I can hear the "what about the

assisting players?" Yes, but 'assisting players' may be the Soprano Player, the Flugel, the tuned percussionist, but would it really be the 2nd baritone player! Finally, individual membership just might be an answer to achieving a higher standard for our NZ bands.

In case you missed the previous MP May 2011 article here are the other reasons for individual registration:-

What would we as individual members gain from being a member of BBANZ in our own right?

1. Direct communication – for example there is information on which movements to play in the test for the Eb Soprano Cornet this year – the information regarding this would be sent to directly to all Soprano Cornet players
2. Your long service leave would be completely accurate and instead of making application for your 25 year service we could notify you or your band of this honour.
3. You would receive information direct from BBANZ instead of waiting in some instances until a band committee meeting. Yes, I know that a lot of our members now send out our information on email to all their band members at the time of receipt but sadly everyone is not in this position.
4. Mouthpiece online!
5. When you retire from active playing you can retain your membership and receive all communications from BBANZ.
6. BBANZ could track and support you as you progress through your early years, the NSSBB, the NYBB, perhaps the National Band and a professional or semi-professional career.

What would BBANZ gain from having individual members?

1. We could have 4,000 members
2. Better statistics for promoting to future sponsors
3. Accurate member numbers for information to funders
4. More information for Charitable Trusts
5. Direct access to all individuals involved in our organisation
6. Feedback from our members especially the retirees

**I am a 2nd baritone player but not available for contest :)*

LETTER FROM Dr ROBERT AND DAVID CHILDS ...

Dear Dianne

David and I arrived home safely yesterday and I wanted to write to you ASAP to thank you and your wonderful team for your lovely friendship and hospitality during our stay in New Zealand.

All the events ran like clockwork and were so well organised and professionally run. The UK could easily learn a lot from the dedication and expertise you have within the Brass Band Association of New Zealand.

David and I have taken some wonderful memories home with us from your great country. From the very high ~~standard of playing especially in the~~ Champion of Champions and the A Grade section of the New Zealand Brass Band Championships to the passion and great dedication of the Masters Solos. We will also remember the poignant and very moving performance by Alpine Energy Timaru Brass Band in there musical portrayal of the Christchurch earthquake which reduced us both to tears.

But most of all it was wonderful to reacquaint ourselves with so many old friends and meet so many new ones. Please pass on our good wishes to all and in particular yourself, Evan, David and Kevin Dell, Graham Dick, Kevin Jarrett, Ian Levien, Dave and Trevor Bremner, Stephen Leader, Graham Hickman and so many many more!

Till we meet again.

Sincere thanks and best wishes

Dr Bob and David Childs



QSM for Kiwi Eupho Star

Owen Melhuish

Brass band fans in New Zealand awoke recently to hear the news that one of their own has been recognised in the bi-annual Queens Honours List which is announced on New Zealand's Queens Birthday weekend. **Riki McDonnell** (pictured, cover page) has been bestowed with a Queens Service Medal (QSM) for services to brass bands as part of the Queens Birthday and Diamond Jubilee honours.

Riki McDonnell is one of the many results of top teaching in New Zealand but he has taken it to the world with his solo, band and recording performances from Bergen to Blenheim.

As well as being a successful musical wholesaler in Auckland, supplying retailers and bands, his contesting record is also well established with an astounding 34 wins in 36 years in Open National titles on four different instruments, and that's not counting his numerous Australian successes. McDonnell also gives back to the movement that is a big part of his life, accepting invitations from bands to perform as a soloist up and down the country, for no fee, as well as guest player further afield in Europe for Leyland, Faireys, YBS, Molde, Kirkintilloch, Coreys, Grimethorpe band's. He has played at four British Open Championships with four different band's. He is also a major benefactor and sponsor for many projects in the brass band and wider musical world in New Zealand and the Pacific.

In 2002 McDonnell was awarded the coveted International Euphonium of the Year award and one of his highlights is performing to 250,000 Aucklanders at "Symphony Under the Stars" with the Auckland Philharmonic Orchestra. Shortly, he will undertake a tour with the National Youth Brass Band of New Zealand to China as their soloist.

"I am very humbled by this honour and continue to have so much fun and enjoyment from playing great music and being involved in the wider brass band family" says McDonnell.

THE FUTURE OF BRASS BANDING IS ASSURED!

Kevin Jarrett

Spending a wonderful week in Timaru, I was thrilled to hear wonderful performances from solos to band events.

In the solo events, performances that stood out for me were **Kieran Smith** in the Junior Cornet Championship, **Mike Ford** in the Open Champion of Champions and, of course, the wonderful playing of **Philip Johnston** in the same event. But to me, it was an unplaced performance which gave me one of the biggest thrills at the Contest. This was **John Lewis** in the Invitation Slow Melody. His playing was full of artistry and passion and was as good a performance of slow melody playing that I personally have ever heard.

The Band events were very exciting. It was marvellous to see **Alan Spence** with his band of kids win the B Grade title. Alan and Tania do wonderful work for our movement and deserve their success. It was great to see Papakura RSA Brass retain their title under their new conductor, **Daniel Wilson**.

In the A Grade, there were three outstanding bands: Woolston, Pelorus and North Shore. All had their moments in the Test, with Pelorus coming out on top. In the "Own Choice", I listened to three wonderful performances. I thought North Shore captured some wonderful music playing and had very assured soloists.

To next column...



Papakura RSA Brass celebrate success with new conductor, Daniel Wilson.

"A Tale as Yet Untold" was a great choice. Woolston followed with a stunning performance of "From Ancient Times". This was a real tour de force, brilliantly directed and played, with excitement and much expertise from the players. I thought the trombones were outstanding. Pelorus, under the brilliant young conductor **David Bremner**, produced a quality of sound and musicianship that was top class. Their choice "Titans Progress" was stimulating and the "Mahler" style was brilliantly captured.

As I sat and listened to three amazing displays of brass band playing, I thought "Wow!" The brass band movement has a great future when we have three great young conductors in **Graham Hickman, David Bremner and Colin Clark**.

A Contest of great highs for me! A couple of small negatives were the small solo halls and a soprano player playing so loudly in the A Grade Test that you might have thought it was a soprano solo. I also feel that the choice of solos needs a much closer look. We need more than four people in our solo events.

But – thanks to all for a great week!

Brass Bands Contest in Motueka

Brass Bands from Blenheim, Nelson, Takaka, Westport, Greymouth and Westland visited Motueka for their regional contest on May 26th and 27th. The event was sponsored by **NBS, Placemakers Motueka and Creative Communities NZ**, with gift vouchers from McDonalds.

The judges were **Peter Adams** from Dunedin and **David Chaulk** from Auckland. They were impressed by the number of young people playing in the bands and the high standards of performance and organization. Open adjudication throughout the contest allowed a full aural and visual appreciation of each performance.

The Street March, held on Saturday morning in Wilkinson Street, was a colourful display of marching and music. The strong beats and tuneful melodies could be heard several blocks away as the bands approached the I-Site. Nearly 200 players formed up in Decks' Reserve for the Mayor Richard Kempthorne's welcome to Tasman (*picture opposite*) and for the performance of 'Colonel Bogey' which he conducted.

All the solos and ensembles were performed at Motueka High School on Saturday afternoon. The region has one of the best competitions for premier players in the country with several national champions taking part, such as **Riki McDonnell, Mike Ford** and young **Logan Ford**.

The Saturday evening Entertainment Concert was well supported by Motueka citizens. Marlborough District Brass was first, Westport Municipal Brass second and Nelson City Brass third.

On Sunday morning in the traditional concert, each band played a sacred piece, a test piece and a stage march. The A grade Marlborough District Brass won each of these sections, closely followed by the C grade bands Westport and Nelson.

The first Youth Festival held by the Association revealed the fine teaching given freely to the young people of our region. Thanks to **Kevin Moseley, John Rimmer** and **Nick Sharpe** for their initiative in providing tuition and band training for children and adults.

Next year the event will be held in Greymouth.

Helen Rimmer



New conductor for Te Awamutu

Steve Wilson and Te Awamutu Courier 22/3/12

Te Awamutu Brass has appointed a new musical director who, it is fair to say, breaks the traditional mould of the role. Te Reo Hughes (*pictured*) is young and female — but she has a proud musical heritage and long association with Te Awamutu Brass and the local music scene.

Te Reo is the oldest daughter of Maria and the late Bill Hughes, himself a talented well known musician. "I watched my dad conduct the Kihikihi Ratana choir from a very young age and sang in the choir too. From this I taught myself piano, reading tonic sol-fa before music notation."

Her Dad always had a love of brass bands and at nine Te Reo joined the Te Awamutu Brass learner group, playing tenor horn under John Pye, alongside her younger sister Kaperiera, who played cornet. Kaperiera is still a member of Te Awamutu Brass. A year later in 1995 she joined the senior band on cornet, the same year Barry Cullen took over as musical director from Greg Moverly.



Mr Cullen and other members of the band nurtured her, and she became an excellent cornet player.

She was also member of the Te Awamutu College Concert and Jazz band under George Brooks.

Through school she received tuition from Grant Mason, who took her for her first practical exam — Grade 7 Trinity College, playing in braces. Te Reo passed with distinction and later completed Grade 8 cornet under Mr Cullen's guidance.

Te Reo was also selected for numerous bands: Waikato Youth Brass — Barry Cullen MD; Waikato Secondary Schools Brass — Colin Smith MD; the First and Second New Zealand Secondary Schools Brass — Nigel Weeks MD and several National Youth Brass Bands under Nigel Weeks and Kevin Moseley.

She and her partner Walter Genefaas have a son, Walter, aged six who is showing a keen interest in music.

Te Reo is currently in her final year studying for a Bachelor of Music degree at The University of Waikato, majoring in trumpet under the tuition of Rupert d'Cruze. She plans to do a post graduate diploma in secondary teaching in 2013. She has a keen interest in Taonga Puoro (traditional Maori instruments).

"I am incredibly excited to direct Te Awamutu Brass. I've been a part of this band for the most part of my life and they have always supported me," says Te Reo. "I feel like it is my turn to give something back and have a fun time doing it. "There are exciting times ahead and I look forward to implementing and injecting my personal musical ideas and flavour into the band."

In the bands first play out under Te Reo's conductorship, the band took part in the Matamata Brass festival of Music sponsored by "KBB Music. The band was given a "Gold award" for overall performance and also picked up the "David & Ruth Cochrane Cup" for open hymn and the best senior soloist award - Stuart Lindsay on Flugel Horn.



Following on from the success of the Neo tenor horn this year, we are delighted to announce the arrival of two new additions to the Neo brass range, the Neo euphonium and the Neo BBbass.

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Members of winning B Grade band, Eastern Bay of Plenty Brass flank Chief Adjudicator, Dr. Robert Childs.



Claire Yorkstone,
winner
Junior Horns



Dale Housome-Vail,
winner
Junior Trombone



Luke Spence, winner Junior Euphonium



Pelorus Trust Wellington Brass begin their march

2013 National Band of New Zealand Director of Music

Applications are requested for the position of Director of Music of the 2013 National Band of New Zealand.

The Association is trying to organise an International tour (possibly of China) for a period of 14 days most likely in October or November of 2013.

No tour has yet been finalised but the Association wants to appoint a Musical Director soon so that the Band can be selected once any tour is finalised.

Remuneration and other terms of contract are by negotiation and will be discussed with the successful applicant.

There is no formal application process.

Applicants should submit a CV and any other information they wish by **WEDNESDAY 22nd AUGUST 2012**

**The General Manager
Brass Band Association of
New Zealand
PO Box 5314
WELLINGTON.**

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A VISIT TO THE FAIREY'S BAND

Ian Levien

Saturday 26 May this year was fine and sunny in the Derbyshire village where Denise and I were staying with Bob and Jennifer Mulholland. Our hosts both have close ties with New Zealand ever since Bob arrived in Napier in the mid 1950's for his father, Bob senior, to conduct the Napier Band.

Later in the day Bob and Jennifer took us the Fairey Band 75th Anniversary Dinner just a few miles up the road at a conference centre in Stockport. So obviously the Mullhollands also have ties with the Fairey Band; it is the NZ/Fairey ties that I wish to comment on further.

In 1937, a young man by the name of Frank Smith started a brass band at the Fairey Aviation works in Stockport. There is nothing particularly notable about this except that this fellow was the Frank Smith who came to New Zealand and conducted the Timaru Band for many years.

Some time after the Fairey Aviation Works Band was formed, Frank Smith somehow enticed one Harry Mortimer to conduct them and this became a move of great significance. H.M.'s success with Fairey's was immediate and he went on to have a long and highly successful tenure with them. The most influential brass musician of his day and the band he conducted forever linked together – Mortimer and Faireys.

Ten years later, in 1947, Harry Mortimer came to New Zealand to be the Chief Adjudicator at the National Contest in Wanganui as it

was spelt then. As an aside, I would love to know who on the National Executive of the day was responsible for this initiative for it was to have a significant impact on brass banding in NZ in a curious way.

The curious aspect was, sometime between 1947 and 1950, H.M. invited a rising young cornet star, Ken Smith, to join Fairey Aviation Band. Did Harry hear Ken perform in 1947? Perhaps, but the Bb Cornet Championship that year was won by L.R. Fox of Hawera (according to the late Peter Newcomb's book) and Ken's run of successes were in 1948, 1949, and 1950. Answer pending.

Regardless of the detail, young Ken Smith at 19 or 20 years of age did travel to the UK where he was met by H.M. Ken not only joined Fairey Band, but also became the soloist sensation of his day and he was still in England when the 1953 National Band of NZ – the Pioneers – toured there. Ken also featured as a soloist with this band under his father KGL Smith.

Not all functioned smoothly for the National Band on this pioneering venture to the United Kingdom and they were under considerable financial stress at the time. It is no exaggeration to say, that if it had not been for the support of Harry Mortimer and the Fairey Band the whole venture may well have ended in disaster.

H.M. obtained paying engagements for the National Band – radio broadcasts and concerts. It is likely that many of these concerts were engagements sacrificed by the host band. Thus Fairey Band injected a life-saving source of income into National Band coffers. As if that were not enough, they also loaned their rehearsal facilities at the works which were used by the National Band for concert preparation and even as a practice room prior to the British Open. The price of such generosity was for the host band to be beaten by their guests and it was the New Zealand Band which became the British Open Champion!

It should be recorded here that further assistance was received from the Fodens Band who loaned the National Band their state-of-the-art motor coach which played an essential part in the Band's engagements calendar. It is hard to imagine the tour surviving without such generous assistance from bands within the host country. Thus was laid a firm foundation for an enduring relationship between the Fairey Band of England and the National Band of New Zealand. However, that is not the end of the story.

As I mentioned, Frank Smith, a front bench cornet player/conductor with the Fairey Band emigrated to New Zealand and began a long tenure with the Timaru Band. Was this in the early 1950's? Perhaps someone in Timaru can tell us Frank's date of arrival.

One of Frank Smith's contributions to New Zealand was as assistant conductor for the 1965 National Band tour to the USA and Canada. Thus he was on the panel in Timaru in 1964 which auditioned applicants for this band. The panel was conductor Norman Thorn, Frank Smith and Band Manager Alan Brieseman.

As an aside, I have often wondered whether it was Frank who persuaded the panel that I was good enough to fill a third cornet chair in that band. Be that as it may, I shall be forever grateful to these gentlemen for providing me with the opportunity of a lifetime. And I shall be forever grateful to the Fairey Band of Stockport for providing the National Band of New Zealand with a lifeline, for would there have been subsequent National Bands if the first had not been successful? I doubt it.

Now to one or two other names pertinent to the NZ/Fairey connection. Let's start with Bob Mulholland junior who became a member of the National Band of NZ in 1967 under KGL Smith and again in 1970 on a world tour under the esteemed Elgar Clayton.

Concluded, page 13...

2012 BBANZ NATIONAL CHAMPIONSHIPS RESULTS

Where there were less than 5 competitors in an event, only 1st and 2nd placegetters are listed.

Full results available on BBANZ website: www.brassnz.co.nz

2012 BAND EVENT RESULTS

A Grade

Adjudicator: Dr. Robert Childs

Sacred Item:

1st = Pelorus Trust Wellington Brass

1st = Woolston Brass

3rd = North Shore Brass

3rd = The Trusts Waitakere Auckland Brass

Test Selection:

1st: Pelorus Trust Wellington Brass

2nd: Woolston Brass

3rd: North Shore Brass

Best soloist in Test: Kevin Hickman (Woolston Brass)

Best Section in Test: Woolston Brass percussion

Own Choice:

1st: Woolston Brass

2nd: Pelorus Trust Wellington Brass

3rd: North Shore Brass

A GRADE CHAMPIONSHIP

1st: Woolston Brass

2nd: Pelorus Trust Wellington Brass

3rd: North Shore Brass

B Grade

Adjudicator: Dr. Robert Childs

Sacred Item:

1st: Trust Porirua City Brass

2nd: Eastern Bay of Plenty Brass

3rd= Addington Brass

3rd= Hamilton City Brass

3rd= Kaikorai Metropolitan Brass

Test Selection:

1st: Eastern Bay of Plenty Brass

2nd: Trust Porirua City Brass

3rd: Addington Brass

Own Choice:

1st: Hamilton City Brass

2nd: Eastern Bay of Plenty Brass

3rd: The Devon Hotel New Plymouth Brass

B GRADE CHAMPIONSHIP

1st: Eastern Bay of Plenty Brass

2nd: Trust Porirua City Brass

3rd: Hamilton City Brass

C Grade

Adjudicator: Mr. David Childs

Sacred Item:

1st: Papakura RSA Brass

2nd= Te Awamutu Brass

2nd= Woolston Concert Brass

Test Selection:

1st: Papakura RSA Brass

2nd: Te Awamutu Brass

3rd: Woolston Concert Brass

Own Choice:

1st: Papakura RSA Brass

2nd: Ascot Park Hotel Auxiliary Brass

3rd: Woolston Concert Brass

C GRADE CHAMPIONSHIP

1st: Papakura RSA Brass

2nd: Te Awamutu Brass

3rd: Woolston Concert Brass

WEDNESDAY RESULTS

Junior Trombone

Adjudicator

David Bremner
Leopard Coachlines
Canterbury Brass

1st: Dale Housome-Vail

2nd: Fenella Deans

Nelson City Brass

Junior Cornet

Adjudicator

Robert Wilson
Pelorus Trust Wellington
Brass

1st: Kieran Smith

2nd: Hayden Cullen

Hamilton City Brass
Marlborough District
Brass

3rd: Ivan Suminsky

Junior Tenor Horn, Flugel Horn, Baritone

Adjudicator

Nigel Seaton

1st: Claire Yorkstone

Ascot Park Hotel Brass

2nd: Georgia Hoy

Woolston Concert Brass

3rd= Jessica

Schweizer

Matamata Citizens Brass

3rd= Emma Cardwell

Cambridge Brass

Under 15 Group One - Cornets

Adjudicator

Errol Moore
Upper Hutt
Cosmopolitan Brass

1st: Toby Pringle

2nd: William Swan

Ascot Park Hotel Brass

3rd: Joshua Saville

Woolston Concert Brass

Open Ensemble B

Adjudicator

Peter Adams

1st: Woolston no 1

2nd: Woolston no 2

3rd: Woolston no 3

Junior Euphonium

Adjudicator

David Childs
Eastern Bay of Plenty
Brass
Marlborough District
Brass

1st: Luke Spence

2nd: Todd Smith

Masters

Adjudicator

Robert Childs
Marlborough District
Brass
Pelorus Trust Wellington
Brass
Marlborough District
Brass
Marlborough District
Brass
Pelorus Trust Wellington
Brass
Leopard Coachlines
Canterbury Brass

1st: Riki McDonnell

2nd: Trevor Bremner

3rd: Jeffrey Mulraney

55-64: Riki McDonnell

65-74: Trevor Bremner

75+: Bob Grimwood

Under 15 Group Two - Other Instruments

Adjudicator

David Bremner

1st: Harry Smith

Mosgiel Brass
Upper Hutt
Cosmopolitan Brass

2nd: Andre Brown

3rd: Anna Redmond

Ascot Park Hotel Brass

Open Ensemble A

Adjudicator

Tony Lewis

1st: Woolston no 1

2nd: Pelorus Trust

Wgtn Brass

3rd: Hamilton City

Brass

Open Slow Melody (trial event 2012)

Adjudicator

Peter Adams

1st: Clynton Payne

Trust Porirua City Brass

2nd: Kevin McMorran

Leopard Coachlines

3rd: Erynne Scherf

Canterbury Brass

St Kilda Brass

Open Duet

Adjudicator

David Childs

1st: Woolston Brass

2nd: Ascot Park Hotel

Brass

3rd: The Trusts Waitakere Auckland Brass

Junior Bass

Hall 5

Adjudicator

**Wednesday 4th July
12.30pm**

1st: Matthew Harris

Jeffrey Mulraney
New Brighton Silver
Band

2nd: Jordan Seaton

Woolston Brass

3rd: Jarrah Dowrick

Nelson City Brass

Junior Percussion

Adjudicator

Murray Hickman

1st (all disciplines): Dominic Jacquemard
The Devon Hotel New
Plymouth Brass

Under 15 Percussion (Group 3)

Adjudicator

Murray Hickman

1st (all disciplines):

James Manktelow

Eastern Bay of Plenty
Brass

Open Percussion Solo

Adjudicator

Murray Hickman

1st: Hamish Upton

Woolston Brass
Leopard Coachlines
Canterbury Brass
The Devon Hotel New
Plymouth Brass

2nd: Jessica Hix

Timpani: Fraser

Bremner

Kit: Hamish Upton

Woolston Brass
Leopard Coachlines
Canterbury Brass

Mallet: Jessica Hix

Open Percussion Ensemble

Adjudicator

Murray Hickman

Woolston Brass

THURSDAY RESULTS

Open Flugel Horn

Adjudicator

- 1st: Lisa Rogers
2nd: Tyme Marsters
3rd: Brenton Burley

Open Amateur Cornet

Adjudicator

- 1st: David Moseley
2nd: Matthew Howell
3rd= David Johnstone
3rd= Kurt McDonald

Junior Ensemble A

Adjudicator

- 1st: Pelorus Trust Wellington Brass
2nd: Eastern Bay of Plenty Brass
3rd: Marlborough District Brass

Amateur All Other Instruments (trial event 2012)

Adjudicator

- 1st: Chris Herman
2nd: Fred Knopp

Open BBb Bass

Adjudicator

- 1st: Philip Johnston
2nd: Leigh Martin
3rd: Jamie Mackay

Open Baritone

Adjudicator

- 1st: Steven Booth
2nd: Steven Griffin

Open Tenor Trombone

Adjudicator

- 1st: Mark Davey
2nd: Andrew Yorkstone
3rd: Brent Garrett

Open Soprano Cornet

Adjudicator

- 1st: Kay McKenzie
2nd: Stephen Bailey
3rd: Justin Muschamp

Open Eb Bass

Adjudicator

- 1st: Keenan Buchanan
2nd: Billy Middleton
3rd: Gareth Lawless

Junior Duet

Adjudicator

- 1st: Eastern Bay of Plenty Brass
2nd: Upper Hutt Cosmopolitan Brass

Championship Cornet

Adjudicator

- 1st: John Lewis
2nd: David Maas
3rd: Andrew Large

Open Tenor Horn

Adjudicator

- 1st: Mike Ford
2nd: Bill Vail

Open Euphonium

Adjudicator

- 1st: Riki McDonnell
2nd: David Mallett
3rd: Andrew Leech

Open Bass Trombone

Adjudicator

- 1st: Russell Boyle
2nd: Byron Crump
3rd: Ben Robertson

SPECIAL AWARDS

Simon Hocking House of Travel

- 1st: Riki McDonnell; 2nd Trevor Bremner;

NZ Army Band

- 1st: Kieran Smith; 2nd: Luke Spence;

KBB Music

- 1st: Philip Johnston; 2nd: John Lewis;

Dunedin Ladies Brass Band Trophy

The Pat Cole Medal

The Auckland Band Association Trophy

(Accompanist of the Year)

BBANZ Cup (Administrator of the Year)

Kevin Dell
Hamilton City Brass
Leopard Coachlines Canterbury Brass
Footscray-Yarraville City Band (Aus)

Errol Moore
Marlborough District Brass
North Shore Brass
Woolston Concert Brass
The Trusts Waitakere Auckland Brass

Brent Large

Ian Leven
Ascot Park Hotel Brass
Kaikorai Metropolitan Brass

David Childs
Woolston Brass
North Shore Brass
The Trusts Waitakere Auckland Brass

Robert Childs
The Trusts Waitakere Auckland Brass
Leopard Coachlines Canterbury Brass

Tony Lewis
Pelorus Trust Wellington Brass
Woolston Brass
Trust Porirua City Brass

Graham Hickman
Dalewood Auckland Brass
Desford Colliery Brass (Britain)
Ascot Park Hotel Brass

Nigel Seaton
St Kilda Brass
North Shore Brass
Dalewood Auckland Brass

Peter Adams

David Childs
Dalewood Auckland Brass
St Kilda Brass
North Shore Brass

Kevin Dell
Marlborough District Brass
Leopard Coachlines Canterbury Brass

Robert Childs
Marlborough District Brass
Leopard Coachlines Canterbury Brass
North Shore Brass

Tony Lewis
Hutt City Brass
Footscray-Yarraville City Band (Aus)
Pelorus Trust Wellington Brass

Invitation Slow Melody

- 3rd: Mike Ford

Junior Champion of Champions

- 3rd: Jessica Schweizer

Open Champion of Champions

- 3rd: Mike Ford
Emma Caunter
Hamish Upton

Betty Bremner
David Todd

2012 BAND EVENT RESULTS (ctd)

D Grade

Adjudicator: Mr. David Childs

Sacred Item:

- 1st: Cambridge Brass
2nd: Rangiora Brass
3rd= Motueka District Brass
3rd= New Brighton Silver Band

Own Choice:

- 1st: Cambridge Brass
2nd: Rangiora Brass
3rd: New Brighton Silver Band

Stage March:

- 1st: Rangiora Brass
2nd= Cambridge Brass
2nd= Roxburgh Pioneer Generation Brass

D GRADE CHAMPIONSHIP

- 1st: Cambridge Brass
2nd: Rangiora Brass
3rd: New Brighton Silver Band

Youth Grade

Adjudicator: Mr. David Childs

Nelson Vivace Youth Brass (Aggregate 354)

BBANZ ENTERTAINMENT BAND OF THE YEAR WOOLSTON BRASS

STREET MARCH RESULTS

Chief Military Judge: Mr. Stephen Leader

Youth Grade: Nelson Vivace Youth Brass

D Grade: New Brighton Silver Band

C Grade:

- 1st: Papakura RSA Brass
2nd: Te Awamutu Brass
3rd: Nelson City Brass

B Grade:

- 1st: Alpine Energy Timaru Brass
2nd: Trust Porirua City Brass
3rd: The Devon Hotel New Plymouth Brass

Champion B Grade Drum Major:

Todd Turner

A Grade:

- 1st: Woolston Brass
2nd: Leopard Coachlines Canterbury Brass
3rd: Marlborough District Brass

Champion A Grade Drum Major:

Graeme Bremner



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BE2050 Prestige Tenor horn	\$9,695	Call us
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BE1065 Euphonium 4v	\$3,625	Call us
BE2052 Prestige Euphonium 4v	\$18,025	Call us
BE967 Sovereign Euphonium 4v	\$15,925	Call us
BE1057 Baritone	\$2,945	Call us
BE2056 Prestige Baritone 4v	\$12,715	Call us
BE955 Sovereign Baritone	\$9,855	Call us
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BE1087 Bb Tuba	\$4,605	Call us
BE982 Sovereign EEb Tuba 4v	\$19,635	Call us
BE994 Sovereign BBb Tuba 4v	\$25,320	Call us



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3892 Custom Eb Soprano Cornet	\$4,373	Call us
381MP Bb Cornet	\$1,399	Call us
381S Bb Cornet	\$1,510	Call us
580 Capri Bb Cornet	\$2,299	Call us
800 Eterna Bb Cornet	\$3,314	Call us
3850 Custom Bb Cornet	\$4,184	Call us
3850S Custom Bb Cornet Silver-plate	\$4,312	Call us
595 Capri Flugelhorn	\$2,499	Call us
895 Eterna Flugelhorn	\$3,560	Call us
3895GB Custom Flugelhorn	\$4,699	Call us
351MP Trombone	\$1,499	Call us
525 Capri Bb/F Trombone	\$2,899	Call us
3508R Custom Trombone	\$3,399	Call us
3047AF Custom Bb/F Trombone	\$5,549	Call us
1052FDR Eterna Bass Trombone	\$5,510	Call us
3062AFR Custom Bass Trombone	\$8,499	Call us



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183 Stradivarius Flugelhorn	\$4,999	Call us
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TB200 Tenor Trombone	\$2,394	Call us
TB400 Bb/F Trombone	\$2,399	Call us
42 Stradivarius Trombone	\$3,995	Call us
36 Stradivarius Trombone	\$4,663	Call us
36B0 Bb/F Stradivarius Trombone	\$4,899	Call us
42B Bb/F Stradivarius Trombone	\$4,995	Call us
42B0 Bb/F Stradivarius Trombone	\$5,874	Call us
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50B30 Stradivarius Bass Trombone	\$8,381	Call us
50T3 Stradivarius Bass Trombone	\$11,710	Call us



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XA1 Bb Cornet	\$5,249	Call us



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BCRXL Bb Cornet	\$1,745	\$999
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BTB1280 Trombone	\$1,549	\$1,120
BTB88 Trombone	\$2,995	\$2,375
BTB88R Trombone	\$3,359	\$2,475



	RRP	Band Special
JCR520ML Bb Cornet	\$1,195	Call us
JCR1220RL Tribune Bb Cornet	\$3,109	Call us
JFH846L Flugelhorn	\$1,599	\$999
JFH846RL Flugelhorn	\$1,899	\$1,295
JFH1246RL Flugelhorn	\$2,999	Call us
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JEP570S Euphonium	\$3,199	\$2,710
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	RRP	Band Special
1FR Flugelhorn	\$3,837	Call us
52H Bb/F Trombone	\$4,695	Call us
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	RRP	Band Special
605 British Style Bb Cornet	\$2,395	Call us
2103 3B Legend Trombone	\$3,839	\$2,995
2104 4B Trombone	\$5,695	Call us
2103 3BF Bb/F Trombone	\$6,795	Call us
2104F 4F Bb/F Trombone	\$6,495	Call us



	RRP	Band Special
31412L Challenger II Bb Cornet	\$3,702	Call us
3142S Challenger I Bb Cornet	\$3,451	\$2,799
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160S Baritone	\$3,195	\$2,995
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3181 EEb Tuba 3+1v	\$18,999	Call us
3182L BBb Tuba 3+1v	\$22,519	\$14,996

All prices include GST. Special offers valid until 12.08.2012 or while stocks last.



	RRP	Band Special
551SP Euphonium	\$15,708	\$7,854





(L to R) Evan Sayer (Vice President BBANZ), Dianne Smeehuyzen (President BBANZ), Mayor of Timaru, Janie Annear, and Chairman of the Heartland Brass Festival Committee, Eoin Powell prepare to take the salute.



Australian Competitors, Footscray-Yarraville City Band from Australia begin their march.



Neville Cudby, Drill Judge, framed by trombones as he assesses New Brighton.



Part of the crowded street – on average four deep throughout the length of the march!



Te Awamutu Brass featured prominently in results throughout the week.



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A VISIT TO THE FAIREY'S BAND

(continued from page 7)

Elgar Clayton has strong connections to several New Zealand bands. Son Colin (also a National Band player) lives in retirement in Rotorua and grandson Steven plays for Eastern Bay of Plenty Brass.

It may not be well known that Elgar was the principal cornet and also resident conductor of the Fairey Band in the 1940's and it was just after WW11 that Bob Mulholland Snr. joined. When Elgar and family emigrated to Invercargill (approximate date 1950), Bob was his successor as resident conductor (bandmaster). About four years after the Claytons arrived in Invercargill, the Mulhollands duly arrived in Napier.

One other Fairey bandsman who also came to New Zealand was Harry Farrington. He had a long tenure with the Hawera Band and taught many players.

Are there others out there who can claim a Fairey/NZ connection. If so, I would be delighted to hear from them or from surviving relatives.

In conclusion, I must return now to the 75th Anniversary Dinner where it was my privilege to represent BBANZ and to present some memorabilia on behalf of them. Many will know that the Fairey Band had their bandroom destroyed by fire 2-3 years ago. They unfortunately lost many photos and memorabilia important to their history. Valuable treasures not easily replaced. Fortunately, BBANZ has been able to assist in a small way so that the walls of their new bandroom will not be quite so bare.

So at the venue for the dinner a long table was set aside for members and ex members to display photos and other items of interest.

Ken Smith contributed to this display by producing a delightful book of photos and drawings from his days in the band. This contribution from Ken was very gratefully received.

After the dinner I was asked to propose a toast and this gave me

the opportunity to explain to the current Fairey players the unique relationship which exists between their band and our bands in New Zealand.

At the toast's conclusion I presented their Chairman, Martin Gernon, with a letter of congratulations from BBANZ along with a 1953 collar dog from the National Band uniform of Jack Clague, a 1960's National Band stand banner (the oldest vintage I had), a pair of silver ferns from the same era and four personal letters from members of the 1953 National Band.

For taking the time and effort to produce these personal recollections of their days with the Fairey Band in England, our thanks go to Allan Brieseman, Murray Scanbury, Colin Tregurtha and Jim Ayers. Thanks are also due to David Dobson for the idea to ask the "pioneers" to contribute in this way and for co-ordinating the gathering of memorabilia.

Some weeks earlier BBANZ also contributed to the restoration of photos of conductors towards the rebuild of the Fairey conductors' gallery.

Understandably, these gestures were received with much appreciation by Chairman Martin Gernon and with considerable acclaim from assembled members of the Fairey Band.

Long may the relationship endure.

(Ian Levien – Life Member BBANZ)



Ian Levien (L), with Martin Gernon (Chairman of Fairey's Band)

CPBBA Big Bang Provincial Percussion Competition 2012

The CPBBA held its annual provincial Percussion solo and ensemble competition on Sunday 10th June 2012, at the Woolston Brass band rooms in Christchurch.

Students from Christchurch bands, schools and University performed in a range of own-choice solo and ensemble categories. In the interests of encouraging more students to perform solos and ensemble works, entries for the Big Bang Percussion competition are open to any percussionists in the Canterbury region, not just those registered with a brass band.

Judging duties for the day were divided between **Roanna Funcke, Brett Painter and Jeremy Thin**. Only a first place was awarded for each category.

Many thanks to **Woolston Brass** for making their band room and percussion instruments available for these events.

Overall a great afternoon of diverse solo and ensemble entries - thanks to all of those who took part and congratulations to the prize winners.

David Mallett

RESULTS:

Under 15 Solo

1st Nathan Balmer

Elliot Millar

Jack Shatford

Kyle Dirkze

Under 19 Solo

1st Reuben Painter

Liam Murray

Open Solo

1st Andrew Bell

Jessica Hix (Leopard Coachlines Canterbury Brass)

Jordan Ryan-Pears (Addington Brass)

Junior Ensemble

1st "Booph" (Cashmere High School)

Burnside High School

St Andrew's College Percussion

Open Ensemble

1st "Rebound" (Rangi Ruru Girls' School)

OPINIONS – ARE THEY IMPORTANT?

Another National Contest has been and gone, and the various trophies have now been redistributed throughout the country's bandrooms. There are some happy bands - at least four (1 in each grade), and others, not so happy. But then - that's contesting. Some will say that certain bands or soloists - "were robbed", and that the judge - "got it wrong". That it's "one man's opinion". Yep, we've heard them all before, but they're only opinions, the results are, as they say, in the book. But opinions are still important.

Firstly though I'd like to congratulate **Riki McDonnell** on his award in the recent Queen's Birthday Honours. Also to all those involved in putting together the contest in Timaru at short notice - a job well done. I hope that we don't have to wait another 77 years for the next one.

But that's all history now and we move on to our next musical challenges. Once the trophies have been engraved, another chapter of our movement's history will have been completed - but has it? Only a few bands will have gained trophies, the same for soloists etc. What about the rest of us, the vast majority who didn't win a thing. How long will we be remembered for?

Three years ago our National Executive established that there was a need to upgrade our methods of gathering historical data of bands, and from bands. It is an opinion that I totally agree with and accordingly offered my assistance. While I didn't really expect to be inundated with memorabilia, I had hoped with publicity from the Mouthpiece, to be now well into the subject. However to date I have received 2 letters (same person), a photograph and 2 emails. Oh yes, and some banter. So what's the problem?

The problem in my "opinion" is, do we really understand what the history of our movement is? Of course we do. What happens with bands today will tomorrow, become part of our movement's 150 years of banding history. Simple really.

Our history is on those contest trophies and, if you want more, in the contest programmes - did you fill yours in? Yes you're right but only partially - these are only the historical results and they don't give us the full picture.

What is history? One definition - "It may mean either the record of events, or events themselves". We have the first part of the quote, but do we have the second part? This is where the benefit of opinion enters. For instance - if you asked any two people who had attended the contest at Timaru what they thought of it, you might be surprised with their replies. Sure they may have enjoyed the contest but it could be for very different reasons. This could still be the case even if the two came from the same band. Fortunately we see things differently and as a result we have opinions which will differ. So whose right? They both are. So, to get a clearer picture it is therefore essential to obtain as many opinions as possible.

Our President stated in the Mouthpiece back at the beginning of 2010, that a start was to be made in gathering information on the 1953 National Band. Sadly not much has happened in the past two and a half years, and time marches on with the ranks continuing to thin. As a result our sources of valuable historical opinion are becoming more and more limited. It is very important when gathering historical data, to explore as many sources as possible. Especially when dealing with information that is subjective, such as with oral interviews.

We all know the '53 Band travelled to the UK by sea, and that the voyage took some 6 weeks - but what was it like? I've found that the Picton ferry can be boring enough. Then - arriving in Britain just 8 years after World War Two. That must have created quite a few lasting memories. After winning the British Open, what did it feel like rushing up, onto the stage to play as the victors? It's when we look into things like this that we find our real history.

True, we could just ask people to write down their thoughts, but most written reports I've read tend to be more concise and we lose that human element. There are however exceptions. Some can do it brilliantly, but I feel that this is fast becoming a dying art. Others, like some lawyers I know, can write a great deal of expensive verbiage, and say very little.

Oral history remains in my opinion, the best way to gather information. These interviews do not have to be objective as generally we already have this material. It is the living emotional details we need. Something that we as humans can relate to. Often I've forced myself to read dry history books which reminded me of a cricket scoreboard at the end of a test - all the facts but completely lacking the human drama which occurred.

Recent editions of the Mouthpiece have informed us that the "team" is trained and ready to go. They have some equipment, but I wonder if these "state of the art" recorders will produce equally "award winning" results? Does Jack Perkins require recording equipment of this standard and expense to achieve his consistent results? Another question that should be asked - is there anyone in our movement already trained to conduct oral interviews? The result may be surprising and could speed up progress.

Initially I wondered why Kevin Dell was involved with the training, bearing in mind his considerable experience as a lawyer. But then thinking of the questions required, I realise the need. Another thought. Has there been an extra stepping stone added for those seeking a seat on the executive? "Unless your CV contains a Diploma in Oral Research or similar, your nomination will be invalid".

Those who have studied history will be familiar with this George Santayana quote - "Those who cannot remember the past are condemned to repeat it". In my opinion a fitting note to finish on.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

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CALENDAR OF EVENTS

National Management Committee Remaining meeting dates:

25 August (Lower Hutt) –
Note change of date for August meeting
25 Sept (teleconference)
2 & 4 Nov (Wellington)

26th Aug 2012

Dalewool Auckland Brass
Concert for Peter McDermott
2:30pm Centrestage Theatre,
Orewa

1, 2 Sept 2012

Central and Wellington Districts
Brass Band Contest'
Wanganui

8, 9 Sept 2012

**Waikato BOP
Area Contest**
hosted by
Eastern BOP Brass Band
Whakatane.

9 Sept 2012

**The Trusts
Waitakere Auckland Brass**
Toys For Kids Concert
3pm: Green Bay High School
Performing Arts Centre,
Auckland

15 Sept 2012

CPBBA Band contest
Christchurch

16, 17 Sept 2012

Nelson City Brass
Freeman Roofing
Last night of the proms
Nelson School of Music

29, 30 Sept 2012

ABA Band contest
Hawkins Theatre, Papakura.

BBANZ AGM and CONFERENCE 3 November (Wellington)

2013

NATIONAL CONTEST
17-21 July, NEW PLYMOUTH

2014

NATIONAL CONTEST
9-13 July, INVERCARGILL

BBANZ EXECUTIVE DIRECTORY



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NEW ZEALAND

ISSN 0114-5061



National Youth Brass Band of New Zealand, 2012. (above)

"A Wide Spectrum of Success"



Woolston Brass, Champion Band of
New Zealand, on stage, Timaru 2012.

Image courtesy of Brian Hodges / AVM productions



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MESSAGE TO READERS FROM THE PRESIDENT



Dear Members,

I recently received the following letter and I was so moved by it that I have asked for it to be reproduced in full.

Dianne Smeehuyzen

Dear Dianne

We met at the Papanui R.S.A. in April, on the eve of the departure of the NZ Veterans Band for Belgium. You asked if I would write an account of the band's trip, from the perspective of a supporter. I can do that, I thought. That'll be easy; just a day by day narrative of the travel and programme. Despite giving it a lot of time and thought, it hasn't been easy.

When a communication arrived at our house around the middle of last year, suggesting Dennis join a band to visit the WW1 battlefields in Belgium, it was not a hard decision for us to make. We were considering a trip to Europe in 2012, but had not come up with a plan. This would suit us both. For Dennis it would be a chance to play music again with other bandsmen he had shared

experiences with in the past, and for me it just might be the opportunity I had been hoping for; to visit the grave of my Great Uncle Alexander who is buried in France.

Alexander Manning was my father's uncle. He died of wounds in France in May 1916. He travelled from Taranaki, by ship to Egypt, and then up through France to Belgium. He arrived there in March 1916, and by the end of May was dead. To my knowledge, no one in the family had visited Uncle Alexander's grave in 96 yrs.

So we gathered a few things together; a rock from the summit of Mt Taranaki, a small piece of paua, a tiny silver fern and an Anzac poppy. With the help of Dennis' brother these items were enclosed in a waterproof perspex box, and we set off on the journey. When we told Mike Petterson that we were hoping for a chance to visit the cemetery he said - "We'll all go. Change of programme. The bus is going to Armentieres." And we did. And Dennis and Doug played The Last Post, as I placed our tribute on the grave, and it was amazing. My grateful thanks to Mike for making it happen.

The cemeteries are dotted everywhere, from Tyne Cot, the largest commonwealth cemetery in the world, with its 12,000 graves, and memorial to 35,000 missing, to others small in comparison... all with clean white headstones, and carefully tended lawns and gardens. So many with just the inscription; 'A soldier known only unto God'. If ever NZ adopts another flag it should be the symbol of the fern, as it is on every NZ soldier's grave. And at each new cemetery I thought of the enormity of digging all those graves, and I thought of all the mothers.

We went by bus each day to battle sites, memorials and gravesites, accompanied by our guides, Freddie De'Clerk, or Martin O'Connor, We listened to almost unfathomable statistics, of numbers fighting, numbers dead, numbers missing.

We saw the mud. It had been one of the wettest springs on record, and with

newly ploughed fields the mud was obvious. We saw the unremarkable little stream that was the Front line, the gentle slope of Messines Ridge, the underground bunkers where, for years more people lived below ground than above because of the destruction.

We passed the field known as NZ's silent city, for the number of missing men still there. There was the motorway where construction was halted because of the numbers of dead in the ground ahead - and Menin Gate with the names of 55,000 missing men. It takes a lot of wall space for 55,000 names. And the newest grave with freshly turned earth. How many bodies are found every month? I've forgotten, but it will go on for years. And in the fruit bowl on our dining table now, are two pieces of shrapnel given to us by Freddie, our guide. He tells us he collects them when he goes out walking his dog. He is one of the few to have a permit to do so.

And then there was the band and the music. One can not fail to be impressed by the professionalism, dedication and talent of these musicians. To rehearse for the love of it; to practise and march in the rain and cold, to stand at attention for what must have seemed like hours at the end of a long day. On Anzac Day we were up early to travel in the cold dark, damp morning to Polygon Wood for the dawn service. We followed the pathway lit by flickering lights to the memorial, and I think everyone's thoughts were with those soldiers in the trenches almost a hundred years ago. There were young people there, at that Dawn Service, Young Australians, and NZ'ers on a three day trip from UK. They all moved about the graves placing poppies while the Band played Waltzing Matilda. Then it was on to Messines Ridge memorial, a smaller cemetery for NZ'ers and a concert with a solely NZ focus. There was the ploy at Le Quesnoy, and finally on the last evening, a concert in The Zonnebeke church, built at the turn of the seventeenth century.

Continued next page...

from previous page...

I wanted the music not to stop. I willed it to go on and on, very aware that this was a unique experience; a one off. Never again would we hear this music, played by these men, in this place.

So as you might gather, this trip wasn't an out and about on a bus with a band; a contest or a playout. This was an attack on the senses. An emotional journey. So much to absorb in such a short time. On our final morning together I asked around some of the other women what was the highlight of the trip for them. There were a variety of things mentioned, but all said 'the Dawn Service.' For all of us I believe, this was one of those special experiences that we felt privileged to be part of.

Shortly after I arrived home I was given some letters written by Alexander, to his older brother Bill at home. He wrote of the fighting in the trenches. The freezing cold, the knowledge that he might die, the thoughts of Christmas at home, fencing on the farm, and concern for his mother should he not return. He was stationed at Ypres. We went where he had been.

There was so much more: the beautiful old town of Ypres, with its cobbled streets and picturesque stone buildings, almost totally destroyed and rebuilt, Returning each day to the warmth of the Ariane Hotel, from 6deg outside, The breakfasts. Rebecca Woodmore singing with the band, 'Now is the Hour' and 'Hine', The two day stopover in Singapore, and catching up with Army Band people not seen for thirty years, and Singapore fried noodles, and Tiger beer, and Belgium beer, and the Frenchman who insisted on singing to us at lunch, Pokarekare Ana. It is impossible to put that week into a couple of paragraphs. The memories of this trip will stay for a long time.

Best Wishes
Monica Taylor



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CAMBRIDGE BRASS
D Grade Champions, 2012
Active Community Support

Paul Murphy

Cambridge Brass Band continued their impressive rise in both experience and expertise in again winning the D Grade championship. Their sound performances over the past two years at both Regional and National Championships mean that they are eligible to now be promoted to C Grade – a decision that will have been given due consideration when the BBANZ Executive met in August.

The band presented a delicate and evocative rendition of the sacred piece *Colne* (which many believe could become a standard introductory piece in formal remembrance settings such as Armistice Day). They then startled the audience (and judge) by playing a world premiere of Canadian composer David Marlett's intricate and complex work *Solar Storm* as their selected item. On hearing the concert DVD, David congratulated the band telling them that this is precisely how he had envisaged the work sounding and that they had set an international benchmark for other ensembles presenting the piece. Although judged to be a little too fast, the concert march *Colonel Bogey* was well executed and well received.

The band is now preparing to defend its Regional title in Whakatane next month. The presentation will feature baritone soloist **Emma Cardwell** (who came third in the Baritone solo competition in Timaru after being National Champion in 2011) and rising percussionist **Izac Woodall**.

Looking to the future, the Band Committee is seeking to take advantage of the current success with a number of community-based initiatives to promote brass band and music-making in the Cambridge district. They are being actively supported by the District Council, retail community, schools, and the wider community. New members are being attracted by the successful track record that the band is establishing. The challenge now is to fulfil the hopes and dreams of all of these stakeholders.

We are all looking forward to new challenges, new music, and more new colleagues.

The Band has only once in its history achieved B Grade status. This is our elephant in the bandroom.

DOUBLE FOR PAPAKURA
C Grade Champions 2012
Stirring performances on the day

After almost collapsing ten years ago the Papakura (R.S.A.) City Brass Band has continued its remarkable comeback journey by defending the C Grade National Championship title in spectacular style at the recent Brass Band Championships in Timaru. Papakura R.S.A. Brass, under the direction of new Musical Director **Daniel Wilson**, were a clear 9 points ahead of runners up Te Awamutu Brass for the C Grade aggregate, winning the sacred item with their choice of *Dear Lord and Father*, arranged by Peter Graham, the test piece *Triptych*, by Philip Sparke and own choice selection *The Dark Side of the Moon*, by Paul Lovatt-Cooper. Not content with just winning the on stage events, the band also completed a hat-trick in the C Grade street march, a title they have now held for four of the past five years under the skilful direction of Drum Major, **Kevin Third**.

Conductor Daniel Wilson is extremely proud of the band's achievements, especially considering he has only been working with the band for six months. "The band worked incredibly hard in the lead up to the contest; it was an exceptional team effort with some stunning performances produced on the day" said Mr. Wilson.

Well known Brass Band personality and immediate past Musical Director of the band, **Ian Levien**, was recently asked to provide his insight into the recent success of the band and the re-building process that has been his passion for the past decade. Ian's wise words will be published in the next issue of the *NZ Mouthpiece*.

Because of contest reports and news of the National Youth Brass Band tour of China, articles from **Graeme Aldridge** (a little contest history), **Allan Brown** – "Brownie" – (the 1903 National Band), **Roger Buckton** (observations on a trip to Timaru) and, of course, **Ian Levien**, as noted above, have been held over and will be published in the October issue of *NZ Mouthpiece*.
Ed.

EASTERN BOP BRASS
B Grade Champions, 2012
Delight and Devastation

Stephen Clayton

We had massive problems actually getting to beautiful Timaru due to Auckland fog and flight cancellations. We all arrived at 11.00 pm on Thursday night and we drew number 2 on Friday so were playing at 9.30am. We thought we had played pretty well after both performances and were surprised and elated with our victory. We are hugely excited about the prospects for New Plymouth in 2013. Our 14 school children will be a year older and we have more school children stepping into the fold. Our focus is on our youth and it's clearly working.

Eastern Bay of Plenty Brass is delighted with the efforts of all our soloists including many first timers. We had great successes in the Junior Party events as well; our loyal and loud supporters as always were fantastic. We are proud of the fact that the Waikato Bay of Plenty Bands picked up 33% of band prizes in Timaru and had representation in Junior and Open Champion of Champions. The band is busy preparing for our local contest that we are hosting in September.

Then the devastation side of this update hit home. Our first practice was to have a blow, listen to the recordings and celebrate with a few drinks and supper. Many older supporters of our band attended this very special celebration. **Alan Clemens** (The Pro) really wanted to be involved and at 91 years of age drove himself to band practice and unfortunately he was hit and killed while crossing the road to our bandroom. Alan played at 3 National Contests with Eastern Bay of Plenty Brass and was a true Woolston legend. The sad news has filtered through to many of our banding community including Woolston and we know many are sharing in our sad loss. Colin Clayton, who had a long association with Alan, conducted a couple of special tunes at Alan's farewell.

All members of BBANZ and all readers, I am sure, extend sympathies to Eastern Bay of Plenty Brass and to Alan's family. (Ed.)

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Top left: Nicholas Garrett, Toby Pringle and Dominic Cornfield, with Nick Bodkin at rear
Top right: Amy (guide extraordinaire) with Chris Broadbent
Centre right: Nick Bodkin, William Swan, Sariah Ratford
Lower right: (left to right): Sariah Ratford, Jessica Schweizer; Claire Yorkstone, Tania Spence
Lower left: Dominic Cornfield, Andre Brown, Matthew Huirua
Centre (lower) left: Riki McDonnell (mentor extraordinaire), Todd Smith, Dale Housome-Vail
Centre (upper) left: Andre Brown, Jessica Schweizer





Top right:
Jack Bewley, Harry Smith

Upper centre:
The performance at Tianjin

Centre:
The haka at the Dandelion school

Lower:
We didn't quite make the Great Wall, but we did discover the blue wall!





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WOOLSTON BRASS 4-PEAT!

Helen Hoy

At the 2012 National Championships Woolston Brass achieved something historic and very special: winning the A Grade Championship for the 4th consecutive year. A feat that according to “Challenging Brass” by SP Newcomb, has not been achieved since 1907. So, what is the secret to Woolston’s run of success? Much of the credit must go to the band’s Musical Director **Graham Hickman**.

Appointed to the position in 2006, Graham’s first achievement with the band was to win the Own Choice selection at the 2007 National Championships followed in 2008 by another win in the Own Choice and a 3rd place in the Aggregate. Woolston also won the 2008 inaugural Federation of Australian Brass Bands (FABB) contest. At the 2009 National Championships the band won their first A Grade Championship in the sequence of the historic four-peat, along the way winning the Own Choice selection each year. Success in the Own Choice shows that Graham knows his band and in particular his section leaders, very well: selecting the latest compositions that both suit and challenges the players.

We thank Graham for his dedication and perseverance during the most challenging and difficult 22 months in the history of Christchurch. We also wish Graham and his wife Catherine all the best for the birth of their first child. In typical banding fashion the baby is due the day of the Canterbury contest!

Maybe another reason Woolston Brass does well at the Nationals is that all members of the band are encouraged (expected!) to play in at least one ensemble event. This year the band fielded a percussion ensemble, two duets, four small and three large ensembles - winning all events. The percussion section also won “Best Section” in the A Grade Test proving

that a section that rooms together – plays well together. Woolston also gives it all in the Street March and our congratulations go to **Graeme Bremner** named champion Drum Major for the seventh time.

While Woolston Brass obviously had a very successful contest so did several of our soloists including the phenomenal **Philip Johnston**. Having won the BBb Bass solo for the 18th time, Phil went on the win the Champion of Champions in fine style for the third time. Phil was also an asset to **Woolston Concert Brass**, which under the baton of **Steve Chapman** recorded a very creditable third place in the C Grade Championships. A result those all at Woolston are very proud of.

Another reason behind Woolston’s success is that for the past 19 years principal cornet player **Kevin Hickman** has very ably led the band. This was recognized in Timaru when Kevin was named the inaugural winner of the Gil Evan’s award for the best principal cornet in the A Grade Own Choice. Kevin recalls that he first met Gil in 1985 when he judged Kevin’s under-17 solo. “I had not had a good day and from memory had split more notes than I got. I was chatting with him after the event and he gave me a few ideas as to why this may have happened. Over the years Gil always remembered who I was, taking time to say hello and ask how my playing was going. He was real gentleman and it is an honour to be the first winner of the trophy that will carry his name.”

Kevin himself will now become a mentor for an up and coming player as he has decided to move one seat down the row and mentor twenty-year-old **Kyle Lawson**, formerly of Wanganui Brass, now principal cornet of Woolston Brass.

And finally we would like to acknowledge and thank our great back-room team, our enthusiastic Patron, Adrienne, Lady Stewart, our Seat Patrons and community trusts for their much needed financial support and our very patient and understanding partners and family members.

NYBB 2012... *The adventure begins*

Evan Sayer

A wet start to the day in Auckland. Everyone one up and Chef Alan has breakfast in hand. The bus to the airport arrives in good time and we manage to pack everything in. No dramas at check in and we are 100kgs under the weight allowance. I’m sure it won’t be the same coming home. The back of the aircraft was not as full so I managed to shift to a window seat with two spare seats beside me. We arrived in Singapore approximately 11 hours later at Changi airport. A lot of the band members managed to have a swim at the Hotel at the airport. Moved to our departure lounge ready to board our flight to Beijing.

First major drama: One Lost PASSPORT. We searched the band members bags, retraced our steps, send a runner to the Hotel swimming pool. *This is not looking good*. As we were adjacent to our boarding lounge, we asked the flight crew for assistance and they were quickly onto their phones to ask advice. They also told us that they could not board the passport holder for the onward flight unless they had a passport.

The manager, yours truly, and the culprit returned to the transit enquiry desk to enquire whether a passport had been found. Fortunately the passport had been found onboard our previous aircraft and was in the process of being forwarded to the departure gate. Thank goodness someone was on our side. Pity the poor band member sitting in a hotel at Singapore airport with a manager getting grumpier by the minute had we not been so lucky!

The onward flight to Beijing was quite uneventful after that. The aircraft was pretty much full. However there’s only so much sitting down that you can tolerate so it was a great relief to arrive in Beijing six hours later. The airport is ginormous, but with little fuss we cleared customs and found our bus and guide.

**TIANJIN –
TANIA'S PERSPECTIVE**
*We had an opportunity to
share music from both cultures*

Tania Spence

Our twenty young people were enthusiastic, well prepared and very proud to be representing their bands and their country at an international festival.

The Beijing Tour was very thrilling, hot and exciting. Accommodation was first class, with the most amazing food and facilities. Musically the band connected well with its M.D., **Peter Adams**, and played maturely and musically under Peter's direction. We had the most amazing experiences performing at the Imperial Palace in Beijing and mixing very successfully with the children and Musical Directors of the Imperial Palace. Our group performed several passionate Haka – Kamate and sung Pokarekare Ana which was always well received.

Our day at the Dandelion School was a very successful day. The children at this school are from some of the poorest families in Beijing. We had an opportunity to share music from both cultures, sharing the stage with the Music University Summer Camp students from America, and the students from the Dandelion school. Each of the concerts in Beijing were attended by Dignitaries, Politicians and Financial Sponsors of these music schools, all very keen to share culture and experience with us. The Music schools that we attended have up to 20,000 students enrolled to study music in all forms; many groups attend festivals throughout the world.

The Tianjin Festival was a huge venture with several thousand participants from around the globe. The festival was an opportunity for the band members and management to foster and build relationships with other students/groups from around the world. Many of these groups regularly participate in Festivals throughout the world. Perhaps there is more opportunity for our Brass Bands here. Our entire group made the best of every situation and participated fully in all activities, performing well under sometimes difficult circumstances.

This was a valuable performance experience for our youngsters and will equip them well for future pressure performances. Despite the challenges, heat, tiredness, dehydration, **Riki McDonnell** performed spotlessly every time and was an inspiration to the band members. Having the guiding, steady, **Kevin Dell** on board was also a stroke of genius! It was valuable to have had someone who has toured the world with

bands and knows pressure and tiredness, to encourage and support the very young band that we had on tour.

The Chinese were very interested in us and keen to build relationships for the future. There is much potential with China to build on the relationships already formed and develop our musical connections. Our hosts were very gracious, the people welcoming, friendly and very willing and proud to share their amazing Country with us. At no time did we feel unsafe. This Festival and Tour provided our young musicians with an opportunity that not many get to have: a great experience and motivational for all.

KEVIN DELL:

One of the highlights for me was when the producer for the Opening Concert in Tianjin, after hearing all the participants in rehearsal, asked the band to open the concert. There cannot be many times when a musical group from New Zealand has been asked to open a major festival in China. The band responded splendidly.

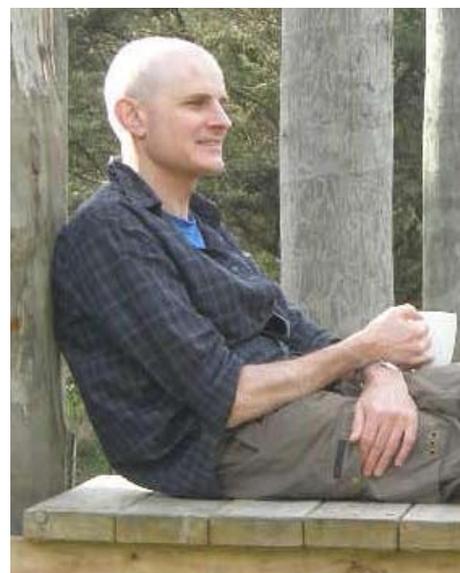
One of the strengths of this band was its enthusiasm to do well. Their haka when our flag was raised at the festival was a moving moment.

All the members, and particularly, the soloists and leaders performed well. There are some very talented young musicians who will undoubtedly take centre stage in a few years.

Congratulations to Peter (Adams), Evan (Sayer), and Tania (Spence) who were all great leaders and to Riki (McDonnell) for impeccable playing.

OFFICIAL PRIZE LIST:

Best audition: **Luke Spence**; Best section: Trombones (**Dale Hounscome-Vail and Todd Smith**); Most improved: **Sariah Ratford**; Outstanding player: **Jessica Schweizer** and Best Bandsman and Best Soloist: **Nicholas Garrett**.



Peter Adams (pictured above) says he was very proud of the twenty young New Zealanders who made up this National Youth Band - they rehearsed willingly and enthusiastically and strove to be as good as they could be – Riki McDonnell's example here was a great inspiration - and they gave 100% in every performance. The last two concerts at the Tianjin festival were outstanding and the band was received with great enthusiasm. "The talent and musicianship of this group is huge," says Peter, "and it was a pleasure to be associated with them. As a group we had a huge amount of fun together and we all found the sights, culture and shopping in China to be amazing. China exceeded expectations in all sorts of ways. Big thanks to the excellent management team of Evan Sayer, Tania Spence, Kevin Dell and Riki McDonnell."



Evan Sayer, Kevin Dell and Tania Spence relax for a few moments!

THANKS

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Waik-BOPBBA

R Wilson

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

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM, JP

Trevor Cudby Kevin Dell ONZM
Graham Dick Kevin Jarrett MBE
Ian Levien Tony Lewis MNZM
Bill Platt Murray Warrington

CALENDAR OF EVENTS

National Management Committee

Remaining meeting dates:

25 Sept (teleconference)

2 & 4 Nov (Wellington)

8, 9 Sept 2012

Waikato BOP

Area Contest

hosted by

Eastern BOP Brass Band

Whakatane.

9 Sept 2012

The Trusts

Waitakere Auckland Brass

Toys For Kids Concert

3pm: Green Bay High School

Performing Arts Centre,

Auckland

15 Sept 2012

CPBBA Band contest

Christchurch

16, 17 Sept 2012

Nelson City Brass

Freeman Roofing

Last night of the proms

Nelson School of Music

29, 30 Sept 2012

ABA Band contest

Hawkins Theatre, Papakura.

7 Oct 2012

Nelson City Brass

"Isel in Bloom"

Noon, at the house

14 Oct 2012

Dalewool Auckland Brass

Concert Series: Shades of Brass

2:30pm Hawkins Centre, Papakura

BBANZ AGM

and CONFERENCE

3 November (Wellington)

2013

NATIONAL CONTEST

17-21 July, NEW PLYMOUTH

2014

NATIONAL CONTEST

9-13 July, INVERCARGILL

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EXECUTIVE
DIRECTORY**



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NEW ZEALAND Mouthpiece

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NEW ZEALAND

ISSN 0114-5061

**CREATIVE NEW ZEALAND
FUNDS DEVELOPMENT OF
DRUM-MAJORS**

see page 3.

PAPAKURA RSA
BRASS



Alan Spence
National Secondary Schools
BRASS BAND

Information about Alan & members of
the band, also on page 3.

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MESSAGE TO READERS FROM THE PRESIDENT



You will need to excuse my self-indulgence with this article. The entire time I have been writing for the *NZ Mouthpiece* during my term as President of our amazing organisation I have wanted to write about "A Girl in a Brass Band: Now that my term as your President is about to end this appears to be the correct time to elaborate on this topic.

I was 10 years old when I joined my first Brass Band along with my older sister and my Dad. Yes, we were the typical "Brass Band" family. I remember writing in the fingering and finally being sent to piano lessons to learn to read music. But I digress a little.

Being a young girl in a Brass Band with all other members being my parents' contemporaries, it took a lot for me to be able to call Mr Smith, "Bill" but eventually I did and found that once I really started to add to our band I was not a young girl but a player just like the 80 year old. I wasn't really aware at the age of 10 of this flattened structure until many years later. As a 10 year old I thought it was pretty cool to have adults as friends. Obviously there were places we were unable to attend and things we were not allowed to do as children being in a Brass Band, but that was life and I am sure this is still the case today. I remember at half time we would race outside and ride the horse in the paddock next door, I am sure if Mum knew this would not have been the case

but Dad - well he was enjoying the company of his contemporaries (enough said).

Then when we could play a little better there were band camps where we got to play with other children and young adults who also enjoyed playing a brass instrument. I remember fondly the camps at Pounaweia and Matarua with the parents and tutors attempting to keep hot blooded males out of the dorms of the young girls. I do also remember the music playing, lots of fun.

As I grew older I had the same conflicts as I am sure are relevant today, school and exams, sport, guides and the ultimate "it wasn't cool to play in a Brass Band" I kept playing although practise at home was never my strong suit.

Leaving school and making my way in the world I found Brass Bands gave me support. I left my small town for the big city and joined another Brass Band Having the camaraderie of people with a common interest across the spectrum of the population gave me both physical and mental support as I headed out on my own. The big city was not such a lonely place when you had a member pick you up from the YWCA and take you to practice, then afterwards have a drink and chat before heading back home and work the next day. Brass Band was a huge support and this support has shown itself time and again during my life.

My first national contest was Christchurch, I cannot remember the year but around 1978. ***(It may have been 1980, as the National Contest 1978 was in Dunedin and 1979 in Hamilton – Ed.)*** I don't have much of a memory of the actual event although the marching on Lancaster Park comes to mind. I had attended a provincial contest whilst in my first band but never really cottoned onto what this was all about, just remember thinking this was another concert. However what I do remember about contesting is the extra rehearsals and the conductor trying to relate to the players how he wanted the items played. There

was a bit of stress in the band room but the contest was just another concert to me.

The next shift was to Christchurch and this was where I commenced the administration path, also where I regularly contested. I remember walking into Rangiora Band room 1984. I remember the camaraderie, the RSA after band, the remember where you are when we were out in our uniform, these were fun times and I was as a "girl" just a member of a Brass Band with no special attention, expected to be able to play the music, attend the playouts, rehearsals....The only time I remember being treated as a "girl" was when we had band visitors then courtesy's were shown to the "girl" in the band. At all other times I was a player, gender was not taken into account. I enjoyed my time immensely with this band and still hold them dear to my heart.

My administration role, referred to previously, commenced as a band committee member, followed by a role as Treasurer with CPBBA and also roles in two National Contests. My playing skills became more tested by joining a B Grade band (still as 2nd baritone) and I continued with a B Grade Band upon my return to Dunedin also administration with bands and OSBBA. Sadly my playing days ceased during my term on BBANZ - but I am ahead of myself.

I was elected to BBANZ AGM 1999 and from here the rest is history well known to many readers. I have had an amazing journey over the past 12 years representing our members on their National Management Team. It has been an honour and a privilege to look after you, in my role as your President. I have met many members and made many friends. I will continue to keep in touch and thank you all for the opportunity to serve you.

Kind regards

PS This article has been on the back burner for 6 years.

NSSBB'S NEW MUSICAL DIRECTOR

Alan Spence started playing the Cornet at age 10 in Levin. He won the New Zealand Amateur Cornet championships and shortly after moved to Rotorua to play in the A grade. He was a member of the 1980, 1985 and 1990 National Bands of New Zealand. In 1990 Alan moved to London and played Principal Cornet for the Hillingdon Band under the Musical Direction of Philip Sparke. During the 2 years he spent there, Alan qualified and finished 5th in the finals of the British Open Solo Championships.

On his return to New Zealand he commenced his conducting career taking the Whakatane Band from the D grade to the B grade in 4 years. He then started a successful stint as Musical Director of the Rotorua Band conducting them in the A grade at 6 National competitions. He is now back conducting his home band again, Eastern Bay of Plenty Brass. Three years ago, the Spence family quartet made up of Tania, Alan, Mitchell and Luke won the Open Ensemble A championships at the Nationals held in Napier. In the past two years they have gained placings in the same event.

Alan is a Fellow of Trinity College, London (FTCL) and has a diploma of Teaching. He is the head of music at Trident High School in Whakatane. Alan is a tutor at the Whakatane Children's Music School and currently tutors 21 primary and intermediate age students and 5 adults on brass instruments.

Alan is regularly utilised as an adjudicator in solo events at regional and national level and has also adjudicated band events at the Central Districts and Auckland brass band championships.

Recently appointed to the position of Musical Director of the **National Secondary Schools' Band**, Alan is very much looking forward to working with the many talented secondary school age brass and percussion students from around the country. He claims it to be "pretty much his dream job."

EXCITING ANNOUNCEMENTS!

MUSICAL DIRECTOR APPOINTED FOR NATIONAL BAND

The Brass Band Association of New Zealand is pleased, and proud, to announce the appointment of **Dr Robert Childs** as Musical Director of the 2013 National Brass Band of New Zealand.

The Band was first formed in 1953 and has been formed periodically ever since under the direction of noted conductors who have conducted New Zealand bands, but this is the first occasion on which a Musical Director from the United Kingdom has been appointed. It is particularly pleasing that such an eminent Musical Director as Dr Robert Childs has accepted the position.

Auditions for seats in the band will be carried out shortly by Dr Childs.

Although arrangements are not yet finalised it is intended the band will give concerts in New Zealand and China in mid to late October 2013.

CREATIVE NEW ZEALAND FUNDS MENTORING

Following recent unsuccessful applications to Creative New Zealand for funding a composition commission and assistance with the NYBB tour to China, BBANZ is pleased to announce that the arts funding body has granted \$5000 towards the costs of a Drum Major mentoring project. Project planning is under way, with a programme to be announced in the November edition of the *NZ Mouthpiece*.



KENNETH YOUNG A FINALIST

Composer, conductor and adjudicator Kenneth Young, well known to brass band people, gained a nomination as one of three finalists in the SOUNZ 2012 contemporary composition award with his composition: *Four Questions, No Answers*. When asked about his nomination, Ken probably reflected the attitude of many New Zealand composers when he said "Being nominated means somebody listened, and that is enough."

NATIONAL SECONDARY SCHOOLS BRASS BAND 2012 PARTICIPANTS

A list of the schools from which the members come may be found on the BBANZ website:

www.brassnz.co.nz

Principal Cornet: Nicholas Garrett

Soprano Cornet: Hayden Cullen

Solo Cornet: Bradley Mancer, Toby Pringle, Dominic Cornfield, Chris Broadbent, William Swan, Patrick Macaskill-Webb

Repiano Cornet: Matthew Selby-Craig, Sariah Ratford, Jane Holt

Second Cornet: Ashleigh Smith-Lines, Miles Bennett, Jacob Mancer

Third Cornet: Sam Watson, Solomon Baldock, Quintin Blaas, Jade Halford

Flugel Horn: Jessica Schweizer, Sarah Robertson-Bickers, Anna Redmond

Solo Horn: Claire Yorkstone, Callum Mallett

1st Horn: Anne Filmoejala, Ben Wotherspoon

2nd Horn: Shaun Chalmers, Indiana Shewen, Bettina Schweizer

Baritones: Jack Bewley, Georgia Hoy, Letitia Moseley, Matthew Hurnon

Euphoniums: Luke Spence, Harry Smith, Jack Robinson

Trombones: Jordan Osmaston, Rio Sakata, Horace Zhang

Bass Trombone: Fenella Deans

Eb Bass: Jarrah Dowrick, Matthew Huirua, Matthew Harris

Bbb Bass: Andre Brown

Percussion: Jeremy Richardson, Dominic Jacquemard, James Manktelow, Cody Tauranga, Amy Williamson

Nel-Marl-West Coast BBA 2012 Contest Results

Premier Slow Melody

- 1 Riki McDonnell Marlborough
- 2 Graham Moseley Marlborough
- 3 Mike Ford Marlborough

Premier Own Choice

- 1 Riki McDonnell Marlborough
- 2 Mike Ford Marlborough
- 3 Clyde Dixon Marlborough

Intermediate Slow Melody

- 1 Ian Nicholas Motueka
- 2 Graeme Walker Motueka

Intermediate Own Choice/Air Varie

- 1 Graeme Walker Motueka
- 2 Georgia Scherf Marlborough
- 3 Letitia Moseley Nelson

Junior Slow Melody

- 1 Jarrah Dowrick Nelson
- 2 Seraina Brugger Marlborough
- 3 Ivan Suminsky Marlborough

17 yrs and under Own Choice

- 1 Jarrah Dowrick Nelson
- 2 Ivan Suminsky Marlborough
- 3 Seraina Brugger Marlborough

15 yrs and under Own Choice

- 1 Logan Ford Nelson
- 2 Jordan Seaton Marlborough
- 3 James Mackay Nelson

13 yrs and under Own Choice

- 1 Jonty Zydonbos Marlborough
- 2 Tori Greenbank Marlborough
- 3= Julie Mairs Westport
- 3= Kase Walker Motueka

Veteran 55 yrs and over

- 1 Peter Goodman Nelson

Junior Ensemble

- 1 Marlborough District Brass
- 2 Motueka District Brass

Open Ensemble

- 1 Motueka District Brass

Open Duets

- 1 Mike Ford, Nick Sharpe
- 2 Jeff Mulraney, John White
- 3 Nathan Keoghan, A Mairs

Street March

- 1 Marlborough District Brass
- 2 Nelson City Brass
- 3 Comb. Westland and Greymouth Bands

Entertainment Concert

- 1 Marlborough District Brass
- 2 Westport Municipal Brass
- 3 Nelson City Brass

Traditional Contest

- Marlborough District Brass :
- 1st Hymn, 1st Selection, 1st Stage March
- Westport Municipal Brass:
- 3rd Hymn, 2nd Selection, 2= Stage March
- Nelson City Brass
- 3rd Selection, 2= Stage March
- Motueka District Brass
- 2nd Hymn

Merit Certificates for Youth Bands

- Nelson Junior Brass Band
Nelson Vivace Youth Band
Motueka Learners Band
Marlborough First Class Brass

SOME HISTORY FROM GRAEME

The Editor...

I would like to respond to 'Brownie's' letters, which I believe are very good and which, for the most part, I agree with. Obviously a lot of research has been done.

During the time of week-long contests (most bands-people today did not experience that) there was time available to meet, enjoy and listen to other bands and soloists. A, B, C and D Grade bands were united and enjoyed each others' company. There were probably in excess of 120 bands in NZ then.

With the start of the streamlined contests (1957) the opportunity to mingle was not the same and the pressure of contesting started to grow. The more streamlined it became, the greater the pressure. Today, because of many reasons, not the least financial ones, the Association does more in three and a half days than once we did in seven days. Pressure to win is tremendous, time to socialise – zero. D and some C Grade bands go for their events only and then depart – finance being the main reason. Gone are the days when they were encouraged to go and listen to an A Grade band – to listen and to learn. Even if they had time to do that, much music is so technical to understand and I doubt whether some of the senior players even understand it.

It is probably timely to mention an article that I read in the English magazine "Brass Band World", by Geoff Witham and Richard Evans about lyricism.

Geoff: "Once, players had the freedom to give vent to their lyrical qualities; today, they hide behind a forest of semiquavers and lip slurs, camouflaged by technical pyrotechnics and meaningless test piece obfuscation."

Richard Evans believes that even the top bands are in danger of losing the ability to play in lyrical fashion.

Concluded next column...

FOOD FOR THOUGHT?

'Brownie' mentioned how the standards have changed within Australia and New Zealand. The May edition of "Brass Band World" ranks 3 Australian bands and NIL NZ bands in their top 100. Not so long ago, there were four NZ bands in their rankings.

I really enjoy your writing, Brownie – keep it going – and don't forget the RNZAF Central Band!

Graeme Aldridge

Central Districts Solo & Party Events Results 2012

Under 17 Slow Melody

- 1 Matthew Huirua Brass Wanganui
- 2 Matthew Selby-Craig Brass Wanganui
- 3 Jacob Mancer Brass Wanganui

Under 13 Slow Melody

- 1 Tamara Stratton Brass Wanganui
- 2 B Holmes Brass Wanganui
- 3 A Gregory Brass Wanganui

Under 15 Slow Melody

- 1 Josie Hick New Plymouth
- 2 David Froom New Plymouth
- 3 J Safey Brass Wanganui

Under 19 Slow Melody

- 1 Bradley Mancer Brass Wanganui
- 2 Blake Cameron New Plymouth

Junior Percussion

- Dominic Jacquemard New Plymouth

Under 17 Air Varie

- 1 Matthew Huirua Brass Wanganui
- 2 Matthew Selby-Craig Brass Wanganui
- 3 Jacob Mancer Brass Wanganui

Under 15 Air Varie

- 1 David Froom New Plymouth
- 2 G Loveridge-Mills Brass Wanganui
- 3 A Gregory Brass Wanganui

Under 19 Air Varie

- 1 Bradley Mancer Brass Wanganui
- 2 Blake Cameron New Plymouth

Junior Duet

- New Plymouth_No 1

Open Slow Melody

- 1 Neil Overton New Plymouth
- 2 Brent Hoy Brass Wanganui
- 3 David Maas Brass Wanganui

Novice Slow Melody

- 1 Rachel Kellogg Hawera
- 2 Antony Squires Hawera
- 3 Kevin Frank Hawera

Open Air Varie

- 1 Neil Overton New Plymouth
- 2 Bryce Gordon New Plymouth
- 3 Ray Farrow New Plymouth

Central Districts Championship Air Varie

- 1 Brent Hoy Brass Wanganui
- 2 David Maas Brass Wanganui
- 3 Fraser Bremner New Plymouth

WHAT IS SUCCESS?

Ian Levien

When asked to write about our band's successes of recent years, I found it difficult to decide how to begin. Even more difficult, to avoid blowing one's own trumpet for above all any successes we have had have been the result of team effort. It has been the team that has overcome the obstacles that challenge us, not just in music making, but also in life generally. Whether we have been successful in overcoming such obstacles and difficulties depends on what our goals were in the first instance. Thus, in my view, success is achieving one's goals. Sounds simple enough, but of course people have differing goals - so therefore success means different things to different people. Perseverance is the essential ingredient in any story of success. We owe a great deal to this band of few.

To give some background: The band, after a successful 1995 contest, competed in the B Grade from 1996-2000. Our community had a band of which it could be proud. Another success of that era was the purchase of a bandroom in 1999 - the band had never owned its own home before. The band was also supported by a junior band of reasonable strength and also a learner scheme. These were the "thick" years, but the "thin" times were just around the corner...after the National Contest of 2000, there was quite a major shift of players, some overseas, some to university and so on.

The decline could have been terminal, but the staunch few hung in. Financial decisions had to be made - couldn't afford BBANZ membership fees for a year or two! It was sink or swim, and the band decided to swim. In 2004 a rebuilding process began - teaching learners had never stopped, but efforts were renewed in this area. By 2006 a very competent treasurer had his offer of service gratefully accepted. The band started moving forward, re-enlisted as a member of BBANZ, paid off the bandroom mortgage, began buying replacement instruments and was musically strong enough to re-enter the National Contest in 2007 - in the D Grade.

The rest is history, as they say. The band has performed competitively at every contest since - six Nationals in succession is not a bad measure of success for a lower grade band is it? We still have obstacles to overcome, what band doesn't? Our main hurdle of the moment is to replenish finances - our current sponsor's contract has run its three years; we still have instrumental and music investments (purchases) to make - and how do we continue to fit uniforms to young bodies that are still growing? Sound familiar?

I still have not fully answered my own question, "What is success?" My personal definition of a successful brass band is to ask the question "is the band a community asset?" If you can answer yes to that, then indeed you are part of a successful band.

If you were to ask me how to measure a successful band, then I would say have them attend and compete in a National Contest. I say this because I regard this annual event as an audit and every successful business should have regular audits. When we know the auditors are coming - schools have them too - we have an incentive to get one or two things up-to-date. Enough hats for the street march? Has everyone a stage uniform? Are we financial enough to make the journey? Have we planned ahead to book accommodation in time? Do we need to borrow tubular bells? The most successful bands in New Zealand are those who attend National Contests on a regular basis. They are used to undergoing this annual audit. Dare I say, they even enjoy it?

To all 29 bands that performed in Timaru this year I say congratulations. You are all winners, all success stories and all bands that your communities can be proud of. To all brass bands in New Zealand, why not make it your next goal to undergo an annual audit?

1953 and 1962
TO BE REVISITED
26-28 OCTOBER

In 1953 the New Zealand National Band under the baton of K.G.L. Smith **MBE** sailed off to England where it beat the best of British by winning the Edinburgh Festival and the British Open Championships. In 1962 K.G.L. Smith directed another champion National Band to again win the Edinburgh Festival as well as the World Music Festival in the Netherlands. It is 59 and 50 years since the history-making feats of these two great National Bands. They were champions then, and they are champions still as they gather in Christchurch to enjoy a weekend of events at what will almost certainly be their last reunion.

The highlight of the reunion will be a tribute concert "Champions of Brass" performed by the current New Zealand Champion Band **Woolston Brass** conducted by high-profile musical director **Graham Hickman**.

The music for the programme is from the repertoire of the '53 and '62 National Bands and has been selected by **Kevin Jarrett MBE** who was the associate principal cornet in 1962. The concert will feature cornet solos in tribute to Christchurch's own **Dave Christensen QSM** who was the principal cornet and leader of both National Bands, and a xylophone solo in tribute to xylophonists **Brian Barrett** and **Walter Sinton**.

Other features of the weekend for the 1953 and 1962 National Band members will be a 'meet and greet' get-together on the evening of Friday 26 October, and a formal lunch on Saturday 27th. All this promises to be a truly festive occasion, and a memorable celebration of a unique musical and personal comradeship that has endured down the decades.

Concert Details: "Champions of Brass" 6:00 pm Saturday 27 October.

Venue: The La Vida Centre, 34a Hansons Lane, Upper Riccarton, Christchurch.

Admission: \$20.00 per person
Tickets available from www.dashtickets.co.nz, **or by posting a cheque to Woolston Brass PO Box 8187 Christchurch.**



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DALEWOOL WELCOMES BACK AN OLD FRIEND

J Carey



Dalewool Auckland Brass is delighted to announce the appointment of a new full-time Professional Musical Director and the return of an old friend: **Nigel Weeks**.

Those who have followed the band for a long time will be familiar with Nigel and his success with the band. Originally from Wales, Nigel spent a number of years working with the world's top brass bands before moving to New Zealand for a new life. Nigel led Dalewool through much of the 1990s and 2000s cementing them in place as the southern hemisphere's premier brass band.

After more than ten years at the helm the band and Nigel were ready for new pastures and an amicable parting of ways occurred. Nigel is now Head of Music at Maclean's College and is in demand across Australia and New Zealand as an artistic director for all kinds of musical ensembles.

To re-employ such an outstanding musical director on a permanent basis is a great coup for the band. In the short time Nigel has been in front of the band a marked improvement has already occurred.

Thanks must go to our outgoing professional conductor **Howard Taylor**, Brisbane, who is also off to exciting new things. The band has thrived under his leadership and we will maintain a working relationship with our good friend. Thanks also to **Billy Middleton** and **Darrel Farley** who have covered as required. The band is lucky to have such talent waiting in reserve!

BLOWING YOUR OWN TRUMPET

Roger Buckton
University of Canterbury

I must admit I am not much of a connoisseur of the brass band world. But it may be of interest to know that when I encouraged an American-Czech scholar to come to New Zealand to work on a PhD programme, one of the reasons he came here was because of the international reputation of the kiwi brass band movement. My connections with this scholar, **Mike Cwach**, were actually through our mutual interests in the Bohemian bagpipes, called the *dudy* in the Czech Republic, although the Puhoi Bohemian people know it via its Germanic name – the *dudelsack*.

So for the past three years, Mike has been at the University of Canterbury, researching the culture of the dudy in a small border town of the Czech Republic, Domazlice, formerly known as Chodsko. When studies allow, Mike has taken full advantage of the Christchurch brass scene. I was delighted when he won the open brass Canterbury championship this year.

I went down to the championships at Timaru this year to support Mike and to see whatever I could fit into a couple of days but especially not to miss the street march. What a procession, I imagined, with not just one, but over twenty bands from all round the country participating.

This street march is a wonderful example of pageantry in action. Pageantry doesn't appear to be "cool" in New Zealand at present or to put it another way, there are not many opportunities to see ritual in action, other than that provided by the tanga te whenua. As a bi-cultural nation, this is as it should be, but what about our European roots and in particular, the heritage from Britain upon which the brass band movement is based? Strange to think of all the pageantry of Britain and how little has transferred to this country. Compare this with all the vitality and energy involved in an American

procession – even from just the local high school band.

I understand that in recent years the competitive element of figured marching has been eliminated from the competition. It's easy to see why. Musicians do not wish to spend hours rehearsing footwork and manoeuvres for this event, they would rather put the time into making music. Yet, ironically, at the same time, it is harder and harder to get people to listen to music at concerts.

If people don't want to go to band concerts, perhaps it doesn't matter, because there are always the competitions. However, care has to be taken that competitions do not become the only reason for a band's existence – to win, or at least to compete, in the competition. A problem can be that they encourage a movement to be totally focussed on itself, a desire to continually improve standards by competing within itself.

Are bands playing in the parks as they used to? Are we actually hearing music from the band rotundas? And if the public is not seeing and hearing bands as they used to, is this not a potential problem for recruitment and the health and well-being of the band movement as a whole?

So the street march and especially the national competition's street march is a wonderful opportunity to let the public know about the well-being of the band movement. As wonderful as the street march was, (it brought tears to my eyes!) I wonder whether more could be made of this extremely important PR event. Why is it that marks in the street march do not contribute to the overall total? Is it possible that instead of bussing back to the start line, bands could combine so that the crowd gets to hear, for example, a 100 piece band? Think of the thrill of seeing a complete line of trombones at the fore or for that matter any of the instruments in mass.

I thought the media coverage of the competition as a whole was disappointing. So can the band movement itself do more to do what it just does so naturally and blow its own trumpet to impel the media towards deserved national recognition?



NATIONAL YOUTH BRASS BAND OF NEW ZEALAND

The 2013 National Youth Band will be convened in Otago/Southland January 25th to February 1st 2013

Auditions will be by Video (DVD)

Full details and application form are available on the BBANZ website

www.brassnz.co.nz

or contact

the band manager or musical director at

etsayer@paradise.net.nz

or peter.adams@otago.ac.nz

Applications close 20th October 2012

The Musical Director of the 2013 course is **Peter Adams** (M.Mus), Mus.B (Hons), Dunedin

Guest soloist is

Byron (Buzz) Newton

FTCL, BMUS, PGDIPM (dist), MA (dist)
(Principal Euphonium Tredegar Town Band)

TUBA WORKSHOP

3rd NOVEMBER 2012

with **PHILIP JOHNSTON**

Philip Johnston has won the coveted Champion of Champions title 3 times.

He has won the BB^b Bass Open Solo a record 18 times.

He has been a member of the New Zealand Army Band since 1997

and is currently an instructor at the New Zealand Army Band School of Music and Bandmaster of the Band.

Philip Johnston has also been selected for the National Band of New Zealand on 4 occasions.

He is a recipient of a Chief of Army Commendation for his versatility and professional musicianship.

Location:

Woolston Bandroom, Dampier Street, Christchurch.

Date and times:

Saturday 3rd November, 9.00am to 5.00pm

Places are limited. First in first served.

Tuition costs:

\$100.00 – registrations close 26 October 2012

Application with cheque or credit card details to:

Kevin Dell (BBANZ Director of Education)

PO Box 1207 INVERCARGILL

kevin.dell@awslegal.com

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THE 1903 NATIONAL BAND OF NEW ZEALAND?

With the recent contest now all but a memory, I wonder how many are like me - having arrived home find time to read the official programme. You know, the bits at the front where various "important" people have their say. Not that their messages really vary much from year to year, but one has to check to make certain. I was however very disappointed to find a glaring error - that it was over 100 years since the last contest was held in Timaru. What more can one say?

Speaking of things historical, I was recently asked what I knew about the 1903 'Hinemoa' Band. After giving it some thought, I realised that I knew very little about it. My curiosity was aroused and I dragged out Peter Newcomb's - "The Music of the People", published in 1963, but found that there was barely a page written about the band. And, that it was more about the various venues the band performed in rather than about the band itself or the problems encountered later in the tour. But then I realised that he didn't have the benefit of Mr Google for research.

What I have since discovered leads me to believe that the New Zealand Band of 1903 should be accredited with the same status received by National Band's that have followed. The fact that there are many similarities between that band and the 1953 National Band was commented on by Peter Newcomb, and I now agree with him. Similar method of selection, same country visited, played before Royalty, same time of the year, and the '53 Band met with some of the "pitfalls" encountered by the '03 Band. That's just to begin with. There's a lot more which will be revealed all in good time.

Lt Herd, conductor of the Wellington Garrison Band, travelled to England in 1887. It was suggested to him that a band should be formed to tour that country. Decisions were made and it was decided that a band would be selected and paid for by public subscription. As well, every selected bandsman was required to pay 10 pounds. Lt Herd was appointed conductor, and applications were called for. The band was then selected and announced as reported in the Wairarapa Daily Times, 7 January 1903:

The New Zealand Band - final selection.

Lt T. Herd has made his final selection of persons for the New Zealand Band. The Band: - Conductor - Lt T. Herd, Wellington Garrison Band. Soprano Cornet - W. Sneddon, Wellington Garrison Band. Principal Cornet - E.C. Derry, Christchurch. B flat Cornets & Flugels - J.W. Glennie, Southland Battalion Band. E. Kerr, Kaikorai Band. F. Hopkinson, Denniston. F.W.G. McLeod, Masterton. L.T. King, Wellington Garrison Band. G.M. Nichol, Bluff Navals Band. L. MacDonald, Wellington Garrison Band. Eb Horns - J.M. McKersey, Denniston. A. McNeil, Newtown Band. H.B. Lange, Hauraki Band. I. Meyrick, Palmerston North. Baritones - J. Flint, North-East Valley Band Dunedin. A. Bryce, Milton Band. Trombones - H.B. Oakes, Wellington Garrison Band. R. Pettit, Kaikorai Band. J. McKenzie, Dunedin Navals Band. Euphoniums - J.A. O'Brien, Kaikorai Band. A. Ferguson, Southland Battalion Band. Eb Bass - J. Abbott, Christchurch Garrison Band. Bb Bass - T.A.H. Dixon, Masterton Municipal Band. BBb Bass - C.J. Davie, Kaikorai Band. C. Hanson, Southland Battalion Band. Side Drum - A.C. Reid, Derry's Band. Bass Drum - P.W. Tombs, Palmerston North Band - also pianist, and reserve horn or trombone player. Manager - Mr D. McKinnon Bain, New Plymouth. Secretary - Mr G.W. Wilton, Wellington. Tenor Vocalist - Maori Chieftain Rangiuaia. Contralto Vocalist - Princess Te Rangi Pai. Changes were made to the band as selected members became unavailable: L. MacDonald was replaced by F. Tronnsen, Wanganui. A. McNeil was replaced by A.E. Jones, Wellington. J.A. O'Brien was replaced by W.J. Stains, Denniston. L.T. King was replaced by Mr Drury.

Four weeks prior to departure, the band gathered in Wellington for rehearsals. Two public concerts were also performed in both Masterton and Wellington. Then, as reported in the Ohinemuri Gazette, 20 March 1903: *The New Zealand Band left by the Corinthic this afternoon. They were given a public send-off by the Mayor and the Hon. Mr Walker, who spoke in sympathetic terms of their enterprise. The Band played selections, and then marched to the steamer, the crowd giving them hearty cheers."*

Next month: the voyage and the beginning of the tour. I have been able to find newspaper articles based on letters sent to New Zealand from both the management and members of the band. Everything is great at the beginning of the tour but as the "wheels begin to fall off", it's interesting to see the different interpretations of their problems. Management on one side, and the players on the other. Strange how their opinions vary.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

**National Youth Brass Band
and Tuba Workshop.
Special Notices previous
page!**

**Life Members who have served
the Association and have gone
to their reward:**

JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew,
RJ Estall, HCA Fox, WL Francis,
NG Goffin, EJ Gohns, T Goodall,
Drummer Hall, ER Holden, RB
Hean, A Homer, Mrs C Kendall,
JC King, WS King, B Knowles,
WP MacLauchlin, H Nielson,
E Ormrod (Sen), JG Osborne,
E Palliser, J Rafferty, WV Siddall,
R Simpson, P Skoglund,
KGL Smith, T Taylor, L Thorne,
FJ Turner, RS Waterston.



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EA Macaskill-Webb

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R McDonnell

O Melhuish

D Miller

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Tawa College

Trident High School

Trust Porirua Brass

Upper Hutt College

Waik-BOPBBA

R Wilson

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

Graeme Aldridge MNZM
Alan Briesman OBE, JP
Tony Cowan BEM, JP

Trevor Cudby Kevin Dell ONZM
Graham Dick Kevin Jarrett MBE
Ian Levien Tony Lewis MNZM
Bill Platt Murray Warrington

CALENDAR OF EVENTS

14 Oct 2012

Dalewool Auckland Brass

Concert Series: Shades of Brass
2:30pm Hawkins Centre, Papakura

27 Oct 2012

“Champions of Brass”

6pm: The La Vida Centre,
Upper Riccarton.

See article, page five

BBANZ AGM

and CONFERENCE

3 November (Wellington)

4 Nov 2012

‘The Trusts’

Waitakere Auckland Brass

Jazz Mania, 5pm
The Trusts Stadium, Auckland

18 Nov 2012

North Shore Brass

Concert spectacular -
featuring Prof. David King
Auckland

25 Nov 2012

Nelson City Brass

Academy Band

End of Year concert
School of Music, 6pm.

8 Dec 2012

Dalewool Auckland Brass

Concert Series: 7:30pm
Holy Trinity Cathedral, Parnell

8 Dec 2012

‘The Trusts’

Waitakere Auckland Brass

Green Bay High School
Performing Arts Centre, 7.30pm

2013

NATIONAL CONTEST

17-21 July, NEW PLYMOUTH

2014

NATIONAL CONTEST

9-13 July, INVERCARGILL



**BBANZ
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DIRECTORY**



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NEW ZEALAND

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GOODWILL - AMBITION - CO-OPERATION
NZ ARMY BAND

**KEN OXFORD
TROPHY**
FOR EXCELLENCE
IN TECHNICAL PERCUSSION

**NEW BRIGHTON
SILVER BAND**

NORTH SHORE BRASS

**MESSAGE FROM
DIANNE
(OUTGOING
PRESIDENT)**



In my final article for the NZ Mouthpiece I would like to acknowledge an amazing historical feat from our National Championships held in Timaru 2012. It was at this event Woolston Brass entered the "hall of fame" with their historical 4 successive years winning of the A Grade National Championship. This is a feat that was last achieved in 1907 and more recently 1952 – 54 a 3-peat win by Kaikorai Brass (now known as Kaikorai Metropolitan Brass). Now I personally know how proud a band is when achieving historical significance, as I have been a member of Kaikorai in my later years. Their historical win is a feature on the back wall of their band room and is held as a prize procession with reunions happening periodically of the famous band. So this is what will now happen with Woolston Brass. In years to come there will be a move to meet and remember this amazing feat accomplished in 2012.

These important events deserve recognition from BBANZ and to

this end as President I contrived an invitation to Woolston Brass presentation afternoon. This event was held on Sunday, 14 October, and unfortunately for me the weather transpired to not allow me to travel safely to attend this event. I was somewhat dismayed that I was unable to attend and make a presentation to Woolston Brass on your behalf.

However I have decided the forum of the Mouthpiece is a fine substitution. The photo below is of the engraved photo frame with the words etched and filled with silver reading: "In recognition of winning four consecutive A Grade Championships..." On your behalf I make this presentation to Woolston Brass - congratulations. I have over the years spoken of the "2nd baritone player": this is where I will now go and hopefully find a band who wants a 2nd Baritone player. I have so much enjoyed looking after the role as President of BBANZ and thank you for this amazing opportunity. I welcome Evan Sayer as your incoming President and I know you will show him the same support you have given me. Thank you and best wishes,



**MESSAGE FROM EVAN
(INCOMING PRESIDENT)**



Firstly, I would like to thank on your behalf our outgoing President, Dianne, for the twelve years devoted to the betterment of brass bands by being a member of the National Executive. The last six of those years have been as your Association President. Dianne has devoted many hours and resources to the betterment of our movement for which we are most grateful. I know that Dianne will be continuing to support us in some of the projects we have on hand including the National Youth Band and also the Oral History project and extend all of our thanks for this.

Secondly, I would like to thank the members of the Executive who devote so many hours to the Association. Regrettably many of these hours are at the expense of the bands to which we belong, however for our movement to progress we are reliant on these volunteers for direction and guidance.

Finally I would like to thank those who have entrusted the President's role for the next two years into my hands. In accepting the role I recognize the many challenges we face to progress and I'm looking forward to working with the members of the Executive to achieve the goals that have been set.

GOODWILL – AMBITION - CO-OPERATION THE STORIES BEHIND THE COVER PHOTOS

NORTH SHORE BRASS 'RAISES THE BAR'

It was back-to-back wins for North Shore Brass in the Auckland Band Association Regional Championships A section on 30 September. The Band defeated strong challenges from heavyweights Dalewood Auckland Brass and Trusts Waitakere Auckland Brass to keep the silverware for another year.

The Band's programme included *O.R.B.*, *Hymn to Diana*, *Czardas*, *Softly as I Leave You*, *Le Roi d'Ys* and *Scherzo*.

"We've come a long way in a year. The standard was much higher and the Band lifted to meet it, and raised the bar again," said Musical Director **Colin Clark**.

In July 2011, North Shore Brass appointed Colin as their musical director, with a vision to develop the ensemble along with its leader. A trip to the Australasian Open followed; the band's first overseas trip. Workshops with National Australia Brass Artistic Director, **Professor David King** in June 2012 set the Band up for an impressive top three finish in Timaru at the NZ Nationals.

"When you consider that it was Colin's first nationals, and he was competing against much more experienced musical directors and bands, we are delighted to have achieved such a result," says Band Manager, **John Sullivan**.

Professor King's association with North Shore Brass is a result of Colin receiving a conducting bursary from well-known New Zealand patroness of the arts, **Adrienne, Lady Stewart**. In 2009, under the patronage of Lady Stewart, Professor King initiated an educational bursary scheme focusing on performance excellence in the community and targeting young band musicians in Australia and New Zealand.

"Education is the key to building a performer's career, and the bursary programme is designed to give talented band musicians opportunities they may not otherwise have," said Adrienne, Lady Stewart.

Since the bursary program was launched in 2010, 11 young brass musicians from Australia and New Zealand have received bursaries. Colin is the first conductor to be chosen for this award.

Commenting on why Colin has been awarded this band musicianship bursary, Professor King said: "Colin Clark has earned a reputation as an outstanding instrumentalist and brass musician throughout both Australia and New Zealand. He also has the musical intelligence and an enquiring mind that is vital in order to achieve the transition to professional conducting with the same level of attainable excellence."

"The ABA contest is about a concert performance of a broad range of music. The Band has taken the learnings from Professor King and applied them with great success", said Colin.

North Shore Brass was also awarded the 2012 Conductors Cup for the most successful band at the Auckland Band Association solo and ensemble events last May.

The Band now turns its attention to the November workshops and concert featuring Professor King. The concert on 18 November will feature the New Zealand premiere of music written especially for David King and the Brighthouse and Rastrick Band.

(See details of the concert in calendar of events, page 15)

NZ ARMY BAND COMPETITIONS

The New Zealand Army band, which regularly assists at National Contests, has shown great support for New Zealand Youth bands, and whose members play for a number of local brass bands, held its own solo competitions on the 6th and 7th of September. Every member, regardless of rank, competes against each other in a number of events.

The adjudicators for this year's event were brass elder statesman **Mr Kevin Dell** and jazz musician **Mr Andy Genge**.

This year's competitions proved to be very competitive. Kevin Dell was highly impressed with the overall standard of the Aria contest and, in regards to the Concerto competition, noted "there were four outstanding performances that would stand up anywhere in the world". Mr Dell also paid tribute to the fine piano accompaniment by **Ms Jill Pears**, **Mrs Beverley Kench** and **Mr Chris Graham** who, as usual, did a fantastic job. Andy Genge was equally impressed with the quality and variety of performance from the band's rhythm section saying "Man that was hard to judge, there is so much talent here!"

SUCCESS FOR NEW BRIGHTON IN REGIONALS

Hard work is paying off for D Grade band New Brighton Silver. After a fine showing in the Nationals, 2012, the band pipped Rangiora Brass for the title of CPBBA D Grade champions, 2012. This reversed the placings achieved in the July National contest, where Rangiora out-shone New Brighton. Read more about the Provincial Contest page 11

NZ ARMY BAND NEWS ctd...

This year's formal dinner saw a number of special presentations to members of the unit. The 'Bandmaster's Bugle' was presented to the NZ Army Band by ex-member Robin Ensoll to the musician the Bandmaster deems worthy as the "Musician of the Year". The recipient for 2012 is a multi talented and multi instrumentalist who is relatively new to the NZ Army Band, but has spent many years with the Royal New Zealand Navy Band; Sgt **Riwai Hina**.

The second award is given every year to the Private soldier who displays the core values of the New Zealand Army. The 'Triple M' trophy originally stood for "Music, Military and Man" however in recent years this has been amended somewhat! This year the trophy was awarded to the soldier displaying the qualities of Music, Military and Woman; Pte **Sima Bagheri**. Pte Bagheri is a valuable member of the unit with her brass playing, guitar and vocal skills, and consistently high administrative work in the band's Communication cell.

Two years ago, WO1 **Graeme Bremner** introduced a certificate to be presented to every member of the unit, serving or retired, who had completed 20 years service with the NZ Army Band. The final award for the evening was a certificate presented to WO1 Bremner for 30 years service to the band. This is an outstanding milestone, and all here at the New Zealand Army Band wish to thank WO1 Bremner for his time and service over the last 30 years. With the presentations complete, the floor was handed to our guest speaker for the evening, Lt Mark Hadlow, who kept us entertained with stories spanning from his childhood through to present day. The evening was a huge success, and I wish to take this opportunity to thank our distinguished guests and the ex-members who were in attendance.

LCpl Chris Foster

CPBBA CONTEST 2012

The Canterbury Provincial Brass Bands Association held its annual provincial contest on the 15th of September 2012, at Middleton Grange School in Christchurch. The contest involved 9 Canterbury bands; who each performed a hymn (out of 50 points), a test piece (out of 150 points) and an entertainment programme (ranked) within a time limit.

Our judge for the day was **Mason Elliot**, conductor of Hamilton Brass, multiple national bandsman, national solo winner and Champion of Champions' winner on the flugel horn.

In the A-grade, current national champions Woolston Brass (**Graham Hickman**) achieved a clean sweep despite close competition from Canterbury Brass (**Tyme Marsters**) who took out the best soloist prize. In the B-grade the long standing competition between Timaru Brass (**Dwayne Bloomfield**) and Addington Brass (**Dave Fiu**) continued with the honours shared.

The C-grade contest was a one horse race, however Woolston Concert (**Steve Chapman**) again impressed with a high standard of performance from such a young band.

The D-grade saw the biggest field, with the ever improving New Brighton Silver (**Craig Williamson**) taking the honours across the board. They were closely followed by Rangiora Brass (**Doug Snowman**) in the hymn and test, and Sumner Silver (**Steve Griffin**) in the entertainment. Crowd favourites Woolston Junior (**Jill Pears**) put on a very entertaining show and were rewarded with a well-deserved best compere prize - with the compere spots being shared amongst members of the band.

In his comments, Mason made special mention of Woolston having 3 bands at the contest - a great achievement. Our thanks go to Mason whose comments and enthusiasm were well received, as was his openness and approachability at the after-match function. Special thanks must also go to the Army Band for making special arrangements enabling their players to remain in Christchurch for the contest.

CPBBA

A Visit by Messrs Childs

Laine Ratsep:
from North Shore newsletter

Euphonium masters and renowned educators Robert and David Childs held a master class on the back of their visit to New Zealand. They had just finished adjudicating the NZ National Contest in Timaru, and agreed to come to Auckland to share some of their knowledge and experience. They started the lecture by establishing their credentials as top-class eupho players with a rendition of *Brillante*.

For the next few hours, they both shared insights into how they structured their rehearsals, both when working with a band and when doing home practice. Attention to the basics was the key: breathing, listening, writing instructions onto the music. They emphasised proper breathing technique as the basis for the full rich sound they prefer.

Unsurprisingly, home practice was a key technique. A daily workout from the ever reliable Arban's book was their top recommendation for every point of improvement on the participants' wish lists. They pointed out exercises for improving finger dexterity, tonguing dexterity, sight-reading, articulation, and range improvement.

On the surface, they looked like mild-mannered men of the type you see in every band room, somewhat solid and affable in casual clothes. But then – they flexed. Powerful muscles rippled, evidence of hours and hours tirelessly working out. Some of the onlookers just about swooned. They were still standing there with their hands in their pockets, their posture just as casual as before, but the muscles of their embouchure stood out clearly, white against the skin of their faces. The highlight of the evening for many came at the end of the evening, when David Childs played a ripping version of *Hot Canary*, complete with polyphonic arpeggio variations. After the class was over, the Childs indulged members of the band and audience by posing for photos and chatting about their experiences. This was an excellent opportunity for all assembled to enjoy and learn from some of the best in the world.

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**NEW ZEALAND
BRASS FESTIVAL
21-23 September 2012**

Reviewed by Ian Levien

The inaugural New Zealand Brass Festival (NZBF) was marred by only one thing: the lack of financial support from the very organisation formed to encourage such ventures: "Creative New Zealand". Sadly they missed a very creative three-day event in the Capital city.

Fortunately for all participants and their enthusiastic audiences this lack of support did not deter trombonists **Matthew Allison** and **David Bremner**, the Festival Directors.

David and Matt put together an event of which they can justifiably be very proud. They gained the support of companies within the music industry, the assistance of bands such as the NZ Army Band, the Band of the Royal NZ Air Force, the Wellington Jazz Orchestra and the invaluable co-operation of the Salvation Army in Wellington. They also gathered together volunteers from throughout New Zealand to form the Festival Brass Band under the able direction of **Nigel Weeks**. Mention must be made too of individuals – many of them family members – who gave willingly of their time and talents to contribute to the smooth running of the festival.

In the excitement of the overall event, we tend to lose sight of these individual contributions. Door sales do not simply occur automatically; refreshments do not arrive on a magic cloud; venues do not prepare themselves; guest artists do not greet themselves on arrival and so on.

Audiences and participants are indeed grateful to the many helpers who contributed to the Festival in so many different ways. That there were so many is a tribute indeed to Matthew and David's network of colleagues and friends.

In reflecting on the events of the past three days, I cannot help thinking back to the objectives set out by Editor Philip Biggs in the first issue of "The

Brass Herald", to whom I am sending a slightly amended and longer version of this review. To quote in part: "--- to encourage more and more brass playing of every type and style."

Certainly our Wellington Festival encapsulated all types of brass instruments and many different styles. The programme covered almost everything ranging from a master class for tubas and virtuoso performances from international artists to ensembles and brass band to big band and orchestral brass. There was even time out to attend a separately ticketed concert featuring Shostakovich 5 by the Wellington-based New Zealand Symphony Orchestra. It is probably just a coincidence that David Bremner is the principal trombone for this, our National Orchestra. It certainly was not a coincidence that he and Matt invited the recently appointed principal horn for the NZSO to perform in a recital. Young Englishman **Sam Jacobs**' playing was one of the festival highlights for me.

The Festival Schedule **Friday 21 September, 6.30p.m.**

The NZBF Brass Ensemble announced this historic occasion with a rousing performance of Wagner's *Gathering of the Armies*. It left no doubt in my mind that brass is the best 'instrument' to open significant events, but I am of course biased.

This powerful music was directed by **Hamish McKeich**, who had the impish wit to inform all present that he is an oboe player! The 17 brass and three percussion were assembled from the NZSO, Auckland Philharmonia, Vector Wellington Orchestra, Christchurch Symphony, Sydney Symphony and the Queensland Symphony.

The ensemble then refined itself just a little to accompany the incomparable **Rex Richardson** through Alan Vezutti's *The Rising Sun*. The artistry of Rex Richardson fully lived up to my expectations and to those of the audience, all of whom (bar one or two) were hearing him for the first time.

Many of us made note to follow Rex to a late night venue for his performance with the Wellington Jazz Orchestra.

But that was much later. In the meantime there was more to come. Item five on the gala concert programme featured the Australian Brass Quintet with a performance of *Copperware* by Joan Tower. Highly regarded as soloists and teachers, the ABQ convene regularly to perform established masterpieces and innovative new works within Australia and internationally.

Next on the programme were the Festival Directors, Matthew and David, being half of the trombone quartet, BonaNZa. To quote the programme notes these "professional trombone players from throughout New Zealand enjoy playing various styles of music and performing in diverse places from inside trains, busking in the Coromandel or at the top of the Sky Tower (Auckland), to a band rotunda tour of the South Island." Sounds like a travel advertisement for New Zealand...and it is: I would love to travel the country when they are on tour.

It then was time to introduce the next virtuoso soloist, **David Thornton**, from the United Kingdom. David is one of the foremost euphonium players and teachers of his generation. His established reputation in the brass band world dates back well over a decade to his days as solo euphonium with the Fairey Band (1997-2000) and the Black Dyke Band (2000 – 2010). David brought a fresh element to the programme with a traditional brass band solo, Those *Endearing Young Charms*, followed by Brahms' *Hungarian Dance No 5*. Both were ably accompanied by the NZBF ensemble.

There was just time to depart the Wellington Citadel venue for the markedly different atmosphere of The Grand in Courtenay Place. Here the Rodger Fox Wellington Jazz Orchestra were in full flight on our arrival and having now heard Rex Richardson in modern classical style and in jazz style, I can fully appreciate why he is professor of trumpet and jazz trumpet at Virginia Commonwealth University and currently Yamaha Artist-in-Residence at the Royal Northern College of Music.

Concluded next page...



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THE MUSIC FESTIVAL CONTINUES...

Wellington is a beautiful city on a sunny day and Saturday was indeed sunny with a cloudless blue sky. This was perfect for the early risers keen to experience a warm-up class with Rex Richardson. This day was to be a mix of master-classes and recitals and, if you wished to cover all events, there would be no lunch break. The day's schedule included: the warm up class with Rex, a master-class with Rex and David Thornton, a master-class with Michael Bertoncello and Shannon Pittaway, trombonists with the Australian Brass Quintet and a David Thornton recital.

Now this was something not to be missed; and my good friend Kevin Jarrett and I didn't. Our warm-up was the stroll to the venue and the rest was pure listening pleasure. The music was a balance of traditional euphonium solos with modern compositions. We congratulate David on his performances and his enlightened commentary.

There were no less than three recitals to occupy us during the remainder of the day: a BonaNza Trombone Quartet recital, a Rex Richardson recital and a performance by the Australian Brass Quintet. The ABQ recital concluded in time for a meal break as many were keen to attend the NZSO concert at the Michael Fowler Centre later in the evening. Some of us however socialised in preparation for what we knew would be another entertaining day of music on the morrow.

Another sunny day dawned in the nation's capital and the activities on the final morning were aimed at public involvement and awareness. What better venue than the National Museum – Te Papa – a modern structure, part of an extensive waterfront esplanade.

At 9am: an "early bird" warm-up class under the guidance of David Thornton. Plenty of time was allowed for this as the warm-up morphed into a rehearsal and eventually into a massed bands short concert at midday. These activities were well-timed to catch Sunday strollers from the esplanade and museum patrons.

Tristram Williams maintains a busy international career as a soloist, ensemble musician, improviser and educator. His early-afternoon recital introduced us to new music in which he has a particular interest. One cannot but admire his dedication to new music, to extend the boundaries and his bravery in performance. This was a very intense hour of music.

After a recital by Sam Jacobs and a Master-class with members of MNOZIL Brass, there was a concert by NZBF Brass Band, music director Nigel Weeks. This band was made up of 29 brass and five percussion. They were invited to participate from all parts of the country – only about four of the brass were from Wellington – and such is the esteem for which Nigel Weeks is held, there was 100% acceptance. It was a fine showing by Nigel and his charges and an opportunity to not only appreciate excellent brass band playing but also to hear Rex Richardson and David Thornton in another setting. Their solo items certainly demanded intense concentration, skilled articulation and able direction

But it was not all over. There was still time to make it to the St James Theatre for the evening concert by MNOZIL Brass. And make it we all did. The review though must await another day – I was too well spent other than to just sit and enjoy.

New Zealand's first ever Brass Festival had come to an end. Thank you Matthew Allison and David Bremner, Directors NZBF.



Dr Robert Childs – newly appointed Musical Director of the National Band.
See advertisement, page fourteen.



Woolston Junior Band “best compere” award.
See report, page four.

MESSAGE OF THANKS

Hi all,

Firstly I want to thank all those that performed in and attended the NZ Brass Festival that took place the weekend of September 21st to 23rd in Wellington. I hope everyone left the festival feeling as inspired and motivated as I did. The concerts, master classes and recitals all offered something for everyone. From the pyrotechnics of Rex Richardson and Dave Thornton, to the dynamic sounds and brilliance of Australian Brass Quintet, it was incredible to have these world class performers on our door step, and not to mention Mnozil Brass. There are no words I can use to describe these guys. I am convinced they are from another planet!

To the sponsors that got behind the festival from day 1, **Sshhmute, Music Works, Music Ways/Vivace, ABI Music, and Simon Hocking House of Travel:** without your support this would not have happened.

Please support these companies, they deserve it.

We face an uncertain future in the eyes of various funding agencies, and in my opinion it's not worth losing sleep over. With sponsors like we had for this festival, it's clear that there is support for these events and others that are going on around NZ. I urge all those that attended the festival, including those that went to Mnozil in Auckland, to write to Creative New Zealand and let them know how much you enjoyed the festival. It's important for future applications that they are aware that there is a need for these events, and a need for their support.

I look forward to seeing you at the next NZ Brass Festival in 20??....

Dave Bremner
Conductor, Pelorus Trust Wellington Brass,
Former Director of Education, BBANZ
Co-founder, NZ Brass Festival



Robin Ensoll presents Sgt. Riwai Hina with the NZ Army Band “Musician of the Year” Trophy.
Story pages three and four.



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THE HINEMOA BAND

.....Continued

Tour Preparations.

Since I wrote my previous article about the 'Hinemoa' Band, I have been fortunate to find considerably more information regarding its concept. I feel it is important to bear in mind that all this happened over 100 years ago. Our population at that time was yet to reach 1 million, and among other things, there still was no direct road or rail links between Auckland and Wellington. The most common form of transport on land was still the horse, and when longer distances had to be travelled, by coastal steamer. And yet today, people still complain about the time required in getting to contests. What I have discovered are further old newspaper articles dealing with the formation of the band:

West Coast Times, 18 April 1902

N. Z. Brass Band to visit London

Wellington, April 17. Lieut Herd, conductor of the Wellington Garrison Band has been asked by the editor of the London Champion Journal, a prominent brass band publication, to bring a band of New Zealand players to England, Herd has already approached several of the colony's best players. He is sure he would have no difficulty in organising a first class band. The expenses of the trip would have to be assured from this end. Given the money and men he would have great pleasure in taking a band Home.

And then: *Evening Post*, 17 December 1902

The New Zealand Brass Band - Its Proposed English Tour.

Early next year - or to be exact, in March next - the first representative New Zealand Brass Band will start upon its travels - that is, if colonists have sufficient confidence in the calibre of our musicians to subscribe the amount which it has been calculated is necessary to organise, equip, and send away a band of sufficient strength and merit to do credit to itself and to the colony. For the information of those who have not previously interested themselves in the subject, the idea may be explained in a few words. When Lieutenant Herd, bandmaster of the Wellington Garrison Band (the champion band of the colony) was in England in 1887, it was suggested to him by various people intimately and prominently connected with band music in the Old World, that New Zealand, which had developed talent in other directions might, with possibly monetary and other profit, show the quality of its bandsmen by sending a properly organised band on an English Tour. The idea, backed by the favourable opinion of others, gained strength, and ultimately took definite shape at the close of the last New Zealand Bands' Association contest, held at New Plymouth, when a committee was formed to endeavour to carry the project into effect. The initial difficulty was that of finance. It was not a matter which the state could assist to any extent, and it was beyond the reach of the bands themselves. Hence the promoters were forced to look to private enterprise - in other words, the colonists themselves. It is estimated that three thousand pounds [\$495,000] would be required to organise and dispatch the band on its way. To raise the money, it was decided to ask 300 persons to risk 10 pound [\$1,650] a-piece as a speculation - the money to be returned to them with profit if the tour should prove a success; if it proved otherwise, then they would have to bear the loss as cheerfully as possible. In a short time 2,000 pounds [\$330,000] was subscribed, and we believe that about 750 pounds [\$123,750] is all that remains to be collected. This amount, or most of it, Mr Geo. W. Wilton, of Wellington, who has charge of the financial part of the scheme, and will accompany the band as secretary, has hopes of collecting in Wellington.

Continued next column...

The band, the organisation of which has been left in the hands of Lt. Herd, who will go with it as bandmaster, will consist of twenty-eight playing members, representative as far as possible of the whole of the colony. It will be got together immediately after the next band contest, which is to be held in Masterton in February next, and will probably have about a month's practice before sailing from the colony. The members will be paid during the time they are on tour, but only a small wage until the subscribers have been recouped out of what profits may be made. Then salaries would be raised to a certain limit, after which the subscribers are to share the whole of the profits. If there are no profits, but a loss is shown, then the bandsmen, as well as the subscribers, will suffer, but there is no further liability cast upon the subscribers though there is excellent reason to believe that the tour will turn out a financial success, there is something beyond the purely commercial aspect that may be considered, in the course of its travels the band will come into contact with some of the best of the English bands. It is proposed to give a series of concerts in various parts of England, and also if possible to try conclusions with some of the crack English amateur bands. The experience gained in travels alone will be a education to every individual bandsman. The tour, as a whole, may be calculated to produce results which will assist very materially in raising the standard of band music in this colony. We have already learned much, but there is no reason why we should not try and learn more.

Concluded next page...

It is fascinating to read that Princess Te Rangi Pai (1868-1916 - born *Fanny Rose Porter*) was the vocalist with the 1903 NZ Band (page 10 of latest 'Mouthpiece').

I wonder how widely it is known that she wrote the iconic 'Hine, E Hine' in 1907 - at a time when her health, career and family life were collapsing around her.

'Hine, E Hine' was used from 1979 to 1994 as the New Zealand TV Channel 2's "closing-down song".

Bob Davis

**Former Chairman,
International Military Music Society**

HINEMOA BAND...

It is probable that before the New Zealand Band sails on its tour it will give at least one concert in the colony. It may be surmised that other opportunities will be given of hearing the musicians before they disband eight months later. The uniforms for the band will be provided out of the funds raised by the bands of colony by local concerts.

The English Tour will be under the control of Mr J.H. Isles of the Universal Band Agency, who will be recouped out of profits. To illustrate the favourable prospects of the tour, it may be mentioned that a offer was made of 500 pounds [\$84,000] for concerts at the Crystal Palace in July, but as it was stipulated that it must include the first appearance of the band in England, it was declined, as it is hoped to reach England at the end of April or early May. It is also suggested that the band should return via the United States, but this also depends upon circumstances."

I have taken the liberty of converting the '1903 pounds' into today's dollar terms as can be seen in brackets above. It makes one realise how big an undertaking this tour was. Imagine turning down a concert fee of \$84,000 - I find it quite amazing. Another question that comes to mind - was the 1953 National Band created to celebrate the 50 year anniversary of the '03 band? Next month, we're on tour with the '03 band. The band is pictured above right.

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

PS. Recently the National Programme has been doing us proud. Well done **David Bremner**, what a tremendous interview. As well we've had highlights from the 1955 Auckland contest and on Fridays, 'mystery instruments' provided by the Central Band of the RNZAF - there you go Graeme!



The Hinemoa band of 1903

WAIKATO-BOP CONTEST RESULTS

SOLO ...

Novice:

- 1: Daniel Jeong (Tauranga City Silver)
- 2: Ayesha Brooky (Te Awamutu)
- 3: Zachary Adamson (Matamata)

U13 Slow Melody:

- 1: Billie Fleming (Tauranga Brass)
- 2: Clarke Spence (Eastern BOP Brass)
- 3: Lachlan Spence (EBOP)

U13 Variation:

- 1: Clarke Spence (EBOP)
- 2: William Herewini (EBOP)
- 3: Lachlan Spence

U16 Variation:

- 1: Jack Bewley (EBOP)
- 2: Matthew Reid (EBOP)
- 3: Hannah Perry (Te Awamutu)

U16 Slow Melody:

- 1: Bettina Schweizer (Matamata)
- 2: Jessica Hancock (Te Awamutu)
- 3: Jack Bewley (EBOP)

U19 Slow Melody:

- 1: Jessica Schweizer (Matamata)
- 2: Hayden Cullen (Hamilton City Brass)
- 3: Sariah Ratford (EBOP)

U19 Variation:

- 1: Hayden Cullen (Hamilton City Brass)
- 2: Mason Holloway (Hamilton Aux.)
- 3: Sariah Ratford (EBOP)

Open Slow Melody:

- 1: Sarah Arnel (North Shore Brass)
- 2: Chris Lawrence (EBOP)
- 3: Luke Spence (EBOP)

Open Variation:

- 1: Ben Burnell (Hamilton City Brass)
- 2: Sarah Arnel (North Shore Brass)
- 3: Chris Thompson (Tauranga City Silver)

Veterans' Slow Melody:

- 1: Richard Edgecombe (Hamilton City Brass)
- 2: Clive Burnell (Hamilton City Brass)
- 3: Peter Cranson (Tauranga Brass)

Veterans' Variation:

- 1: Richard Edgecombe (Hamilton City Brass)
- 2: Peter Cranson (Tauranga Brass)
- 3: Clive Burnell (Hamilton City Brass)

Championship Slow Melody:

- 1: Kerry Wood (North Shore Brass)
- 2: Sergio Marshall (Hamilton City Brass)
- 3: Lisa Rogers (Hamilton City Brass)

Championship Variation:

- 1: Sergio Marshall (Hamilton City Brass)
- 2: Andrew Leech (North Shore Brass)
- 3: Kerry Wood (North Shore Brass)

Ensemble

- 1: Te Awamutu no.1
- 2: Hamilton City Brass
- 3: Te Awamutu no.2

Junior Percussion:

- 1: Izac Woodall (Cambridge Brass)
- 2: Andrew Schweizer (Matamata)

Open Duet:

- 1: Lisa Rogers/Sergio Marshall
- 2: Luke Spence/Callum Mallett

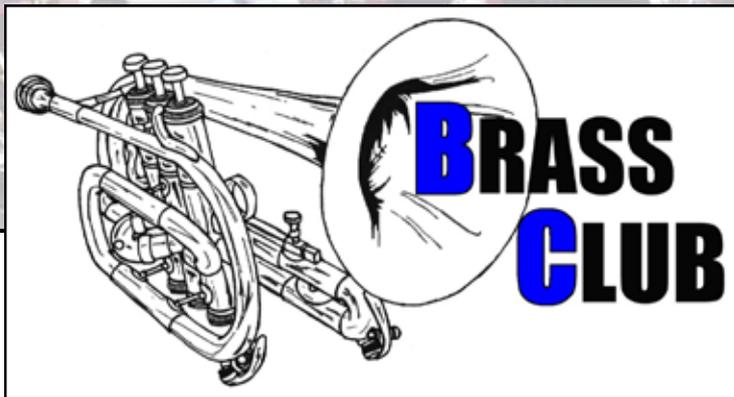
Open Quartet:

- 1: Eastern BOP Brass no.1
- 2: Eastern BOP Brass no.2

U19 Quartet:

- 1: Matamata Brass
- 2: Eastern BOP Brass

(Band Results next issue)



Photos: Auckland City Youth Brass players in rehearsal

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JAZZ, DINNER AND MORE!

A four hour musical showcase featuring modern brass arrangements! An undergraduate presentation of musical arrangements written for brass ensemble by **Reuben Price** will be presented on the 10th of November at 7:30pm in the Levin Performing Arts Centre.

Levin and Districts Brass Band and assisting musicians will be performing the premier debut of a new set of musical arrangements written by Reuben Price. "The arrangements are written for brass and span one hundred years of music from early nineteenth century until recent release".

Supporting the event is a Jazz Quintet and the band's Bavarian ensemble will also be bopping their tunes later into the evening.

Performing Arts Society President **Chris Craddock** said "This will be an absolutely fabulous evening. Four hours of entertaining and exciting music in our large venue which provides tabled seating, dinner, licensed bar, and a dance floor."

Locally known musician Reuben Price is currently a member of three active professional bands. He has played in big bands, orchestras, concert bands, show bands, and has been a member of national and Australasian champion bands. As a multi-instrumentalist he frequently plays gigs in pubs, bars and currently runs a weekly live jazz evening.

Reuben is about to complete his Bachelor of Applied Arts degree at Whitireia Polytechnic. This event will be assessed and represents a large part of Reuben's academic work.

"Studying at Whitireia has allowed me to focus a lot of my time to music arranging for brass band. It has allowed an exploration into the structure and shape of musical composition through arranging" said Reuben.

Dinner is optional starting at 5:30pm. Jazz will begin at 6:30 with the artist's works beginning at 8:30. The arrangements will provide approximately an hour long show. The brass bands Bavarian ensemble will entertain until 11:30.

(See details of the concert in calendar of events, page 15)

LETTER TO THE EDITOR

I thought it appropriate to give you some feedback regarding the Waikato Bay of Plenty Brass Bands Association area contest that was held in Whakatane over the weekend of the 08th and 09th September 2012. I was also fortunate to attend the recent Auckland contest and to be able to draw a few comparisons, (but this letter is this is not designed to be critical in any way.)

We find that as our bands are spread from Gisborne to Hamilton it is beneficial to have the contest over one weekend. Following the contest there have been some interesting discussions around separating the public appeal section from the aggregate and perhaps changing the format to allow bands more time on stage. There has also been a discussion around open judging as well.

There were some great features from Auckland that we could learn from e.g. having all pieces to be played listed in the programme and the introduction of compere prize. While the quality of the top Auckland bands was generally in a different league (3 x A grade bands!), I think that they could learn from our contest. Personally I felt as though the time that the Auckland Bands were on stage was too long and that is perhaps why the crowds were so small. The Auckland bands didn't appear to support each other e.g. Dalewool played in the morning and did not return to listen or support North Shore Brass and Trust Waitakere Auckland Brass or others.

For us, it has been identified that there is a large gap between open and championship solo sections; it is very difficult for inexperienced senior players to compete in the open section so we are looking to introduce a separate section to encourage participation. An issue that we have for solo events is that we have few accompanists and therefore there are often delays.

In my opinion our district associations should also be encouraging each other to support and to participate (open up our contests).

Stephen Clayton,
President,
Waikato Bay of Plenty BBA.

DRUM MAJORING MENTORING COURSES TAKING SHAPE...

With the support of Creative New Zealand, BBANZ has begun a project to better equip our Drum Majors and their potential successors for the (still very important) training and formation of bands' marching.

The seminars, which will be held in Wanganui, Auckland and Christchurch, with the possibility of another on the West Coast, will be co-ordinated by BBANZ's Chief Military Judge, Stephen Leader, and Life Member Tony Cowan. Both are eminently qualified to carry out this training and mentoring, a fact recognised by Creative New Zealand by its support for the project.

Stephen and Tony will be assisted, as required, by other experienced drum majors. In fact, the initial seminars will be designed to allow for all members at training to contribute. There will be opportunities for video (DVD) recording of sessions and subsequent occasions where the drum major is involved, so that a record will be made, both for accountability purposes, but also for the development of future drum majors.

Dates for the initial seminars are:
February 28th: Wanganui;
March 6th: Auckland; March 13th
Christchurch.

The seminars, after the initial registrations and welcomes will include video analysis, examination of the rules around marching, what judges look for, and how to maintain and develop these skills in bands' responses to local community needs.

A minimal charge for attendance may be necessary. It is possible that this charge could be met by 'in kind' donations of equipment, refreshments, technical assistance and transport.

If you have suggestions or contributions to make to the initial planning, please feel free to contact Stephen or Tony by emailing brass@banz.org.nz or writing to "BBANZ Drum Major Mentoring", PO Box 5314, Lambton Quay, WELLINGTON 6145. You should do this by 30 November 2012.

THANKS

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Tony Cowan BEM, JP
Trevor Cudby Kevin Dell ONZM
Graham Dick Kevin Jarrett MBE
Ian Levien Tony Lewis MNZM
Bill Platt Murray Warrington

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave,
RM Brooker, W Currie, J Drew, RJ Estall,
HCA Fox, WL Francis, NG Goffin,
EJ Gohns, T Goodall, Drummer Hall,
ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King,
B Knowles, WP MacLauchlin, H Nielson,
E Ommrod (Sen), JG Osborne, E Palliser,
J Rafferty, WV Siddall, R Simpson,
P Skoglund, KGL Smith, T Taylor,
L Thorne, FJ Turner, RS Waterston.



2013 NATIONAL BAND OF NEW ZEALAND

Applications are requested from players who would wish to be members of the 2013 National Band of New Zealand.

The Musical Director of the Band is Dr Robert Childs.

The Band will assemble early to mid-October 2013 and tour China. The length of the assembly and tour will be 18 – 20 days. The tour is yet to be finalised but the Band will be selected before finalisation so successful applicants have time to make employment and family arrangements.

Members of the Band will be asked to make some financial contribution to tour costs.

Applicants will be auditioned firstly by video and then subsequently for some, in person by the Musical Director on either the 1st, 2nd or 3rd February 2013.

Applications close on **30 November 2012** and can be made by email or letter to:

The Manager
National Band of New Zealand
C/- P O Box 1207
INVERCARGILL 9840
or
kevin.dell@awslegal.com

Applicants will be advised in more detail about the auditioning process later.

Dr Robert Childs:

Dr Childs commented on his appointment (as Musical Director of the National Band), "I am deeply honoured and proud to be given the musical responsibility of the National Band of New Zealand. I have toured New Zealand several times and listened first hand to the fantastic standard of brass playing. I am really looking forward to working with such a talented and dedicated Band and have extremely high expectations of our partnership together."

From Alan Spence, M.D. of the National Secondary Schools Band:

Philip Sparke has been commissioned to write a work for the 2013 National Secondary Schools' Band. He unfortunately was unable to fit it into his busy workload for this year but will have a 4 minute concert opener completed for next year's band. The premier performance of that work will be given by the band at its first concert next year. Something to look forward to!!!

From Ian Levien:

Bob Childs gave me your framed National Band of New Zealand pocket today and I have just hung it on the wall of my office, for students and staff to see when they visit.

It is a wonderful thing to receive and I was struck by the connection from the other side of the world, showing the amazing bond that we all have as brass players.

Thank you so much for the generous gesture which not only reminds me of home, but also of the privilege that it is for us all to be brass players.

With thanks and warmest regards

Kevin Price

Head of Brass and Percussion, Royal Welsh College of Music and Drama.





EXECUTIVE OFFICER

BBANZ are requesting expressions of interest in the position of Executive Officer due to the retirement of the current employee. The anticipated start date is April 2013

Current duties and responsibilities include:

- Day-to-day management of the National Office, currently based in the Wellington CBD.
 - Seeking funding for the Association.
 - Preparation of the BBANZ magazine "NZ Mouthpiece".
 - Responsibility for the National Contest.
 - Registration of bands and bands-people.
- Attendance at meetings of the National Management Committee.

A full job description may be obtained by contacting the Association's President at email etsayer@paradise.net.nz

or by writing to "BBANZ Manager Vacancy" PO Box 40-112, Upper Hutt 5140

Applications close Jan 28th, 2013.

ADVERTISEMENT

Very experienced and qualified UK-based conductor available for contest preparation assignments.

Full CV available on request.

Contact **Brian Harper**
brianharper25@aol.com

for full CV and fee terms

Fee guide: \$NZ120 for two hour session with lower grade band: (Minimum of 8 sessions.)

NEW ZEALAND ARMY BAND WINNERS (on cover page)

Pictured on the front cover (L-R) are the winners of the New Zealand Army Band competitions featured on page three.

Cpl. **Jason Shortland** (Rhythm – Technical), Pte. **Raynor Martin** (Open Brass Aria), LCpl. **Kevin Hickman** (Premier Brass Aria and Premier Brass Concerto), Pte. **Stu Macfarlane** (Rhythm – Open) and Pte **Kyle Lawson** (Open Brass Concerto).

CALENDAR OF EVENTS

10 Nov 2012

Levin and Districts Brass
"Brilliant Brass"

4-hour spectacular with dinner and show.
Dinner optional: 5.30pm Music from 6.30pm
Contact: crads@clear.net.nz

11 Nov 2012

Anzac Remembered

Alpine Energy Brass, Woolston Brass.
Theatre Royal, Timaru, 2pm

18 Nov 2012

North Shore Brass

Concert spectacular -
featuring Prof. David King
Contact: jsullivan@customcontrols.co.nz

25 Nov 2012

Nelson City Brass Academy Band

End of Year concert
School of Music, 6pm.

8 Dec 2012

Dalewool Auckland Brass

Concert Series: 7:30pm
Holy Trinity Cathedral, Parnell

8 Dec 2012

'The Trusts'

Waitakere Auckland Brass

Green Bay High School
Performing Arts Centre, 7.30pm

9 Dec 2012

Nelson City Brass

Carolling at Broadgreen

2013

NATIONAL CONTEST
17-21 July, NEW PLYMOUTH

2014

NATIONAL CONTEST
9-13 July, INVERCARGILL

**BBANZ
EXECUTIVE
DIRECTORY**



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Kevin.dell@awslegal.com

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DIRECTORY**



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NEW ZEALAND Mouthpiece

THE OFFICIAL JOURNAL OF THE BRASS BANDS ASSOCIATION OF
NEW ZEALAND ISSN 0114-5061

BBANZ Patron: Rt. Hon. John Key - Prime Minister of New Zealand



Members of 1953-62 National Bands

MASTERS & APPRENTICES

Members of 2012 National Secondary Schools Band



VOLUME 58 | ISSUE NO.10 | DECEMBER 2012
PROUDLY SPONSORED BY WWW.VIVACEMUSIC.CO.NZ

MESSAGE FROM THE PRESIDENT



Thank you to the bands who sent representatives, our life members and all those who attended the Annual General Meeting of the Association which was held in Wellington on Saturday 3rd November.

While there were no controversial remits for discussion this year, it's important for the executive to meet with band representatives regularly to be able to discuss the challenges we all have. The rules which govern the conduct of the Association and our various activities, such as contests, are your rules. The Executive oversees their implementation or adherence but nevertheless they are your rules. I see it as important for our future that we can mutually discuss and improve the way we work so that our movement continues to progress.

The National Youth Brass Band is being convened from 25th January to 2nd February in Pukerau – near Gore – for the annual summer course. This year's guest soloist is **Byron (Buzz) Newton** who has recently returned from studying in the United Kingdom. Buzz has the distinction of having achieved a 100% pass rate in his final assessment for his Master's degree, the first time ever, for the course he was studying. **Dr Robert Childs** will also be in New Zealand at the same time as the youth band conducting auditions for the 2013 National Band. We are endeavouring to re-organise his schedule so that he spends two days with the youth band giving master classes and passing on his wealth of experience to the band members who after all are our future. **to next column...**

Look out for the Youth Band concerts in Invercargill, Roxburgh and Dunedin. Having had the benefit of some of our best brass educators and Dr Childs, we expect them to carry on the fantastic standard that our youth bands have achieved through the years.

Like many of you I will be out in the streets during December carolling. This is a great chance for bands to create goodwill within your community and hopefully receive some financial support that we all need.

On behalf of the national executive and our general manager, David Dobson, I send you all best wishes for the festive season and look forward to the New Year's challenges.

Evan

(RE)-INTRODUCING HELEN HOY...

Joining the BBANZ Management Committee following the AGM is Helen Hoy. Helen is returning to the committee having first served for three years from 2002 during which time she was the Assistant Manager of the 2002/03 National Youth bands. She then volunteered to be the National Contest Manager, a role she held until 2008.

While known mostly for her administration work Helen has also been a brass player having followed in the footsteps of her father (Bob Lee) and grandfather (Bob Lee senior.) Having started as a nine-year-old in the Matamata Band she has also played for Timaru, Addington, Woolston Junior and Sunnybank Brass (Brisbane).

Helen has two teen-aged children. Georgia plays baritone for Woolston Brass and trombone for many groups at Burnside High School. Cameron is at University and plays guitar in an Indie Post Punk band called Villain. After a three year break from being actively involved in banding (other than taking children to band practices etc) she returned last year to an administration role with Woolston Brass as their marketing manager.

**BBANZ
EXECUTIVE
DIRECTORY**



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Brass Band Association of New Zealand

CALL FOR MANAGERS: NATIONAL YOUTH BRASS BAND OF NEW ZEALAND (2013 - 2015) and

NATIONAL SECONDARY SCHOOLS BAND OF NEW ZEALAND (2013 - 2015)

Key areas include planning, funding, logistics, marketing and reporting to the various stakeholders and benefactors. BBANZ recognises that it is almost impossible for one person to do all this and will assist the appointee to delegate some of these roles to appropriately qualified and skilled volunteers. **BBANZ does not provide remuneration for either position but will pay all reasonable and agreed expenses relating to the execution of assigned duties.**

The Manager of each band **reports** to the National Management Committee via the Youth Coordinators. This role is currently shared by NMC members Evan Sayer and Robert Wilson.

The Managers' appointments overlap with the appointments of the respective Musical Directors of the bands, thus allowing for some continuity of arrangements.

Enquiries to Evan Sayer or Robert Wilson (contact details are on page eleven)

Applications close Friday 25th January 2013 with: BBANZ PO BOX 5314, Lambton Quay, Wellington 6145

Please indicate clearly which position you are applying for. Include a resume of experience, names and contact details of 2 – 3 referees and your own contact details.

DRUM - MAJOR and

DRILL JUDGES Seminars

BBANZ has received funding to allow it to run seminars relating to aspects of drum-majoring and drill judging. The intention is to run these for both the experienced and the novice in these disciplines.

Please feel free to pass this information on to any in your band or community that might benefit from these seminars. These people will include existing and aspirant Drum Majors, those interested in developing their ability to plan and judge marching events and those interested in gaining a better understanding of this very public form of band exposure. These seminars are NOT restricted to one member per band, nor to individuals currently registered with a BBANZ affiliated band.

The cost for members of registered bands is \$30, and for persons outside registered bands, \$50.

The dates and locations for the first round of seminars are:

Auckland, Feb 24, 2013; Wanganui, March 3, 2013; Christchurch, March 10, 2013.

These dates differ from those announced in last month's edition of NZ Mouthpiece.

The course directors will be Messrs Stephen Leader and Tony Cowan.

Enquiries may be directed to the BBANZ office: 04 4999 896 or email brass@banz.org.nz
OR Stephen Leader: 03 327 7203 or 027 687 7193 **by 17 December 2012**



WOOLSTON CONCERT BRASS MENTORS YOUNG CANTERBURY TALENT

Photograph of the band at the 2012 National Contest: courtesy Brian Hodges.

Greetings to you all from the shakiest of Isles!

2012 has been a very busy and challenge filled year for Woolston Concert Brass. We started off the year with a number of concerts in the Christchurch City Council's 'Summertime Series', which entailed a number of outdoor concerts in and around the city. It's always hard putting together a programme so soon after the long holiday lay-off but the band put on fine performances of new repertoire and some older favourites!

Our focus turned to the national contest quite early and a demanding practice schedule was distributed... more demanding than a number of band members anticipated, it must be said! For a band that historically only rehearses once a week and only during the school terms, going to 2 rehearsals per week and 2 full weekend rehearsals was a rather big change. To the band's credit, they committed to the practices early, and were enthusiastic and hard-working. The contest itself was a huge success for the band. For a young band, gaining a 2nd equal and two 3rd place finishes was a massive achievement and testament to the hard work put in by the players.

Having the entire band of Woolston Brass turn up to listen to the Own Choice was a moment that I know

many of the members will never forget. The way in which Woolston Brass has supported and mentored the members of Woolston Concert Brass this year is fantastic - a big thank you to Graham Hickman and the team for really pushing that this year.

It was great to have a number of youngsters front up in the solo competitions. **Miles Bennett, Josh Saville, Cathy and Jimmy Reimer, and Georgia Hoy** all played very well and improved greatly with the practice and the experience. Special congratulations to Georgia Hoy for winning the Baritone section and her subsequent appearance in the Junior Champion of Champions. It was with sadness that Woolston Concert Brass farewelled Miles Bennett and Georgia Hoy from our ranks after the National Contest. Miles and Georgia have earned promotion to Woolston Brass. Massive congratulations to both of you, and thank you for all you have given to Woolston Concert Brass during your membership - you will both be greatly missed!

Soon after the Nationals, the provincial contest was upon us. Even though we were the only band in the 'C' grade, the band played very well and produced some great sounds.

It was also with sadness that Woolston

Concert Brass farewelled **Dave Johnstone** after the provincial contest. Dave had offered to come out of 'retirement' at the years beginning to help out the 'back row' at the Nationals. True to form though, Dave couldn't help himself and ended up playing in the 'front row' for Woolston Brass at the same contest - something that took up an inordinate amount of time and commitment. Dave has since decided that 'retirement' isn't for him any longer and has returned full-time with Woolston Brass. Thank you Dave for all your help and leadership in the time you spent with Woolston Concert Brass - it was hugely appreciated by us all! The band is now busy preparing for the end of year festive season with some community carol services and a combined Christmas concert with Woolston Brass.

Best in banding

Steve Chapman (Musical Director)

LIMITED SPONSORSHIP OPPORTUNITY !

The National Secondary Schools Band has obtained limited sponsorship for purchase of YAMAHA instruments at a special price for bands. If you would like to help the NSSBB and are interested in further details, please contact the BBANZ office for further details.

What is a non-profit organisation?

On the most recent figures available, as at October 2005, there were some 97,000 non-profit organisations in New Zealand. In contrast, there are currently just over 25,000 charities registered with the Charities Commission. While what constitutes a charity is generally reasonably well understood, the concept of a non-profit organisation and what benefits there may be in obtaining recognition as a non-profit organisation are generally less clear to most people.

Statistics New Zealand suggests (see www.charities.govt.nz/faqs/general/) that a non-profit organisation must be:

- › organised, to the extent that it can be separately identified;
- › not for profit and does not distribute any surplus that may be generated to those who own or control it;
- › institutionally separate from government (that is, private);
- › self-governing (that is, in control of its own destiny); and
- › non-compulsory (that is, membership and participation are voluntary).

Inland Revenue's perspective

The Inland Revenue Department (IRD) states on its website that a non-profit organisation is any society, association, or organisation (incorporated or not):

- › that is not carried on for the profit or gain of any member; and

- › whose rules do not allow money, property, or any other benefit to be distributed to any of its members.

While these definitions are helpful, the concept of a non-profit organisation may actually be best understood by contrasting a non-profit with a charitable organisation. The IRD states that a charity is an organisation (incorporated or not) that carries on charitable activities or exists exclusively for charitable purposes, and notes that some charities may be registered by the Charities Commission.

Under section 5(1) of the *Charities Act 2005*, a "charitable purpose" includes:

- › the relief of poverty;
- › the advancement of education;
- › the advancement of religion; and
- › activities for the benefit of the community.

The last category is the least understood, and also the hardest to define.

Discussion

Non-profit organisations do not necessarily fall within the defined charitable purposes and may be unable to meet other requirements under the *Charities Act* for registration as charities. Non-profit status does not, therefore, equate to charitable status. The reverse of this, however, is true: charitable status necessarily equates to non-profit status (see www.charities.govt.nz/faqs/general/).

Tax benefits of non-profit status and donee organisations

The main practical difference between a charity and a non-profit organisation is found in tax administration. While charities registered with the Charities Commission are automatically tax-exempt, non-profit organisations are not.

- Non-profit organisations:
- › are partly exempt from income tax, although an application in writing must be made to obtain this exemption (see table) (there is no prescribed form, but for details on how to apply, see www.ird.govt.nz/non-profit/np-gst/exemption/);
 - › may qualify for a \$1,000 income deduction (meaning the first \$1,000 of income is free from income tax);
 - › are required to register for GST if they have an annual turnover of more than \$60,000 and run a taxable activity (see www.ird.govt.nz/non-profit/np-gst/register-gst/);
 - › may register for GST in other circumstances; and
 - › if GST registered, may be able to claim input tax credits on expenses that are either liable or not liable for GST (see table), but not for expenses exempt from GST (see www.ird.govt.nz/non-profit/np-gst/liable-gst/).

Donee organisations

Donee organisation status means (see *Charitable organisations and donee organisations*, IR255, April 2012 at 27-30) that:

- › individuals who give cash donations of \$5 or more to the organisation may claim a tax credit of 33.33 per cent of the donation;
- › companies may claim a donation deduction for cash donations; and
- › Maori authorities may claim deductions for cash donations they make to a Maori organisation or donee organisation.

Without needing to apply to the IRD, a charity registered with the Charities Commission is exempt from income tax and has a gift-duty exemption (*Charitable organisations and donee organisations* at 29).

Other non-profit organisations may also apply for "donee organisation status" (at 30). To be eligible, such a non-profit organisation must apply its funds wholly or principally for charitable, benevolent, philanthropic, or cultural purposes in New Zealand.

Clarity?

What is or is not a non-profit entity remains somewhat hard to define, and the absence of an application form to obtain IRD acceptance of an organisation as a non-profit entity does not make life particularly easy. ☹

What income is liable for income tax and GST? (see www.ird.govt.nz/non-profit/np-gst/liable-gst/)					
	Liable for income tax	Not liable for income tax	Liable for GST	Not liable for GST	Exempt from GST
Subscriptions		✓	✓		
Donations		✓		✓	
Koha		✓*		✓	
Bequests		✓		✓	
Grants		✓	✓		
Unconditional gifts		✓		✓	
Subsidies		✓**	✓		
Suspensory loans	✓		✓		
Trading activities	✓		✓		
Raffles or housie proceeds		✓**	✓		
Admission fees	✓		✓		
Affiliation fees	✓		✓		
Sale of donated goods or services		✓			✓
Sale of purchased goods	✓		✓		
Sale of assets or equipment		✓	✓		
Insurance receipts		✓	✓**		
Hall or equipment hire	✓		✓		
Rent received (residential)	✓				✓
Rent received (commercial)	✓		✓		
Penalty payments (fines)	✓		✓		
Advertising or sponsorship	✓		✓		
Interest or dividends	✓				✓
Gaming machines	✓		✓		

*The tax treatment of koha depends on what it is. See the booklet *Payments and gifts in the Maori community* (IR278, November 2010).

**Liable in certain situations.

Mark von Dadelzen is a Hastings lawyer and author of *Law of Societies in New Zealand*, Second Edition (LexisNexis, 2009). If any reader has examples of issues that have arisen or questions about societies or charitable trusts that might be a suitable subject for one of these articles, please contact Mark at mark.vondadelzen@bvond.co.nz.

REUNION 1953 and 1962 NATIONAL BANDS OF NEW ZEALAND

A nostalgic weekend for members of the 1953 and 1962 National Bands was held Friday 26th October to Sunday 28th October 2012. Both of these famous Bands have a very important part in the history of our great Brass Band Movement.

59 and 50 years respectively have passed since these Bands travelled to England by ship to embark on what would be tours of historic achievements.

The pioneers of the 1953 National Band were the first Band from NZ to win the British Open Brass Band Title beating bands such as Fairey Aviation works and Black Dyke Mills Bands. The 1962 Band won The Edinburgh Festival Contest and were the Champion Brass Band at the World Music Contest at “Kerkrade” in the Netherlands.

The weekend started with a happy hour at The Chateau on the Park and it was great to see our old mates, wives and the widows and children enjoying themselves and reminiscing on what wonderful times both these Bands experienced. Of course the name “K G L Smith” was a constant source of conversation as we all remembered what a genius he was. The evening wrapped up about 9.00 p.m. – yes we were showing our age.

Saturday was a massive day:

At 1 p.m., a luncheon - and it was an honour for us to have the president of the BBANZ, Dianne Smeehuizen with us. Dianne addressed the gathering and then Peter Adams proposed the toast to both Bands. Other speakers were Jim Eyers, Shirley Scanbury and myself. The final address was given by the esteemed player, David Shadbolt Christensen. He was brief and to the point as the great man always is. Afternoon was time for a brief rest and then off to the La Vida Centre in Upper Riccarton where a brilliant tribute concert for our two Bands was performed by Woolston Brass.

What a marvellous tribute they gave us. To a near capacity audience and playing all the music from 1953 to 1962 they thrilled us all.

Some real highlights were the two tributes to **Dave Christensen** – “To a Wild Rose” beautifully played by **Trevor Bremner** and “Una Voce Poco Fa” played by promising young NZ cornet player and principal cornet of Woolston, **Kyle Lawson**, thrilling us with his rendition.

Two major works were performed: “*The Three Musketeers*” which the 1953 Band played as the test piece when they won the British Open. The outstanding playing of the Band reminded us what a wonderful work this is. Then the Dean Goffin classic “*Rhapsody in Brass*” was given a rousing rendition and brought back memories for the 1962 members who performed this brilliant composition at “Kerkrade” and at the Edinburgh Contest.

Other performances that thrilled were *Samum*, *Impresario Overture*, *Brittany* - the hymn tune written by Norman Goffin on the ship coming home in 1962 and of course the crowd favourites, *Three Jolly Sailors* and *Tricky Trombones*.

Tom Williams gave a tribute to xylophone soloists Brian Barrett (1953) and Walter Sinton (1962) with lovely performances of *Circus Galop* and *Amazing Grace*.

A really emotional ending to the concert was the time of reflection as Woolston played “*Abide with Me*” and “*Now is the Hour*” when all members were invited on to the stage.

To **Graham Hickman and Woolston Brass**: thank you for the tribute you gave us all. You are truly a champion Band.

Thank you to Tom Williams, Barbara and their band of helpers who organised the reunion. It was an honour for me personally to be a proud member of the 1962 National Band and I was again very honoured to be asked to choose the music and comper the concert. This was a truly wonderful occasion, a great pleasure to talk to our old mates but also a little sad that so many were not able to be with us.

May the spirit of the National Band of New Zealand live forever!

Kevin L Jarrett MBE

APPRECIATION – JIM EYRES

Dear Editor,

With the 1953 National Band of NZ survivors now all over 80 years of age, it was a wonderful thrill for us to receive an invitation to share a reunion with the 1962 National Band. What a marvellous gesture that was!

Tom Williams accepted the job of organising all the details and communicating with us so well that there was no suggestion of the slightest “Dunkirk” at any stage.

We were met at the airport by John Strong who drove Audrey and me to the Chateau on the Park, our accommodation and reunion centre. The Friday evening soiree proved a great starter for a great occasion, with many wives, some widows, and family members joining us.

The four '53 pioneers able to attend were Dave Christensen, Colin Tregurtha, Murray Scambary and myself. I was saddened to learn of the passing of Joe Harper, but pleased to meet his wife and son. Other giants I was privileged to spend time with were Trevor Bremner, Peter Adams, Rodney Sutton, Tom Williams, John Edgecombe and Graham Hanify. After a bus tour, we joined the formal dinner where salutary speeches were made and I personally expressed the appreciation of all 1953 survivors being included in this auspicious occasion.

The Saturday evening concert in the La Vida Centre was a presentation by the fabulous Woolston Brass of much of the music we all played...compèred so ably by Kevin Jarrett, who produced so many colourful references, poignant and humorous: the two bands sharing the inspired leadership of the master K.G.L. Smith, the shipboard transport and contest successes.

The four absent friends from 1953, unable to attend, were honoured in a moving tribute when Woolston played and sang two versions of “Abide with Me”, as we thought of Stewart Cowie, John McIvor, Alan Francis and Alan Brieseman.

And, since the Pioneers were actually named in 1952, this became the 60th Anniversary of the 1953 National Band of New Zealand.

Jim Eyres, Q.S.M

COVER PHOTO:

Back row, left to right
Walter Moloney 1962,
John Everitt 1962,
Trevor Bremner 1962,
Peter Adams 1962,
John Edgecombe 1962,
Jim Eyers 1953,
Graham Hanify 1962,
Tom Williams 1962.

Front Row, left to right
Ray Cox 1962,
Len Rush 1962,
Colin Tregurtha 1953/1962,
John Strong 1962,
Kevin Jarrett 1962,
Dave Christensen 1953/1962,
Rodney Sutton 1962,
Murray Scambary 1953.



Trevor Bremner, in 1962 evening dress, played a cornet solo tribute to the playing excellence of Dave Christensen, pictured with Trevor, who was principal cornet of both the 1953 and 1962 National Bands.



Master of Ceremonies Kevin Jarrett MBE.



Woolston Brass honours the Anniversary Reunion with a Tribute Concert of music from the repertoire of the 1953 and 1962 National Bands.



The '53 and '62 Anniversary Reunion party.

Thanks to Brian Hodges of AVM Productions for the photographs. Brian is also producing a DVD of the Tribute Concert, and this will be available from Tom Williams for \$32.40 including postage. He also has a CD of 30 high resolution photos of the concert and the 'gathering' by Brian and this is available at \$12.40 inc. post. Contact Tom Williams at tombarbwilliams@paradise.net.nz

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Tom will be performing concerts in Auckland and Wellington, and will also be visiting some schools - more details to follow!

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NATIONAL SECONDARY SCHOOLS BAND 2012



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2012 – A LANDMARK YEAR FOR NORTH SHORE BRASS

From a starring role in an international Telco commercial to providing a sound track for interpretative dance, through solo and band contests, North Shore Brass has had an amazing year. At the 2012 New Zealand Nationals in July, the Band gave notice it was on the rise with an impressive third place, announcing they were after the top prize with serious intent.

On Sunday 18 November at Birkenhead College North Shore Brass hosted a concert featuring a special guest - Professor David King. Professor King is undoubtedly one of the "rockstars" of the brass band world and his pedigree and reputation will be well known by all brass-banders. He was in New Zealand, sponsored under a bursary education programme he has initiated for young conductors and players, under the patronage of well-known New Zealand Patron of the Arts, Adrienne, Lady Stewart. North Shore's fine young conductor **Colin Clark** has been chosen to be the first recipient of this new and innovative bursary.

The concert featured Professor King as both cornet soloist and guest conductor with the Band and featured much new music previously unheard here in New Zealand. The afternoon featured some top class Band and solo playing and was greatly appreciated by the large audience.

The Band's next concert is on Saturday 15 December with the Salvation Army Auckland City Band, part of their busy Christmas season.

"2012 has been a very successful year for North Shore Brass, and 2013 looks even more exciting," says Band Manager, John Sullivan.

At the conclusion of the concert David King announced that North Shore's principal cornet **Andrew Large** had been awarded a new Adrienne, Lady Stewart Bursary for an 18 month period. A great thrill and surprise for Andrew who knew nothing about this. The large audience was thrilled with the concert and on a personal note it was great to meet Professor King again and renew a friendship started when he first came to New Zealand in 1992.

Kathy Clark

UNIFORMS WANTED...

I am looking for a few old marching style uniforms (up to a dozen in various sizes). Condition is not too important and moth holes are acceptable. Does anyone have some cluttering a storeroom or cupboard they want to be rid of?

John McAdam (Saint Kilda Brass)
president@stkildabrass.org.nz

BEQUESTS

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

Consider the Brass Bands Association as a beneficiary of your will! Such generosity as recently displayed by the late Elaine Aldridge, could lead to the Association becoming financially independent in some of its operations such as its representative bands, education work and Contest. At the same time, the donor's name becomes a perpetual memory of the relationship with BBANZ. (Elaine is a friend of the National Youth Band "in perpetuity")

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RESULTS FROM CENTRAL DISTRICTS BBA/WELLINGTON BBA COMBINED PROVINCIAL CONTEST 1 – 2 SEPTEMBER

Sacred/Reflective Item:

Section 3:

- 1st: Wanganui Concert Brass
- 2nd: New Plymouth JAY band
- 3rd: Wellington Youth Brass

Section 2:

- 1st: Feilding Brass
- 2nd: Upper Hutt Cosmopolitan Brass
- 3rd: Levin and Districts Brass

Section 1:

- 1st: Pelorus Trust Wellington Brass
- 2nd: Brass Wanganui
- 3rd: Trust Porirua City Brass

Major Work:

Section 3:

- 1st: Wanganui Concert Brass
- 2nd: New Plymouth JAY band
- 3rd: Wellington Youth Brass

Section 2:

- 1st: Upper Hutt Cosmopolitan Brass
- 2nd: Feilding Brass
- 3rd: Levin and Districts Brass

Section 1:

- 1st: Pelorus Trust Wellington Brass
- 2nd: Brass Wanganui
- 3rd: Trust Porirua City Brass

Street March:

Section 2:

- 1st: Feilding Brass
- 2nd: Levin and Districts Brass
- 3rd: Masterton District Brass

Section 1:

- 1st: Brass Wanganui
- 2nd: The Devon Hotel
New Plymouth Brass
- 3rd: Pelorus Trust Wellington Brass

CHAMPION DRUM MAJOR:

Amanda Bolland

Concert Contest:

Section 3:

- 1st: Wanganui Concert Brass
- 2nd: New Plymouth JAY band
- 3rd: Wellington Youth Brass

Section 2:

- 1st: Feilding Brass
- 2nd: Levin and Districts Brass
- 3rd: Masterton District Brass

Section 1:

- 1st: Pelorus Trust Wellington Brass
- 2nd: Brass Wanganui
- 3rd: Trust Porirua City Brass

ADJUDICATORS:

Howard Taylor, Kevin Jarrett

From the September NSSBB newsletter...

When you are looking at a work, blow through it and highlight the areas that you need to look at. Don't practice the bits you can play, just the ones you can't.

Practice with a metronome set on the tempo that is indicated on the work, or slower if you are having difficulty with the tempo. Also if you are not sure about something, ask your tutor about it...

Also, a lot of music can be found on 'YouTube'. Sometimes the tempo that some of the top English bands play these pieces can be a little daunting but it does give you an idea of the style and rhythm of the work.

Alan Spence
MD: National Secondary Schools
Brass Band
(With minor editing – Ed.)

THE 'HINEMOA' BAND – THE TOUR BEGINS

On the afternoon of the 20th of March 1903; the New Zealand Representative Band sailed from Wellington on board the R.M.S. Corinthic. Included in the band was yet another replacement, being T.A. Christie from Gore. What I have discovered is that Mr Drury was not a member of the band. He was however a bandsman and sailed with the band to England. R.M.S., as used with the ship's title means - Royal Mail Ship. Speaking of mail, it took at least six weeks for postage to travel between New Zealand and England. The dates on the newspaper articles I have used vary, and are seemingly not in order. It appears that at times that the 'cable' was used at great expense, to get certain reports quickly back to New Zealand. Of course back when the tour took place, neither the Suez nor Panama Canals were available, thus prolonging the voyage. We pick them up in the 'Roaring Forties' with this report -

"Taranaki Herald, 17 July 1903
New Zealand Band in England - Sketch of its Tour.
(By Mr D. McKinnon Bain) [Band Manager]

...Right on to Cape Horn was nothing but stormy weather, and for the first three or four days mal de mer was the fashion. After a week or so the Band made an attempt to have a practice in the saloon, but it was only an attempt, as with the rolling of the ship no one could keep the stands steady. It was very funny to see the men stop playing, and make a rush for their stands. After we got round Cape Horn the weather moderated, and from that to London the Band had steady and good practice ..."

The ship docked in Rio de Janeiro where it was bunkered with Welsh coal. Apparently the ship had been burning West Coast coal up to this stage, and the crew had wagered bandsmen that Welsh coal would achieve a greater daily mileage than the coal from the 'colonies'

- the kiwi coal won comfortably. However, not all of the experiences in Rio were pleasant for the visitors -

"Wairarapa Daily Times, 20 June 1903 ...[At Rio de Janeiro] *One event marred the pleasure somewhat, a few of them [bandsmen] being eye-witnesses to a dreadful fight with knives as it was possible to witness. In all, five men were killed that day...*"

The next report was again from the Band Manager, and yes it takes some reading. I have found that the journalism of 1903 to be somewhat different to today's reporting. I feel that it creates an insight into yesteryear which would be lost if it was rewritten. There are quite a few references to 'Home', which back then of course was Britain. He says -

"Taranaki Herald, 16 June 1903 ...*their tour was to begin at Folkestone on May 13th, then Dover was to be exploited, and other towns in the South of England; and the London season was to begin at the Royal Albert Hall on June 1st... the passage Home was slow and bad, the voyage taking 47 days. At Rio Janeiro we got a lot of the latest music sent from London, and the Band is working the pieces up splendidly. Mostly all American "rag" time and very pretty. You ought to hear the Band play the overture to "William Tell"; it would open your eyes; and this is stiff enough, but not the hardest they have got. And the marches they play - B.B. and C.F. are not in it.*"

The 'William Tell' referred to was arranged by Swift, and is not the arrangement regularly used today. 'William Tell' was a major piece for the '53 Band as well, and as I understand it, was used in a victory performance following the band's win at the British Open. But back to 1903, and a report which 'goes over the top'. What better example of 'old style writing' could I find? And, everything is so positive -

"Auckland Star, 3 June 1903.
The Hinemoa Band - 'Cute Advance Booming.
London, May 1.
If veracious paragraphists are to be believed the whole population of Great Britain and Ireland is holding its breath in expectation of the arrival of this famous band at the Docks next Tuesday. I have just beheld the modest little card with which the band introduces itself to the Old Country by means of hoardings. It is about ten feet by twelve, and commands respect and attention by its quaker-like simplicity. It has no fantastic colours, but just writes itself down in plain black and white. The word Hinemoa in two-foot letters is in the middle, and underneath is the assurance that "The Famous New Zealand Band is coming". At each corner are the cryptic words "Kia Ora" in letters only a foot high. It really is a sound idea. All other placards are so gaudy that this one wins by its plainness and distinctness. In the vernacular, "You can see it a mile off".

You see what I mean. But after figuring out the language, the message is clear - what a tremendous backing for the band. And I have lots more to tell you, but it will have to wait until the next issue!

Allan Brown (Brownie)
mouldyoldbrass@gmail.com

NATIONAL SECONDARY SCHOOLS BAND 2012

A Spence (Musical Director)

Please go to the **BBANZ website: www.brassnz.co.nz** for a full and very comprehensive report on this successful band...

48 Students representing 27 different secondary schools throughout the country gathered at the Keswick Conference Centre on the shore of Lake Rotorua on Thursday 11th October.

...The programme for the first few days basically followed the same format with a band practice immediately followed by a sectional practice with a tutor. This enabled us to work on the major works with follow up with the sections. This quickly got these works up to a workable level.

... The house system was used throughout the camp for various competitions which earned house points. There were 2 sports competitions, a band trivia quiz and also the kitchen staff gave out points for the work in the kitchen completed by each house.

...After practice on Friday evening, Stephen Chapman, Kerry Garrett and Mason Elliot spoke to the students about their various banding experiences. Stephen talked about studying Music at University and his time with the Army Band. Kerry talked about his experiences as the leader of several National Bands and Mason talked about his experience as a soloist and how he prepares a solo for competition. In each case the students took it all in and appeared to have enjoyed learning more about their tutors.

...The majority of the tutors went home on day 4. The tutors, up to that point, had held 6 x 1 hr section practices and also the ensemble practices. This time in sections had made a huge difference to the speed of which the band progressed on its programme. During the ensemble practices Fraser Bremner took the percussion section preparing for their presentation of *"Little Sea Gongs"* by Gareth Farr which was ultimately used as a percussion feature in all 4 of the concerts.

STOP PRESS! NATIONAL YOUTH BRASS BAND 2013

Soprano Cornet

Raynor Martin

Pelorus Trust Wellington Brass

Solo Cornets

Kieran Smith

Pelorus Trust Wellington Brass

Kyle Lawson

Woolston Brass

Megan Gooding

Ascot Park Hotel Brass of Invercargill

Nicholas Garrett

Trust Porirua Brass

Hayden Cullen

Hamilton City Brass

Repiano Cornet

Toby Pringle

Upper Hutt Cosmopolitan Club Brass

2nd and 3rd Cornets

Rosie Evans

Pelorus Trust Wellington Brass

Logan Ford

Nelson City Brass

Christopher Broadbent

Woolston Brass

Miles Bennett

Woolston Brass

Dominic Cornfield

North Shore Brass

Nicholas Bodkin

Ascot Park Hotel Brass of Invercargill

Flugel

Jessica Schweizer

Matamata Brass

Tenor Horns

Mitchell Spence

Pelorus Trust Wellington Brass

Erynne Scherf

St Kilda

Claire Yorkstone

Ascot Park Hotel Brass of Invercargill

Callum Mallett

Eastern Bay of Plenty Brass

Euphonium / Baritones

Luke Spence

Eastern Bay of Plenty Brass

Nina Gooding

Ascot Park Hotel Brass of Invercargill

Harry Smith

Mosgjel Brass

Emma Cardwell

Cambridge Brass

Jack Bewley

Eastern Bay of Plenty Brass

Trombone

Andrew Yorkstone

Woolston Brass

Dale Vail

Leopard Coachlines Canterbury Brass

Joe Thomas

Pelorus Trust Wellington Brass

Basses Eb

Matthew Harris

New Brighton Silver

Scott Rusbridge

Pelorus Trust Wellington Brass

Jordan Seaton

Woolston Brass

Basses BBb

Andre Brown

Upper Hutt Cosmopolitan Club Brass

Joel Williams

Woolston Brass

Percussion

Cameron Lee

Woolston Brass

Jeremy Richardson

Hutt City Brass

Dominic Jacquemard

Devon Hotel New Plymouth Brass

OFFICE CLOSURES HOLIDAY PERIOD

2012 – 2013

The BBANZ Office will be closed from
24th December 2012
(Last day of business 21st December)
to 23rd January 2013.

(Re-opening Thursday 24th)

I wish all members of BBANZ and all
subscribers to the *NZ Mouthpiece*
a very happy and safe Festive Season.
DG Dobson (General Manager)

THANKS

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

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



2013 NATIONAL BAND OF NEW ZEALAND

Applications are requested from players who would wish to be members
of the 2013 National Band of New Zealand.

The Musical Director of the Band is Dr Robert Childs.

The Band will assemble early to mid-October 2013 and tour China. The
length of the assembly and tour will be 18 – 20 days. The tour is yet to
be finalised but the Band will be selected before finalisation so successful
applicants have time to make employment and family arrangements.

Members of the Band will be asked to make some financial contribution to
tour costs.

Applicants will be auditioned firstly by video and then subsequently
for some, in person by the Musical Director on either the 1st, 2nd or 3rd
February 2013.

Applications close on **30 November 2012** and can be made by email or
letter to:

The Manager
National Band of New Zealand
C/- P O Box 1207
INVERCARGILL 9840
or
kevin.dell@awslegal.com.

Applicants will be advised in more detail about the auditioning process later.



EXECUTIVE OFFICER

BBANZ are requesting expressions of interest in the position of Executive Officer due to the
retirement of the current employee. The anticipated start date is April 2013

Current duties and responsibilities include:

- Day-to-day management of the National Office, currently based in the Wellington CBD.
 - Seeking funding for the Association.
- Preparation of the BBANZ magazine "NZ Mouthpiece".
 - Responsibility for the National Contest.
 - Registration of bands and bands-people.
- Attendance at meetings of the National Management Committee.

A full job description may be obtained by contacting the Association's President at
email etsayer@paradise.net.nz

or by writing to "BBANZ Manager Vacancy" PO Box 40-112, Upper Hutt 5140

Applications close Jan 28th, 2013.

Life Members who have served the Association and have gone to their reward:

JF Allen, GH Bailey, RE Belgrave, RM Brooker, W Currie, J Drew, RJ Estall, HCA Fox,
WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer,
Mrs C Kendall, JC King, WS King, B Knowles, WP MacLauchlin, H Nielson, E Ormrod (Sen),
JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith, T Taylor,
L Thome, FJ Turner, RS Waterston.

ADVERTISEMENTS

Very experienced and qualified UK-based conductor available for contest preparation assignments.

Full CV available on request.

Contact Brian Harper

brianharper25@aol.com

for full CV and fee terms

Fee guide: \$NZ120 for two hour session with lower grade band: (Minimum of 8 sessions.)

CALENDAR OF EVENTS

8 Dec 2012

Dalewool Auckland Brass

Concert Series: 7:30pm

Holy Trinity Cathedral, Parnell

8 Dec 2012

'The Trusts'

Waitakere Auckland Brass

Green Bay High School

Performing Arts Centre, 7.30pm

9 Dec 2012

Nelson City Brass

Carolling at Broadgreen

15 Dec 2012

North Shore Brass and the

Salvation Army Auckland City Band

A Very Brassy Christmas

7.30 pm., Salvation Army Citadel,

Queen Street Auckland

MARCH 2013:

Watch for the "Whistle-stop" tours!

Details in Jan-Feb NZ Mouthpiece.

2013 NATIONAL CONTEST

17-21 July, NEW PLYMOUTH

www.brasschamps2013.co.nz

NATIONAL MANAGEMENT COMMITTEE

DATES FOR 2013 MEETINGS

FEBRUARY 23rd: Wellington.

MAY 11 and 12: Wellington

AUGUST 31st: Wellington.

NOVEMBER 1 and 3: Wellington

BBANZ AGM and Conference -

West Plaza Hotel, Wellington ,

2 November 2013.

SKYPE teleconferences: Last Tuesday of each month in which there is not a face-to-face meeting, at 6pm.

Dalewool Auckland Brass

CONDUCTOR - TRAINER

Dalewool require the services of experienced musician to work with and train under Nigel Weeks, one of New Zealand's most successful conductors. Notably, the successful applicant will have significant opportunities to direct the band in Nigel's absence.

This is a once in a life-time opportunity to join a close knit team with excellent prospects.

Expressions of interest can initially be made to the secretary, Jennifer Carey at secretary@nzbrass.com

McGOUGH RECEIVES PRESTIGIOUS AWARD

On October 28th 2012, John McGough (pictured opposite) was awarded the Agnew Award for Excellence in the New Zealand entertainment industry. This is the second highest prestigious award offered on the night outside of the golden Benny Award for lifetime achievement.

John writes:

"This award now adds to my Scroll of Honour I received in 1998 for Achievements within the Industry. I am always very proud of my brass band background. It not only taught me how to play brass, but also how to MC, as a member of the Continental Airlines Brass Band. This, I acknowledged live in front of a packed crowd, Mayor of Auckland Len Brown and distinguished guests of the entertainment industry.

I also appreciate the support and sponsorship of **Musicways Limited** with their ZOOM digital sound and **Kenderdine Electrical** for the MARTIN professional range of stage lighting".



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