



NEW ZEALAND

# Mouthpiece

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Photograph courtesy of John McDermott

## Gallipoli Remembered – through dance and brass

North Shore Brass and the New Zealand Army Band will play a major role in *Rotunda*, a unique production by the New Zealand Dance Company that pays tribute to the Anzac landing at Gallipoli 100 years ago.

First performed in Auckland in October 2013 and at the Holland Dance Festival early last year, where it received standing ovations at every performance, *Rotunda* features the beautiful collision of a live brass band with the raw power of contemporary dance. The tour, featuring the New Zealand Army Band, will begin in Tauranga on 13 March and include performances in Wellington, Christchurch and Dunedin, before concluding its Auckland season on Anzac Day at the Aotea Centre with North Shore Brass.

The tour will then continue across the Tasman throughout May, with performances in Adelaide, Melbourne, Parramatta and Geelong.

Created by the company's Artistic Director and Arts Laureate Shona McCullagh in collaboration with NZDC dancers and celebrated singer, songwriter and composer Don McGlashan as Musical Director, *Rotunda* brings to life the world of the band *rotunda* as an iconic symbol of New Zealand community.

"*Rotunda* is a living memorial that celebrates the Anzac spirit and the themes of courage, community and loss, and ultimately, a desire for peace," says Ms McCullagh - this year's winner of the Arts Category at the Westpac and Fairfax Women of Influence Awards.

"The performers' journeys go to the heart of change and crisis, where compassion and kinship are illuminated by a haunting, humorous and deeply felt score."

"We are thrilled to be touring with the New Zealand Army Band and also reuniting with North Shore Brass for our final performances in

Auckland," says McCullagh.

The bands bring to life the rich vein of contemporary brass music from New Zealand composers Gareth Farr, John Ritchie, John Psathas and Don McGlashan, woven together with traditional hymns to conjure the emotional landscape of a seminal time in our nation's history.

"It is an honour to be able to connect this poignant time in our history to a wide range of New Zealanders and Australians through this work," says McCullagh.

The *Rotunda* production includes a transformative set by Joe Bleakley and striking costuming by Jane Holland, resonating with contemporary culture where conflict, both political and personal, continue to challenge us. Renowned for its earthiness, physicality, rhythm and expression this unmistakably New Zealand choreography integrates shadow play, mace twirling, a 24 piece marching band, and a fusion of waiata with dynamic contemporary dance theatre.

For more information about the tour visit [www.nzdc.org.nz/node/rotunda-2015-australasian-tour/](http://www.nzdc.org.nz/node/rotunda-2015-australasian-tour/)

### In this issue we:

- Have news from Woolston Brass, Kapiti Brass and Waitakere Auckland Brass
- Musings from Brownie on the state of banding these days
- Letters from two of our readers
- And photographs from the first rehearsal of the 2015 National Youth Brass Band

Happy banding!

## A note from our President

In the February 2014 edition of this publication I published my wish list for the coming year and on reviewing that list at the year's end I was able to give myself a pass mark, admittedly by the skin of my teeth.



Some items on the wish list were easily achieved but how can we target the remaining wish list items so that this time next year we will be able to place a tick in all the boxes? So here again are the items that remain works in progress and I ask for help from all band persons to assist in achieving what last year didn't pass muster.

Full audiences for all concerts by our National Youth Band which are being held this year in Nelson, Westport and Blenheim. Our youth are our future and each year we provide tuition and encouragement to our young musicians so that our wonderful sector of the performing arts thrives. But how can we get more of our members attending these concerts which are exciting and provide a quality of music that improves year on year. This also applies to the concerts by the National Secondary Schools' Band.

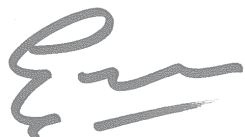
More educational opportunities for our bands and their members. Last year the Association planned a seminar to assist our tutors and band trainers to take place in November. Unfortunately not one person from any band in New Zealand registered to attend this event and take advantage of this free opportunity for development and the sharing of ideas. While I'm sure that timing was an issue for some I'm concerned that the information from the Association is not being passed through band executives to the people needing or wanting the assistance.

New people with enthusiasm and ideas prepared to stand for the National Executive Committee.

More bands being active within their communities.

Find more sponsors and supporters for the activities that we undertake.

I have added another wish and that is that we communicate better with our members in the hope that more people will be able to take advantage of the opportunities that can be provided for us all as musicians, administrators and supporters.

A stylized, handwritten signature in black ink.

**Evan Sayer – President  
Brass Band Association of New Zealand**

## National Youth Band 2016, 2017 and 2018

Applications are called for from suitably experienced musical directors who wish to lead our outstanding young musicians during their annual training course and concert tours from 2016.

Please send a current CV outlining your musical training and conducting experience to the BBANZ Office by

**Thursday 12 February 2015.**

## The National Band

Applications are called for from a suitably experienced  
**Manager or a Management Team.**

Applications should include promotional ideas and plans for self-funding events at which future National Bands could perform.

Please send a current CV outlining your relevant experience and activity plan for the band to the BBANZ Office by Thursday 12 February 2015.

*Peter Adams directs the 2015  
National Youth Band through its  
first rehearsal.*





*Is this the oldest trombone section in the country? Alan Prentice, Merv Allison and Fred Driver still can still hold their troms with style.*

## News from Kapiti Brass

It is 24 years since a public meeting was called to discuss the formation of a brass band for Kapiti. When this was noted at band practice recently someone suggested that if the trombone section could “hang in there” for another 20 years or so, they could be the oldest trombonists in the world! Maybe they are now, with an average age of 82.8 years, and an aggregate age of 248.5. Who can beat that? They would love to know!

Kapiti Brass is very active - keeping busy with all the things bands should do: practice, concerts, parades, events, fundraising, carolling, being a community asset, “giving back” and generally having fun. With the holiday season over, the band’s first engagement for 2015 is Wellington District Association “Brass in the Park” all day concert on 15 February. Other events include the Wellington Brass Bands Association annual contest on 19 April and extensive involvement with Anzac commemorations.

Bands must fundraise to survive; Kapiti Brass is no exception. In recent years new uniforms were secured, complete with paua patterned waist coats and bow ties. Next came a complete new set of instruments, which helped raise the band’s playing standard.

Conductor since 1998, David Wells, is delighted with the progress made and is confident of a bright future for Kapiti Brass. Indeed, the band is looking to the future, having recently set its sights on ownership of a brand new, purpose-built band room, possibly a three to five year project. It is proposed to include facilities for rehearsal, storage, teaching, social activities, and to promote and accommodate brass band playing for a greater part of this century.

None of the above will come easily - more so the challenge! Band room ownership is likely to result in Band development to a very high standard, and a powerful force for good in Kapiti.

Fred Driver, Band Historian – Kapiti Brass

## Brass Tribute to Sinatra

Waitakere Auckland Brass will begin 2015 in a big way, sharing the stage at the Auckland Town Hall with one of New Zealand’s finest entertainers, Tim Beveridge. Tim was born to wear a bow tie and tux. His sophisticated singing style is a perfect match for this celebration of the songs and music of Sinatra. A night of slick musical entertainment awaits at this one night only event. Tim is a regular big stage performer both here in New Zealand and overseas. He will be backed by Waitakere Auckland Brass who will play in big band style, led by Musical Director Kerry Wood.

Big bands create such an amazing feeling. With Tim leading from the front you can be sure of a great time as he performs many Sinatra classics, such as *Fly Me to the Moon* and *My Way*.



## New Music Director at Woolston

Woolston Brass is pleased to announce the appointment of their new Music Director, Tyme Marsters.

Emerging as a leading figure in New Zealand brass banding Marsters first started playing in his home town Westport at age ten and then moved to Christchurch in 1993 to join the New Zealand Army Band, simultaneously joining Woolston Brass where he remained for nine years. Marsters has had many band and solo successes including winning the New Zealand Open Flugel Horn Championship and the coveted Champion of Champions title in 2008. He has been a member of the National Band of New Zealand on six occasions.

Marsters served in the New Zealand Army Band for 20 years. During this time he took part in many national and international tours with military and civilian groups. Upon retiring in January 2014 he started *Brass Factory Canterbury* a music tutoring business of which he is the owner, director and primary tutor.

Marsters has a wide range of experience in many musical genres including brass band, big band, musical productions and orchestra. He was the Music Director of Leopard Coachlines Canterbury Brass since 2009 and he has also featured as a guest conductor with numerous bands around New Zealand.

Marsters is looking forward to taking up his new role as Music Director of Woolston Brass this year, saying;

“I am delighted and deeply honoured to be recently appointed Music Director for Woolston Brass. Being a former playing member of Woolston, I know and am aware of the great history, values and commitment the band has and I can’t wait to be immersed in such history and nostalgia again. I’m very excited about the future and I’m looking forward to reuniting our connections and beginning our new musical journey together.”

On Marsters’ appointment, Mark van der Klei, Woolston Brass’ Chairman said, “We are excited to appoint Tyme Marsters as Music Director and we look forward to welcoming him in the New Year. With his musical vision, talent and finesse, he is sure to drive the band forward. We are delighted that he has committed to the band’s further development and we are looking forward to forging a dynamic and successful partnership”.

Caroline Blackmore  
Marketing and Sponsorship Manager  
Woolston Brass

# Whats On?

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## Thursday 12 February

**Sinatra Tribute Concert** presented by Waitakere Auckland Brass Band with guest Tim Beveridge. 7.30pm, Auckland Town Hall.  
Book online at Ticketmaster or call 0800 111 999

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## Friday to Sunday 13-15 February

**Youth Camp** organised by the Wellington District Brass Band Association [www.wdbba.org.nz](http://www.wdbba.org.nz)

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## Saturday 14 February

**Jazz in the Park** presented by the "Sunshine Capital Big Band" aka Eastern Bay of Plenty Brass and Trident High School Big Band, 5.00pm to 8.00pm, the Rose Garden, Whakatane

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## Sunday 15 February

**Brass in the Park**, all the bands from the Wellington District will perform at the Wellington Botanic Gardens

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## Sunday Bandstand Christchurch

Leopard Coachlines Canterbury Brass, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Addington Brass, 12.30pm to 2.00pm, Cave Rock, Sumner

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## Sunday 22 February

**Sunday Bandstand Christchurch**  
Woolston Brass, 12 noon – 2.00pm, Archery Lawn, Botanic Gardens

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## Sunday 1 March

**Sunday Bandstand Christchurch**  
Addington Brass, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Leopard Coachlines Canterbury Brass, 12.30pm to 2.00pm, Cave Rock, Sumner

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## Sunday 8 March

**Sunday Bandstand Christchurch**  
Salvation Army Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Sumner Silver Band, 12.30pm to 2.00pm, Cave Rock, Sumner

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## Tuesday 10 March

Announcement of the test music for the National Contest and release of entry forms.

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## Friday 13 March

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm, Baycourt Community and Arts Centre, Tauranga

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## Sunday 15 March

**Sunday Bandstand Christchurch**  
Sumner Silver Band, 11.00am – 12.30pm, Allendale Fete, Allendale Domain  
Stedfast Brass Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
New Brighton Silver Band, 12.30pm to 2.00pm, Cave Rock, Sumner

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## Thursday 19 to Saturday 21

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm Soundings Theatre, Museum of New Zealand Te Papa Tongarewa, Wellington

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## Sunday 22 March

**Sunday Bandstand Christchurch**  
Woolston Brass, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Caledonian Pipe Band, 12.30pm to 2.00pm, Cave Rock, Sumner

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**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band 3.00pm Soundings Theatre, Museum of New Zealand Te Papa Tongarewa, Wellington

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## Friday 27 March

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm Air Force Museum of New Zealand, Wigram, Christchurch

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## Saturday 28 and Sunday 29 March

**CubaDupa** – a festival of music and performance on Wellington's famous Cuba Street featuring Wellington Brass, the RNZAF Band, the brass section from Orchestra Wellington and Mass Cuba Street Orchestra with Adam Page and members of Strike. [www.cubadupa.co.nz](http://www.cubadupa.co.nz)

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## Sunday 29 March

**Sunday Bandstand Christchurch**  
Salvation Army Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Woolston Academy, 12.30pm to 2.00pm, Cave Rock, Sumner

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## Wednesday 1 April

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm, Regent Theatre, Dunedin

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## Tuesday 7 April

**Besson Artist Tom Hutchinson** (principal cornet with The Cory Band) workshop and concert, Dunedin

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## Wednesday 8 April

**Besson Artist Tom Hutchinson** (principal cornet with The Cory Band) workshop and concert, Christchurch

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## Thursday 9 April

**Besson Artist Tom Hutchinson** (principal cornet with The Cory Band) workshop and concert, Blenheim

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## Sunday 19 April

Wellington District Brass Band Association contest

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## Thursday 23 and Friday 24 April

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass. 7.30pm ASB Theatre, Aotea Centre, Auckland

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## Saturday 25 April

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass. 3.00pm ASB Theatre, Aotea Centre, Auckland

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## Saturday 9 and Sunday 10 May

**Kaiapoi Brass Band 130th jubilee celebrations.** To register email [kaiapoibrass@gmail.com](mailto:kaiapoibrass@gmail.com) or write to The Kaiapoi Brass Band Secretary, c/o - 5 Rapley Street, Kaiapoi 7630.

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## Saturday 9 May

Closing date for National Contest entries

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\*\* Any activities happening in your community this year? Why not let the rest of the country know. Send details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz)

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## Special offer for readers of The Mouthpiece.

Receive a \$3.00 discount off the price of the new CD by Byron Newton *Kiwidragon* when ordering online from

**[www.buzznewton.com](http://www.buzznewton.com)**

Enter the code KIWIDRAGON to receive the discount.

Be quick as the offer ends 28 February 2015.



*Showing great form Luke Spence, principal euphonium of the 2015 National Youth Band.*



*Leading the band this year is principal cornet Megan Gooding.*



*They already look like contenders for the best section award - the Tenor Horns led by Mitchel Spence.*

# Musings from Brownie - Is Banding a Social Event?

And so the New Year has arrived with its usual optimistic celebrations. Out with the old, for some a disappointing year; and in with the new full of promise of things to come. Sadly though the New Year looks a little bleak for some bands within the Otago/Southland provincial area. Oamaru Garrison has been struggling for some time now and it's over four years since they last contested. And word is out that St Kilda Brass may not attend either the provincial or national contest. Invercargill band is caught up with the reshuffle of conductors of Christchurch's A Grade bands. But one must be fair - Dwayne did have a hell of a long way to travel to band practice.

So the question arises, is it just our "provincial" bands that are having major difficulties? I suggest that bands in other areas must be having similar problems too. I know it always seems to be a struggle to be able to have a balanced band sitting on the contest stage. You might expect this at D Grade level, but at A Grade? There just doesn't seem to be those "extra" players around now as there were some years ago. I remember playing for a band that had so many players that they were able to stand down a current New Zealand Solo Champion for the second Test, just to give another good player a blow. How many bands would be able to do that today?

If bands appear to be struggling for players, it raises the next question - are they playing well? As the music, particularly in the upper grades, becomes more technical, are our bands mastering these tests? It seems a long time ago now since the 1953 National Band won the British Open contest, the only win a New Zealand band has achieved in that competition. Bands which have entered since seem to have been placed progressively lower as the years march on. At the Kerkrade Music Contest we have suffered a similar fate. I also remember the days when Aussie bands were seldom regarded as a threat. One can hardly say that is the case today.

What I'm suggesting is that while our playing standards are improving - and I would like to think they still are - it appears that bands in other countries are improving at a faster rate. Perhaps we should look at ourselves a little closer.

Any good builder knows that he requires a good foundation before erecting the subsequent structure. I would suggest that our movement is no different. It requires a good "foundation" to source players and feed them through to the upper grades. If the foundation becomes limited, then the supply of developing players dwindles, and the upper grades will be starved of replacements. It is true to say that our D

Grade is still our largest grade but it is steadily getting smaller. In the 1950s there were over 80 affiliated D Grade bands, with the A, B and C Grades being of similar size to what we have today. Now we can barely scrape 20. Our foundation is disappearing by some 10 bands per decade.

Another figure I have found somewhat alarming is that of bands attending National Contests. In 1980 we had 47 bands compete in Christchurch. In Invercargill last year - 26. No wonder we can now fit the C and D Grades into the same venue as the A and B Grades. Let's go back further in our movement's history. Prior to WW1 I have estimated that there were around 300 brass bands in New Zealand from a population of approximately one million people. Also remember that only half of the population were able to be playing members of bands as it was strictly then a male preserve. Since that time our population has increased to about 4.5 million, and the "fairer sex" has become an important part of our banding, meaning potentially we should have nine times as many bands - between two to three thousand. Currently our affiliated band membership is 50.

Many reasons have been given over the years as to why the number of bands has declined. Many are valid some are not. It is an established fact that the population is better educated than 100 years ago, and with that we have qualified brass instructors fulfilling valuable roles in most of our schools today. Those in bands are better qualified musically than ever before including many who now have achieved relevant qualifications.

This raises another question: professionalism in brass bands.

Should we now be paying our better players wages for being a part of our bands? Personally I'm dead against this concept. To me the brass band movement has always been an amateur organisation, and should remain so. Fundraising as a band has proven to be one of the best methods of keeping a band together. I can't see many of these "guns" being available for fundraising, and if they were, would there also be a wages bill? I could go on about this topic for some time - but not now.

I believe that brass banding 100 years ago was to do with "socialising". It was a social event to go to band practice or to perform at a play-out. Bands had an important civic role to perform, and every small borough had one. These were tight-knit communities and bands held prominent positions within them. Those days have now gone as the powers that be consider that "bigger is better" with regards to community management. Many bands sadly have disappeared with these bygone civic entities.

By comparison, look at today. We can in theory socialise with anyone on the globe while sitting in our living rooms. We have everything we need at the press of a button, so why bother doing anything else. Practicing an instrument by comparison seems boring and largely unrewarding. How many band practices are disturbed by mobile phones? One wonders if players are concentrating on the music or the next incoming text. Have we reached the stage where music making is becoming a thing of the past, and that "instant socialising" is far more important?

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



*One of a growing number of our "lost" bands, The Waihi band which shut up shop in 1968 after over half a century of community service.*

# Letters to the Editor

## Has it happened to you?

Sometimes it is not smart to be too cunning as evidenced by my experience at the recent Canterbury Festival contest. Since I was playing for two D Grade bands - Kaiapoi followed by my own Rangiora Brass, I thought I would be cunning (lazy) and leave my music on the stand on stage between bands. Not smart. Because after the set-up team had finished we all trooped on stage and I noticed to my horror there was no longer any music on my stand. After conveying my plight to Maestro and checking with the supervisor, I decided it was "sabotage" by the first band. So I ran (naughty word for an overweight 71 year old) to the warm-up room some distance away. But there was no sign of band's conductor. On the way back I asked the drummer lady of No 1 band "seen Barry?" "Next room" was the reply. So I grabbed the folder out of his arms - no time for pleasantries. Luckily back on stage they hadn't started without me - being an indispensable Eb Bass player. Phew! Sat down ready to go only to hear Steve the BBb Bass player shout "Get up - get up!" Apparently he had put his glasses on my seat while searching fruitlessly for my music. I never felt a thing due to posterior padding. However the glasses sustained serious injury as a lens had popped out and the earpiece was now at a 45 degree angle. Luckily they were a Warehouse job so easily replaced but in the meantime the poor guy played the hymn tune as a one-eyed Cantabrian. As for me, in the first verse the minims were crotchets as were the semi-breves due to lack of puff. Happily the day ended with a mini clean sweep for me with Rangiora winning the hymn and Kaiapoi being first in the entertainment programme. Yeehaa!

Bob Reid, Rangiora Brass

I recently heard a magnificent documentary about Kathleen Ferrier, Contralto. Due to WWII she had only a career span of eight years before her untimely death, at 41, in 1953. Her unequalled style was one all brass players could and should emulate: indeed Bruno Walters the doyen conductor proclaimed her style as unequalled. Of interest is her particular phrasing of slow melody and pitch perfection. Wow! For years I was rapt in her total breath control and long slow phrases eg the 3<sup>rd</sup> movement of the *Anna Magdalena Suite* by J S Bach. I played it often! One wonders at her ability. Ken Smith told me he heard her at Manchester singing - *The Dream of Gerontius*. Much the same style as Ken with the total control of the instrument; her voice. One wonders at the short life span of say Mozart, Chopin and Schubert et al and why we only had them but to die in their thirties. Why indeed.

A challenge. Listen to her phrasing and try, just try to be like her. It would enrich the player 100%. I never heard her sing a row of semiquavers either!

Ivan Malcolm, Wangaratta, Victoria, Australia

## Charity Begins at Band

The Charities Services in conjunction with the External Reporting Board is making information available via their website to help charities prepare for the new reporting standards being introduced on 1 April. As most bands in New Zealand are registered charities this information will no doubt be of interest. Check out the Charities Services website for answers to question such as:

- Do we have to report to both Charities Services and the External Reporting Board?
- Do we still need to complete an Annual Return?
- How do we notify Charities Services of our reporting tier?
- What can charities do now to prepare?

For some charities there will be very few changes, as their accounts may already line up with the applicable standard. For others, there will be some work to do to make sure you can report to the new standards. It's a good idea to get started now so you have time to make changes if you need to. Take a look at the templates and guidance notes to see if you currently record all the information that will be required in future. Preparation now will ensure you begin your new financial year in a good position to make your end-of-year reporting easier.

<https://charities.govt.nz/im-a-registered-charity/new-reporting-standards/>

## Wow! You *do* read The Mouthpiece!

After 18 months of barely a word of feedback about *The Mouthpiece* we were very excited to receive photographic evidence that bands people do actually read this newsletter! Thanks Woolston Brass.

Thanks also to Kaiapoi Brass who emailed to say they were chuffed at being on the cover of the December issue. They also requested extra copies, one of which will be framed and placed on the wall of their new band room.





## BBANZ – Directory

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BBANZ is a Registered Charity cc 37839.

All donations are tax deductible

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### National Youth Brass Band

**Musical Director:** Peter Adams M.Mus Dunedin

**Manager:** Dr Garry Brown, Wellington.

[rgmbrown@extra.co.nz](mailto:rgmbrown@extra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington

**Manager:** Lisa Crawley, Christchurch

[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2015 National Contest in Rotorua 8 to 12 July

**Contest Committee contact:** Stephen Clayton

[stephen.clayton@asb.co.nz](mailto:stephen.clayton@asb.co.nz)

**Contest Manager:** Helen Lee [brass@banz.org.nz](mailto:brass@banz.org.nz)

The venue for the contest is the Rotorua Convention Centre

### 2016 National Contest in Napier 13 to 17 July

**Contact person** Murray Warrington [mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

**Contact person** Mike Sander [mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)



## MUSICAL DIRECTOR VACANCY

Nelson City Brass invites expressions of interest from conductors excited by the prospect of taking a long established C Grade band to the next level.

A well-established Junior Brass Group and Youth Academy ensure an ongoing stream of young musicians progressing through to the Senior Band. Further opportunity exists for teaching brass to private pupils and, for a person with suitable qualifications, within local schools.

Please contact: [secretary@nelsonbrass.org.nz](mailto:secretary@nelsonbrass.org.nz)

or PO Box 451, Nelson or Wayne Jennens 0274 448 939

**Applications close 31 March 2015**

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, DA Johnson, I Leven, M Luxford, MJ Mellon, Marlborough District Brass, O Melhuish, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, T Bremner, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Kevin Jarrett MBE, Ian Leven QSM, Tony Lewis MNZM, Bill Platt, D Smeehuizen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

## The New Zealand Mouthpiece Advertising Rates

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# NEW ZEALAND Mouthpiece

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Base Executive Officer Sqn Ldr Kelly Byrne, (back row centre) joins the band and tutors outside the Woodbourne band room.

## 2015 National Youth Band

Musical Director **Peter Adams** certainly knows how to get the best from our young musicians as once again the playing standard of the National Youth Band impressed all who had the pleasure of listening to it.

BBANZ would like to thank Peter, his talented group of tutors and band manager, the irrepressible Garry Brown for all the time they gave to ensuring the 2015 National Youth Band was an outstanding success.

Congratulations to all the members of the Youth Band especially those who received the following awards:

Best Audition: **Claire Yorkstone**, Ascot Park Hotel Brass

Most Improved Player: **Scott Rusbridge**, Wellington Brass

Bandsperson of the Course: **Kimberley Dainty**, St Kilda Brass

Outstanding Player: **Mitchell Spence**, Wellington Brass

Best Section: **The Basses**, tutored by Bruce Jellyman

Musical Director's Award for Outstanding Musical Contribution, (new trophy): **Megan Gooding**, Ascot Park Hotel Brass



In concert at the new NSB Theatre, Westport.



Stretching the legs and checking cell phones at Lake Rotoiti on the road to Westport.



Preparing for the World Cup – some serious beach cricket at Whites Bay on the band's one afternoon off.

## A note from our President

I was privileged to join up with our National Youth Brass Band on Friday 30 January in Nelson for their concert in the Theatre Royal and then again for their concert in Blenheim. Once again these young musicians proved just how capable they are and gave performances that our very best bands would be proud of. Unfortunately I was unable to get to Westport for the first of the public concerts but I understand that the band performed to a high standard under rather warm conditions.



Year on year our National Youth Band just gets better. While there are a number of elements that contribute to the improvement, in my view it is primarily the contribution of the musical directors, tutors and staff that have made the biggest difference. Through the years we have been privileged to have such wonderful direction given to this band and we see the results carrying on from generation to generation. The knowledgeable audiences were all very appreciative of the performances by the band to the extent that the band's performance was rewarded with a standing ovation in each centre.

We are indebted to a lot of people who made this happen including the band's Musical Director Peter Adams (Dunedin) and Manager Garry Brown (Wellington), the tutors and staff, Bruce Jellyman (Wanganui), Dave Bremner (Wellington), Byron Newton (Wellington), Rebecca Keoghan (Westport), Steve Gooding (Invercargill), Kevin Dell (Ruatoria), and Mike Ford (Nelson). Like many before them, these volunteers gave up their time and annual leave to pass on their skills and knowledge to the next generation. A big thank you also to Westport Municipal, Nelson City and Marlborough Districts bands who assisted with the concerts and a special thank you to Kevin Moseley who provided logistical support as well as tutoring. The training course and concerts would not happen without the support of all these people.

The support of all the volunteers along with financial support from the Friends of the Youth Band and charitable trusts keep our Youth Band at the very top level of performers in both New Zealand and overseas.

Thank you to you all.

**Evan Sayer – President**  
**Brass Band Association of New Zealand**

## Fantastic Fun!

At the start of the year the National Youth Brass Band met in Blenheim for an intense week of rehearsals and concerts. We all gathered at Woodbourne Air Force Base on Saturday the 24th January ready for the first rehearsal that afternoon. The first few days of sectionals and full band practices went along well with only a few people sleeping in on the morning practices. Musical Director, Peter Adams had put together a concert programme of pieces that pushed the band's musicality (and fitness after the Christmas break). The concert theme was all to do with heroes, both real and Hollywood, featuring people like The Avengers (along with Peter's fond memory of Emma Peel) and James Bond, but also the heroes of the brass band world with Paul Lovatt-Cooper and Eric Ball's fantastic piece *Resurgam*.

For the last four days of the course we did a bit of travelling round the top of the South Island for our concerts. We started with a small concert on Wednesday at Woodbourne Base, as a thank you to the Air Force staff who had taken care of us. On Thursday we travelled to Westport for our first public concert. After a dinner that was put on for us by the local Westport Band (which was much appreciated!), we played our full concert programme to an impressive turnout for the small town and came off stage feeling good about the performance. The next few days were very much the same, travelling to Nelson and performing, then driving back to Woodbourne for our performance in Blenheim the next day.

Each concert got better and better and with a crowd of around 300 at our final concert in Blenheim, everyone felt really good about how everything went. At the end of it all, naturally the Basses walked away with best section (closely contested by the Front Row), Mitchell Spence got his award for being the most musical player for the third year running and Claire Yorkstone won the best audition award.

Being my first National Youth, I loved every minute of it; I thought the music was amazing and the players around me were even more so. I'd like to thank Peter Adams for the effort and banter he put in over the week, and also the other tutors, (Kevin Dell, Kevin Moseley, Mike Ford, Buzz Newton, David Bremner) who took the sectionals, for sharing their knowledge that I'm sure every player in the band learned from. I'd especially like to thank Bruce Jellyman who managed to sort the basses out from being an agricultural group of people into a polished team of stars! (We didn't make it easy for him). And a huge thanks has to go out to Garry Brown for his efforts with organising and co-ordinating the entire week. It was a big job that he managed to pull off smoothly even with us trying to make it hard for him with some MacGyver style antics.

Robert Parker,  
BBb Bass, 2015 National Youth Band



Back row cornets grapple with quiz night brain twisters on farming health and safety issues.



*Soundcheck at Nelson Theatre Royal*

## Standing Ovation for Talented Young Band

A review of the New Zealand National Youth Band. Theatre Royal, Nelson 30 January

At the end of the New Zealand Youth Band's programme the enthusiastic audience responded with a prolonged standing ovation. "Would we like another piece?" musical director Peter Adams asked. Of course we would, and we were treated to a baritone solo in a lovely, quiet performance of *Pokarekareana*.

Stunning sound featured from beginning to end of this richly diverse programme. The opening number, *Walking with Heroes* burst unannounced on our ears. After that the conductor introduced each item with clear, informative narratives, so we learned more about the soloists, the composers, and what the pieces were about.

*Resurgam* by Eric Ball, one of the great composers of brass band music, movingly expressed the struggle of faith in his personal life. This struggle was resolved when he returned to the fellowship of the Salvation Army.

Another piece especially composed by Stephen Roberts for this National Youth Band entitled *The Snaring of the Sun* powerfully told the story of Maui's triumph over the sun. This was fantastic brass band music fantastically played. There were, too, a number of items chosen to help us remember the centenary of World War I and of Gallipoli.

This band of young musicians whose ages range from 13 to 23 years old responded with well-disciplined enthusiasm to the superb conducting of Peter Adams.

Megan Gooding, principal cornet, treated us to beautifully controlled, exquisite sound every time her solo playing was heard. But the same could be said for all the soloists.

There is a feast of music being presented in Nelson at this time of the year and this probably accounted for the comparatively small size of the audience. A pity.

These young musicians, their teachers, their families, and the Brass Band Association who support them are presenting us with quite outstanding musicians and beautiful performances. Behind these there lie hours and hours of dedicated work which no doubt produces its own rewards. But we, who may benefit from this and who enjoy music and music-making, well, we can offer our thanks and our support as well.

Charles Naylor, *The Nelson Mail*



*Peter Adams keeps the audience in touch with the music at MCCT Theatre Blenheim*



*Sam Hart, Todd Smith, Scott Rusbridge and Dale Vail play at the Last Post ceremony Blenheim Civic Square War memorial.*

BBANZ would like to thank the following individuals and organisations for their generous support:

Grants and Sponsorship: Pub Charity, The Mainland Foundation, The Four Winds Foundation, The Pelorus Trust, Infinity Foundation, the Wellington District Brass Band Association, Auckland Bands Association and Canterbury Provincial Brass Band Association and the Friends of the National Youth Band.

Logistical Support: Squadron Leader Kelly Byrne, John White and Rachel Freeth of RNZAF Woodbourne, WO Denis Spurdle, Kevin Moseley and Marlborough District Brass, Nelson City Brass, Rebecca Keoghan and Westport Municipal Brass, Brad Mancer – programme and poster design, Dave Johnstone – programme layout and Marie Rockell – audition recording.

# What's On?

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## Sunday 8 March

### Sunday Bandstand Christchurch

Salvation Army Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Sumner Silver Band, 12.30pm – 2.00pm, Cave Rock, Sumner

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## Tuesday 10 March

Announcement of the test music for the National Contest and release of entry forms.

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## Friday 13 March

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band 7.30pm, Baycourt Community and Arts Centre, Tauranga

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## Saturday 14 and Sunday 15 March

Kumeu Brass and Kumeu Vintage Brass perform at the Kumeu Show, Kumeu Showgrounds

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## Sunday 15 March

### Sunday Bandstand Christchurch

Sumner Silver Band, 11.00am – 12.30pm, Allandale Fete, Allandale Domain  
Stedfast Brass Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
New Brighton Silver Band, 12.30pm – 2.00pm, Cave Rock, Sumner

**Brass at the Falls**, by the RNZ Artillery Band, 3.00pm Falls Park, Henderson, Auckland.

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## Thursday 19 to Saturday 21 March

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm Soundings Theatre, Museum of New Zealand Te Papa Tongarewa, Wellington

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## Sunday 22 March

### Sunday Bandstand Christchurch

Woolston Brass, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Caledonian Pipe Band, 12.30pm – 2.00pm, Cave Rock, Sumner

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 3.00pm Soundings Theatre, Museum of New Zealand Te Papa Tongarewa, Wellington

**Brass at the Falls**, by the RNZ Air Force Band, Base Auckland, 3.00pm Falls Park, Henderson, Auckland.

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## Friday 27 March

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band 7.30pm Air Force Museum of New Zealand, Wigram, Christchurch

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## Saturday 28 and Sunday 29 March

**CubaDupa** – a festival of music and performance on Wellington's famous Cuba Street featuring Wellington Brass, the RNZAF Band, the brass section from Orchestra Wellington and Mass Cuba Street Orchestra with Adam Page and members of Strike. [www.cubadupa.co.nz](http://www.cubadupa.co.nz)

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## Sunday 29 March

### Sunday Bandstand Christchurch

Salvation Army Band, 12.30pm – 2.00pm, Central Lawn, Botanic Gardens  
Woolston Academy, 12.30pm – 2.00pm, Cave Rock, Sumner

**Brass at the Falls**, by the RNZ Navy Band, 3.00pm Falls Park, Henderson, Auckland.

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## Monday 30 March

**Gala Concert** by the RNZ Navy Band, Auckland Town Hall, 7.00pm

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## Wednesday 1 April

**Rotunda** presented by the New Zealand Dance Company and the New Zealand Army Band. 7.30pm, Regent Theatre, Dunedin

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## Friday 3 April

**Big Band Night** with the RNZ Navy Band 8.00pm Baycourt Theatre, Tauranga

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## Saturday 4 April

**Down Town Carnival** with the RNZ Navy Band Jazz Combo, Tauranga City Centre

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## Tuesday 7 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) and **Chris Thomas** (principal trombone The Cory Band). Workshop and concert, Dunedin

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## Wednesday 8 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) and **Chris Thomas** (principal trombone The Cory Band). Workshop and concert, Christchurch

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## Thursday 9 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) and **Chris Thomas** (principal trombone The Cory Band). Workshop and concert, Blenheim.

**Blues to Bebop**, multi-instrumentalist **James Morrison** with the Auckland Philharmonia Orchestra, 8.00pm Auckland Town Hall. Book at [www.ticketmaster.co.nz](http://www.ticketmaster.co.nz)

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## Sunday 19 April

Wellington District Brass Band Association contest

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## Thursday 23 and Friday 24 April

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass. 7.30pm ASB Theatre, Aotea Centre, Auckland

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## Saturday 25 April

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass. 3.00pm ASB Theatre, Aotea Centre, Auckland

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## Monday 27 April

**Morning Melodies** presented by the RNZ Navy Band, Bruce Mason Centre, Takapuna

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## Friday 1 May

**Aotearoa Plus** the NZSO with guest conductor and trombone soloist Christian Lindberg (Sweden) joined by trombone soloist David Bremner, 6.30pm Michael Fowler Centre, Wellington

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## Saturday 2 May

**Aotearoa Plus** the NZSO with guest conductor and trombone soloist Christian Lindberg (Sweden) joined by trombone soloist David Bremner, 7.30pm Auckland Town Hall, Auckland

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## Saturday 9 May

Closing date for National Contest entries

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## Saturday 9 and Sunday 10 May

Kaipoi Brass Band 130th jubilee celebrations. To register email [kaipoi brass@gmail.com](mailto:kaipoi brass@gmail.com) or write to The Kaipoi Brass Band Secretary, c/o – 5 Rapley Street, Kaipoi 7630.

Canterbury Provincial Brass Band Association contest. Band events on Saturday with solos events on Sunday.

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## Sunday 10 May

**Festival of Brass** Mother's Day Concert presented by Whangarei District Brass, 2.00pm at the Whangarei Central Baptist Church.

\*Any activities happening in your community this year? Why not let the rest of the country know. Send details to the editor at [brass@banz.org.nz](mailto:brass@banz.org.nz)

# Obituary:

## Geoffrey William (Geoff) Butler

1926 – 2014

### Musician, Conductor, Bandsman

Geoff Butler was farewelled by a large gathering of family, friends and fellow bandsmen and women on Wednesday 19 November 2014 after lying in state at the band room named in his honour by the New Brighton Silver Band.

A formal ceremony was held at the Woolston Club and included stirring eulogies of Geoff's life as well as a musical tribute played by musicians from eight different bands reflecting Geoff's influence within the banding movement. Geoff was carried out to the sound of pipe and brass playing *Amazing Grace* and later a lone piper led the procession through a Guard of Honour of bandsmen.

Music for Geoff was a family tradition with his father Bill being a talented cornet player. At the age of 11, young Geoff started playing cornet and joined his father in the cornet section of the Christchurch Municipal Band where Ralph Simpson, along with his father, became his teacher and mentor. Geoff and Ralph became lifelong friends and supported each other throughout their musical careers.

A work transfer saw Geoff and wife Isobel move their young family to Timaru and an opportunity to conduct the Waimate Silver Band presented itself. Geoff took up this challenge with relish and very quickly this band became an integral part of the local community, performing regularly. Geoff took the band to three successful provincial championships.

In 1962 Geoff and his family returned to Christchurch where he was appointed conductor of the New Brighton Silver Band, a role he held for 37 years. Upon his retirement he returned to playing Eb bass. The band prospered under his leadership winning several Provincial and National D Grade Championships. His passion, enthusiasm and drive also saw the band purchase new instruments and uniforms and the building of band rooms that are the envy of many.

Running in tandem with the busy band schedule was Geoff's commitment to his music students. It was not uncommon for him to have lessons with his pupils from Monday to Friday and then again on Sunday mornings. Often he would pick up his pupils and take them to the band rooms for their lesson. Two hundred and eighty-nine



students have had the benefit of Geoff's calm, insightful and knowledgeable method of teaching music. Many of these young students now have an impressive record in the band movement including three who were selected for the National Band.

Throughout the 1970s Geoff played a more active role in the administration of the brass band movement in Canterbury. He regularly served on contest committees at both national and provincial level and was always willing to help out in whatever capacity was required. For many years Geoff spent his Queen's Birthday weekend at the Canterbury Association band camp where aspiring young players from all over the region would benefit from his tuition and knowledge. Geoff served many years on the Canterbury Provincial Brass Band Association and was President from 1996-99.

Geoff's enormous contribution to the New Brighton Band and the wider community

over many years was formally acknowledged when he was presented with a civic award for services to the community by the then Mayor Gary Moore.

Geoff's work with the band could not have been achieved without considerable sacrifice on a personal and family level. His efforts have often gone without thanks but with the reliable support for many years from his wife, family and friends he has been able to maintain his passion and love of music. Last year at a special function Geoff emulated his father Bill in being presented with his 75 years BBANZ long service award combined with the official naming of the 'Geoff Butler Band Rooms'. Geoff epitomizes all the qualities of a great bandsman but above all he was a warm, caring and approachable man with a great love and enthusiasm for brass music.

Grant Newby  
Secretary – New Brighton Silver Band

## Musings from Brownie – Be a Sport

The summer continues, at least it does down here in Central Otago. And with summer nowadays we have sport. Rugby 7's, League 9's – strange, I thought both codes were winter sports. As well, at the time of writing, cricket's World Cup is getting underway. But more about this later.

Yes it's sport, sport and more sport. Do we have an obsession with sport, or is it that the promoters think we do? There seems to be so much of it one wonders where we find the time to fit it all in. Or, have we reached the stage of "overkill"? I think we have. But, at the end of the day (I've heard that phrase before), it's all about money. Around about Christmas, I remember reading about how tens of millions of dollars were being divided among various sports. That made me realise what poor relations music and the arts are in comparison. One wonders how much the America's Cup team will get this time.

This got me to thinking. Why should sports etc. be financially supported so heavily when other pursuits such as ours get virtually nothing? Take this example. Imagine a school board being approached to reequip their cricket teams with new gear. I can see this request being looked upon quite favourably. Maybe at the same school a request is made for a set of brass band instruments. Yes I know, there's a cost difference, but I can also imagine the looks of horror and disbelief from the board. Why?

I took this a stage further. A sprinter runs a 100 meters. That's an accepted sport. It is also physical in that muscles are being used throughout the body. But when one plays a brass instrument, aren't muscles also being used? OK, they may be different ones to the sprinter, and I would think they are used less violently and with more control. Think of the process of blowing the instrument, particularly a bigger one. Your breath must be controlled while you're holding the instrument. And, the facial muscles etc. are very involved in producing the notes, plus hands for valves etc. Then there is the required co-ordination of reading music, listening and watching. If you're marching, more muscles are involved. I am quite certain that playing brass instruments requires more physical effort than many sports.

When I was in the army, physical fitness was an important aspect and how fit you were was generally determined by running. All right for those who enjoyed it because usually they were good at it. It wasn't my thing. I hated it, and I can assure you that I still do. But the point I'm making is that I believed I was still fairly fit. One had to be to spend the time we did rehearsing marching displays etc. – in my case carrying a BBb

bass and playing every note with feeling. So the old saying "horses for courses" definitely applies. I should imagine that a shot-putter for example would hardly be interested in a triathlon. They could be, but I'm picking it would be only to watch. What I'm trying to say is that we are all designed differently – all with various strengths and weaknesses. Why shouldn't we enjoy whatever exercise we do, as long as we're exercising?

Something else also intrigued me when looking at the various sports receiving hand-outs. Activities that are considered sports include billiards, darts, and at times I've even seen marching girls included. It's easy to say that these aren't real sports, so let's look at it from another angle. Do you consider playing a brass instrument more physical than the "sports" I've just mentioned? And then there's co-ordination and teamwork. Look at a coxed rowing eight for instance. Think of the time and effort that has gone into their training so that they're operating as a perfect team – and they look good too. Aren't we trying to do the same thing with banding? But sounding rather than just looking good.

I have often wondered how much our playing benefits our health. Years ago I remember children with asthma being sent along to bands to sort out their breathing problems. It must have worked as some ended up as champion players. A while ago I was required to have minor surgery on one of my legs. For some reason this required a chest X-ray!! Anyway, I was duly "zapped" and asked to wait while it was developed.

A short time later a technician came out holding the X-ray. He was somewhat mystified at the size of my lungs and told me they were among the largest he had seen. So obviously I got something out of playing a bass instrument loudly for all those years.

But to "cut to the quick" – I would suggest that perhaps bands have been marketing themselves in the wrong manner. Shouldn't we be selling ourselves as an alternative form of healthy exercise? Let's put music making aside for a moment and promote our movement as being physically beneficial to all age groups. The resultant music is to be seen as an additional bonus. Personally I know very little about the physical aspect of playing when comparing it with athletes of different sports. It would be worth considering approaching someone who does. The results could revitalise the whole image of our movement and create a positive "clean green" future. Perhaps that lingering "cloth cap" image might finally be a thing of the past to be replaced by, say, lycra. But then on second thoughts, perhaps not lycra.

As to the sports mentioned at the beginning. They have only been created for one purpose. Yes, they're all shortened versions of their original codes, and have in my opinion been created for one thing only – entertainment. Perhaps that's all that people want. Therefore, can we say that our contests for instance are entertaining?

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com



*The Christchurch Bicycle Band 1895 keeps fit as well as entertains  
(WA Taylor Photograph, Canterbury Museum, 1971.40.1)*

## D of E

*Kevin Dell, our Director of Education, begins a series of columns on Performance Anxiety.*

Most of us who play a brass instrument or a percussion instrument experience performance anxiety from time to time in differing intensities and in varying circumstances. There is a lot written about performance anxiety and how to overcome it. However I know that many of you don't want to, or don't have the time to read books and lengthy articles. So over the next five or six months or so I will publish some brief articles on what it is, what causes it, and some possible remedies.

The first thing to realise is you are not alone. The great pianist Frederic Chopin famously said "I am not fitted to give concerts. The audience intimidates me. I feel choked by its breath, paralysed by its glances, struck dumb by all those strange faces."

Luciano Pavarotti, one of the greatest tenors of all time, described the walk from the green room to the stage as the walk of death.

The well-known pop singer Adele said, "I'm scared of audiences. I get shitty scared. One show in Amsterdam I was so nervous I escaped out the fire exit. I've thrown up a couple of times." (Rolling Stone, 2012.)

Nigel Kennedy, the world famous concert violinist, told German police after they raided his apartment, "I smoked a little grass. I can't do this job without it. I need to relax." (More about drugs in later articles.) Barbra Streisand gave up live performances for 27 years after she forgot the words to a song. She now uses a TelePromter. Singer Ella Fitzgerald won a talent contest when a teenager. She was supposed to dance but got nervous and sang instead. Others who suffer include Beatle George Harrison, actor Stephen Fry and singer Carly Simon.

If you don't want to let performance anxiety restrict your musical career then read on over the next few months. Hopefully you will find something that will help.



## Congratulations

In 2014 awards for Long Service to brass band movement in New Zealand were presented to 25 people – totalling 1093 years of service. Our heartiest congratulations to all those who have given so freely of their time to brass banding.

Kaiapoi Brass: **Johanna Lettink** 26 years

Levin & District Brass: **Wayne Reid** 25 years, **Graham Strode-Penny** 30 years, **John Gibbs** 35 years, **Nigel Hewitt** 36 years, **Chris Craddock** 46 years, **Donald Jeffery** 53 years and **Colin Honey** 55 years.

Mosgiel Brass: **Annette Dakin** 36 years, **Bill Riach** 38 years and **Ian Hebbard** 55 years

Motueka Brass: **Peter King** 54 years and **Peter Graham** 55 years

Nelson City Brass: **Peter Goodman** 60 years

New Brighton Silver Band (pictured above): **Aaron Hannah** 25 years, **Fran Dodge** 35 years, **Margaret Miller** 35 years, **Wendy Lilley** 38 years, **Alan Lilley** 47 years, **Jim Hill** 47 years and **Geoff Butler** 76 yrs.

North Shore Brass: **John Sullivan** 35 years

Tauranga Brass: **Alex Garrett** 65 years

Te Awamutu Brass: **John Gibbons** 55 years

Trust Porirua City Brass: **Sandra Jones** 31 years

## Make an offer

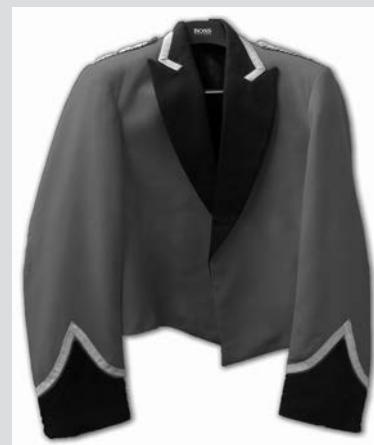
BBANZ is selling two sets of uniforms worn by the National Band.

Set one is a marching uniform – approximately 65 red jackets with high collars plus black trousers with a gold stripe.

Set two is a stage uniform – approximately 40 red jackets with black lapel plus black trousers with gold stripe.

The uniforms are stored in Wellington but samples can be brought to the Rotorua contest if required.

Contact Helen at [brass@banz.org.nz](mailto:brass@banz.org.nz) for more information.





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### National Youth Brass Band

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**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2015 National Contest in Rotorua 8 to 12 July

Contest Committee contact: Stephen Clayton  
[stephen.clayton@asb.co.nz](mailto:stephen.clayton@asb.co.nz)  
Contest Manager: Helen Lee [brass@banz.org.nz](mailto:brass@banz.org.nz)  
The venue for the contest is The Sir Howard Morrison  
Performing Arts Centre, Rotorua

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington [mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander [mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## Musical Director Required For National Contest

Te Awamutu Brass invites expressions of interest from conductors  
keen to take a long established and current National C Grade  
Champion band to the 2015 BBANZ National Contest.

This vacancy is for an eight week term prior to contest and  
includes contest itself.

**Please contact [tabrass@xtra.co.nz](mailto:tabrass@xtra.co.nz)  
or president Denise Wilson 07 871 5464, 021 1680 229**

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, BJ Aldridge (in perpetuity) E Aldridge  
(in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner,  
Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby,  
J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, JE Irvine,  
DA Johnson, I Levien, AG Lewis, M Luxford, JR McGough, MJ Mellon,  
Marlborough District Brass, O Melhuish, JP Musical Instruments, B and M  
Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District  
Brass Band Association, R Young, G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band  
please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP,  
Trevor Cudby, Kevin Dell ONZM, Graham Dick, Kevin Jarrett MBE, Ian  
Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Murray  
Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod  
(sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund,  
KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

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NEW ZEALAND

# Mouthpiece

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Patron: Rt. Hon. John Key – Prime Minister of New Zealand

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## Contest Countdown



The Sir Howard Morrison Performing Arts Centre (centre right) is the main contest venue.

With the announcement of the test music things are certainly heating up as bands and soloists begin preparing for the 135<sup>th</sup> National Championships in Rotorua from 8 to 12 July 2015. The Chief Adjudicator is well-known conductor and music teacher David Gallaher, formerly of Christchurch and now resident in Geelong, Australia. The Assistant Chief is David Chaulk, conductor, composer and champion soloist from Auckland. Stephen Leader from Christchurch is the Chief Military Judge.

The test music selected for the band events will provide listeners with some beautiful melodies and the players with some technical challenges. The A Grade test piece, *Vita Aeterna* by Alexander Comitas was commissioned for the 2012 European Brass Band Championships and also used as the 2014 British Open test piece. The composer writes, "In 2010, I was commissioned to write a piece for the Koninklijke Fanfare 'Sint Caecilia', (concert band) to commemorate one of its members, the recently deceased young euphonium player Jeffrey Lindelauf. Jeffrey's parents asked me to express the viewpoint in the composition that life goes on after death and they proposed that *Vita Aeterna* (Eternal Life) would be an appropriate title. I had the feeling that the lyric theme of this piece would sound very well for brass band, so I decided to use it as a starting point. Not only do I use this musical theme from the previous piece, I also wanted to elaborate a bit more on the subject of ongoing life, now combined with what in Hinduism and Buddhism is called Karma."

*Festival Music* is a classic Eric Ball work that has been used as a championship section test piece for the National Brass Band Championships of Great Britain, both at the area contests and at the National finals. So it will be a fitting test for B Grade bands. It is a piece that is as technically demanding of a band as any modern work, whilst

with a superbly created sense of Mozartian brilliance in each of its three movements that although pastiche, is as close to what you could have imagined Wolfgang Amadeus creating if brass bands were around and contesting three hundred years before.

Works by Salvationist composer Kenneth Downie have featured regularly at our Championships as both test pieces and Own Choice selections. The test piece for the C Grade is Downie's *Majesty*, a set of variations based on the Salvation Army tune set to Charles Wesley's famous words, 'Jesus, the name high over all'.

The D Grade Sacred Item test is *As the Bridegroom to His Chosen* by John Rutter arranged by Vertommen. The text for this hymn is taken from a poem written by the 14th Century German Dominican, Johannes Tauler (1300-1361).

See you in Rotorua!

New Zealand  
**BRASS BAND  
CHAMPIONSHIPS**  
Rotorua 2015



## A note from our President

Regular readers of this column may recall I wax on lyrically about how our Youth Band gets better each year and just how good the standard of these bands are.



There are a lot of factors that contribute to the success of any band, not least the performers themselves. However one of the key ingredients for success is the work of the tutors and mentors who give so willingly of their time and talents to help players become better players. Another key ingredient is that we have a number of people who contribute in other ways whether it is in support roles or financially.

Published in this magazine is a current list of 'Friends' of the Youth Band who regularly support our youth. When you count the number of players who have benefitted from being a member of a youth band, the list of supporters is a very small representation of those who have directly benefitted from the generosity of others. The fee charged to the players selected for a youth band would normally be less than half the true cost of staging that band. Becoming a 'Friend' of our National Youth Band is a way past band members and others can help the future generations of young talented musicians.

Another way of contributing is by putting time and effort into your own band or district association. Having been involved myself at a district level for many years I know that a lot of effort is put in by a few to ensure that the future of our music genre continues to thrive. When players who have been fortunate to represent New Zealand in one of our various National Bands return to their own band, their very selection and membership of those bands inspires others and the improvement in performance helps their own band in more ways than one.

**Evan Sayer – President**  
**Brass Band Association of New Zealand**

## Meet the Judges

### David Gallaher

A career and passion for brass bands, teaching and conducting began in the deep south of New Zealand. David commenced his involvement in banding with the St Kilda Band in Dunedin. A teaching appointment in Invercargill was followed by an accidental arrival into brass teaching and conducting. Later study at Otago and Canterbury Universities was undertaken. Many of David's former students have gone on to National Youth Bands and National Bands.

David moved to Christchurch in 1989 to join Woolston Brass as a player and deputy musical director under Ken Smith. David cites the wonderful influences of Ken and the late Mervyn Waters on his teaching and conducting. Upon Ken's retirement David was appointed conductor of Woolston Brass in 1997. In his ten year tenure with Woolston David directed the band to five New Zealand Championships and the Band of the Year title seven times.

In 2003 David was appointed as the Music Director of the National Band of New Zealand, touring the band through the North Island. A further appointment was made for him to conduct the band on its 2005 European tour. The commissioning of New Zealand compositions for the tour was significant for David. He has been instrumental in the commissioning of New Zealand works and recordings for both Woolston Brass and The National Band of New Zealand. In 2005 as a result of his work in education, David was awarded the KBB Scholarship to attend the International Mid-Western Orchestra and Band Festival.

The establishment of a Brass Course including brass band instruments at Canterbury University in 2006 realised a long-held ambition for David. In 2010 he was awarded an MNZM for his services to music. He also conducted the New Zealand Secondary Schools Symphony Orchestra in that year. He has continued his involvement with brass bands by assisting several bands in the Melbourne region. David was Assistant Chief Adjudicator at the 2010 New Zealand Championships in Dunedin. He has twice adjudicated at the FAAB Championship in Australia and has been Chief Adjudicator in four Australian State Championships. Currently David is employed as Director of Music at St Joseph's College, Geelong.



### David Chaulk

David Chaulk's early music education was received in The Salvation Army in Canada.

Following university music study in the United States, David performed with and conducted leading ensembles throughout North America, taught low brass at the University of Toronto and, during the 1980s and early 1990s, was one of Canada's most prolific brass band composers.

Since arriving in New Zealand in 1994, David has performed with all of New Zealand's professional orchestras and was an Artist Teacher at the New Zealand School of Music.

David has conducted or played with many leading New Zealand bands, including Dalewood Auckland Brass, Woolston Brass, Waitakere Brass, Wellington Brass and Hutt City Brass. In total, David has won 16 national titles as conductor, player and soloist, in New Zealand and Australia.

David is one of a handful of players to be a member of both the National Band of New Zealand and National Australia Brass.

In addition to his work with orchestras and bands, David has performed and recorded with artists including Dave Dobbyn, Bic Runga, Shapeshifter, Che Fu, Diana Krall, Burt Bacharach, Nathan Haines, the original Elvis Presley band, Tony Bennett, Kiri Te Kanawa and Plácido Domingo.



## Congratulations

... to the following people who received BBANZ Long Service awards in November last year.

Hamilton City Brass: **Michael Rogers** 40 years

Feilding Brass: **Rebecca Zentveld** 25 years

Devon Hotel New Plymouth Brass: **Amanda Bollond** 25 years and **Annette Haley** 25 years

Our heartiest congratulations to all those who have given so freely of their time to brass banding.

# The Youth Today

Executive committee member Jeff Mulraney begins a series of interviews with up-and-coming brass band musicians. In this issue he talks with nineteen-year-old Todd Smith from Blenheim.

Jeff: What was your first musical experience?

Todd: It was hearing my Dad play the guitar when I was seven years old.

Jeff: What was your first musical instrument?

Todd: It was the guitar and I progressed ok until I was nine years old.

Jeff: What happened then?

Todd: I came down to Blenheim from Palmerston North to stay with my Grandfather (Walter Moloney) for a few days. He was playing in the local band (Marlborough District Brass Band) and I went along to an Anzac concert and that is what got me hooked on brass playing.

Jeff: What brass instrument did you start on?

Todd: It was the Tenor Horn which I played for a few years. I then progressed to Baritone and finally ended up on Euphonium, which was what I always wanted to play, when I finally moved to Blenheim to live.

Jeff: What did you do to improve your playing?

Todd: I practiced more than a lot! My Grandfather gave me a copy of the Arbans Tutor (book) and I really enjoyed practising this and looking at the black notes at the back of the book and thinking that it would be really cool to be able to play them.

Jeff: When did you first become interested in composing?

Todd: Not long after I started playing the Tenor Horn in Palmerston North. My first major composition was *Death of a God* which I composed when I was 11 years old. (The score has 74 pages in it!). I continued to dabble away until I started to get serious about composing when I got to secondary school (Marlborough Boys' College).

Jeff: When did you first taste solo success?

Todd: The Under 15 solo at the National Competitions.

Jeff: What other titles have you won?

Todd: Three Junior Euphonium titles.

Jeff: You have been in a National Secondary Schools Brass Band and four National Youth Brass Bands, what have you got out of those experiences?

Todd: The opportunity to socialise with other musicians and establish social networking with them as well as the opportunity to play good music at a very high level.

Jeff: What or who has been your biggest source of inspiration?

Todd: In terms of playing, Riki McDonnell has been a huge inspiration because I have been able to sit next to him and he has also had a big influence on my life as a whole. In terms of composing there is Derek Bourgeois's *Apocalypse*. I have a DVD of the European Championships on which YBS (Yorkshire Building Society Band) under David King played it. This had a big impact on me and it motivated me to try to compose something like it. Another composer, Stravinsky, also is having a big impact on my current composing.

Jeff: What sort of thing would you like to see happen to support young brass players?

Todd: I have often thought deeply about this matter and I think what is being done now is incredibly good. I would like to see the creation of a nationwide Regional Youth Band Competition

Jeff: What advice can you give to a young player in New Zealand today?

Todd: The most important thing is to be inspired. I think having something or someone to look up to really challenges you to achieve at a high level.

Jeff: What does the future hold for you?

Todd: Number one is I would like to do more composing, and, if



possible, make a career out of this. If an opportunity arose I would like to develop my conducting skills. I will keep playing but this no longer has a high priority.

Jeff: Is there anything else you would like to add?

Todd: I have a number of people I would like to thank for helping me over the years. In no particular order these are: Professor David King and Dame Adrienne Stewart, who have promoted my compositions at an international level and have helped me in numerous other musical ways; David Edmonds, for starting me off on the right foot reading music and playing in general. Graham Riach got me interested in musical theory and taught me through to the Grade 8 Level and last, but not least, Evan Sayer for assisting me in many ways.

Quick-fire round

What type of music do you listen to the most? Definitely a lot of orchestral stuff, especially Stravinsky, Tchaikovsky, Beethoven and a lot of Debussy. Other than classical, I like the jazz/popular music of the 1940s, 50s and 60s.

Other interests? I am an avid computer "Gamer". That is my escape from reality.

Favourite food? Roast pork with all the trimmings.

Favourite place? I love cities and Auckland at night is extra special.

Favourite film? *The Green Mile*.

Favourite colour? Light blue.

Favourite musical instrument? It is a toss-up between a cello and an oboe.

Favourite piece of music? Stravinsky's *The Rite of Spring*.

What do you dislike the most? People who don't care or want to play their part in a band.

For the more technical amongst us, what make of instrument do you play and what mouthpiece do you use? A York Euphonium and a Steven Mead 4 mouthpiece.

# What's On?

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## Tuesday 7 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) workshop, 7.30pm Age Concern Auditorium, 9 the Octagon, Dunedin. Free event.

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## Wednesday 8 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) workshop, 7.00pm, Canterbury Brass bandroom, 43 Hargood Street, Woolston. Christchurch. Fee event.

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## Thursday 9 April

**Besson Artist Tom Hutchinson** (principal cornet The Cory Band) workshop, 7.30pm, Marlborough District Brass bandroom, 21 Auckland Street, Blenheim.

**Blues to Bebop**, multi-instrumentalist James Morrison with the Auckland Philharmonia Orchestra, 8.00pm Auckland Town Hall. Book at [www.ticketmaster.co.nz](http://www.ticketmaster.co.nz)

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## Saturday 18 April

**Cambridge Brass** performing at the Cambridge Farmers Market on the Cambridge Green and the opening of the Cambridge Model Railway Exhibition at the Town Hall.

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## Sunday 19 April

Wellington District Brass Band Association contest Samuel Marsden Collegiate School, Karori, Wellington

**Free Concert** by Kumeu Brass and Kumeu Vintage Brass, 2.00 pm, Kumeu Community Centre Kumeu, Auckland. A collection will be taken for the Hospice West Auckland

**Lest We Forget** presented by the Oamaru Garrison Band, 2.00pm at the Oamaru Opera House. A concert tribute to the 12 members of the 10<sup>th</sup> North Otago Regiment Band who served in WW1. Tickets are \$20/\$15/\$10 and available at the Opera House.

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## Monday 20 April to Saturday 2 May

**Voices from the Front** presented by Trust Porirua City Brass, 7.30pm at the Popup Little Theatre, Poruria. Book at [www.iticket.co.nz](http://www.iticket.co.nz)

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## Wednesday 22 April

**ANZAC Concert** presented by Eastern Bay of Plenty Brass at the Little Theatre, Whakatane

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## Thursday 23 and Friday 24 April

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass, 7.30pm ASB Theatre, Aotea Centre, Auckland

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## Friday 24 and Saturday 25 April

**We Will Remember Them** presented by Alpine Energy Timaru Brass, 7.30pm at The Playhouse, Church Street, Timaru. Bookings at Newman's Musicworks, 0800 688 559 or online at [www.nmw.co.nz](http://www.nmw.co.nz)

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## Saturday 25 April

**Cambridge Brass** will perform at the Anzac Day Dawn Service followed by the Cambridge Civic Service, at wreath-laying ceremonies at the Services' Cemetery at Hautapu, the Leamington Cemetery and at three Rest Homes. The day concludes at Cosmopolitan Club.

**Rotunda** presented by the New Zealand Dance Company and North Shore Brass, 3.00pm ASB Theatre, Aotea Centre, Auckland

**ANZAC Variety Concert** presented by Nelson City Brass, 7.30pm at the Theatre Royal, Nelson

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## Gallipoli 100 – ANZAC Remembered 2015

A special ANZAC concert to mark the 100th anniversary of the 1915 Gallipoli Campaign. Featuring **Woolston Brass** and **The Christchurch**

**City Choir**, the concert will be performed at the Charles Luney Auditorium (St. Margaret's College) at 2.00pm. Pre-booking is recommended. "Early bird" tickets can be booked now at [www.dashtickets.co.nz](http://www.dashtickets.co.nz) Door sales (cash only) Adult \$35, Concession \$30, Child \$15, Family \$80 (2 Adult + 2 Child) email: [promotions@woolstonbrass.org](mailto:promotions@woolstonbrass.org)

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## Sunday 26 April

**We Will Remember Them** presented by Alpine Energy Timaru Brass, 2.00pm at The Playhouse, Church Street, Timaru. Bookings at Newman's Musicworks, 0800 688 559 or online at [www.nmw.co.nz](http://www.nmw.co.nz)

**Spirit of Anzac**: Dalewood Auckland Brass Concert Series, 2.00pm, Centrestage Theatre, Orewa

**Voices from the Front** presented by Trust Porirua City Brass, 6.00pm at the Popup Little Theatre, Poruria. Book at [www.iticket.co.nz](http://www.iticket.co.nz)

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## Monday 27 April

**Morning Melodies** presented by the RNZ Navy Band, Bruce Mason Centre, Takapuna

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## Friday 1 May

**Aotearoa Plus** the NZSO with guest conductor and trombone soloist Christian Lindberg (Sweden) joined by trombone soloist David Bremner, 6.30pm Michael Fowler Centre, Wellington

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## Saturday 2 May

**Aotearoa Plus** the NZSO with guest conductor and trombone soloist Christian Lindberg (Sweden) joined by trombone soloist David Bremner, 7.30pm Auckland Town Hall, Auckland

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## Saturday 9 May

Closing date for National Contest entries

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## Saturday 9 & Sunday 10 May

**Canterbury Provincial Brass Band Association contest**, Christchurch. Band events on Saturday will be at the Middleton Grange Performing Arts Centre with solos events on Sunday at Selwyn House School. The adjudicators are Peter Adams (Dunedin) and David Mallett (Christchurch)

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## Sunday 10 May

**Festival of Brass** Mother's Day Concert presented by Whangarei District Brass, 2.00pm at the Whangarei Central Baptist Church

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## Sunday 19 July

**Kaiapoi Brass Band** will celebrate its 130th jubilee with a mid-winter dinner at the Kaiapoi Workingmen's Club. To register email [kaiapoi brass@gmail.com](mailto:kaiapoi brass@gmail.com) or write to The Kaiapoi Brass Band Secretary, c/o - 5 Rapley Street, Kaiapoi 7630.

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## Levin's 115th Jubilee

Founded in 1900 as the Levin Municipal Band, **Levin & Districts Brass** is preparing to celebrate its 115th Jubilee. A Reunion weekend is planned for Friday 28 August to Sunday 30 August 2015. The draft programme is Registration and Meet and Greet on Friday evening, band rehearsals on Saturday, dinner and social evening on Saturday night and a concert on Sunday afternoon. To register your interest: Email 115Jubilee. [LevinBrass@gmail.com](mailto:LevinBrass@gmail.com) and/or visit the Facebook Event: <http://www.facebook.com/events/356313594555497/> and indicate that you will be attending.



## All that Jazz

On Saturday 14 February Eastern Bay of Plenty Brass combined with the Trident High School Big Band to form the 37 strong "Sunshine Capital Big Band" to perform at Jazz in the Park in Whakatane. What a huge success this event was for all concerned.

The band was invited to perform at this key local event last year and we had a very intense few months of preparations that started back in November 2014. We put together a fantastic programme of jazz and big band music that entertained a crowd of 1,400 for over three hours in the typical Whakatane sunshine. We performed 45 pieces, about a third of which were to accompany vocals expertly performed by Zak Taylor (Titanium), Lily Latham (New Zealand's Got Talent), Waiewe Vice (local trio), Reon Gay (a future star in the wings) and Whirimako Black (Jazz Deva). This really was a fantastic event and has put our band in the public eye like never before. The evening ended with the entire crowd dancing the night away. The talent on show really was amazing and was acknowledged by reports in the local paper including quotes such as "Simply the Best".

The impressive versatility of the band's younger players was again on display as five of our members traded in their brass instruments to play saxophones and of the seven trombonists in the jazz band, only one is normally a trombone player. We had a great rhythm section, all from Trident High School and the majority of the vocalists were also past Trident students. Musical Director Alan Spence and the band had put in a huge commitment leading up to this event and we have already been asked to perform again next year. A special thanks needs to go to our hard-working committee and our fantastic MC Gareth Moore-Jones.

The day was made even more special as Maurice Reid (Trumpet) and Sarah Holmes-Reid (Waiewe Vice) were married and were a huge part of the wonderful and special day all round. Alan and Tania Spence celebrated their 25th wedding anniversary that weekend as well.

Now that the jazz event has finished we are preparing for a large Anzac Concert to be held on 22 April at the Little Theatre in Whakatane and then preparations for the National Contest will begin.

Stephen Clayton – Eastern Bay of Plenty Brass

## Draft schedule of contest events

### Wednesday 8 July

Events from approximately 10.00am. Solos for Under 15 groups, Juniors, Masters and Open Slow Melody  
All percussion events – Open, Junior and Under 15 solos and Ensemble  
All Open Ensembles  
Junior Champion of Champions  
Invitation Slow Melody

### Thursday 9 July

From 9.00am - all Open solos, Open Own Choice event and all Junior Ensembles  
Open Champion of Champions from 7.30pm

### Friday 10 July

Sacred or Reflective item and Test selection for A, B and C Grades  
Street March for all grades

### Saturday 11 July

Own Choice selection for A, B and C Grades. Championship results announced.  
D Grade and Youth Grade events. Championship results announced.

### Sunday 12 July, 2.00pm

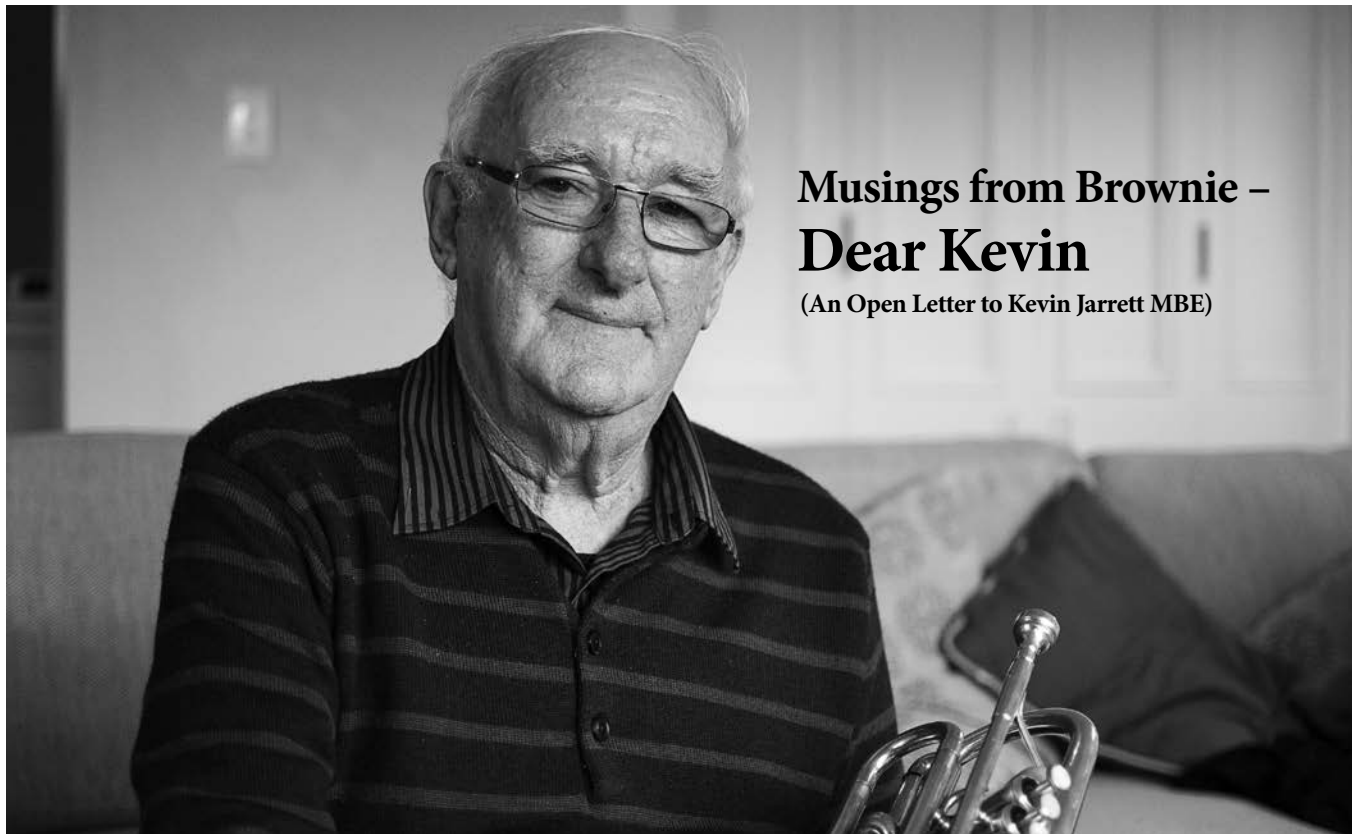
The Band of the Year entertainment competition featuring Dalewood Auckland Brass, Hamilton City Brass, Waitakere Auckland Brass and Eastern Bay of Plenty Brass.

### Test Solos

Eb Soprano Cornet	<i>Capriccio</i>	Philip Sparke	Just Music JM 43404
Championship Cornet	<i>Fantasia No1</i>	Bellstedt arr. Moren	Editions Marc Reift EMR 6569
Amateur Cornet	<i>Cantabile et Scherzetto</i>	Philippe Gaubert	Hickman Music Editions
Flugel Horn	<i>Concerto for Flugelhorn</i>	John Golland	Kirkless Music
Tenor Horn	<i>Festive Praise</i>	Kenneth Downie	World of Brass
Baritone	<i>Rhapsody No.2 (Don Quixote) Op.89</i>	John Golland	Kirkless Music
Euphonium	<i>Tryptich for Euphonium and Piano</i>	Anthony Ritchie	Prima Vista
Tenor Trombone	<i>Choral, Cadence et Fugato</i>	Henri Dutilleux	Alphonse Le Duc
Bass Trombone	<i>Piece Lyrique</i>	Robert Clerisse	Alphonse Le Duc
Eb Bass	<i>Carnival of Venice</i>	Arban arr. Baadsvic	Ovation AS
BBb Bass	<i>Sonatine for Tuba</i>	Casterede	Alphonse Le Duc

Test music for band and solo events is available to purchase from Molto Music, BBANZ's Official Music Supplier.

To place an order please contact Billy Middleton on [midzo65@gmail.com](mailto:midzo65@gmail.com) or 021 836 255 or via [www.moltomusic.co.nz](http://www.moltomusic.co.nz)



## Musings from Brownie – Dear Kevin

(An Open Letter to Kevin Jarrett MBE)

Dear Kevin,

I, like many others, was concerned with your latest health scare Kevin, and am pleased you're back home in your favourite chair. What an excellent idea that a Facebook group was created in your name, and that in only a week over 1,000 had joined the closed group. Surely this must give you an indication of your position of respect within our movement.

Kevin, your influence on our brass band movement is considerable to say the least. I know that many will agree with me when I say that often your suggestions blossom as the years go by. And, at times there is a deeper message that may not be fully realised till some time later. Your skills as a motivator are renowned and seldom are harsh words spoken. In fact often one has the problem of sorting through the continual humour to discover what the message is. Often I have stood as a conductor in front of a band having had a "fast ball thrown at me", and wondered how you would have dealt with the problem. As you well know, training a D Grade band is a totally different situation to conducting bands in other grades.

And then, there are your words of wisdom - for example, I had not long joined the Army Band and we were performing an open air lunchtime concert in Taihape. Our audience - two men and a dog. Halfway through we stopped for a "smoke break", and the general consensus among the younger members was that the concert was a waste of time. You overheard us and asked if we knew either of the men.

"No", we replied.

"Well", you said, "do you realise that one of them could be the defence reporter from the Auckland Herald?"

We got the message, and I might add, I've used it a number of times since.

An example of your humour comes to mind. Wanganui contest 1971 and Woolston had completed a morning marching practice. Naturally we needed refreshments, and we were having them when you began a conversation with Vince Belgrave who happened to be next to me. Vince had been one of the judges for the Champion of Champions which had been held the previous evening. Kevin, you were busy asking Vince what he thought of the night. You asked him

"And what did you think of the BBb player?"

"It was terrible, the solo I mean - boring. Even the player looked like he went to sleep during it!!"

"Have you met Brownie?" asked Kevin.

"No I don't believe I have," replied Vince and we shook hands.

"Well, he's the one who won the BBb solo."

It's not hard to imagine what happened next - Vince back pedalling rapidly with you Kevin, adding further "fuel to the fire".

No one doubts your technical abilities and playing achievements. To me one of the best examples I witnessed was at an Air Force Base Band contest back in the early 1970s. It was held in Wigram and I believe

you were the judge. The final night was as always a social affair and a lot of fun. We were well into the small hours when you decided to perform a musical tribute to Jay Neal on your cornet. You demonstrated how Jay improved over the years, and how blatantly wrong notes were gradually fixed. I can't remember the solo, but it was a relatively easy one complete with variations. Your story carried on and just before Jay conquered the solo he unfortunately lost the first finger on his right hand. Jay overcame this setback and subsequently became one on New Zealand's top euphonium players. To demonstrate this Kevin just tucked away his first finger, and played the complete solo using his 2nd, 3rd and 4th fingers. I have enough problems getting my normal fingers sorted, and I know I'm not alone there. How the hell you did that Kevin still amazes me.

Some time ago I heard that you were intending to write a book. Why not grab a tape recorder (or whatever they are nowadays), and just record your thoughts whenever the urge takes you? I'm certain that there's any number of people who would gladly transcribe it for you. I say this because your influence on brass bands will not stop at this generation. Even now your methods are being passed on to the next. The brass band world in general is very short of top grade reference books. Our band in Roxburgh remember you well and pass on their best wishes.

Go on Kevin - tell us another story.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

# D of E

Kevin Dell, our Director of Education, continues his series of columns on Performance Anxiety.

Last month we saw that we are not alone in suffering Performance Anxiety and that we share the anxiety with some very famous people. In fact Performance Anxiety has been recognised as the most common phobia in the USA (because it not only affects musicians but people such as public speakers.) Here in New Zealand we refer to Performance Anxiety as “nerves” or “stage fright”.

Most of us experience Performance Anxiety from time to time but in different intensities and varying circumstances. No one likes it and it makes it more difficult (or for some impossible) to give your best performance.

Before we can talk about combating it we need to understand a little more about what it is.

Carole Miller in a discussion of why Performance Anxiety affects musicians says “There are three qualities a successful performer must have:

- a) a technical control of their instrument
- b) good taste in using this technique musically and artistically
- c) the courage to do this in front of an audience

There are few activities that can produce tension and anxiety as quickly and as thoroughly as performing in public.”

So essentially (no surprise here) Performance Anxiety is a fear of performing in public. For the moment the important thing to recognise is that it is a fear. As with any fear or anxiety

Performance Anxiety causes an emotional panic called physiological arousal or stress. Symptoms of stress can be physiological, cognitive, and behavioural.

Physiological reactions are mostly well known and include dry mouth, sweaty palms, faster heart rate, disturbed breathing and shaking limbs. These are all part of our bodies’ “fight or flight” reflex reaction to fear. Normally we use only a small amount of our potential strength and energy. However when we are fearful the body changes the way it operates physically in order to maximise strength and energy. When it does this it creates more adrenaline. Unfortunately when we are faced with nonphysical threats (such as performing in public) this “fight or flight” reflex is not helpful because we do not use the extra energy and the build-up of adrenaline causes the well-known symptoms above.

Cognitive symptoms include feelings of inadequacy, fear of making a mistake, and worrying about things happening, for example:

What am I doing here? I can’t do this. I can’t wait until this is over. I am never doing this again.

Sometimes the cognitive symptoms arrive long before the actual performance and may subside after it is over. The cognitive symptoms may be logical but are almost certainly irrational because stress interferes with our judgement and makes us less likely to make sensible rational decisions or to appraise what is going on realistically.

Behavioural symptoms include not being able to do things which normally happen naturally. Sometimes we experience symptoms from only one group and sometimes multiple groups.

There is some evidence that Performance Anxiety affects females more than males (males are worse at expressing their feelings) and that we cope with stress better as we get older.

Now we know we are not alone and we understand a little of what Performance Anxiety is. Next month we will look at strategies to combat and live with Performance Anxiety. However be warned that except in the case of medication (to be dealt with later in this series) we are not looking at eliminating it because there is evidence some anxiety is good for us as performers.

References:

1. *All Right on the Night*. Dianna Kenny, Professor of Psychology and Music at University of Sydney
2. *Performance Anxiety: A way to deal with it that works*. Jennifer Roig- Francoli, M. AmSAT Cincinnati Ohio
3. *Discussion of Psychological theories of how and why Performance Anxiety affects musicians*. Carole B Miller in *Mostlywind*
4. *Coping with Music Performance Anxiety*. Robin Abraham M.A. And Katherine Schneider PhD
5. *Five Big Mistakes in Dealing with Performance Anxiety*. Bob Woody

## Quick Notes

**Kaiapoi Brass Band** have postponed their 130th anniversary celebrations originally scheduled for the 9 and 10 May due to the scheduling of the regional contest the same weekend. Instead, former band members and partners are invited to join the band for a mid-winter dinner on 19 July at the Kaiapoi Workingmen’s Club. For more information please contact Kaiapoi Brass Band Secretary, C/- 5 Rapley Street, Kaiapoi, 7630.

The **Oamaru Garrison Band** has a new lease on life as it prepares for two majors concerts. The first, “*Lest We Forget*” is a tribute concert to the 12 members of the 10<sup>th</sup> North Otago Regiment Band (forerunner to Oamaru Garrison) who served in WW1. The band is hoping to fill the Oamaru Town Hall for this concert on 19 April. On 6 June the band will celebrate 100 years since the birth of renowned composer Douglas Lilburn with a concert at Waitaki Boys’ High School, where Lilburn was a pupil 1930-1933.

Brownie reports that **Radio New Zealand** featured brass bands on a recent afternoon programme with Simon Mercer “First up to be interviewed was David Bremner, no stranger now to Radio NZ, and he spoke well giving us an insight into his world of brass. Dianne Smeehuyzen was next, and her area of questioning was on her role as a brass band administrator. I felt that David’s questions were somewhat easier than hers, but Dianne sailed through without a problem. But the third interview was with Denis Teeling from Blenheim and is the one I found the most interesting. Currently Denis, a baritone player, is playing the Last Post on cornet at 6.00pm every day for 100 days. He has been doing this since the 15 January which is 100 days before Anzac Day. Each day, prior to the sounding of the call, six names of those from the district who died in conflict are read out. It’s good to hear that his efforts have created quite a following and again demonstrates the versatility of our bands and those within them.” A podcast of the programme can be downloaded at <http://rnz.to/1DXrkok>

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For more info and expressions of interest contact: [aucklandcitybrass@gmail.com](mailto:aucklandcitybrass@gmail.com)



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### National Youth Brass Band

**Musical Director:** Peter Adams M.Mus Dunedin  
**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2015 National Contest in Rotorua 8 to 12 July

Contest Committee contact: Stephen Clayton  
[stephen.clayton@asb.co.nz](mailto:stephen.clayton@asb.co.nz)  
Contest Manager: Helen Lee [brass@banz.org.nz](mailto:brass@banz.org.nz)  
The venue for the contest is The Sir Howard Morrison  
Performing Arts Centre, Rotorua

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington [mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander [mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

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NZ Army Band, B and M Platt, MT Sander, E Sayer, M Smith,  
J and R Sullivan, Wellington District Brass Band Association, R Young,  
G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band  
please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP,  
Trevor Cudby, Kevin Dell ONZM, Graham Dick, Kevin Jarrett MBE, Ian  
Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuysen, Murray  
Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker,  
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## Kevin Leslie Jarrett, MBE 1937 – 2015

A true icon of the international brass band world, Kevin Jarrett MBE passed away on 10 April 2015. Kevin was born in Feilding but made Wanganui his home town. Over many years he provided brilliant music for the citizens of that fair city through his work with local brass bands and his extensive teaching in schools throughout the district. It is worth recalling his conducting of the superb Anzac Day and Christmas concerts and Last Night of the Proms over many years in the Royal Wanganui Opera House. Add to that the hundreds of engagements he conducted throughout the years that were enjoyed by so many. As conductor of the band, Kevin was a driving force behind Wanganui City Brass performing so successfully at the 1993 Edinburgh Tattoo.

He was beyond doubt a great cornet player and could always be recognised by his wonderful rich sound, clarity of execution, and sympathetic and emotional treatment of the music he played which was always from the heart. He won solo championship titles at all levels of competition, the first when he was 11 years of age.

Kevin's achievements within the brass band world are unequalled. He contributed as a player, conductor, teacher of hundreds, adjudicator at all levels both here and in Australia, seminar presenter, motivator and mentor of many of our finest players. He taught over 100 solo, duet and quartet champions.

He was a member of 11 National Bands of New Zealand including four as conductor and five as principal cornet and band leader. He also conducted three National Youth Bands.

Kevin was a proud member of the New Zealand Army Band for ten years and was very influential in the band's musical growth and development. During this time he served two tours to South East Asia, the second tour as Bandmaster. He was awarded the Force Commanders Citation for the manner in which he carried out his duties as Bandmaster.

Kevin's greatest legacy to the banding community was as a teacher, tutor and mentor of players at all levels. During his career he taught musical skills to hundreds of players, many of whom have risen to the top in their performance levels. Today there would be very few of the more prominent brass bands in New Zealand that don't have players or conductors in their ranks who have come under the influence of Kevin Jarrett at some stage of their musical journeys. His skill and ability to teach was recognised by the Brass Band Association of New Zealand, who appointed him as National Director of Education in 1997. Kevin was a life member of BBANZ and was awarded the MBE in 1986 for his service to the brass band movement.

Kevin Jarrett was fondly called New Zealand's Mr Brass Band and he will always be remembered for his wonderful ability to keep in touch with his many friends.

Kevin will be fondly remembered by many, including his family: wife Heather, sons and daughters in law Shaun and Vicki, and Blair and Debbie, grandchildren Jordan, Ashleigh, Shannon, Eden, Rebecca and Mitchell, his sister Mary Miller and his many nieces and nephews.

*Kindly prepared by Tony Cowan (BEM. J.P.)*

## A note from our President

The Association's Executive Officer, Helen Lee, and members of the Management Committee have received a number of enquiries as to why our National Contest is being held in the North Island for three consecutive years. This has come about due to a variety of circumstances. First, applications to host the 2016 Contest in the top half of the South Island were called for in 2013. At the closing date no applications to host this contest had been received. It was not surprising that we didn't receive an application from Christchurch given the uncertainty around the availability of venues and accommodation due to the rebuilding programme following the earthquakes in 2010 and 2011. We had expected an application from Blenheim but with no guarantee that their new performance venue would be open in time, they didn't apply. Applications to host the 2016 contest were then opened up to all of New Zealand. Organisations from Napier and Wanganui applied and based on the information and budgets provided, the Management Committee assigned the contest to Napier.



Last year applications were called for to host the 2017 National Contest. In the normal contest rotation sequence applications for this contest should have come from the lower half of the North Island. However, due to the circumstances outlined above those at the 2013 AGM agreed to open applications up to the top of the South Island as well. At the closing date two applications had been received, one from Wellington and one from Blenheim. Information from both applicants was then circulated to all member bands and representatives from both cities presented their applications to the Association's AGM. Member bands present, along with others eligible to vote at the AGM, subsequently voted for the contest to be held in Wellington - 23 votes to 9.

Not long after Wellington won the right to host the 2017 contest we received advice from the Wellington City Council and other parties that the July date clashed with the Lions Rugby tour of New Zealand. The financial implication of this would mean bands paying top dollar for both accommodation and travel at this time. Some bands may also be providing entertainment at some of the rugby venues. It was therefore recommended to bands that the 2017 contest be held in the school holidays between terms one and two, on the weekend following Easter. Of our 50 bands only eight replied to this recommendation - all of whom agreed to the change. As you can see there have been many steps that have resulted in us now having three North Island contests in a row.

On Thursday 16 April I, along with other members of the Management Committee, band persons and supporters from New Zealand and overseas, was privileged to join the Jarrett family to say farewell and thank you to Kevin. The service was a fitting tribute to a man who had touched so many lives through his wonderful contribution to the banding community. His legacy will last for generations to come. The musical tributes performed during the service will stay with me for years, such was the beauty and emotion the selected band and soloists conveyed. A special thank you to Kevin's wife, Heather and the Jarrett family for sharing such a wonderful example of mankind with us.



**Evan Sayer – President**  
**Brass Band Association of New Zealand**

## SOUNZ like Brass

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But did you know that our complete catalogue of music for brass contains over two hundred items for trumpet, horn, trombone, tuba, euphonium, mixed chamber music groups and brass bands? Below a sample list of repertoire ideas for horn:

Ross Harris: *Lament* – Butrymonys for solo french horn, *Fanfares* for Solo Horn, *Lament* for Natural Horn and *Contours* for horn and piano

John Rimmer: *Tides* for horn and electronic sounds and *Tritones* for horn and synth

John Elmsly: *Memorial* for horn and piano

Maria Grenfell: *Prelude, Fugue and Foxtrot* for horn and piano

Philip Norman: *Waiting for Caroline* for horn and piano

Robert Burch: *Concertino* for horn, piano and strings

As well as lists of music, SOUNZ Online offers brass audio and video as Media on Demand for you to listen and view.

Have you thought about applying to become a SOUNZ contributor? As a New Zealand composer or performer you can upload your profile to SOUNZ Online for promotional purposes and sell your work through our website. If you'd like to learn more, email [info@sounz.org.nz](mailto:info@sounz.org.nz).

If you need a helping hand, feel free to contact us with any questions you may have, or if you need any help navigating our online catalogue. [www.sounz.org.nz](http://www.sounz.org.nz)



## Salute

The Royal New Zealand Ballet is honoured to present *Salute*, four dance works to mark the centenary of World War 1. Three of the four dance works will be accompanied by the New Zealand Army Band, including a new commission by acclaimed New Zealand composer Gareth Farr. Another work created for the tour is based on Dwayne Bloomfield's composition *Passchendaele*. The Army Band musicians will be touring with the RNZB dancers throughout the month-long tour.

"We are thrilled to be working with the New Zealand Army Band and to be bringing live music to every venue. Watching the four works taking shape is very exciting, and profoundly moving. I really believe this programme will resonate with all New Zealanders," says Amanda Skoog, RNZB's Managing Director. "It's the first time the RNZB and NZAB have worked together and it's a very good fit. Both national organisations have a long and proud history and both regularly represent New Zealand on the world stage."

Salute opens in Wellington on 22 May ahead of touring to Christchurch, Dunedin, Hamilton, Takapuna, Auckland, and will close in Napier on 25 June.

# What's On?

## Saturday 9 May

**Made in New Zealand** presented by Wellington Brass 7.30pm St Andrew's on the Terrace, Wellington city. The concert will include a world premier concerto by Anthony Ritchie.

## Saturday 9 & Sunday 10 May

**Canterbury Provincial Brass Band Association contest**, Christchurch. Band events on Saturday will be at the Middleton Grange Performing Arts Centre with solo events on Sunday at Selwyn House School. The adjudicators are Peter Adams (Dunedin) and David Mallett (Christchurch)

## Sunday 10 May

**Festival of Brass Mother's Day Concert** presented by Whangarei District Brass, 2.00pm at the Whangarei Central Baptist Church

**Festival of Brass Concert** presented by Waitakere Auckland Brass Band, 3.00pm, Green Bay High School Performing Arts Centre. Tickets \$25/\$20 Book online via Ticketmaster or call 09 970 9700

## Friday 22 – Sunday 24 May

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, St James Theatre, Wellington.

## Thursday 28 – Saturday 30 May

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Isaac Theatre Royal, Christchurch.

## Wednesday 3 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Regent Theatre, Dunedin.

## Wednesday 10 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Founders Theatre, Hamilton.

## Saturday 13 & Sunday 14 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Bruce Mason Centre, Takapuna.

## Wednesday 17 - Saturday 20 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, ASB Theatre, Aotea Centre, Auckland City.

## Wednesday 24 & Thursday 25 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Municipal Theatre, Napier

## Wednesday 8 to Sunday 12 July

**New Zealand National Championships** at the Sir Howard Morrison Performing Arts Centre, Rotorua.

## Sunday 19 July

**Kaiapoi Brass Band will celebrate its 130th jubilee** with a mid-winter dinner at the Kaiapoi Workingmen's Club. To register email [kaiapoi brass@gmail.com](mailto:kaiapoi brass@gmail.com) or write to The Kaiapoi Brass Band Secretary, c/o - 5 Rapley Street, Kaiapoi 7630.

## Friday 28 to Sunday 30 August

**115th Jubilee celebrations of the Levin and Districts Brass.** To register your interest: Email [115Jubilee.LevinBrass@gmail.com](mailto:115Jubilee.LevinBrass@gmail.com) and/or visit the Facebook Event: <https://www.facebook.com/events/356313594555497/> and indicate that you will be attending.

# It's Band Camp Time

Sometimes, when you play in a brass band you don't necessarily know of the Canterbury Provincial Brass Band Association, or realise that there is a whole network of bands linked to it. Then you go to a band camp run by the CPBBA, and you see exactly how many bands participate in this brilliant opportunity for young brass players.

As we arrive at the Living Springs camp we see the stunning view down to Lyttelton, indescribable to anyone who has not been. Once inside, the atmosphere is easy and relaxed - under no pressure (yet). After we settle in, it's straight into the first practice of the weekend. Under the experienced conductors, Tyme Masters (Woolston Brass) and Craig Williamson (New Brighton Silver) we meet our pieces; marches *Fun Fever* and *Harlem Rag March*, *Shuffle* featuring the first of three of our "budding conductors", Zachary Nicholson; *Annie's Song*, with cornet solo by Sylvia Vail; *Blast From The Past*, conducted by Jacob Stonehouse, *Joy of Youth*, with a solo from Briana Steven on snare drum; *Jack's Jig*, conducted by Emma McMorran; *Choral and Rockout*, showing off the band's musicality in the choral section and then the band's upbeat skill in the rock section and to finish off *Animal's March*.

Although the schedule was flowing and the camp was relaxed, we had multiple band practices each day, usually for 1 ½ - 2 hours. This kept us occupied and stopped us running riot around the lodge. Some of the pieces when pulled apart in section practices were challenging but it was great to see the improvement of the whole band over one weekend. And although it was a band camp, we still needed something apart from playing to keep us sane, so two hours of "free time" was assigned on Saturday afternoon to make the most of the monorail, balance bikes, flying fox, swimming pool and table tennis table etc.

As always the crucial part of the weekend was the concert performance on Sunday afternoon, and what a concert it was. The music was played brilliantly by all and the audience loved it. The camp awards along with a few intriguing prizes went to: Briana Steven - Leadership Prize (more of a section leader prize), the Horns - Best Section, Tyler Seaton - The Drama King award (for an impromptu disco); Brendon Lancaster - Novice Prize, Zachary Nicholson - Best Player.

Once again, thanks to the conductors Tyme and Craig, and also the organisers and helpers Janet, Kate, Bill and Peter who made it a brilliant and worthwhile weekend for all present. I look forward to returning next year. This Youth Band will be performing at the Canterbury Provincial Contest on Saturday 9 May while the points are being tallied. To finish off, here's a joke I shared with Tyme which quite amused him.

"How many conductors does it take to change a lightbulb?"

"Nobody knows because no one ever looks at them."

Connor Rabbidge from Alpine Energy Timaru Brass

# Quick Notes

**Peter Adams** has ended his three year tenure as MD of the National Youth Band. We thank Peter for his tremendous work and wish him well for the future. We are very pleased to announce that **David Bremner** has been appointed as the youth band's new Musical Director for the next three years.

**Kevin Dell** and **Graham Dick** have been appointed as co-managers of the National Band of New Zealand with a brief to plan a programme of events for the band to attend over the next five years.

Three new names have been inscribed on the **Dannevirke Brass Band** honours board to acknowledge a total of 126 years' service. (see picture page 7). Life membership was approved at last year's annual meeting for Ray Phillips (48 years), Dave Barrett and Kathryn Illsley (both 39 years).

Since their early days as learners all three new Life Members have played various instruments and have filled various roles on the committee. Dave Barrett (euphonium) was the chairman of the committee when the band committed to building a new bandroom, which opened in 2005. Ray Phillips (Eb bass) has been the historian and sheet music archivist for many years, while Mrs Illsley (flugel) has been the treasurer for 36 years. Her father, Barry Tougher formerly the conductor, tutor and bandmaster now retired, is also listed on the honours board. All three new life members continue to play in the band without retirement in mind.

Among the other life members, Eric Harrington (Hawke's Bay) passed away last October at the age of 102 and Don James died the previous year at the age of 83, having been awarded a BBANZ certificate for 55 years' service.

## Musings from Brownie – Lest We Forget

I would like to take a moment to reflect on the passing of Kevin Jarrett, a person who will be greatly missed by our movement as a whole. I regard it as a privilege to have known and worked with him. To Heather and family, my deepest sympathies and condolences. I couldn't help but notice that as Kevin began his journey from us to that "big bandroom in the sky", he had a good travelling companion - Richie Benaud. There would be little doubt as to the subject of their discussions during that trip – cricket. Much more will be said of Kevin's contributions to banding but let me finish by saying - thanks for everything mate.

I am pleased that Kevin was able to witness (via Live Streaming) Wellington Brass's efforts in Sydney during Easter. Thank you guys, you have restored my faith in kiwi brass bands again. For too long now it has appeared to me that we have been playing "second fiddle" to the Aussies. Hopefully a new era has begun, and it's not just a one-off. I remember well the feeling of winning in Australia - beating them on their own home turf - it's something one doesn't forget.

Just after Christmas Southlander Graham Dick found the summer weather was too hot for him and ventured up the West Coast to Westport. While he was there, he happened to glance through a copy of their local newspaper, the West Coast Messenger, and came across a photograph of a group from the Inangahua Silver Band performing on New Year's Eve. He forwarded a copy to me, and finally we're able to bring it to you. I like the caption. But more importantly it proves that banding is still alive and well on the West Coast, which, over the years has produced many of this country's top players. Keep it up guys, and thanks Graham for forwarding the copy.

By the time you are reading this Anzac Day 2015 will have been and gone. I know that out there, many buglers, small brass groups and bands will assist in making this year's celebrations one to remember. It should be mentioned that many of these buglers and small groups are not from affiliated bands, but still play an important role within our communities, and as a result, are a reflection on our movement. To mark 100 years since the Gallipoli landing, there have been a number of changes to the traditional Anzac services around the country. It is good to see that bands etc are prepared to go with these changes and in some cases offer helpful alternatives. I believe that our participation in Anzac Day celebrations is one of the most important engagements of our banding year.

It is also pleasing to see the number of Anzac-related concerts being performed throughout the country by our bands on their own and in conjunction with other community musical organisations. And, I wonder what Denis Teeling is doing now at 6.00pm each day since he has finished his 100 day bugling marathon in Blenheim.

At last year's Otago/Southland Provincial contest there was some discussion about the South Island not hosting the National Contest in 2016 and that effectively it would be 2018 before there could be another one held down here. Needless to say this is a concern for the majority of South Island bands, in particular, the cost of travel for the next three years. The result will be that bands who would have attended contests will not be there. While this will not help contest entries, it will also not help bands who can't attend.

As a result of the discussion it was decided to investigate the possibility of having a "South Island Contest" like they did 100 years ago. Timaru has "raised their hand", and are looking into organising one in early October. Indications are that considerable interest is being shown by bands, so the contest could be a starter.

Here's another idea discussed at this year's

provincial which also could be worth considering. Years ago in the North Island provincial representative bands were selected in Auckland, Taranaki and Wellington. For four or five years they contested annually in the Bowl of Brooklands, New Plymouth. I understand the organiser back then was Peter Newcomb, and the event was sponsored by a tobacco company. The suggestion I received was - why can't we do something similar in the South Island during our "contest drought"? I agree. It would be good experience for many "up and coming" players, and depending on what venues were selected, draw in the public.

I also agree with our president's comments in his last column, where he stated the importance of "selected bands". If the concept of provincial bands was adopted then perhaps some players with potential from lower grade bands could be included. So let's look at the positives first before the negativity creeps in. Perhaps 2016 will be the year when three or four Provincial Representative Bands could be formed in the South Island, and a contest convened. It would give our younger players something to strive for and, something for them to remember.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## Reefton band plays in 2015



On New Year's Eve the Inangahua Silver Band was whooping it up at the Mobil Service Station on Broadway in Reefton. The locals were boisterous, and there was dancing in the puddles, while the band pumped out the music.

PICTURE: Trevor Johns



## Australasian Champions

Wellington Brass Band has gone some way to balancing the ledger in trans-Tasman rivalry, winning the Australian National Brass Band Championships in Sydney over Easter weekend. Having battled with 15 other bands from Australia, winning three of the four competition events with a second place in the Test Piece, Wellington Brass won the championship with a five point gap between them and their nearest competitor Brisbane Excelsior who were the two-time defending champions.

The competition, held over four days at Easter, was the first time the Wellington band has won the Australian Championships. The win marked the first time in over ten years the Fireman's Helmet Nation trophy would reside across the Tasman, and the first in 20 years a New Zealand band would hold National Championship titles from both countries. Success in major competitions is becoming a familiar theme for Wellington's young band. Led by musical director David Bremner over the past nine years, the band has risen from obscurity to win the previous two New Zealand National contests, with band members regularly enjoying stellar success in the National solo competitions as well.

The band's manager Leighton Roberts described the recent victory in Australia as "The perfect end to a very hard and committed 6-7 months."

"After our successful defence of the New Zealand championship title we were invited to the Australian competition. We collectively decided to accept that invitation, which was a massive commitment both musically and financially. We're just thrilled with our performances through all the events. We have a lot of young fellas in the band, students and also more seasoned players, so to see them all step up and perform well, after all the hard work of getting over there was simply fantastic," he said.

Congratulations to soloists Kyle Lawson of Woolston Brass on winning the Australian Open Cornet Championship, Mitchel Spence and Riki McDonnell from Wellington Brass who were placed second in the Open Tenor Horn and Open Euphonium respectively and Steven Booth from Waitakere Auckland Brass was third in the Open Baritone solo.

Congratulation also to composers Dwayne Bloomfield and Todd Smith whose works were heard during the Australian contest. Bloomfield's Anzac themed *Behold the Narrows of the Hill* was the test piece for the Junior A Grade Brass while Smith's composition *Vita Destructa* was played by the Footscray-Yarraville City Band in the A Grade Own Choice section.

## Obituary Brian Hickmott 1931-2014

A large number of brass band players and supporters gathered recently to celebrate the life of Brian Hickmott. All the available space in the Motueka District Brass band complex and the adjacent pipe band hall was required to accommodate the representatives and players from Takaka, Motueka, Nelson, Blenheim, Westport and Greymouth who attended the ceremony. A massed band played some of Brian's favourite music before and during the service.



At the age of 10 Brian was taught to play the tenor horn in Motueka. He then played for the Nelson College Band in the early 1940s, returning to Motueka as a player and later conductor. Throughout his life he was associated with most of the brass bands in Nelson, Marlborough and the West Coast region. These associations go back as far as 1954 and include the days of the formation of the present Nelson, Marlborough, West Coast Brass Bands Association.

Brian attended his first National Contest in 1948 in Dunedin. As the conductor of Motueka Municipal Band he won the National D Grade Championship in 1968 and again in 1991. He conducted this band for three separate periods totalling 24 years. As a deputy conductor he gave a further 20 years' service. Over the years Brian gave his all to local brass banding: teaching, coaching, adjudicating, fundraising and liaising with the community. In spite of hard times, he always managed to keep our organisation alive. Brian was made a Life Member of Motueka District Brass in 1988 and at the time of his death he was the band's patron.

At the age of 82, Brian was still playing his euphonium three weeks before he died. We ragged him not too long ago for reaching the pinnacle of his playing career when he played a euphonium duet with Riki McDonnell in 2012 at two band concerts in Nelson and Motueka.

Brian had been a member of Motueka District Brass for 70 years - a record which will probably never be equalled. Brian's whole life was based on service to his local community and the wider Nelson region through his business and his love of the brass band movement. Brian is survived by his wife Margaret who shared his life for 55 years, his daughter Jenny and his son Dean who also played in the Motueka band for several years.

Peter King - Life Member  
Motueka District Brass



The new Life members of the Dannevirke Brass Band:  
Kathryn Illsley, Dave Barrett and Ray Phillips with the honours board.

# D of E

Kevin Dell, our Director of Education, series of columns on Performance Anxiety.

Before proceeding with this month's thoughts let's re-cap: that we are not on our own, that what we experience is as a result of a "fear" and that the symptoms which are largely physiological or cognitive are as a result of the body's natural "fight or flight" reaction to fear and stress.

We can now look at how we can deal with Performance Anxiety. Let's look first at pre-performance preparation. Obviously you have to have overcome the technical difficulties of the piece you have to perform so you need to have done enough practice to achieve that. Having said that, practising or over-practising technical aspects will not on its own cure Performance Anxiety. If playing the piece from a technical aspect is not the problem but "fear" of the audience is, then more practise is not the answer. We also need to practise performance. This is different to practising technical difficulties.

How do we practise performance?

- a. At the lowest level we need to play the music we are to perform right through in its entirety at least once a day for many days before the performance.
- b. Then we can create a bit of pretence. Go to your bandroom. Set yourself up at one end. Pretend the room is full and perform your piece. If you do it seriously you will feel the adrenalin start to flow.
- c. Make sure you have plenty of rehearsal with your accompanist.
- d. Persuade your family or friends or flatmates to listen to you. More generally, that is not just as preparation for a particular performance; we need to get as much experience of performing as we can get. Recently I watched Graeme Norton interview Robbie Williams. Each asked the other whether they got nervous before performance. Each replied "not now" but Robbie Williams confessed that in his early days he had been about to renege on a performance because of nerves until his manager told him it would cost him a million dollars.

There are a number of organisations that look for "items" on various occasions such as service clubs, women's groups, church groups, groups related to the RSA, and clubs such as the Orphans' Club and the Savage Club. Make yourself known to these groups and offer to perform. Before a national contest many bands make an opportunity for soloists to perform to an audience. Take advantage of these opportunities.

Turning now to the physiological symptoms caused by the unwanted build-up of adrenalin.

I don't know anybody who likes these symptoms but short of taking drugs (to be discussed later) the best strategy is to, at the least, learn to

live with them and, at the best, to use them to create excitement.

We all know people who seem to play better in performance. Almost certainly they are using the adrenalin rush to their advantage rather than letting it get in the road.

Here are some ideas to cope with the symptoms:

1. Make sure you are dressed comfortably.
2. Allow plenty of time to get to your venue.
3. If possible get the feel of your venue. If you are there early enough you can get out on the stage before the audience arrives.
4. Pre-tune to the piano (if that is your accompaniment) so that you do not get unsettled before your performance.
5. Try and lead your "normal" life on the day of performance and the days leading up to it. In particular don't drink more alcohol or stay up later than usual.
6. Importantly do not try and deny these unpleasant symptoms. Some people feel the need to pace about or become so inwardly focused that you cannot talk to them, in an effort to rid themselves of the symptoms. That is unlikely to work. Denying the symptoms will not make them go away. Possibly all denial is doing is causing muscle tension, thus making it worse.

Just realise that the symptoms are normal and try and accept them. It does however help to relax. Focus on the music not the technical difficulties or the symptoms. We will talk more about relaxation in a subsequent article. For me, just sitting reading the music and concentrating on the musical aspects helped me.

You may also benefit from some deep breathing and progressive muscle relaxation similar to yoga exercises.

7. Taking a long term perspective, work to gradually overcome anxiety. This is a variable of getting experience. Make lists of performance scenarios and rank them from least to most anxiety producing. For example one list might rank the auditorium from practise room to (say) the Michael Fowler Centre. Another might rank the music to be performed from a style you are comfortable with to a style you are least comfortable with. Then select settings you are comfortable with for your early performances working up to less comfortable settings.

There is no magic wand. Like other aspects of musical performances it requires effort and practise.

Next month we will look at the cognitive symptoms and some advice on using the adrenalin build up to your advantage.

Waitakere Auckland Brass performing A Frank Sinatra Tribute concert.



# The Youth Today

Executive committee member Jeff Mulraney interviews up-and-coming brass band musicians. In this issue he talks with 21-year-old **Megan Gooding** from Invercargill.

Jeff: What was your first musical experience?

Megan: Going along to many brass band concerts and contests, listening to dad (Steve Gooding) play with Ascot Hotel Brass.

Jeff: Musical ability runs through your family.

Megan: Both my dad and sister Nina play brass instruments. Dad was principal cornet for Ascot Hotel Brass for over 20 years and a member of many National Bands of New Zealand. My sister plays euphonium and baritone for Ascot Hotel Brass as well as the National Youth Band

Jeff: Why did you decide to play an instrument and what was it?

Megan: I guess after many years listening to brass bands and hearing it around home I thought it was a cool thing to do. I started on recorder at out-of-school classes and chose to play the clarinet at the age of ten. Aged 12 I started cornet lessons.

Jeff: How did you progress? How much practice did you do and what was your motivation?

Megan: I progressed quite quickly once I started playing the cornet. I joined the Ascot Park Auxiliary after just a couple of months of playing and then was promoted to the senior band two years later at the age of 14, progressing through to principal cornet in 2013 at the age of 20. Whenever I had the chance I would practice, I always wanted to improve.

Jeff: How did you measure your success on your instrument?

Megan: I never really thought how far I had come in my playing until the last year or so, but on becoming principal cornet of an A Grade band after 8 years playing I realised I was doing all right.

Jeff: How much practice do you do?

Megan: I still practice any chance I have, generally for an hour or two



a day. I don't have any set practice routines or anything but tend to practice whatever pieces I can find lying around at home.

Jeff: What have been your musical highlights to date?

Megan: Taking over the principal cornet seat at Ascot Park from my dad is probably my biggest highlight so far. Having him sit bumper-up and his guidance has been the best thing for my playing. Other highlights would be being chosen as principal cornet for the 2015 National Youth Band and playing principal cornet for Box Hill Brass from Melbourne.

Jeff: You have been in the Secondary Schools Brass Band and a number of Youth Bands. What have you got out of these experiences?

Megan: The guidance and knowledge shared by the tutors and the conductor is always an inspiration, but the lifelong friendships made with people with similar interests is a highlight.

Jeff: Who or what has been your biggest source of inspiration?

Megan: My dad is definitely my biggest source of inspiration for my playing. I always thought that if I could be half as good a player as he is, I would be happy. To follow in his footsteps is the greatest feeling. I am so thankful for his continued support and guidance.

Jeff: What sort of things would you like to see happen to support young brass players?

Megan: There needs to be more youth band camps particularly at a local level. If everyone has a chance to participate it keeps people, especially young kids, interested and gives them something to aim for.

Jeff: What advice can you give to young players in New Zealand today?

Megan: Go for every opportunity you are given no matter how big or small, you never know where it could lead to.

Jeff: You recently graduated from University.

Megan: I studied a Bachelor of Science at Otago University majoring in Zoology with a minor in Ecology. It was hard keeping a good balance between band, uni and having a social life, but at the end of it, going to band was a good way to forget about uni for a couple of hours. I always made sure I was doing enough practice that my playing never went backwards, but, of course, sacrifices do have to be made along the way.

Jeff: What does the future hold for you?

Megan: In terms of playing, I just want to keep improving and following in my dad's footsteps, with the hope of being selected for the National Band of New Zealand one day.

Jeff: For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?

Megan: A Yamaha Xeno Cornet and a Denis Wick 4 mouthpiece.

## Sinatra and Brass

On 12 February at the Auckland Town Hall, *A Frank Sinatra Tribute* was a terrific ride for the audience. The opening band number *Let's Face the Music and Dance* set a lively pace, and by interval the audience was clapping thunderously. The concert ended in a standing ovation - no mean feat for the Auckland Town Hall! Bravo Waitakere Auckland Brass!

A programme of favourite Frank Sinatra melodies attracted a mixed audience of jazz fans and brass enthusiasts. The "jazzers" were blown away by the virtuosity of brass soloists such as Andrew Large playing *The Harry James Trumpet Concerto*. The brass enthusiasts were wooed by the smooth tones of Tim Beveridge and his sparkling pianist Mark Baynes, cool bassist Cameron McArthur and iconic drummer Bruce King.

The great programme showed off the band's skills, its best soloists, and how well the band could work in combination with professional jazz musicians. A decent-sized audience attended this new concert concept,

filling the Town Hall stalls. The audience experienced the brass energy in big numbers like *Born Free* and were entranced by the intimate sublimity of ballads such as Steven Booth's baritone solo *Stardust*.

There were many factors that made the concert an outstanding success - the band was well-prepared, it had a well-run sound-check (vital in these kinds of crossover concerts), and musical director Kerry Wood and vocal soloist Tim Beveridge had a very entertaining rapport onstage. Kerry and Tim made fun of each other and the audience throughout the night, which proved to be very effective banter to add to the fun vibe.

It's not until you hear a full A Grade brass band and a professional rhythm section together that you understand how dynamic *New York, New York* can really be! Tim Beveridge posted on his Facebook page after the concert: "That was fun!"

Ron Archer - President Waitakere Auckland Brass



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Manager: Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

Musical Director: Mark Carter, Wellington  
Manager: Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2015 National Contest in Rotorua 8 to 12 July

Contest Committee contact: Stephen Clayton  
[stephen.clayton@asb.co.nz](mailto:stephen.clayton@asb.co.nz)  
Contest Manager: Helen Lee [brass@banz.org.nz](mailto:brass@banz.org.nz)  
The venue for the contest is The Sir Howard Morrison  
Performing Arts Centre, Rotorua

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington [mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander [mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

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If you would like to support the activities of the National Youth Brass Band  
please contact the BBANZ Office.

### Life Members of the BBANZ

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Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony  
Lewis MNZM, Bill Platt, Dianne Smeehuysen, Murray Warrington

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NEW ZEALAND

# Mouthpiece

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## David Shadbolt Christensen QSM 1926 - 2015



Born in Hokitika, Dave was first taught to play the cornet by his father. He joined the Hokitika Municipal Band when he was just seven years old. When his family moved to Dunedin, Dave attended King Edward Technical College where he was greatly influenced by the music master there, Dr. Vernon Griffiths. As a member of Les Francis' St Kilda band Dave first won the Amateur Cornet Solo at Palmerston North in 1938 – when he was just eleven years old! He followed this with a hat-trick, winning the event again in 1939 and 1940.

Dave sat the Trinity College examinations of 1942 and received the highest possible marks for his performance playing. The examiner, Anderson Tyrer, became the first conductor of the New Zealand National Orchestra (now the NZSO). Tyrer later offered Dave the Principal Trumpet chair in his new orchestra, but Dave turned him down, opting instead to continue his university studies in Christchurch.

Despite his immense musical talent and his unparalleled artistry, Dave was always content, proud even, of his status as an amateur musician. By profession he was an engineering draughtsman with NZ Railways, based in Christchurch. Thus, all of his distinctions were extra-vocational. They were achieved on top of holding down a full-time, regular day job.

In 1944 (at the tender age of 18!) Dave took the Principal Cornet chair in the Woolston Band. At the "Victory Contest" of 1946, he was nudged into second place in the Amateur Cornet by Ken Smith, but he regained the title in 1947. Dave won the Amateur title for the fifth time in 1949. In total, he amassed five Amateur Cornet titles, four Cornet Championships, two Champion of Champions and countless wins and placings in duets and party events.

Dave's pre-eminence as a cornettist brought him the leadership of the (British Open winning) National Band of New Zealand in 1953 and also the 1962 National Band. He was coerced into joining the 1965 National Band as Deputy Principal by his life-long friend Kevin Jarrett who took the top chair in the band that year.

Between 1956 and 1963 Dave alternated between Woolston's Principal Cornet chair and the baton. He conducted the band with considerable success at the 1956, 1957, 1961, 1962 and 1963 national contests.

Late in 1963 Dave left Woolston to begin a long association with the Addington Workshops Band (now Addington Brass). He gave forty years' dedicated service to Addington as a conductor, player and mentor to developing players.

In addition to his involvement in brass bands, Dave participated actively in the local orchestral, big band and dance band scene. He featured prominently over the years as a member of backing bands in recording sessions for radio, television and audio productions.

At the time of his 80th birthday a tribute concert was staged in the James Hay Theatre. Appropriately, the concert featured performances by both Woolston and Addington Brass performing a programme of items picked entirely by Dave. The guest compère at this concert was another luminary of the New Zealand brass band fraternity, and a great mate of Dave's, the late Kevin Jarrett MBE.

Though the greater part of his brass band involvement in recent years was with Addington Brass, Dave Christensen's name will always be revered at Dampier Street. Though time may have diminished his public profile, his legacy will remain in the minds of all Woolstonians, as indeed it should in the minds of all New Zealanders. In his heyday, Dave Christensen brought immeasurable honour to his country and to his band. We will always be immensely grateful to him for that, and proud of him too.

Sixty years ago, his was a household name. The term "legend" is applied rather loosely these days, and Dave Christensen himself would have squirmed at the thought of being considered a celebrity, but despite this characteristic self-effacement, or perhaps because of it, he will be remembered as a colossus. Cornet players everywhere will continue to aspire to reach the benchmark he set. Many of our greatest ever players, contemporaries of Dave's, have made no secret of the fact that he was their major influence, and his was the sound they strove to match.

Dave Christensen's temperament was as rare as his ability. He successfully combined an immense talent with modesty, humility, and a complete lack of ego or vanity. Perhaps that is why he is so widely admired, respected and loved.

*Dave Johnstone*, Life Member, Woolston Brass  
(See also *Jim Eyres'* tribute on page 3)

## Thanks

The Christensen family would like to thank everyone in the banding community for their support over the past few weeks. To the many from around the country who attended the funeral, sent flowers, cards and messages - we have been humbled by the respect and affection you have paid to our wonderful Dad and Grandad.

## A note from our President

Since the last edition of *The Mouthpiece* went to print the banding fraternity has lost another legend with the passing of Dave Christensen QSM. Dave was the leader of the 1953 and 1962 National Bands and a valued member of the 1965 National Band. Once again I was privileged to be present for the musical farewell provided by members of the Woolston and Addington Bands, whose playing was a very fitting tribute to someone who had contributed so much to the brass banding community in New Zealand.



The National Executive committee has just completed its annual planning meeting where contests, representative bands, education and other events important to the ongoing health of the New Zealand Brass Band movement are discussed in detail and plans established to carry us through the coming years. I thank the members of the National Executive and our Executive Officer for giving up their time and talents for the benefit of all band persons.

One item in our Contest Regulations that has been drawn to the attention of the Executive and Contest Manager is Contest Regulation 18.4.c. "Any solo or party competitor who does not advise the Contest Manager of their intended withdrawal at or prior to the special meeting, and who fails to start in the event, will be subject to a fine unless any explanation is accepted by the Management Committee." And 22.1 "Failure to fulfil withdrawal requirements [regulation 18.4(c)] will incur a fine of \$50.00." And furthermore 9.5 from the Rules of the Association states: "If any money owing to the Association by any bandperson is not paid on the date of payment, that individual shall, until such monies are paid, not be entitled to:

- (a) Enjoy any of the rights, privileges and benefits to which that bandperson would otherwise be entitled; or
- (b) Participate in any Contest.

While many will read this and interpret the Executive as being draconian, these events are supervised by volunteers and the delays that this causes not only disrupts the smooth running of the event concerned, it can have a flow-on effect for the rest of the day's events. Besides, it is good manners that those who we rely on for so much should be treated with respect.

Prior to last year's Annual General Meeting an opportunity was given to interested parties to discuss our National Contest and whether we can make the event better. A thought-provoking suggestion is published elsewhere in this edition of *The Mouthpiece* and we would welcome feedback from bands and interested individuals as to whether or not change is required to enhance our members' experience.

**Evan Sayer – President**  
**Brass Band Association of New Zealand**

## Newton Buzzing After Concerto Premiere

Euphonium soloist Byron 'Buzz' Newton recently premiered a brand new work by renowned New Zealand composer Anthony Ritchie.

Buzz performed *Concerto for Euphonium* accompanied by the dual New Zealand and Australian National Champion Band, Wellington Brass at St Andrews on The Terrace on the 9 May.

The New Zealand Music Month concert also featured original brass band works by fellow New Zealand composers John Ritchie (Anthony's father), Dean Goffin, Kenneth Young, John Rimmer and Thomas Rive.

Wellington's Musical Director and Principal Trombonist of the New Zealand Symphony Orchestra, David Bremner who was in good form following his performance with Christian Lindberg in Jan Sandström's double trombone concerto *Echoes of Eternity* was also featured as a soloist in another of Anthony's works *Clouds*.

The concerto is Anthony's second major work for the euphonium, following his earlier *Triptych for Euphonium and Piano* which was commissioned by Newton for his final Masters recital at the Royal Welsh College of Music and Drama in 2012 for which he received the first ever 100% mark. *Triptych* has also been selected as the Open Euphonium test solo at this year's New Zealand National Contest in Rotorua.

The concerto, which is in four movements was commissioned by the former Tredegar solo euphonium with the help of Creative New Zealand.

Prior to the performance Anthony was invited to say a few words to the large Wellington audience. "I set out to give Buzz a challenge, and welcomed his suggestions to make the solo part more virtuosic. I like to visualise the interaction between soloist and band it is like a musical drama in places."

The third movement titled *In Memoriam* was particularly moving for listeners and the composer as it was written in memory of his late father who passed away during the writing of the concerto. "In *Memoriam* was written for my father, who passed away last year on his 93rd birthday. Dad was a composer, and had a long association with the brass band community."

A wind band arrangement of the concerto will also be premiered by Byron in June with the Royal New Zealand Air Force Band.

## Tribute to Dave Christensen

As a representative of the 1953 National Band of New Zealand, it is a special privilege to be able to make this salutation to such a fabulous cornet player as Dave Christensen.

My eulogy comes as an expression of the respect and admiration we all have for Dave. Much of the success achieved by the 1953 band was directly attributed to Dave's leadership. He set standards we all knew we had to aspire to. He was our inspiration to lift our playing standard to where (musical director) KGL Smith could put the finishing touches to. Dave's friendliness, support, advice, his example, his attention to detail were all part of the glorious tone produced in Dave's playing, with its artistry, expression and beauty, heard and never forgotten.

Though many soloists on many instruments have made indelible impressions on us, each with their own characteristics, Dave's playing lifted the cornet above being a simple brass instrument; it became a musical canvas brushed with as much mastery as any other performer in all the musical fields, so inimitable was his style. And we say thank you Dave, for all that you were, did, gave, taught and shared with us. I am sure Gabriel will have you in his trumpet team.

*Jim Eyres - Wanganui*



## Kiwi Brass

Concert review 13 May 2015,  
Dorothy Winstone Centre, Auckland Girls' Grammar

North Shore Brass set the bar high with its tribute to New Zealand composers and arrangers in a concert that demanded much of a busy band, and they delivered. Hot on the heels of the band's successful season with the New Zealand Dance Company's Anzac tribute *Rotunda*, musical director Colin Clark commanded a performance steeped in New Zealand's heritage.

"I believe it was important for the band to perform a New Zealand music programme to makes us more relevant to the NZ music scene," says Colin.

Besson artist Byron Newton was the band's guest soloist, and his performance of Anthony Ritchie's *Euphonium Concerto* was phenomenal.

To play with such ease from memory was nothing short of brilliant.

To acknowledge the centennial of the Anzac conflict, the band performed Dwayne Bloomfield's *Behold the Narrows from the Hills*. The reading of the synopsis began a journey that was sustained by evocative moods and detailed playing. The final bars as the bass drum faded and the band sat silent with heads bowed in their tribute to the fallen was an amazing moment indeed.

Colin's heartfelt dedication of *Po Kare Kareana* to the late Kevin Jarrett and his family was well-matched by the musicality and emotions of Byron Newton's performance of this Kiwi favourite.

The climax of the 90-minute programme was Gareth Farr's *Tahwirimatea*. The band rose to the occasion, playing as well late in the evening as they had at the start. Overall, a quality performance of quality New Zealand music from an ensemble that takes its work seriously. Such determination bodes well for the upcoming national championships.

The evening ended in the hands of guest conductor Lt Commander Owen Clarke. Having recently retired as the Musical Director of the Royal New Zealand Navy Band, Owen led the band through the *Invercargill March* before he heads to Australia this month.



## Charity Begins in Kumeu

There is always something special about a charity concert and, of course, Hospice is a very special charity. Sunday afternoon, 19 April the Kumeu Community Hall resounded to the renowned musicality of Kumeu Vintage Brass, the forthright sounds of Kumeu Brass and the youthful tones of Kumeu Evolution Band.

From the first rousing rendition by Kumeu Brass of *Light Cavalry* conducted by Mark Close through such glorious sounds from the Vintage Brass as *All in an April Evening*, musicality was the key word. *Tell My Father* (with the vocals of award-winning Arthur Close), an in-house arrangement of *64 Plus*, the audience-warming *Zorba's Dance* and even touches of the Renaissance, Elton John and the

drones of bagpipes in *Highland Farewell* among other titles ensured the whole afternoon was a thoroughly engaging occasion. At one stage the enthusiastic audience warmed to *Colonel Bogey* by forming a conga line and actually marching in time all around the hall – an instinctive reaction to the soldierly impulses this music inspired. Towards the end, Graeme Gillies (Kumeu Vintage Brass musical conductor) apologised for running over time and offered to cut one number but the audience made it very clear, "no way" was that to happen. Finally, he stirred the combined bands and the audience into the obvious encore – the Royal Albert Hall's version of *Land of Hope and Glory* emphasising its traditional rallentando-culminating final bars to electrify the soul and

inspire a standing ovation from all (except some of the youngest Evolution Brass members who appeared somewhat overwhelmed by the effect).

Rosemary Ledingham, Fundraising Manager for Hospice West Auckland spoke at halftime and thanked the band for their time and efforts and acknowledged the audience's charitable attitude. She later announced that the total raised was \$414.40. Thank you to all who attended, enjoyed and donated. Later, it was learned the Kumeu Community Hall committee agreed to waive their fee for this worthy occasion – thank you.

Phil Thomson  
Publicity Officer - Kumeu Brass Inc

## Musings from Brownie – The Humble Bugle

The bugle - a historic relic from the past, or the proud forerunner of our modern valved brass instruments? Whichever way you look at it, the bugle has faded into the background with the passage of years. And yet it played (excuse the pun) a vital role in major battles during the 19th and early 20th centuries. I was pleased to see **Cpl Kevin Hickman** (pictured) playing the bugle which had gone ashore at Gallipoli 100 years ago. Perhaps the instrument is in for a comeback? Will they be used on such occasions as Anzac Day in preference to their modern counterparts?

On Anzac Day our band, like many other rural bands, supplied buglers to services throughout our district. In our case it was Central Otago and it required six to cover the region. Fortunately we were still able to provide a band for our local services around Roxburgh, be it somewhat limited. But one of our buglers was handed a "real" bugle from WW 1. Not only was there a name and regimental number engraved on it, but also a list of battles fought on the Western Front. We are currently researching its history further as Christine (our bugler) would dearly like to play it rather than her flugel horn, next Anzac Day. And, as we continue with the 100 year celebrations, I can understand her desire.

Personally I have never been into bugles, and I know the reason why. When I joined the Army, bugle calls were regularly played throughout Burnham Camp over a public address system of an old metal variety. Every morning at a certain appointed hour the first call of the day was played obviously to wake us. But it wasn't the bugle call that woke us, it was the preamble. The scratchy sounds of the blunt needle negotiating the preliminary grooves of the 78 rpm record prior to the call.

When I decided to look into the bugle I realised I knew very little about its history. As a result I consulted "the fountain of all knowledge", Wikipedia:

*"The bugle developed from early musical or communication instruments made of animal horns, with the word "bugle" itself coming from "buculus", Latin for bullock (castrated bull)."*

When I saw that I immediately had visions of the operation in progress on the said animal. I should imagine that the Romans back then would not have worried too much about painkillers, and the distressed animal would certainly have been vocalising.

Generally speaking the shape of "bugles" was curved, as in the shape of an animal horn, although bronze horns tended to be more circular. All featured a "shaped" mouthpiece which we are all familiar with. Armies throughout Europe adopted, and adapted them for their purposes, and in particular their cavalry units. As well "bugle horns" were used for such sporting activities as fox hunts, and post horns announcing the arrival of stage coaches. I remember years ago buying a water buffalo horn in the Philippines, all hollowed out with a carved



mouthpiece. We actually used it in the band, and it worked well.

But getting back to bugles. The American War of Independence found the British Army needing to change. No longer were the solid "battle squares" of troops able to take the fight to the colonists, as their tactics revolved around quick skirmishes. Strike quickly, cause as much damage and chaos as possible, and withdraw before the foe could regroup. This resulted in the creation of the British Light Infantry. The "line infantry" of the battle squares used big cumbersome drums to convey their officers' orders. These were too heavy for the mobile light infantry, so the bugle was introduced to relay commands. The role of the light infantry was further developed during the Napoleonic Wars of the early 1800s. Line infantry also became more mobile through the 19th century with the improvement in weaponry, and they too adopted the bugle. It

is of note that the bugles used by the cavalry, infantry and artillery are of different keys so as to avoid confusion during battle. I find it significant that light infantry units have a bugle as part of their cap badges.

Musically speaking, the bugle is very limited. There are only five notes available for their various calls. Starting on the second note of the harmonic scale - bottom C to G above the stave. Infantry bugles are pitched in the key of Bb. The calls - many of them I would term as for "daily housekeeping" - have little history, but there are some, and in particular the "Last Post" that has a far more interesting background. Again Wikipedia provided the information:

*"The "Last Post" call (Second Post) is used in British Army camps to signal the end of day.....In addition to its normal garrison use, the Last Post call had another function at the close of a day of battle. It signalled to those who were still out and wounded or separated that the fighting was done, and to follow the sound of the call to find safety and rest....."*

[An adaptation of] this custom dates from at least the 17th century, and originated with British troops stationed in the Netherlands, where it drew on an older Dutch custom, called *taptoe*, from which comes the term *Tattoo* as in *Military Tattoo*..... The *taptoe* was also used to signal the end of the day,..... signalling the moment that beer taps had to be shut, hence that the day has ended".

Speaking of Tattoos, it's good to see the Edinburgh organisation is coming back to Wellington to stage

a military tattoo next February. Apparently this is only the fourth time the Tattoo has travelled overseas so I would like to think we are very fortunate. I was lucky enough to be part of their first overseas performance. This was in 1980 at the Melbourne Cricket Ground - quite an experience to say the least. This was with the Army Band. We had prepared a marching display which wasn't originally on the programme, but they included it, and we ended up being top billed.

The question I ask is - will a proper bugle be used to play the Last Post at the Tattoo in Wellington? Or, will this year's excitement with the Gallipoli bugle be a one-off? At least I know that Christine will be playing one next Anzac Day, complete with WW1 battle honours.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

# National Contest Structure

The Contest Forum on the Friday night prior to the 2014 Annual General Meeting generated considerable discussion around the present contest structure. Although many varying points were raised the only aspect that was agreed was that the current National Contest format doesn't allow time to highlight or focus on our youth events especially the youth solos and the Junior Champion of Champions event.

This document is therefore designed to generate further discussion about potential changes to the structure of the National Contest in an attempt to review whether the present structure is in fact the best arrangement possible to achieve the outcomes desired by bands, their members and BBANZ or whether it is appropriate to present an entirely new revamped structure in an attempt to meet the believed shortfalls with the current contest.

## Identified weaknesses with current contest

- Difficult to schedule events so as to give all/youth equal profile.
- Low support for youth events with senior players either rehearsing or not travelling down until the Thursday of the contest.
- Contest length perhaps too long and costly especially with the leave required.
- Winter dates often present travel challenges.
- Due to scheduling bands are able to travel in at different times rather than as a group.
- Need to travel on Tuesday or very early on Wednesday to be able to arrive in time for Ensembles.

## Believed strengths with current contest

- A single contest hosting all events minimises travel costs.
- A proven and well known structure that fundamentally works.
- A profitable event that funds operation of BBANZ and returns income to local area.

## Possible new contest structure

Should we split the National Contest into two events held over two different three-day periods or possibly over a weekend and following week?

### Competition # 1: "Senior" Band Contest

- A, B, C and D Grade Band Events plus Band of the Year.
- Held over three days or long weekend.
- Bands can rehearse at home right up to event and without impacting on solo events.
- Band will travel together so general arrangements should be easier and with reduced costs perhaps.
- Due to shorter contest maybe more interest in staying and participating in the Band of the Year.

### Competition # 2: Youth Grade and all solos and ensembles

- Youth Grade Band Event and both Senior and Junior Solos.
- Held over three days or long weekend or in school holidays.
- Senior players would be available to play, conduct or assist in Youth Grade and support all solos without distraction of their own band rehearsals or events.

So what do you think? Does splitting our National Contest into two competitions have any merit? Would this change address some of the weaknesses identified with the current structure or simply introduce new problems?

Please let us know your thoughts and whether you think it is worth investigating this further.

John Sullivan, Vice-president BBANZ

# CPBBA Solo and Ensemble Competition

Fifty-four entries competed in a number of divisions. Guest adjudicator Peter Adams was impressed with the high standard of playing and commented that listening to the Championship section was like listening to the Champion of Champions section at a national contest.

A new initiative of a C/D grade open solo section instigated by the Association last year proved very successful for the second year running. This section is only open to band members who are permanent members of C or D grade bands. It gives these band members an opportunity to compete on a more level playing field which has been welcomed by these players.

A large group of junior soloists also competed and it is encouraging to see the future of brass banding in Canterbury is in good heart. It is a real pleasure to welcome Canterbury's newest band, Nor'west Brass, to its second year of competition. Under the direction of Bill Vail Nor'west members entered the Junior Group and Open Ensemble sections. Next year they intend to enter into the Provincial Band competition. History shows that we tend to lose bands but Nor'west Brass is breaking that trend as its membership continues to grow each month.

The winners of the 2015 Canterbury Solo and Ensemble competitions were:

Under 13 Slow Melody - Jacob Cox, Alpine Energy Timaru Brass

Under 13 Other - Hazel Wilson, Woolston Junior Band

Under 17 Slow Melody - Abby Wilson, Woolston Concert Brass

Under 17 Other - Zac Powell, Woolston Concert Brass

Under 19 Slow Melody - Zachery Nicolson, Alpine Energy Timaru Brass

Under 19 Other - Matthew Harris, Leopard Coachlines Canterbury Brass

Junior Champion of Champions - Matthew Harris, Canterbury Brass

Junior Group - Nor'west Brass

Open Duet - Carolyn Ramsbottom/Bill Vail - Canterbury Brass

Open Ensemble - Nor'west Brass

C/D Grade Open Solo - Kirsty Hurnen, Rangiora Brass

Open Slow Melody - Erynne Scherf, Leopard Coachlines Canterbury Brass

Open Other - Bob Reid, Rangiora Brass

Veteran Slow Melody - Bob Reid, Rangiora Brass

Veteran Other - Riki McDonnell, Wellington Brass

Championship Slow Melody - Kevin McMorran, Canterbury Brass

Championship Other - Bill Vail, Leopard Coachlines Canterbury Brass

Champion of Champions - Bill Vail, and Tyme Marsters

Brent Andrews, CPBBA Committee



## Come to Sunny Nelson

Nelson City Brass invites expressions of interest from conductors excited by the prospect of taking a long established C Grade band to the next level. A well-established Junior Brass Group and Youth Academy ensure an ongoing stream of young musicians progressing through to the Senior Band.

Further opportunity exists for teaching brass to private pupils and, for a person with suitable qualifications, within local schools.

Please contact [secretary@nelsonbrass.org.nz](mailto:secretary@nelsonbrass.org.nz)  
or PO Box 451, Nelson or Wayne Jennens 0274 448 939

## National Band – Musical Director

Applications are sought for the position of Musical Director of the National Band of New Zealand for the period 2016 to 2019.

The role of the Musical Director would, in addition to the usual duties of a MD, include conferring with the band managers in regard to planning activities for the band. Such activities might include attendance at the 2017 World Championships in Kerkrade.

Final appointment will be subject to the Musical Director entering into a contract including a fee with Brass Band Association of NZ. It is not intended that any fee would be paid for the planning stages.

To apply please send a current CV outlining your musical training and experience along with a covering letter to the Executive Officer [brass@banz.org.nz](mailto:brass@banz.org.nz) before Monday 3 August 2015.

## National Youth Band – Manager

Applications are called for from suitably experienced managers/administrators who have an understanding of what it takes to organise and lead our young musicians during their annual training course and concert tours. The appointment is for three years from 2017. To ensure a smooth handover from the current Manager, the successful applicant will act as the Assistant Manager for the next training course in January 2016.

To apply please send a current CV outlining your training and experience along with a covering letter to the Executive Officer [brass@banz.org.nz](mailto:brass@banz.org.nz) before Monday 3 August 2015.

## National Secondary Schools' Band – Musical Director

Applications are called for from suitably experienced musical directors who wish to lead our outstanding young musicians during their annual training course and concert tours in 2016 and 2017.

To apply please send a current CV outlining your musical training and experience along with a covering letter to the Executive Officer [brass@banz.org.nz](mailto:brass@banz.org.nz) before Monday 3 August 2015.

## National Secondary Schools' Band – Manager

Applications are called for from suitably experienced managers/administrators who have an understanding of what it takes to organise and lead our young musicians during their annual training course. The appointment is initially for one year (2016) with an option to extend for up to two more years (2017 and 2018). To ensure a smooth handover from the current Manager, the successful applicant may wish to act as the Assistant Manager for the forthcoming training course in October 2015.

To apply please send a current CV outlining your training and experience along with a covering letter to the Executive Officer [brass@banz.org.nz](mailto:brass@banz.org.nz) before Monday 3 August 2015.

## Rotorua Preview

Twenty-seven bands are tuning up ready to compete at the 2015 National Championships being held in Rotorua in July. Eight New Zealand A Grade Bands will be joined by Kew Band from Melbourne to contest the Championship title. There are good numbers in the other grades with seven B, six C and five D/Youth Bands. All the 2014 champion bands are returning to defend their titles.

Entries in the solo and duet events are strong, but numbers are down in the ensemble sections. Contest events will get under way with the Junior Solos and Open Ensembles at 11.00am on Wednesday 8 July. A highlight of the first day of competition will be the Junior Champion of Champions in the late afternoon which is a free event. Later that evening the audience will be treated to some beautiful melody playing at the Invitation Slow Melody. The performers in this year's event will be: Matthew Stein, Megan Gooding, Mike Ford, Steve Booth, Andrew Yorkstone and Duncan Spry as well as the top performers from the 2014 event, Riki McDonnell and David Maas. There is one more spot up for grabs in this prestigious event. It will go to the winner of the Open Slow Melody contest being held earlier in the day.

The Open solo events will get under way at 9.00am on Thursday and conclude that evening with the Open Champion of Champions. There will also be an opportunity during the day for players and audience alike to attend free workshops given by international artists, Glenn Van Looy (Euphonium) Russell Gray (cornet) and Harmen Vanhoorne (cornet)

Friday sees the Sacred Item and Test Selection events under way from 8.30am in the Sir Howard Morrison Performing Arts Centre. Later twenty-five bands, including Takapuna Grammar School Brass at their first national contest, will take part in the Parade of Bands from 12.30pm. Saturday will be very exciting as bands from all grades perform their Own Choice Selection and the results are announced. The Championships conclude on Sunday 12 July with the Band of the Year event featuring Dalewool Auckland Brass, Waitakere Auckland Brass, Hamilton City Brass and local band Eastern Bay of Plenty Brass.

The Contest Committee and I are looking forward to bringing you a great contest from Rotorua but if you can't make it there you can watch the band events on live streaming at [www.brassbanned.com](http://www.brassbanned.com) Thank you to ABI Music Ltd for their sponsorship of the live streaming.

See you in Rotorua  
Helen Lee - Contest Manager

Thank you to our corporate sponsors and funding partners whose support ensures we can provide the best contest experience for competitors and audiences alike.

ABI Music Ltd, Besson, Brass Direct, Dame Adrienne Stewart, Geneva Brass, Molto Music, Music Works, New Zealand Army Band, RNZ Navy Band, Rotorua Lakes Council and Rotorua Energy Charitable Trust.



## Contest Events Ticket Prices

### Band Events One day pass

Adults \$15 Students/Seniors \$12 Children under 12 free  
Bands people in uniform - Free

### Band Events Two day Pass

Adults \$25 Students/Seniors \$15 Children under 12 free  
Bands people in uniform - Free

### Invitation Slow Melody

Adults \$20 Students/Seniors \$12 Children under 12 \$5

### Champion of Champions

Adults \$20 Students/Seniors \$12 Children under 12 \$5

### Band of the Year

Adults \$25 Students/Seniors \$15 Children under 12 \$5  
Family \$50 (2 adults/2 Children)

More details can be found on the Contest Committees website  
[www.brasschamps2015.co.nz](http://www.brasschamps2015.co.nz)

# Canterbury Provincial Brass Band Contest

The Canterbury Provincial Brass Band Association staged its annual contest over the weekend of 9 and 10 May. Nine bands competed in the band events on the Saturday.

There was an interesting change in conductors this year. Vickie Ward led Sumner Silver Band at her first contest as a musical director. A cornet player, Vickie has had a spell in the NZ Army Band and is also a member of the Rangiora Brass Band. She is popular and likeable although she can be very firm when required. The band certainly played well under her direction this year.

Graham Hickman has handed over the helm of Woolston Brass to Tyme Marsters and to me the band certainly seemed to be performing up to its usual high standards. Tyme was with the NZ Army Band for a number of years and is now a professional teacher of instrumental musicians.

Leopard Coachlines Canterbury Brass has appointed Dwayne Bloomfield to be its new musical director. Dwayne has been active in banding for many years, arranging music for the NZ Army Band and being its conductor for a spell too. Dwayne has spent time as musical director with Ascot Park Hotel Brass of Invercargill.

All bands performed well with the two A Grade bands so very impressive with the magnificent sound they generated. I loved hearing some wonderful tenor trombone playing coming through from both.

The adjudicator this year was Peter Adams, an Associate Professor in the Music Department of Otago University. Peter is active as a composer, arranger and adjudicator and has judged nearly every district band contest in New Zealand. He is a very pleasant person and has the ability to talk freely to all. The whole event seemed to go well with no great problems or difficulties.

D Grade Hymn  
1 Rangiora Brass 2 Sumner Silver Band

D Grade Own Choice  
1 Rangiora Brass 2 New Brighton Silver Band

C Grade all events  
1 Woolston Concert Brass

B Grade Hymn  
1 Addington Brass 2 Alpine Energy Timaru Brass

A Grade Hymn  
1 Leopard Coachlines Canterbury Brass  
2 Woolston Brass

A Grade Own Choice  
1 Woolston Brass  
2 Leopard Coachlines Canterbury Brass

Entrainment Section  
A Grade - Woolston Brass, B Grade Addington Brass and D Grade Sumner Silver Band

The best soloist was adjudged to be Kevin McMorran with the prize for the best compère going to David Fiu, the conductor of Addington Brass.

Grant Hitchings, CPBBA Committee

## The Youth Today

*Executive committee member Jeff Mulraney interviews up-and-coming brass band musicians. In this issue he talks with 14-year-old Clarke Spence from Whakatane.*

What was your first musical experience?

Attending Eastern Bay of Plenty Brass concerts and going along to the national competitions. Also hearing people practising around the house.

Describe how musical ability runs through your family.

My whole family plays brass instruments. My two older brothers, Mitchell and Luke, both play and have been in many representative bands. I also have a twin brother, Lachlan, who plays the tenor horn and has been in a Secondary Schools Band. My mother Tania has been in a few youth bands and also in one National Band. My dad Alan has been in many national bands and is also the conductor of our band.

What was your first musical instrument?

I started on the piano at the age of seven and I am still playing it now. At our lessons my brother Lachlan and I both learn music theory as well.

Then how did you get onto the cornet?

After one year of piano lessons I started the cornet at the age of 8. My dad, in an out of schools programme, taught me along with my brother and some other kids who are just about all now members of Eastern Bay of Plenty Brass. After a couple of years of lessons we all moved into the band in 2010 when I was 10. The offer of changing instruments never came up and I never really wanted to so I'm now still on the cornet.

What have been your musical highlights?

In my second year of attending the national contest, Eastern Bay of Plenty Brass won the B grade. It was great to have such a big thing happen like that so early in my career as it was a little bit of inspiration. The band was made up of heaps of kids and that made it extra special. Also selection for both the National Youth Band and Secondary Schools Band is something I was really proud of. Being a part of the Trident High



Big Band that won the National Youth Jazz championships earlier this years was neat too.

You have been in a secondary schools band and youth band; what have you gained from that?

I loved getting to meet other people with similar interests. Also getting to play within bands of a high quality has been really beneficial to my playing. Both the conductors and tutors have taught me loads.

What sort of things would you like to see happen to support young brass players?

I have heard about area youth bands going on around some parts of New Zealand and I think it would be cool to have these nationwide. I think the possibility of the winners of the Under 15 solos being able to compete in the Junior Champion of Champions would be a great thing for young brass players to strive for.

What does the future hold for you?

I am going to just keep practising and doing what I'm doing. I will keep trying to improve and aim to be a part of a National Band someday.

For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?

A Besson Sovereign Cornet with a Denis Wick 5 mouthpiece.



## Happy 96th Birthday!

Nelson City Brass member Maurice Abrahams celebrated his 96th birthday this week and is still playing.

Maurice Abrahams has been playing music and entertaining people in Nelson for more than eight decades.

The longest-serving member of Nelson City Brass, who was 10 years old when he started learning the cornet, celebrated his 96th birthday on Monday 4 May.

Abrahams was at rehearsal with the band on Thursday night after which a modest "social evening" was held in his honour. He is practising for the regional brass band competition in Hokitika on May 23-24. He first competed as a 13-year-old. While he doesn't march with the band any more, Abrahams said he will always play music.

"I don't need to knock off playing. I can play quite capably and I can read the music and I think I play in an entertaining manner. Wherever I go they expect me to bring a little music," he said.

"It's part of my life and it governs my life really, and I don't like to miss any rehearsals or any performances."

He said his family had always been entertainers.

He plays the tenor horn in the brass band, but also plays the saxophone, cornet and has been known to play the bugle at Anzac Day commemorations.

Abrahams said he celebrated his birthday with a meal at a nice restaurant on Monday and a bit of fun with chocolates.

"My partner Sue, she bought me some kiss chocolates and I put a lot in my breast pocket and whenever I met any young lady I presented her with a kiss chocolate and a cuddle. We had a lot of fun with that."

Jonathan Carson  
Reprinted courtesy of *The Nelson Mail*

## Are You Covered?

A number of Bands have contacted the Executive Officer over recent months stating that the insurance premiums on their band rooms have increased at a rapid rate and enquiring whether our Association had a group insurance scheme available.

As discussed at the last AGM, the Association does not have a group insurance scheme. To recap very briefly on the discussion at the AGM - we did quite a lot of work to see if we could establish a group scheme with common premium rates and review dates. One of the big difficulties with insurance cover in New Zealand is that the country is divided into regions based on earthquake risk, with each region having its own range of premiums. This, coupled with the fact that we have a limited number of bands likely to join such a scheme plus a lack of personnel to run it, we quickly came to the conclusion that such a scheme would not be viable.

What are your options?

Thankfully insurance premiums appear to have dropped slightly from last year's highs, a trend that hopefully will continue. I can suggest two possible options for bands:

**Engage a local Insurance Broker:** Insurance brokers can usually get you a better deal than going directly to an insurance company. Try and find a local broker who is sympathetic to your band's needs. They may even be happy to reduce their commission rate as well! If you already have a broker who you don't think is looking after your interests, then approach a different one. Also reassess the level of cover that you have to make sure it is realistic, i.e. how much would it cost to rebuild your band room taking into account the voluntary work and grants that may be available to assist you. Also reassess your excess. Raising the excess by even a few hundred dollars can make quite a difference to your premium. I recently did this exercise with Deco Bay Brass and we were able to substantially reduce our premium.

**Join Clubs New Zealand:** This organisation has over 290 members and runs a number of schemes that may be beneficial to your band. Look them up at [www.clubsnz.org.nz](http://www.clubsnz.org.nz) or phone Lucy 04 815 9007. They are happy to accept bands as members - it will cost \$3.38+GST p.a. per playing member to join. They run a very good insurance scheme, available only to their members, through Abbotts Insurance Brokers Ltd, Christchurch. Until you become a member they are unable to provide a firm quote, however they are happy to give you an indication of the likely premiums. Contact either Scott Sheridan or Mary McSweeney at Abbotts Insurance Brokers, phone 0800 081443. (Thanks to Steve Wilson of Te Awamutu Brass Band for locating this facility. This band has recently joined ClubsNZ to take advantage of their insurance scheme and are very happy with their new premium).

I hope that this information is of some assistance to you.

Murray Warrington, BBANZ Treasurer

## Quick Notes

**2015 National Secondary Schools' Band:** The application forms and audition music is on our website [www.brassbanz.org.nz](http://www.brassbanz.org.nz) now. The camp will be held in Auckland from Tuesday 6 to Monday 12 October and directed by Mark Carter of Wellington.

**Waitakere Auckland Brass** has received a grant of \$40,000 from The Trusts Charitable Foundation toward their tour in September to the Shanghai Tourism Festival and the 20 year sister city celebrations at Ningbo.

The band is currently working with the Auckland Council on the 20 year celebrations at Ningbo. Preparations began in March when the band attended a production of *The Red Dress* performed by a 60-strong group on cultural exchange from Ningbo. *The Red Dress* tells the touching love story of a young man and a young woman from two rich families in an ancient town in Southern China. It conveys the grandness and exquisiteness of China's folk culture, as well as the dream and pursuit of the Chinese for peace and happiness.

The band leaves for Shanghai on 10 September to spend five days at the Shanghai Tourism Festival, including marching in the Grand Parade on 12 September and performances at tourist attractions in Shanghai. On 16 September they will travel up to Ningbo for the 20 year sister city celebrations including a concert on 17 September.

**Oktoberfest: The Bavarian Showdown 2015.** New Zealand's Premier Bavarian Band competition is back. The event will be held in the massive marquee on Wellington's waterfront on Friday 2 and Saturday 3 October. Event organisers are looking for expressions of interest from bands. All interested bands should be well versed and dedicated to performing traditional songs in true Bavarian style. This year's judges have identified authenticity and dedication to tradition as the key elements to success in this competition. If your band would like to be involved please email [byron@wellingtonbrass.net.nz](mailto:byron@wellingtonbrass.net.nz) before 1 August.

PROST!

# What's On?

## Wednesday 10 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Founders Theatre, Hamilton.

## Saturday 13 & Sunday 14 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Bruce Mason Centre, Takapuna.

## Wednesday 17 - Saturday 20 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, ASB Theatre, Aotea Centre, Auckland City.

## Wednesday 24 & Thursday 25 June

**Salute** presented by the NZ Army Band and the Royal New Zealand Ballet, Municipal Theatre, Napier

## Sunday 28 June

**Seriously Brass** presented by Woolston Brass. 2pm at the Air Force Museum of New Zealand, Wigram.

## Sunday 5 July

**Contest Prelude** presented by North Shore Brass, at the Birkenhead College Theatre.

## Wednesday 8 to Sunday 12 July

**New Zealand National Brass Band Championships** at the Sir Howard Morrison Performing Arts Centre, Rotorua. (See insert for details)

## Sunday 19 July

Kaiapoi Brass Band will celebrate its **130th jubilee** with a mid-winter dinner at the Kaiapoi Workingmen's Club. To register email [kaiapoibrass@gmail.com](mailto:kaiapoibrass@gmail.com) or write to The Kaiapoi Brass Band Secretary, c/o - 5 Rapley Street, Kaiapoi 7630.

## Sunday 16 August

**70s Brass** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Friday 28 to Sunday 30 August

**115th Jubilee celebrations** of the Levin & Districts Brass. To register your interest: Email [115Jubilee.LevinBrass@gmail.com](mailto:115Jubilee.LevinBrass@gmail.com) and/or visit the Facebook Event: <https://www.facebook.com/events/356313594555497/> and indicate that you will be attending.

## Saturday 12 & Sunday 13 September

**Waikato Bay of Plenty District contest.** Solos on Saturday at Trident High School, Whakatane. Band events on Sunday at the Whakatane Theatre.

## Sunday 20 September

**Box Office Brass** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Friday 2 & Saturday 3 October

**Oktoberfest:** The Bavarian Showdown 2015, Wellington waterfront.

## Tuesday 6 to Monday 12 October

**National Secondary Schools' Brass Band,** Auckland

## Monday 19 to Thursday 29 October

**The International Staff Band of the Salvation Army** tour of Australia - with musical director Dr Stephen Cobb. [www.salvationarmy.org.nz.au/isbtour](http://www.salvationarmy.org.nz.au/isbtour)

## Saturday 7 November

**Annual General Meeting** of the Brass Band Association from 9.30am, West Plaza Hotel, Wellington

## Sunday 8 November

**The Italian Job** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Sunday 13 December

**Christmas Brass** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## 2015 National Brass Band Championships

### Wednesday 8 July

10.30am Solos for Under 15 groups, Juniors, Masters, and Open Slow Melody.  
All percussion events  
All Open ensembles.  
5.00pm Junior Champion of Champions.  
8.00pm Invitation Slow Melody

### Thursday 9 July

From 9.00am - all Open solos, Open Own Choice event and all Junior Ensembles.  
3.00pm Workshops  
7.30pm Open Champion of Champions

### Friday 10 July

8.30am B Grade Sacred or Reflective item and test selection.  
12.30pm Street March for all grades.  
3.30pm C Grade Sacred or Reflective item and test selection.  
4.30pm A Grade Sacred or Reflective item and test selection

### Saturday 11 July

9.00am C Grade Own Choice selection  
10.00am B Grade Own Choice selection.  
2.00pm D Grade and Youth Grade events.  
5.00pm A Grades Own Choice selection

### Sunday 12 July, 2.00pm

The Band of the Year entertainment competition featuring Dalewool Auckland Brass, Hamilton City Brass, Waitakere Auckland Brass and Eastern Bay of Plenty Brass.

## Booth Takes The Baton

The Royal New Zealand Artillery Band has appointed Steven Booth as their first professional conductor, in a major step to take the band forward and upward since being disestablished by the New Zealand Defence Force in 2012.

Steven came to New Zealand from the United Kingdom in 2006 and was musical director of Waitakere Auckland Brass for eight years, until stepping down to concentrate on his own playing and his young family.

He is also an internationally renowned baritone player, having performed with such famous bands as Black Dyke, Grimethorpe, Faireys

and Fodens and has in countries as far afield as Denmark, Japan, Canada, Australia and many others. Since coming 'down under' he has been three times Australian and six times New Zealand Baritone Champion.

The Artillery Band, based in Panmure, Auckland consider themselves extremely fortunate to have attracted someone of Steven's calibre and he is already having a considerable impact on the music quality. The band hope that Steven's involvement may also encourage new members, as they undertake a challenging programme through the new few years of World Wars One and Two concerts and commemorations under his leadership.



# D of E

Kevin Dell, our Director of Education, continues his series of columns on Performance Anxiety.

This month we will look at dealing with those irrational negative cognitive symptoms that are driven by stress. Let's recap and expand on those. They include feelings of inadequacy, fear of making mistakes, and worrying about things happening e.g. "what am I doing here", "I can't do this", "I can't wait until this is over", "I am never doing this again".

Cognitive Performance Anxiety symptoms may be logical but they are irrational. They are distortions caused by stress.

Here are some examples of irrational thinking:

1. All or nothing thinking. If your performance falls short of perfect you see yourself as a total failure.
2. Overgeneralisation. A single negative event is seen as a never-ending pattern of defeat.
3. You dwell on a single negative event exclusively.
4. You reject positive experience saying it doesn't count.
5. You convince yourself things will turn out badly
6. Catastrophising. You exaggerate bad things and minimise good things.
7. You assume negative emotions are reality. I feel it therefore it must be true.
8. You see ANY error as giving you a negative personality e.g. I am a loser or choker.

All of these thoughts are obviously negative but the main problem is they are irrational. Replacing them with positive thoughts will not always work because the positive thoughts may not be rational either. For example replacing irrational thoughts of failure with positive thoughts along the lines, "I am going to give

an amazing performance" are doomed because at the first error all the old thoughts of failure come flooding back. The trick is to replace negative irrational thoughts with positive rational ones.

Being realistic involves some self-analysis but make sure this does not turn into self-criticism.

A realistic expectation for your performance might include the following:

1. The audience/judge wants me to play well. They are not against me. Audiences go to events to enjoy themselves not wanting to hear bad playing. Judges want to hear a musical performance they can judge.
2. Audiences, and some judges, don't care about small errors. They take a much broader view. Therefore I can tolerate small errors. It is ok to permit yourself to make a mistake.
3. I know my capabilities and limitations as a performer and I can perform this piece reasonably well. That is what I am going to do.
4. It is natural that I feel anxious. Others do too. I am not going to let it overwhelm me.
5. I make music because I enjoy it. I am going to try and enjoy this experience. Hopefully my audience will too.

I think it is important to focus on the musical aspect of performance. Doing that not only assists you to remember the musical things you want to do but leaves little room for negative irrational thoughts. We might even then be able to transform performance anxiety from being a liability to being an advantage.

Where you don't want your focus to be is on yourself and your anxiety. It is a well-known oversimplification to regard ourselves as having a "left brain" and a "right brain". The left brain

is associated with logic, analysis, numbers, planning and judgement. The right brain is associated with sound, images, emotion and creativity. We should be using left brain in practise and right brain in performance.

Dr. Noa Kageyama says an effective tool is centring. He says there are seven steps to move you progressively to right brain focus.

1. Focus on a focal point. That will minimise distraction.
2. Be clear about what you are going to do when you step on stage and how you communicate with your audience.
3. Breathe diaphragmatically. This will activate the nervous system response to fight or flight state.
4. Scan your muscles from head to toe while breathing. Release tension in each muscle as you exhale.
5. Find your centre of gravity. The feeling of being centred creates calm and right brain focus.
6. Remember what it feels and sounds like to produce what you want.
7. Channel your energy into your performance.

You will need to practise centring. Initially it will take 5 to 10 minutes to centre but that will reduce to 5 to 10 seconds.

Dr. Noa Kageyama says "you can't stop the waves but you can learn to surf".

References:

*Blocked by Performance Anxiety.* David Carbonell.

*Anxiety Coach: How to make Performance Anxiety an Asset instead of a liability.* Dr. Noa Kageyama, Performance Psychologist and Julliard Alumnus and Faculty Member.

## Wellington District Contest



Bruce Jellyman presents a trophy to Graham Lawton of Trust Porirua City Brass.

The contest was held on yet another bright and sunny autumn Wellington day at the Samuel Marsden Collegiate School Auditorium. Five bands from across the Wellington District took part. The traditional sacred item and test pieces were played in the morning followed by a concert programme in the afternoon. The performance of all bands clearly showed that they had all put much effort into preparing for the contest.

In his summary comments Chief Adjudicator Bruce Jellyman from Brass Wanganui commended bands on selecting music suited to their capabilities particularly in the sacred and test pieces. Reflecting that

many of the players and supporters were reuniting after Kevin Jarrett's funeral the previous Thursday he said that he looked closely at the fundamentals emphasised by Kevin: sound, intonation and ensemble playing. Some of the 'lower' bands needed to watch intonation in particular but that is something that always needs to be worked on. He was however very pleased to note that the standard of these bands is getting better.

Presentation adjudicator David Dobson noted the tension between entertainment and competition is often difficult for bands to resolve but that he was looking for a presentation that grabbed the audience's attention.

The results were a clean sweep for Trust Porirua City Brass led by Musical Director Kerry Garrett in the A and B Grade group and a clean sweep for Upper Hutt Cosmopolitan Club Brass led by Musical Director Clynton Payne in the C and D Grade group. Mark North from Upper Hutt won the award for the best soloist in the concert programme with his soulful playing of *Benedictus* from *The Armed Man* by Karl Jenkins.

WDBBA Vice President Clynton Payne thanked all involved especially host band Kapiti Brass, ably led by chief organiser Merv Allison, for its superb organisation. The Upper Hutt Cosmopolitan Club Band Supporters Committee maintained its top quality catering reputation with a steady supply of refreshments throughout the day.

Dennis Dawson, Secretary – Wellington District Brass Band Association

# Auckland's Brassiest Shine

More than 100 brass musicians performed everything from Mozart to John Williams at the Auckland Regional Brass Solo and Ensemble Contest at Takapuna Grammar School Music Centre on Sunday 3 May.

The competitors ranged from the newest players in the newest section, the Under 11, to the cream of the brass virtuosi in the championship sections and it was music, music and more music in two packed halls.

Adjudicators Dwayne Bloomfield, John McGough and Colin Clark were kept busy as they judged players in 28 classes in a range of abilities and ensembles.

Highlights included the winning performance in the Under 11 section by Charlotte Marriot, who at six years of age was the youngest competitor at the contest. She was still going strong some eight hours later when she performed with her siblings Hannah, James, Benjamin and mum Antonina in the very popular Family Group section. The top prizes of Champion Not Slow Melody and Champion Slow Melody went to baritones Steven Booth and Ross Gerritson respectively, showing that this often under-rated instrument in the brass band can carry a tune or two.

It was a busy day for Colin Clark, who returned to solo competition after a seven year break to win the Open Slow Melody and Open Not Slow Melody sections on soprano cornet. Adjudicator Dwayne Bloomfield expected style and dynamics from the more experienced competitors, while John McGough gave encouraging tips to the up-and-coming juniors, and Colin gave competitors the benefit of his experience as a top-shelf performer and musical director.

Events such as this don't run themselves and all credit goes to Peter Whyte, ABA secretary and the expert guidance from Contest Manager, Kathy McDonald.

"We were delighted with the turnout and the way in which bands from all over Auckland supported their event," says Auckland Band Association President Owen Melhuish.

## Results

### Percussion Over 16 years

- |                 |                |
|-----------------|----------------|
| 1 Victoria Zhou | Dalewood Youth |
| 2 Annabel Yu    | Dalewood Youth |

### Restricted Under 16 years

- |                    |                       |
|--------------------|-----------------------|
| 1 Hannah Marriot   | Kumeu Evolution Brass |
| 2= Danielle Watson | Dalewood Youth        |
| 2= Evie Franklyn   | Dalewood Youth        |

### Under 11 years

- |                     |                       |
|---------------------|-----------------------|
| 1 Charlotte Marriot | Kumeu Evolution Brass |
| 2 Callan Atkins     | Kumeu Evolution Brass |
| 3= Benjamin Marriot | Kumeu Evolution Brass |
| 3= Grace Probine    | Dalewood Youth        |

### Slow Melody Under 13 years

- |                   |                |
|-------------------|----------------|
| 1 Evan Metcalfe   | Dalewood Youth |
| 2 Finlay van Lent | Dalewood Youth |
| 3 James Marriot   | Dalewood Youth |

### Not Slow Melody Under 13 years

- |                     |                |
|---------------------|----------------|
| 1 Harrison Franklyn | Dalewood Youth |
| 2 Finlay van Lent   | Dalewood Youth |
| 3 Evan Metcalfe     | Dalewood Youth |

### Slow Melody Under 16 years

- |                       |                         |
|-----------------------|-------------------------|
| 1 William Filimoehala | RNZ Artillery           |
| 2 Mollie Cornfield    | North Shore Youth Brass |
| 3 Talia Thomson       | Dalewood Youth          |

### Not Slow Melody Under 16 years

- |                    |                         |
|--------------------|-------------------------|
| 1 Mollie Cornfield | North Shore Youth Brass |
| 2 Steven Brown     | Kumeu Brass             |
| 3 Martin Greshoff  | Takapuna Grammar School |

### Slow Melody Under 19 years

- |                     |                          |
|---------------------|--------------------------|
| 1 Paul Cho          | Dalewood Auckland Brass  |
| 2 Anne Filimoehala  | Waitakere Auckland Brass |
| 3 Jake Krishnamurti | Kumeu Brass              |

### Not Slow Melody Under 19 years

- |                     |                          |
|---------------------|--------------------------|
| 1 Paul Cho          | Dalewood Auckland Brass  |
| 2 Anne Filimoehala  | Waitakere Auckland Brass |
| 3 Jake Krishnamurti | Kumeu Brass              |

### Not Slow Melody Over 19 years (Novice)

- |                 |                   |
|-----------------|-------------------|
| 1 Robert Parker | North Shore Brass |
|-----------------|-------------------|

### Slow Melody – Any Age

- |                       |                   |
|-----------------------|-------------------|
| 1 Colin Clark         | North Shore Brass |
| 2 Peter O'Shaughnessy | North Shore Brass |
| 3 Fraser Robertson    | Dalewood Brass    |

### Not Slow Melody – Any Age

- |                  |                          |
|------------------|--------------------------|
| 1 Colin Clark    | North Shore Brass        |
| 2 Robert Simpson | North Shore Brass        |
| 3 Matt Howell    | Waitakere Auckland Brass |

### Slow Melody Championship

- |                  |                          |
|------------------|--------------------------|
| 1 Ross Gerritsen | Dalewood Auckland Brass  |
| 2 Matthew Stein  | Wellington Brass         |
| 3 Steven Booth   | Waitakere Auckland Brass |

### Not Slow Melody Championship

- |                     |                          |
|---------------------|--------------------------|
| 1 Steve Booth       | Waitakere Auckland Brass |
| 2 Kerry Wood        | Waitakere Auckland Brass |
| 3 Linda Filimoehala | Waitakere Auckland Brass |

### Duet Under 16 years

- |                                    |                |
|------------------------------------|----------------|
| 1 Finlay van Lent/Evan Metcalfe    | Dalewood Youth |
| 2 Talia Thomson/Elizabeth Halliday | Dalewood Youth |

### Duet Under 19 years

- |                            |                |
|----------------------------|----------------|
| 1 Annabel Yu/Victoria Zhou | Dalewood Youth |
|----------------------------|----------------|

### Duet Over 19 years

- |                              |                          |
|------------------------------|--------------------------|
| 1 Steven Booth/Grant Langdon | Waitakere Auckland Brass |
| 2 Kerry Wood/Matt Howell     | Waitakere Auckland Brass |

### Trio Under 19

- |                           |
|---------------------------|
| 1 Dalewood Auckland Brass |
|---------------------------|

### Quartet Under 19

- |                           |
|---------------------------|
| 1 Takapuna Grammar School |
| 2 Dalewood Youth          |

### Quartet Over 19

- |                           |
|---------------------------|
| 1 Dalewood Auckland Brass |
|---------------------------|

### Ensemble Under 19

- |                           |
|---------------------------|
| 1 Dalewood Auckland Brass |
| 2 Dalewood Youth Brass    |
| 3 Takapuna Grammar School |

### Ensemble Over 19 years

- |                           |
|---------------------------|
| 1 Dalewood Auckland Brass |
|---------------------------|

### Family Group

- |                   |                |
|-------------------|----------------|
| 1 Close Family    | Kumeu          |
| 2 Thompson Family | Dalewood Youth |
| 3 Marriot Family  | Kumeu          |



## BBANZ – Directory

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BBANZ is a Registered Charity cc 37839.  
All donations are tax deductible

### National Management Committee

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**Treasurer**  
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W: 06 835 3229 M: 021 860 128. Postal: C/- Willis Toomey  
Robinson, Private Bag 6018, Napier 4142

### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2015 National Contest in Rotorua 8 to 12 July

Contest Committee contact: Stephen Clayton  
[stephen.clayton@asb.co.nz](mailto:stephen.clayton@asb.co.nz)  
Contest Manager: Helen Lee [brass@banz.org.nz](mailto:brass@banz.org.nz)  
The venue for the contest is The Sir Howard Morrison  
Performing Arts Centre, Rotorua

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington [mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander [mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)



*Six-year-old Hannah Marriot, winner of the Under 11 solo class at the ABA contest, with the judge John McGough.*

## The New Zealand Mouthpiece Advertising Rates

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Full page	\$320.00	\$400.00

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### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, JE Irvine, DA Johnson, I Levien, AG Lewis, M Luxford, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuysen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.



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NEW ZEALAND

# Mouthpiece

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Three in a row for  
Wellington Brass....



...and a clean sweep for Eastern Bay of Plenty Brass from Whakatane  
winning all stage events in the B Grade at the National Championships.

## A note from our President

Our 135<sup>th</sup> National Contest has been and gone. Thank you Rotorua for a really enjoyable contest. While the weather was cool during the course of the contest the weather gods smiled again for the Street March event.



Congratulations to Stephen Clayton and his contest committee for a job well done. The committee was ably supported by a large number of volunteers who ensured the smooth running of the contest events. Thank you for all the effort that you went to.

Regular readers of this column may remember my comments on the poor attendance at the Junior Champion of Champions event at previous contests. I was therefore delighted to see a large audience at the event this year, supporting the future of our bands. The event received the attention it deserved and was a worthy lead in to the Invitation Slow Melody event.

Once again live streaming has taken our contest to the world. I understand that a viewing audience of over seven thousand from around New Zealand and overseas tuned in to the live performances. Both halls were broadcast and so all grades were able to be viewed. I'm told that the composer of the A Grade test piece tuned in to watch all nine performances. Our thanks to Tim Kelly of brassbanned.com and his team for making this happen and to ABI for sponsoring the live streaming.

The contest was well supported by funders from the Rotorua District and sponsors from the music industry. The large trade stand area was a definite drawcard and no doubt many were tempted to purchase. We thank all our sponsors for your support as our contests would not be the success they are without you.

Once again I say congratulations to the accompanists. They carry a large workload during the first two days of the contest and really enhance the quality of the performances in the solo and party events. Congratulations to Lee Martelli on being selected as Accompanist of the Year, an award well deserved.

Our contests would not be contests without the adjudicators, both our chiefs David Gallaher and David Chaulek as well as our large team of solo judges. I'm told you all did a wonderful job and it was a privilege to share the stage with some of you.

See you all in Napier next year.



**Evan Sayer – President**  
**Brass Band Association of New Zealand**

## What's On?

### Sunday 16 August

*70s Brass* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

### Friday 28 to Sunday 30 August 115th

*Jubilee celebrations of the Levin & Districts Brass.* To register your interest: Email 115Jubilee.LevinBrass@gmail.com and/or visit the Facebook Event: <https://www.facebook.com/events/356313594555497/> and indicate that you will be attending.

### Saturday 5 & Sunday 6 September

*Bayley's Last Night of the Proms* presented by Nelson City Brass, with special guest NZ's international singing star Tim Beveridge. A fun-packed, foot-stomping, flag-waving, party-popping, sing-along concert. 7.30pm Saturday and 2.00pm Sunday at the Theatre Royal. Tickets \$35 – book at [www.theatreroyal.co.nz](http://www.theatreroyal.co.nz)

### Saturday 12 & Sunday 13 September

*Waikato Bay of Plenty District contest.* Solos on Saturday at Trident High School, Whakatane. Band events on Sunday at the Whakatane Theatre. Chief adjudicator Luke Christiansen, from Auckland.

### Sunday 20 September

*Box Office Brass* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

### Friday 2 & Saturday 3 October

*Oktoberfest:* The Bavarian Showdown 2015, Wellington waterfront.

### Saturday 10 October

*Variety Concert* presented by Kumeu Vintage Brass, 2.00pm at the Whangaparaoa College Auditorium.

### Tuesday 6 to Monday 12 October

*National Secondary Schools' Brass Band* based in Auckland

### Monday 19 to Thursday 29 October

*The International Staff Band of the Salvation Army* tour of Australia – with musical director Dr Stephen Cobb.  
[www.salvationarmy.org.nz.au/isbtour](http://www.salvationarmy.org.nz.au/isbtour)

### Saturday 7 November

*Annual General Meeting* of the Brass Band Association from 9.30am, West Plaza Hotel, Wellington

### Sunday 8 November

*The Italian Job* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

### Sunday 13 December

*Christmas Brass* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Errata

A correction to the report on the Canterbury District contest published in the June issue: Vicki Ward, the musical director of Sumner Silver Band, was a member of the Royal Regiment New Zealand Artillery, not the New Zealand Army Band as printed.

In the report from North Shore Brass about their *Kiwi Brass* concert, their guest soloist was of course **Byron Newton** playing a commission by **Anthony Ritchie**, not Andrew Ritchie.

# The 2015 Brass Band Championships – Results

Thank you to all the competitors and supporters who attended our 135th National Championships in Rotorua. The full results are as follows:

## SOLO EVENTS

### Under 15 Cornet

1	Mollie Cornfield	North Shore Brass
2	Jonty Zydenbos	Marlborough District Brass
3	Courtney Wilson	Eastern Bay of Plenty Brass

### Under 15 Other Instruments

1	Jack McKenzie	Ascot Park Hotel Brass
2	Simon Winship	Eastern Bay of Plenty Brass
3	Rebecca Harris	Woolston Concert Brass

### Junior Cornet

1	Kip Cleverly	Wellington Brass
2	William Swan	Ascot Park Hotel Brass
3	Jade Halford	Ascot Park Hotel Brass

### Champion instrument

Junior Soprano Cornet: Sam Powell, Marlborough District Brass

### Junior Horn

1	Jack Bewley	Eastern Bay of Plenty Brass
2	Anne Filimoehala	Waitakere Auckland Brass
3	Claire Yorkstone	Ascot Park Hotel Brass

### Champion instrument

Junior Flugel Horn: Zachary Adamson, Matamata Brass  
Junior Tenor Horn: Anne Filimoehala, Waitakere Auckland Brass  
Junior Baritone: Jack Bewley, Eastern Bay of Plenty Brass

### Junior Euphonium

1	Daniel Jeong	Rotorua Brass
2	Mathew Huirua	Brass Wanganui
3=	Josiah Brown	Ascot Park Hotel Brass
3=	Daniel Chow	The Devon Hotel New Plymouth Brass

### Junior Trombone

1	Paul Chao	Dalewood Auckland Brass
2	Leo Read	Eastern Bay of Plenty Brass
3=	Liam Bewley	Eastern Bay of Plenty Brass
3=	David Paligora	North Shore Brass

### Champion instrument:

Junior Bass Trombone: Liam Bewley, Eastern Bay of Plenty Brass

### Junior Bass

1	Andre Brown	Wellington Brass
2	Matthew Harris	Leopard Coachlines Canterbury Brass
3	Alexander King	Papakura City Brass

### Junior Percussion

1	Dominic Jacquemard	The Devon Hotel New Plymouth Brass
2	James Manktelow	Eastern Bay of Plenty Brass

### Champion instrument

Timpani: Dominic Jacquemard, The Devon Hotel New Plymouth Brass  
Mallet: Dominic Jacquemard, The Devon Hotel New Plymouth Brass  
Multi: James Manktelow, Eastern Bay of Plenty Brass

### Junior Champion of Champions

1	Kip Cleverly	Wellington Brass
2	Daniel Jeong	Rotorua Brass
3	Anne Filimoehala	Waitakere Auckland Brass

### Open Soprano

1	Kay MacKenzie	Dalewood Auckland Brass
2	Brent Hoy	Woolston Brass
3	Stewart Grenier	South Brisbane Federal Band, Australia

### Championship Cornet

1	Kyle Lawson	Woolston Brass
2	Anthony Smith	Woolston Brass
3	John Lewis	Dalewood Auckland Brass

### Amateur Cornet

1	Hayden Cullen	Te Awamutu Brass
2	Sariah Ratford	Eastern Bay of Plenty Brass
3	Nicholas Garrett	Trust Porirua City Brass

### Open Flugel Horn

1	Tyme Marsters	Woolston Brass
2	Clyde Dixon	Marlborough District Brass
3	Grant Langdon	Waitakere Auckland Brass

### Open Tenor Horn

1	Murray Borthwick	North Shore Brass
2	Mike Ford	Marlborough District Brass
3	Bill Vail	Leopard Coachlines Canterbury Brass

### Open Baritone

1	Steven Booth	Waitakere Auckland Brass
2	Jessica Crabbe	Kew Band Melbourne, Aus
3	Ross Gerritsen	Dalewood Auckland Brass

### Open Euphonium

1	Riki McDonnell	Wellington Brass
2	Luke Spence	Wellington Brass
3	Robert Simpson	North Shore Brass

### Open Tenor Trombone

1	Dale Vail	Wellington Brass
2	Mark Davey	Wellington Brass
3	Andrew Yorkstone	Woolston Brass

### Open Bass Trombone

1	Phil Spriggs	Dalewood Auckland Brass
2	Russell Boyle	Hutt City Brass
3	Malcolm Barr	Hamilton City Brass

### Open Eb Bass

1	Phillip Johnston	Woolston Brass
2	Julie Woods	St Mary's District Band, Aus
3	Jordan Seaton	Woolston Brass

### Open BBb Bass

1	Adrian Dalton	Leopard Coachlines Canterbury Brass
2	Sam Pinder	Woolston Brass
3	Jamie MacKay	Waitakere Auckland Brass

### Open Percussion

1	Rachel Thomas	Leopard Coachlines Canterbury Brass
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### Masters

1	Mike Ford	Marlborough District Brass
2	Riki McDonnell	Wellington Brass
3	Chris Campbell	Leopard Coachlines Canterbury Brass

### Age Group winners:

55-64	Mike Ford	Marlborough District Brass
65-74	Chris Campbell	Leopard Coachlines Canterbury Brass
Over 75	Richard Edgecombe	Hamilton City Brass

### Open Other Instruments

1	Carolyn Ramsbottom	Leopard Coachlines Canterbury Brass
2	Ray Farrow	The Devon Hotel New Plymouth Brass
3	Trevor Burn	Rotorua Brass

### Open Slow Melody

1	Dale Vail	Wellington Brass
2	Andrew Leech	North Shore Brass
3	Sergio Marshall	Hamilton City Brass

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**Invitation Slow Melody**

- |                  |                        |
|------------------|------------------------|
| 1 David Maas     | Palmerston North Brass |
| 2 Riki McDonnell | Wellington Brass       |
| 3 Byron Newton   | Wellington Brass       |

**Highly commended:** Megan Gooding, Ascot Park Hotel Brass

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**Champion of Champions**

- |                    |                                     |
|--------------------|-------------------------------------|
| 1 Phillip Johnston | Woolston Brass                      |
| 2 Tyme Marsters    | Woolston Brass                      |
| 3 Rachel Thomas    | Leopard Coachlines Canterbury Brass |

**Highly commended:** Murray Borthwick, North Shore Brass

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**ENSEMBLE EVENTS****Junior Duet**

- 1 Eastern Bay of Plenty Brass No 1
  - 2 Eastern Bay of Plenty Brass No 2
  - 3 Brass Wanganui
- 

**Junior Ensemble 3 to 5 players**

- 1 Eastern Bay of Plenty Brass
  - 2 Marlborough District Brass
  - 3 Masterton District Brass
- 

**Junior Ensemble 6 to 12 players**

- 1 Marlborough District Brass
  - 2 Masterton District Brass
- 

**Open Duet**

- 1 Dalewood Auckland Brass
  - 2 North Shore Brass
  - 3 Hamilton City Brass
- 

**Open Ensemble 3 to 5 players**

- 1 Masterton District Brass
  - 2 Dalewood Auckland Brass
  - 3 Levin & District Brass
- 

**Section 2 winner:** Masterton District Brass

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**Open Ensemble 6 to 12 players**

- 1 Dalewood Auckland Brass
  - 2 Eastern Bay of Plenty Brass
  - 3 Leopard Coachlines Canterbury Brass
- 

**Section 2 winner:** Tauranga Brass

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**Open Trombone Ensemble**

- 1 Wellington Brass
  - 2 Woolston Brass
- 

**Percussion Ensemble**

- 1 Leopard Coachlines Canterbury Brass
- 

**THE STREET MARCH****A Grade**

- |  |                          |
|--|--------------------------|
| 1 Woolston Brass                       | Drum Major Todd Turner   |
| 2 Leopard Coachlines Canterbury Brass, | Drum Major Marty Bremner |
| 3 Marlborough District Brass           | Drum Major Denis Teeling |
- 

**B Grade**

- 1 The Devon Hotel New Plymouth Brass, Drum Major Leigh Martin
  - 2 Trust Porirua City Brass Drum Major Matthew Hurnen
  - 3 Deco Bay Brass Drum Major Gary Mitchelmore
- 

**C Grade**

- |                          |                              |
|--------------------------|------------------------------|
| 1 Palmerston North Brass | Drum Major Gordon Ririnui    |
| 2 Howick Brass           | Drum Major Luke Christiansen |
| 3 Rotorua Brass          | Drum Major Graeme Thomas     |
- 

**D Grade**

- |                   |                         |
|-------------------|-------------------------|
| 1 Rangiora Brass  | Drum Major Julie Garing |
| 2 Masterton Brass | Drum Major Brian Castle |
- 

**Youth Grade**

- 1 Takapuna Grammar School Brass Drum Major Joseph Seufatu
- 

**Champion Drum Major:** Todd Turner, Woolston Brass

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**Champion Drum Major of a B Grade Band:**

Leigh Martin, The Devon Hotel New Plymouth Brass

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**Band other than A Grade gaining highest points in the Street March:**

The Devon Hotel New Plymouth Brass

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**BAND RESULTS****A Grade Sacred Item**

- 1 Wellington Brass, *Flow gently, sweet Afton*
  - 2 Leopard Coachlines Canterbury Brass, *I know Thou Art Mine*
  - 3= Ascot Park Hotel Brass, *Dear Lord and Father*
  - 3= Dalewood Auckland Brass, *Light of the World*
  - 3= Woolston Brass, *Nicaea*
- 

**A Grade Test Selection *Vita Aeterna* by Alexander Comitas**

- 1 Woolston Brass
  - 2 Wellington Brass
  - 3 Dalewood Auckland Brass
- 

**Best soloist in the test:** Brad Mancer, flugel horn, Wellington Brass

**Best section in the test:** The basses, Woolston Brass

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**A Grade Own Choice Selection**

- 1 Wellington Brass, *Extreme Makeover*
  - 2 Woolston Brass, *Extreme Makeover*
  - 3 Dalewood Auckland Brass, *On the Shoulders of Giants*
- 

**Best principal cornet in the Own Choice:**

Harmen Vanhoorne, assisting North Shore Brass

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**A Grade Championship**

- 1 Wellington Brass, David Bremner
  - 2 Woolston Brass, Tyme Marsters
  - 3 Dalewood Auckland Brass, Nigel Weeks
- 

**B Grade Sacred Item**

- 1 Eastern Bay of Plenty Brass, *The Old Rugged Cross*
  - 2 The Devon Hotel New Plymouth Brass, *Crimond*
  - 3 Hamilton City Brass, *Lux Aurumque*
- 

**B Grade Test Selection *Festival Music* by Eric Ball**

- 1 Eastern Bay of Plenty Brass
  - 2 The Devon Hotel New Plymouth Brass
  - 3 Hamilton City Brass
- 

**Best soloist in the test:**

Luke Spence, euphonium, assisting Eastern Bay of Plenty Brass

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**B Grade Own Choice Selection**

- 1 Eastern Bay of Plenty Brass, *A Lenda do Curupira*
  - 2 Hutt City Brass, *Diversions on a Bass Theme*
  - 2 Hamilton City Brass, *Corpus Christi*
- 

**Best principal cornet in the Own Choice:**

Chris Lawrence, Eastern Bay of Plenty Brass

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### B Grade Championship

- 1 Eastern Bay of Plenty Brass, Alan Spence
- 2 The Devon Hotel New Plymouth Brass, Leigh Martin
- 3 Hamilton City Brass, Glenn Richards

### C Grade Sacred Item

- 1 Howick Brass, *I know Thou Art Mine*
- 2 Palmerston North Brass, *Colne*
- 3 Rotorua Brass, *Wolvercote*

### C Grade Test Selection *Majesty* by Kenneth Downie

- 1 Palmerston North Brass
- 2 Howick Brass
- 3 Rotorua Brass

### C Grade Own Choice Selection

- 1 Palmerston North Brass, *Olympus*
- 2 Rotorua Brass, *A London Overture*
- 3 Te Awamutu Brass, *Olympus*

### C Grade C Grade Championship

- 1 Palmerston North Brass, David Maas
- 2 Rotorua Brass, Jim McGregor and Steve Thompson
- 3 Howick Brass, Luke Christiansen

### D Grade Sacred Item *As the Bridegroom to His Chosen* by John Rutter

- 1 Kumeu Brass
- 2 Matamata Brass
- 3 Rangiora Brass

### D Grade Own Choice Selection

- 1= Kumeu Brass, *The Once and Future King*
- 1= Masterton Brass, *Valerius Variations*
- 3 Matamata Brass, *Oregon*

### D Grade Stage March

- 1 Masterton Brass, *Barnard Castle*
- 2 Kumeu Brass, *The Cossack*
- 3 Matamata Brass, *Victoria*

### D Grade Championship

- 1 Kumeu Brass, Mark Close
- 2 Masterton Brass, Robert Priday
- 3 Matamata Brass, Memorie Brooky

### Youth Grade

**Sacred Item** 1 Takapuna Grammar School Brass, *Benedictus*  
**Own Choice** 1 Takapuna Grammar School Brass, *The Great Gate of Kiev*  
**Stage March** 1 Takapuna Grammar School Brass, *Invercargill*  
**Championship** 1 Takapuna Grammar School Brass, Ted Dawson

**Best soloist:** Martin Greshoff

### Band of the Year

- 1 Dalewood Auckland Brass, Nigel Weeks
- 2 Waitakere Auckland Brass, Kerry Wood

**Best soloist:** John Lewis, Dalewood Auckland Brass

### SPECIAL AWARDS

#### Accompanist of the Year:

Lee Martelli (nominated by North Shore Brass and Waitakere Auckland Brass)

#### Administrator of the Year:

Bruce Hayhow (nominated by Papakura City Brass)

#### Pat Cole medal for youngest winner of an Open Solo:

Rachel Thomas, Leopard Coachlines Canterbury Brass

#### Dunedin Ladies Brass Band trophy for the female soloist gaining the highest points:

Rachel Thomas, Leopard Coachlines Canterbury Brass and Julie Woods, St Mary's District Band, Australia.

## Our grateful thanks go to:

Chief adjudicator David Gallaher, assistant chief David Chaulk and chief military judge Stephen Leader. The **solo and ensemble judges:** Adrian Raven, Alan Spence, Bruce Jellyman, Byron Newton, Colin Clark, David Bremner, Professor David King, Glenn Van Looy, Kevin Dell, Jeffrey Mulraney, Jess Hix, John McGough, Luke Christiansen, Mark Davey, Nigel Weeks, Robert Wilson, Steve Miles and Trevor Bremner. **Drill Judges:** Neville Cudby, David Leslie, Howard McGrath, Shaun Jarrett and Tony Cowan. **Supervisors and Comperes:** Dave Merrall, Denis Spurdle, Dianne Smeehuizen, Evan Sayer, Elizabeth Edgecombe, Marilyn Edgecombe, Murray Warrington, Owen Melhuish and Stephen Leader. **Contest Committee:** Stephen Clayton, Glenys Searancke, Andrea Searancke, Denise Sturt, Alison Thomson, Brian Yardley and Pam Yardley.

Thank you to our corporate sponsors and funding partners whose support ensures we can provide the best contest experience for competitors and audience alike: Rotorua Lakes Council, Rotorua Energy Charitable Trust, ABI Music Ltd, Besson, Brass Direct, Dame Adrienne Stewart, Geneva Brass Australasia, Molto Music, Yamaha/Music Works, New Zealand Army Band, RNZ Navy Band, Pub Charity, Pelorus Trust, Infinity Foundation, Four Winds Foundation, Rotorua District Creative Communities and the Southern Trust.

## Gisborne Gains Growth

Brass banding in Gisborne has a long and rich history, originating in 1873 with the Roseland Town Band. Photographs adorn the walls of the bandroom, depicting The City Band in 1879, through to the Gisborne Civic Brass Band as it is known today.

As most of us are aware, ebb and flow are part and parcel of band membership numbers in any community band. University looms up, work commitments change, etc. and numbers can tend to fall away more quickly than wanted. Gisborne's band has in no way been exempt from this pattern. However, of late, our band has experienced not a fall in numbers but, in fact, quite a large growth.

As a direct result of efforts put in by committee members towards the greater exposure, and enjoyment, of brass playing and banding, we have seen our membership numbers grow from approximately 15 players in early 2014 to in excess of 40 players today.

Bandroom open-days and demonstrations in schools have got the ball rolling again, as we were hoping, but what has astounded us all is the height of enthusiasm with which so many of our community have responded. What was thought of as a two to three year project has been achieved in little more than one year, and numbers are still growing!

From the moment that parents/caregivers recognise the enjoyment and encouragement their children are receiving from lessons and band rehearsals each week, they themselves want to be part of it, and join in as well! The Gisborne Civic Brass Band currently has nine families on its roll, with six of these families contributing three and more players. Of course we then add the numbers of our individual players, naturally growing in strength, and the support roles that are being filled, and we have the makings of a band working to be around for a while longer yet!

Rehearsals are run to suit the varied experience levels, with music chosen to give every player achievable challenges, and public performances are given, at an increasing rate, to show off our work. Instruments are out of storage and being blown! All in all, our community is benefitting from having its own brass band growing strong again.

Well done the committee and members of the Gisborne Civic Brass Band.

Chris Reynolds – Conductor



## Going Live

**Brassbanned** ([www.brassbanned.com](http://www.brassbanned.com)) was honoured to live stream the 2015 NZ National Band Championship. We were made exceptionally welcome by the local organising committee, BBANZ and the fantastic bands people of New Zealand.

This year's venue provided an excellent internet connection, allowing us to stream in high definition for all of the inside events. We managed to bring a small 'second setup' to provide a static live stream of the C and D Grade events. This stream didn't have the moving camera shots and close ups, but did allow people all over the world to listen to the performances and see a wide shot of the bands.

Unfortunately the live stream of the Parade of Bands was not as successful as we had hoped as Rotorua's 4G internet connection was not stable enough for a good quality live stream. However, we recorded the entirety of the parade and uploaded it to YouTube within an hour of its conclusion.

The live streaming experienced higher viewer numbers than last year. It also had a very high ratio of viewers to bands competing. It was good to see a higher percentage of non-NZ viewers than last year (which means that more people from overseas were joining the stream). Here are some comments from those who were watching.

*Hello Tim, I've been following the stream since 6 am this morning, here in Alkmaar, Holland. Greetings from Alexander Comitas. (Composer of the A Grade test piece.)*

Phillip McCann, University of Huddersfield. *Just wish all the bands in NZ at the event all the very best. Just be the best that you can be and make music!*

Tony Mason, Blackpool. *I've been watching the stream from Blackpool UK, supporting the Devon Hotel New Plymouth band in the early hours, but what a fantastic performance by all concerned and look forward to seeing more. Hours of practice have obviously paid off. Looking forward to seeing more.*

Nigel Clarke, Woodroffe School, Lyme Regis, *I was watching and listening to the live streaming of 'Earthrise'. It was a wonderfully energised performance full of colour and lyrical playing! Canterbury did 'Earthrise' proud and a big well done to Dwayne.*

Glenda West, Riverton & District High School. *We have just listened to Marlborough Brass, with two grandchildren participating, thank you for allowing us in Riverton to be see and hear them.*

Nick Allwright, Warehouse Distribution at The Salvation Army NZFT. *Watching from my hotel in Paris just to watch my fellow banding friends back home compete.*

Frederik Coussement, Waregem, Belgium. *Discovering how the NZ Brassbanders are playing today from Belgium! Thanks for streaming this so the world can enjoy!*

Sue Murrill, Newcastle upon Tyne. *I must say the quality of the live streaming is excellent, far superior to that at the French Open.*

Richard Harvey @DoctorRJH. *Great work Tim – now enjoying my 8th hour of live brass bands!*

And the numbers: Total 'unique' viewers: 7,241

Top countries: New Zealand 58%, Australia 28%, United Kingdom 7%, Japan 2%, USA 1%

Top cities: Auckland 20%, Christchurch 11%, Melbourne 10%, Sydney 7%, Brisbane 6%, Wellington 6%, Dunedin and Hamilton 3%, Rotorua and Tauranga 2%

Tim Kelly  
[Brassbanned.com](http://Brassbanned.com)

## Dalewool Auckland Brass

### Secondary Students Brass Musician of the Year

This year for the first time brass musicians from all secondary schools are invited to enter this exciting contest. Hosted by Dalewool Auckland Brass and led by Artistic Director Nigel Weeks, finalists will perform with both piano and band accompaniment over the weekend of competition, musical comradeship and the opportunity to be judged the 2015 New Zealand Secondary Students' Brass Musician of the Year.

The aims for the event are:

- To promote the playing of brass instruments amongst secondary school students.
- To provide both orchestral and band players the opportunity to perform with one of New Zealand's top brass bands.
- To establish a brass competition that is on an equal footing to other prestigious events such as: The Ronisch Piano Competition and the New Zealand Aria.
- To encourage motivation in being able to prepare a solo performance at a national level. The process will greatly reward brass players as part of their NCEA, CIE, IB, ABRASM, and Trinity College examination preparations.
- To create a fun occasion by providing a platform for family, friends and communities to support and meet each other over a weekend of quality music making.

Year 9 – 13 students currently in full time Secondary School education are invited to compete at the inaugural NZ Secondary Students Brass Musician of the Year Competition

Dates: November 6, 7 and 8, 2015

Venue: Auckland

Entries close: Sunday 27 September at 5.00pm

#### Format of the Competition

Interested players submit a video recording of a technical solo work by 27 September

#### Preliminary Round

After viewing the videos the judges will invite students to participate in the competition in Auckland and will be placed in the appropriate category.

The 'Grand Finale' will take place over two competitions

#### PERFORMANCE 1

All finalists perform a Technical Solo Work (Not Slow Melody) with piano accompaniment.

#### PERFORMANCE 2

All finalists will perform a Slow Melody accompanied by Dalewool Auckland Brass in the Sunday afternoon Concert.

For details, itinerary and entry form visit  
[www.brassmusician.co.nz](http://www.brassmusician.co.nz)

## Our First Nationals



Friday 10 July saw Takapuna Grammar School Brass (TGS Brass) leave Auckland for Rotorua to compete in the Street March and the National Championships for Brass Band the next day. Takapuna Grammar is the first secondary school to ever participate in the Street March and there was a feeling of excitement and nervousness as we lined up on the street. Drum Major, Joe Seufatu, led up front as the band played the popular march *Slaidburn*. We received an overwhelming amount of support from the spectators and the march was a huge success. Although it had required a lot of commitment and many Saturday afternoons, it was undoubtedly worth it and everyone felt a great sense of accomplishment.

After the excitement of the march, it was time to focus again as we headed down to the Sir Howard Morrison Performing Arts Centre for our biggest performance yet. The band competed in the Youth Grade

and our hard work over the past few terms paid off. We went on to win the grade and became National Youth Champions! A big congratulations also, to Martin Greshoff, who was awarded the Christiansen Memorial Cup for the Best Soloist in Youth Grade.

The band also had the opportunity to listen to the A Grade bands and it was an amazing experience to hear some of New Zealand's best brass bands play. The performances were both inspiring and breath-taking and provided us with many brass players to aspire to.

A big thank you to Mr Ted Dawson and Mr Bill Rimmer for all the effort that they put into this trip. It was a great experience for the band and we look forward to competing in Napier next year!

Debbie Peng (2<sup>nd</sup> Cornet – TGS Brass)



*Harmen Vanhoorne from Belgium takes home the trophy for the best principal cornet in the A Grade Own Choice while assisting North Shore Brass.*

## From Blessings to Blooming Brass

Nelson City Brass has polished up its performance calendar to warm up winter, and celebrate the coming of spring. First port of call was the annual Blessing of the Fleet, at the Nelson waterfront on the 1<sup>st</sup> of August, accompanying the remembrance of those who have lost their lives at sea, and to remind us of the role the fishing industry plays in our community.

Then it was off to Christ Church Cathedral for a night of beautiful Cathedral Brass music. A varied programme, both joyfully dynamic and quietly reflective, to take full advantage of the magnificent acoustical setting, and the talents of our special guests, New Zealand euphonium virtuoso Riki McDonnell, and the Nelson Christ Church Cathedral Choir.

We'll also be back at the Cathedral on Sunday 30 August, for the service commemorating the end of WWII.

Just one week on, you can flag Saturday night and Sunday afternoon 5-6 September, for party-time at Bayleys Last Night of the Proms. Conductor Chris Lawton promises "a fun-packed concert of foot-stamping, flag-waving, sing-along, traditional Proms music. And we'll welcome international Kiwi star Tim Beveridge to our Nelson stage, to sing and swing his way to your heart." This will all happen, where else, but at the Theatre Royal.

Isel in Bloom will mark the coming of our glorious spring weather, with the annual re-opening of Isel House & Gardens on 11 October. The Nelson City Brass band, inspired by Henry Purcell's famous song *Nymphs and Shepherds*, will "trip we round with merry sound, and pass the day in jollity", as soundtrack to the activities.

Staying in Stoke, on 15 November you'll also find us digging in amongst the first flowering roses, Morris Dancers, food and craft stalls at Broadgreen Rose Day.

Not counting the days just yet, but then it's the home run to Christmas and a brand new calendar of community festivities. Sunnies out ready for starters, at 13 December Christmas Festival of Brass at Gardens of the World, and a lot more to come with the apple, instrument, and calendar polishers here at Nelson City Brass.

Judy Celmins

Marketing manager – Nelson City Brass

## Emily and the Giant

Emily Sullivan is a determined eight year old cornet player. She has her sights set on following in her father John's footsteps and represent New Zealand at the highest level.

Since joining the North Shore Brass Academy in 2013, Emily has been going to band practice every Wednesday, playing solos and sitting in with mum Rachel and dad John when the Academy has been playing at public events.

So it's no surprise she was first in line at a workshop with one of the world's finest cornet players, Besson Artist Harmen Vanhoorne (Belgium) at the recent New Zealand National Brass Band Championships in Rotorua.

"He taught us some new ways to practice our breathing, including playing lots of long low notes," Emily said. "I have been using what he showed me at home and it is making playing much easier."

Giving their players a chance to work with musical giants such as Harmen is just a part of North Shore Brass' commitment to building the best brass band in New Zealand.

"Harmen played with us as principal cornet at contest, as well as holding free workshops while here," North Shore Brass Musical Director Colin Clark explained. "It's an important part of our education strategy that all players were able to benefit from his experience throughout his visit."

But for Harmen, the icing on the cake was not winning the top soloist prize in the A Grade Own Selection, nor the strong performance that saw North Shore finish just out of the placings behind banding heavyweights, Wellington Brass, Woolston Brass and Dalewood Auckland Brass.

"When I saw the commitment the band has to young players it made my trip, and as well that you guys are prepared to invest in the future and no player is too young or too new to benefit, you should be proud of that indeed," Harmen said.

As the Academy prepares for its very first regional contest in October, Emily is well on her way to fulfill her ambition and playing for New Zealand.

Harmen Vanhoorne's visit to the Shore was made possible through the support of Besson Instruments and local band suppliers ABI Music of Glenfield.



## Musings from Brownie – \$1000 per minute?

Well, yet another contest has been and gone. For those of us who didn't make it, what a wonderful thing Live Streaming is. It's almost like being there, together with witnessing some very good playing. Well done to both those who were successful, and to those others who forced the winners to work that much harder for their trophies. But one name sticks out – Phil Johnston, who was able to “pop in” en-route from Tonga to Switzerland. He's obviously quite handy on the Eb Bass as well as the BBb. Well done mate.

At least there is one advantage of not having the pre contest “panic” – sorry, I mean “work up” – to contend with: one is able to do other things. In my case I finally got around to reading Eleanor Catton's Man Booker prize-winning book – *The Luminaries*. A big read but well worth it. As many will be aware, the story is set during the West Coast gold rush and in particular Hokitika during 1866. But nowhere was there any mention of brass bands. In fact the only musical instruments she includes are passing mentions of a piano and a piano accordion. I'm certain there must have been a band in Hokitika by then, perhaps someone could enlighten me, but to be fair to Eleanor Catton, the book is a novel.

If I hadn't managed to get the book from our library, then it's unlikely I would have read it. It makes one realise how fortunate we are to have such a system. It's a pity that such a system doesn't operate for brass band music. I say this because it seems to be getting harder and harder to source good music for lower grade bands. The music I'm speaking of is pieces that can be used for concert purposes. This has been a concern of mine for some time and I'm not certain how one addresses it. I believe it's very important that modern arrangements are written for C and D grade bands, for the retention of players and for encouraging interest with our youth.

One answer is to do what the top British bands do – get your own “in house” arranger. I can see a couple of problems with this approach – expense and availability of someone suitable. But then it's been done before.

Many years ago, shortly after I had joined the Army Band, I ended up in Malaysia for two years – all very interesting for a 19 year old. In those days New Zealand maintained an Infantry Battalion over there, and every two years a band was selected from the Army Band in Burnham to be part of this Battalion. We had had very little to do with the Infantry prior to arriving overseas, and as a result, there was a definite “them and us” relationship. This was particularly evident when there was a requirement to spend hours doing rehearsals on the parade ground in the tropical heat. The troops didn't want



*Champion of Champion Phil Johnston with Jill Pears his partner and accompanist.*

to be there and turned their frustrations towards the band as if it was our fault. We quickly recognised that the “traditional music” that we were playing was not helping the situation either. So we changed it.

Back in those days, when pop tunes were released, so was their sheet music. As well, the music then was far more simple and melodic than much of what we hear nowadays. A couple of us sat down and churned out some very basic arrangements, which the band rehearsed and used the next time we were on the parade ground. While the command weren't overly happy with this change of music, the troops definitely were. Instead of abuse we were thanked, and the “them and us” problem quickly disappeared. We spent the rest of the two years ensuring that we continued to be up to date with the pop world.

I remember the Army Band continued to arrange a great deal of music through the 1970s and 80s, and I believe this still continues. Another past member of the band commented to me recently that to get into the Army Band now, one must be “a New Zealand champion or have a PhD in music”. I don't think it's that bad but I take his point. I know that many who have joined the Navy Band recently have university qualifications. One wonders if these qualifications include a course on “band arranging”. Think how valuable this could be for our movement, and also as a source of income for those individuals on completion of their service time.

To my knowledge there have only been six pieces of music selected as tests for brass band contests in New Zealand that have been written by New Zealanders. Dean Goffin's *Rhapsody for Brass* and *My Strength, My Tower*; and John Sutherland's *London Bridge*. And then there were three tests piece commissioned to celebrate the new millennium by John Psathas, Gareth Farr and Kenneth Young. Simon Kerwin was

living in New Zealand at the time his piece *Galdhopiggen* was a B Grade test in 2006, but, does that make him a New Zealander?

It is of interest that both Dean Goffin and John Sutherland composed their music while they were in army bands. There is another composer who has also spent many years in the Army Band, and has written a lot of original music, but has never had any piece selected as a test – Dwayne Bloomfield. Currently perhaps he is better known for his music for ‘Ballet’.

The fact that he has missed out, I believe, is because of the selection process the Association currently uses for test music. Generally the Chief Adjudicators we use at our national contests are from overseas. As I understand it, on the completion of a contest the adjudicator provides suggestions of test music for the next year's contest. Generally speaking it is unlikely that they have any knowledge of music that has been composed locally, although, this year could be an exception. But here's a thought ...

It is 100 years since WW 1 and considerable efforts have been successfully implemented to remind us of this event. I know that Dwayne has written a number of major works with “wartime” themes. Why not use one of these as a test piece? While they may not rate as an A grade test, then why not B grade? After all, how old was the test that was used for this year's B grade? I am certain that if one of his pieces was selected, then there would be a good chance of media support.

For those who might be interested – the Executive Officer tells me that the current going rate for commissioned writing these days is \$1,000 per minute. Good money? All you have to do is find the right sponsor – simple.

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## D of E

Kevin Dell, our Director of Education, continues his series of columns on *Performance Anxiety*.

In the last issue we looked at irrational thinking and ways to deal with it. This month we will look at three physical things which might prepare you better for performance: Nutrition, Drugs and Relaxation Techniques.

### Nutrition

Anxiety generally may be made better or worse depending on what we eat.

Foods to avoid:

1. Caffeine. Excess coffee can cause an increase in tension and anxiety.
2. Fried Foods. Because these are difficult to digest the body finds it difficult to reduce anxiety at the same time.
3. Alcohol. Excessive alcohol may make anxiety worse. It contains toxins which can trigger anxiety.
4. Dairy Products. In excess dairy products heighten your adrenalin level (which is already heightened by your fight or flight response).
5. Refined Sugar. This causes a rise in blood sugar levels which in turn may lead to symptoms of anxiety.
6. Acid forming foods (e.g. yoghurt, eggs, sour cream, and wine). These may drop magnesium levels which in turn may cause anxiety.

Fortunately there are foods you can eat which may reduce anxiety:

7. Fresh Fruit. Our bodies need sugar and carbohydrates. Our bodies process sugar in fruit differently from refined sugar.
8. Fresh Vegetables. These are rich in fibre and vitamins which become depleted with anxiety.

9. Water. Most of us do not drink enough and are regularly dehydrated which can lead to anxiety.
10. Bananas. These contain tryptophan which is very effective at reducing anxiety.
11. Seeds e.g. pumpkin, flax. These contain magnesium which the body needs for many functions.
12. Green leaves and brown rice. Both contain Vitamin B which helps lessen anxiety.

Try watching your diet for three or four days before performance.

### Drugs

Trying to reduce Performance Anxiety with illegal drugs is definitely not recommended. Breaking the law and the consequences are simply not justifiable in the circumstances we are concerned with. Besides most if not all illegal drugs are addictive.

The most common drugs used by musicians are Beta Blockers. Indeed these are sometimes called "the musician's underground drug." Beta Blockers are commonly used for high blood pressure, angina and irregular heart rhythms. They are only available with a doctor's prescription and in New Zealand it is illegal to obtain them any other way. They have the effect of preventing the fight or flight response.

Only a doctor can tell you whether they are safe for you and what dosage you should take. They are not addictive and should not cause physical dependency if used only for performance anxiety.

Some musicians feel that adrenalin, which is restricted by Beta Blockers, actually helps performance. I am one of those. I take Beta Blockers for high blood pressure but often will not take them on a day of performance. Personally I feel that Beta Blockers are only an option for those seriously affected

by the body's fight or flight response. Beta Blockers will not help anxiety of a purely psychological nature.

### Relaxation Techniques

Here are two breathing techniques which may help. Both are through the nose.

13. Inhale for 4 beats and exhale for 4 beats. Increase to 6 then 8 beats.
14. Take 6 to 8 deep slow breaths per minute for 10 minutes.

There are any number of breathing techniques for relaxation on the internet.

A yoga technique for progressive relaxation would focus on tensing and relaxing each muscle group for 2 or 3 seconds. Start with feet, toes, ankles, knees, thighs, butt, chest, arms, hands, neck, jaw and eyes all the while taking deep slow breathes. This is best done lying down.

If you are interested in yoga techniques there is much more on the internet or you may want to read a book called *Yoga Relaxation Techniques*. I went to a course after heart surgery and found it effective.

The Alexander Technique may also interest some. *Performance Anxiety: A Way to Deal with it that Works* by Jennifer Roig-Francoli a professional violinist is a good start. There are a number of Alexander Technique tutors in New Zealand.

Next month's article will take an overview of all the previous articles.

### References

*Beta Blockers and Performance Anxiety in Musicians*. A report by the beta blocker study committee of FLUTE.

*Performance Anxiety. A Way to Deal with it that Works* by Jennifer Roig-Francoli

*Nutrition and Anxiety* by Jenny Sansouci.



*Junior Champion of Champion Kip Cleverly (centre) with the adjudicating panel Prof David King, Dame Adrienne Stewart (Junior events sponsor), David Bremner and Bruce Jellyman.*

## Obituary

### Alan Ernest Chittock National Bandsman 1965-1967.

The death has occurred in Timaru of Alan Chittock, a talented and respected bandsman.

Alan was introduced to music at a young age, learning to play the piano at the age of eight and competing in competitions through these formative years. At the age of thirteen Alan took up playing the trombone and by the age of fourteen had won his first solo competition.

Alan was not particularly interested in schooling, but his interest in music was growing and at the age of sixteen he joined the Timaru Municipal Band. These years provided an excellent background for the years of banding and success that were to follow. His musical abilities continued to develop when he joined the band's trombone trio, with the combination of Thomas, Lewis and Chittock becoming an unbeatable force in brass band contesting. By 1965 the trio had established a New Zealand record by winning the National Championship Trombone Trio title for four consecutive years.

Alan's talents were rewarded with selection for the 1965 National Band of New Zealand which toured the USA and Canada. Highlights included playing at the Hollywood Bowl, Disneyland, the World Fair in New York and the Canadian National Exhibition in Toronto. In 1967 Alan was again selected for national honours, touring New Zealand with the National Band that year.

Alan's commitment to the Timaru Municipal Band was rewarded with Life Membership for his fifty years of service that included twenty years on the committee, fifteen years as band sergeant and five years as band manager.

In the Timaru district, Alan was a trombonist for the Operatic Society for eighteen years, also playing in dance band groups for many years.

Lawn bowls became Alan's second passion – playing for the Kia Toa Club for over thirty-two years and receiving a life membership award for services to this club.

Brass banding at the highest level takes some sacrifice and Alan very much appreciated the support he received from his wife Trish and



family over these busy years and very much enjoyed the company and joy of his grandchildren on their arrival.

Alan Chittock will be remembered for his contribution to banding in New Zealand at a regional and national level. His banding friends and family will always remember Alan for his enthusiasm for his music and as an approachable and social man.

*Desmond Kearns Q.S.M.* Timaru Municipal Band and Alpine Energy Committee Member



*Congratulations to David Maas winner of the Invitation Slow Melody sponsored this year by Geneva Brass Australasia represented by Rosie King (left).*



## BBANZ – Directory

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All donations are tax deductible

### National Management Committee

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### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## Notice of Meeting

The 83rd Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on **Saturday 7 November** at the West Plaza Hotel 110-116 Wakefield Street.  
Registration and morning tea from 9.00am with the AGM running from 10.00am to approximately 4.00pm.

Remits and Discussion Papers:  
Any Band or District Association requiring any business to be considered by the AGM shall give written notice of the business, in the form of a motion, to the Executive Officer by **Wednesday 9 September**.

## 2018 National Contest

Applications to host the 2018 National Contest are open to any organisations in the lower half of the South Island. For an application form and information please email the Executive Officer at [brass@banz.org.nz](mailto:brass@banz.org.nz)  
Applications close on **Monday 31 August 2015**.

## The New Zealand Mouthpiece Advertising Rates

Size	Black & White	Colour
Classified	\$20.00	Not applicable
Professional Card	\$20.00 first insert then \$10	Not applicable
Quarter page	\$125.00	\$160.00
Half page	\$200.00	\$250.00
Full page	\$320.00	\$400.00

On request flyers/leaflets can be inserted into each copy of The Mouthpiece. The charge for this service is \$200.00 All prices subject to 15% GST

A 20% discount is available if a minimum of five consecutive advertisements are booked in advance. Deadline for copy: 15th of month prior to publication. Ten issues are printed per year.

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, JE Irvine, DA Johnson, I Levien, AG Lewis, M Luxford, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

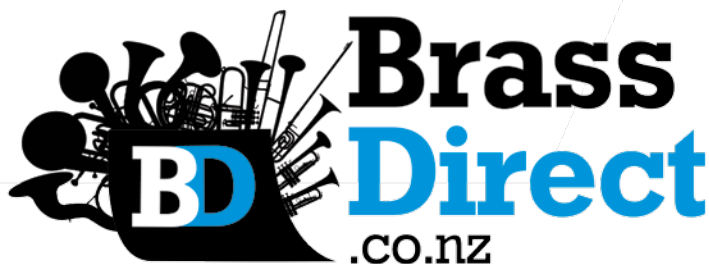


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# Mouthpiece

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*A huge crowd enjoying the street parade through Basel.*

## Basel Tattoo

On Monday 13 July the New Zealand Army Band travelled to Switzerland to participate in the 10<sup>th</sup> annual Basel Tattoo. Having only just returned from performing at the King's coronation and 10 day tour of Tonga a few days earlier, it was a slightly travel-weary group that assembled at Christchurch airport for the 40 hour journey to Europe. A bit more travel weary than most were the four band members who had spent their weekend off competing (very successfully) at the National Brass Band Championships where Phil Johnston won the Champion of Champions and Kyle Lawson added the New Zealand Cornet Championship title to the Australian title he won earlier in the year.

This is the third time that the Army Band has performed at the prestigious Basel Tattoo so we knew what to expect. On arrival in the beautiful city of Basel we went straight to work rehearsing with the massed bands. We then performed our eight minute marching display for the show's producers. In true Army Band style we dug deep and impressed the people we needed to.

Surprisingly, we were greeted in Switzerland with a heat wave. The temperature was well into the 30s and did not cool down until the day before we departed. At its peak the temperature hit 38 degrees and was still 33 degrees at 11.00pm. This made life uncomfortable when performing a high energy marching display in our ceremonial red uniforms. The only way to cool off was to do as the locals do and jump into the famous Rhine for a swim.

After three long hot days of rehearsal, with the full cast of the Tattoo, the performances began. The cast performed 15 shows over an eight day period in front of a total audience of approximately 140,000. As always the Army Band display went down a treat with the locals and media. The Army Band dance band and New Orleans group also performed at the cast bar on a number of occasions and were warmly received.

We did have time for a bit of sightseeing, with trips into the Swiss Alps, an amusement park, day trips to Germany and France and even the chance to watch local football side FC Basel win their first game of the season.

Overall it was another very successful tour of Europe during which the New Zealand Army Band was able to showcase our country's musicians and culture.

*If you would like to get paid for making music and to represent your country by performing in New Zealand and overseas, we are looking for talented brass musicians now. Contact [Dave.Fiu@nzdf.mil.nz](mailto:Dave.Fiu@nzdf.mil.nz) for more information.*

Cpl K J Hickman



*The NZAB enters the Basel arena to begin their display.*



*The percussion team rehearse their moves.*

### In this issue we:

- Say happy birthday to Matamata Brass,
  - Report on the Tongan College band festival,
  - And announce the 2015 National Secondary Schools' Band.
- Happy banding!

## A note from our President

On Saturday 15 August the National Management Committee held one of its regular face-to-face meetings in Wellington. Part of the time together was a debrief of the Rotorua Contest with reports from both the Contest Committee and the Contest Manager. Through these reports and feedback from our members we learn new things each year and look to make our contests a better experience for all of us.



Time was also taken to make appointments to various national roles that had been previously advertised. The executive members follow a process that matches the applicants against a set of criteria and allows for in-depth and sometimes vigorous discussion before an appointment is made. We thank all of those who applied for the various positions and congratulate those who have been appointed.

Another matter discussed was a comment from the musical director of the National Secondary Schools' Band, regarding the improved standard of auditions received this year compared to last. Budget and other resource constraints restrict the number of members we can select for any representative band. Of the 91 applicants received last year, fewer than half those were selected for the band. It would be of long-term benefit to all our member bands if we could engage more fully with those who didn't make the band. Consequently at this year's conference we intend to invite comment from delegates on how we can widen our support for this group of young musicians. Could this be by having a camp in both the South and North islands earlier in the year, whereby the National Secondary Schools' musical director can attend and this become part of the selection process? I look forward to members' views on how we can involve more of these young musicians in our representative bands and how it could be organised.

**Evan Sayer – President**  
**Brass Band Association of New Zealand**



## What's On?

### Saturday 12 & Sunday 13 September

*Waikato Bay of Plenty District contest.* Solos on Saturday at Trident High School, Whakatane. Band events on Sunday at the Whakatane Theatre. Adjudicators Luke Christiansen and Grant Langdon from Auckland.

### Friday 18 to Sunday 20 September

*Band Camp!* Run by the Nelson Marlborough West Coast District Brass Band Association at Teapot Valley. Beds are limited to 100 so get in quickly. For more information contact Nick Sharpe [sharpenichloas@hotmail.com](mailto:sharpenichloas@hotmail.com)

### Sunday 20 September

*Box Office Brass* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

### Saturday 26 September

*Brass After Dark* presented by Woolston Brass, featuring euphonium soloist Buzz Newton, 7.30pm, Opawa Baptist Church (285 Wilsons Road, Waltham, Christchurch). Tickets available at the door (cash only): Adult \$25, Concession \$20, Child \$10, Family (2 Adult + 2 Child) \$55.

[www.woolstonbrass.org](http://www.woolstonbrass.org)

### Friday 2 & Saturday 3 October

*Oktoberfest:* The Bavarian Showdown 2015, Wellington waterfront.

### Saturday 10 October

*Variety Concert* presented by Kumeu Vintage Brass, 2.00pm at the Whangaparaoa College Auditorium. Guest artist Riki McDonnell.

*Aoraki Mackenzie Starlight Festival* concert featuring Woolston Brass and Silhouette Dancers, 7.30pm, Twizel Events Centre. Featuring the premiere of *He is Starlight* commissioned by Anthony Ritchie in commemoration of the late Prof. John Ritchie. [www.phys.canterbury.ac.nz](http://www.phys.canterbury.ac.nz)

### Wednesday 7 to Monday 12 October

*National Secondary Schools' Brass Band* based in Auckland

### Sunday 18 October

*Auckland Band Association contest.* All day event at the Ray Hawkins Centre, Papakura.

### Monday 19 to Thursday 29 October

*The International Staff Band of the Salvation Army* tour of Australia – with musical director Dr Stephen Cobb.  
[www.salvationarmy.org.nz.au/isbtour](http://www.salvationarmy.org.nz.au/isbtour)

### Saturday 31 October

*80th Anniversary of Matamata Brass*, at the Matamata Bible Church, 11 Meura Road. Mix and mingle from 6.00pm with a concert at 7.00pm. For more information email [matamatabrass@gmail.com](mailto:matamatabrass@gmail.com)

### Friday 6 to Sunday 8 November

*New Zealand Secondary Students' Brass Musician of the Year competition*, Auckland. For more information visit [www.brassmusician.co.nz](http://www.brassmusician.co.nz) or email [contest@brassmusician.co.nz](mailto:contest@brassmusician.co.nz)  
Entries close Sunday 27 September.

### Saturday 7 November

*Annual General Meeting of the Brass Band Association* from 9.30am, West Plaza Hotel, Wellington

### Sunday 8 November

*The Italian Job* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

### Saturday 28 November

*New Zealand Brass Foundation Brass Musician of the Year competition*, Wellington. For more information visit [www.youngmusician.brass.nz](http://www.youngmusician.brass.nz) Entries close Friday 25 September.

### Sunday 29 November

*Christmas Brass with Friends* presented by Te Awamutu Brass, 1.30pm and 7.00pm at TALOS Woolshed, Mahoe Street, Te Awamutu

### Sunday 13 December

*Christmas Brass* presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.



## Matamata Milestone

Achieving 80 years of 'brass banding' is something to celebrate and Matamata Citizens' Band Incorporated, known as Matamata Brass, has certainly got something to trumpet about! (Well, cornet about if you prefer!) From a small gathering of men meeting to consider forming a band in November 1935, the band has continually served its community throughout the last 80 years – from times when attendance was as low as five players, to times when a senior and junior band were needed to accommodate the numbers. It wasn't until 1967 that the female of the species entered the ranks of players, when Julie Mason joined as an eight year old.

Wilbert Marks was the band's first conductor, and, having spent some time with the Rotorua Municipal Band, was very familiar with the musical skills of Mr Eustace Tregilgas who had honed his brass banding experience in England and who had been employed by the Rotorua Council as musical director for the Rotorua Municipal Band. Mr Marks didn't hesitate to invite Mr Tregilgas over to Matamata to tutor the newly-formed band. In 1938, in hired uniforms, the band participated in the South Auckland Brass Band Association Contest at Thames, winning the Quickstep. It was a great thrill for the new band to achieve distinction so quickly.

While bandmen numbers were depleted during the war years, those left in the band continued to attend playouts. Their attendance with the Home Guard seemed to be especially enjoyable events. A newspaper report says –

*"The remaining players joined forces with Putaruru and the band did a fortnightly march of four miles – playing all the way. The whole band joined the Home Guard as part of the field ambulance division."*

Following the war player numbers grew. The band purchased their first uniform – ex Air Force – and did they look proud in their participation in the Hamilton Contest in 1946 where they achieved success in the C Grade Quickstep.

In 1950, using volunteer labour and fundraising through bobby calf collections, the bandmen built their own bandroom on land provided by the Matamata Borough Council. Life Member Merv Ellery reflected *"The cost of the building was £400 and the older members of the band look back at the hall with fondness. It was our home!"*

As the years went by the bandroom was used by many other community groups including the Matamata Pipe Band, until in the late 1970s when the building, having endured many alterations and repairs, was deemed to require a complete rebuild. The band then joined with Matamata Tennis and Netball Clubs to build a shared ownership pavilion on Council ground in Huia Street. The arrangement, begun in the 1980s, still works well today.

Throughout the past 80 years Matamata Brass has benefitted from the musicianship and loyalty of many conductors – though from time to time some conductors were 'left holding the baton' as for one reason or another a conductor resigned. Wilbert Marks conducted for 12 years and followed that soon after with a stint as President. In the 1990s Clive Burnell is credited with reigniting the band when attendance was grim by encouraging new players into the band.

In recent times the band enjoyed the style and musicianship of Robin Jobe, who conducted for 12 years, followed by Blair Stanbridge who, teaching in the local Intermediate school, inspired a number of young people to take up a brass instrument and join the band. One of our old fellas nearly fell off his chair when Blair introduced a new drummer to the band, so explosive was the drumming! Currently Memorie Brooky is in her first year conducting Matamata Brass and the band is beginning to recognise her pained expression when the tuning is, well, off! Matamata Brass is where Memorie began her musical career and while she has participated and gained experience in many other bands, it's nice to have her home!

A feature of the Matamata Brass calendar has been the hosting of the Pohlen Cup. The cup

was presented by benefactor Joseph Pohlen in 1940, and was a popular contest for brass bands for many years. With fewer brass bands attending, the committee opened the event up to concert bands in 2006 and renamed it "The Matamata Brass Festival of Music". This has rejuvenated the day and this year 13 bands took part in the festival. To ensure that the Pohlen Cup remains a "brass" trophy it has been donated to the Waikato Bay of Plenty Association to continue its status as a D Grade Hymn Trophy.

Reading over the minutes kept during the past 80 years it is obvious that a great deal of support has been provided to the band by a large variety of groups and individuals. There are a number of life members whose work has been recognised and acknowledged and also many others who have received honourable mention in the minute records. Support from Matamata Borough Council, now renamed the Matamata Piako District Council, has always been strong for its 'town band'. Funding from Matamata Piako Creative Communities, community groups, Jaycees, Rotary Club of Matamata, Lions Club of Matamata, Kiwanis, sponsors KBB, Shearers Musicworks, Friends of the Band, benefactors and many other groups has helped to keep the band in the black. Of course we owe a great deal of thanks to our untiring families who fundraise, make and manage uniforms, manage equipment, and hold the fort (or farm in Matamata's case), allowing players to attend playouts. We owe all the supporters, past and present, a big thank you for the work they have done and continue to do, to foster the growth of Matamata Brass.

Matamata Brass will be celebrating its 80<sup>th</sup> year with a concert on 31 October at Bible Church, 11 Meura Road, Matamata. Join us there for a *Mix and Mingle* event from 6.00pm followed by the concert at 7.00pm.

Barbara Hodgkinson  
President – Matamata Brass



Found in a shop in the USA and sums up Matamata Brass perfectly.



The first conductor of Matamata Brass, Mr Wilbert Marks.



NZ High Commissioner of Tonga, Sarah Walsh (front row centre) and Commissioner of Police, Steve Caldwell (beside her) and the Tonga Music Festival organisers.

## Tongan Band Contest Impressions

My wife and I were extremely privileged to be invited to attend the 2015 Tongan Inter-College Band Festival and it was certainly one of the great highlights of our 15 years of brass banding.

As non-musicians but avid followers of banding in general and, in particular, our Gunnedah Shire Band which has previously competed in New Zealand, we seized the opportunity to attend the Festival. We became friends with Riki McDonnell and Howard Taylor when they had stints playing and conducting with Gunnedah and it was through this friendship that our journey to Tonga began.

First impressions of Tonga are the beautiful, friendly and relaxed people. Second impression is that real time and Tongan time are two very different things.

Howard and Riki were the adjudicators for the contest and Riki's son Rhys was also along to lend a hand. Howard and Riki have been working with the Tongan bands for several years and their teaching skills are clearly evident in the emerging bands and players. What the bands may lack in finesse and polish, they more than compensate for with enthusiasm.

The festival opened with the solo competition, where 26 young players threw everything they had at the judges from brass, violin and percussion, making adjudicating difficult. But there were a few stand out performances, it was great to see ensembles from the various bands accompanying the soloists.

Then followed two nights of the band competition, with the bands split into two divisions. The test pieces were, *The Journeyman* for Div. 2 and *Music for a Festival* for Div. 1. The interpretations of the test pieces were both varied and interesting, with the hymns equally so and the stage marches absolutely thunderous. The overall standard of the music was surprisingly high, a great tribute to the work that Howard and Riki

have put in over the years. We had to constantly remind ourselves that these were Youth Bands as most of the male players were strapping six footers. Also worthy of mention was the way the bands presented themselves – absolutely immaculate in their colourful uniforms and not a hair out of place. The discipline displayed by these young people is a great credit to the Tongan way of family life and the Tongan education system and is something that is disappearing from our western society.

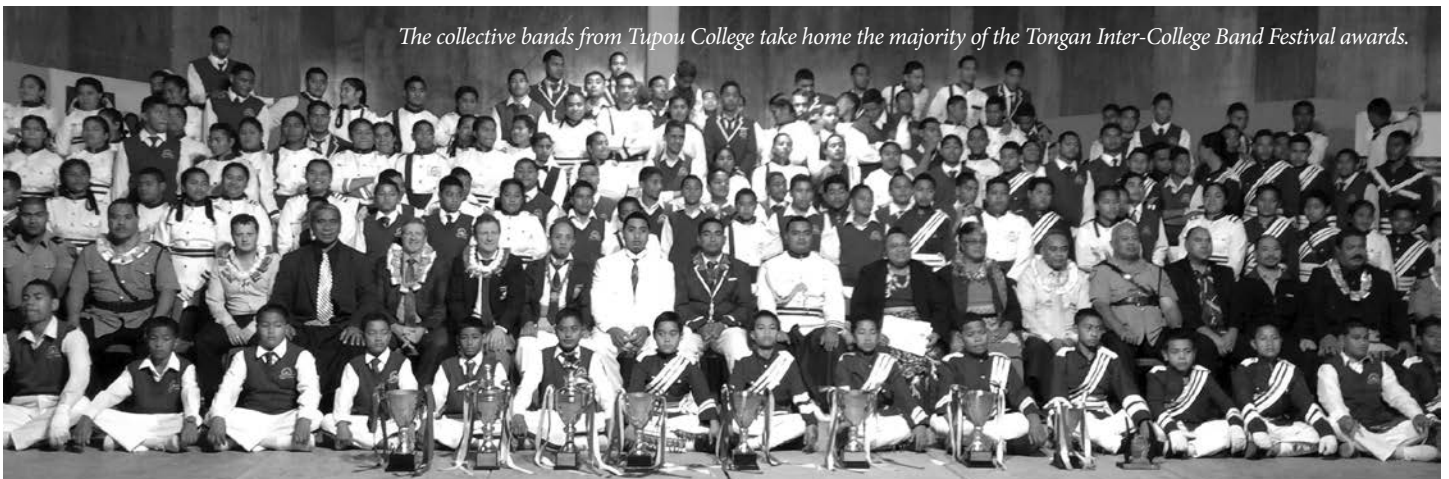
A Street March with the locals joining in was held on the final afternoon. This was followed in the evening by a Gala Concert where each band had 15 minutes to highlight their entertainment skills. In Tonga, where big is beautiful and loud is good, this came to the fore with solos, vocals and dancing and every type of band movement imaginable. The energy that came off the stage was absolutely electric.

On Sunday we attended church at Topou College, which celebrates 150 years in 2016. Riki and Rhys joined the school band; Riki played solos and Howard conducted. With the choral singing of several hundred boys, it was again one of those magic moments that one encounters only occasionally.

To wind down from the frantic activity of the festival we spent Sunday afternoon at Big Mama's Yacht Club on a nearby island, another experience in itself where we partied on with our hosts until sunset. Our Tongan hosts were amazing, they could not do enough for us and treated us like royalty.

In closing we again commend the wonderful work being done by Howard and Riki and we urge the banding movement to get behind them and support their passion to enhance brass banding in Tonga.

*Tony and Lizzie Blake  
Gunnedah, NSW.*



The collective bands from Tupou College take home the majority of the Tongan Inter-College Band Festival awards.



The view from the Togan Festival contest stage where the audience fill the largest venue on Nuku a'lofa.



Although it's the first time that a band from Vava'u Island has competed at the Festival - they seem very confident.

## NYB Auditions

It is that time of year again – when the call goes out for players to audition for the National Youth Band. Last year the selectors of the band (Peter Adams, Mike Ford and Garry Brown) put together some observations about the recorded auditions after watching 60 videos over an enjoyable eight hours. Newly-appointed musical director David Bremner recommends that players thinking of auditioning for the 2016 band take note of this advice.

The video audition provides a really clear message to the selectors about *you*, and how much preparation and effort *you* have put into both the music and the production. It is a musical performance and a contest, and it is the only objective measure we have to gauge how well prepared *you* are for a seat in the NYB. We can only assume that if *you* are well prepared in the audition, *you* will make a similar effort performing in the band, or vice versa!

### The music:

Spend more time on the set study. Many people were rather cursory in their preparation on this and it showed. (We knew who was sight-reading!)

Obvious faults included mis-pitching, wrong notes and not observing the correct rhythmic values (a crotchet rest is not a dotted minim rest.)

We looked for accuracy, phrasing, dynamics and ease of articulation.

Phrasing and placement of breaths is important, take bigger breaths and try not to breathe every few bars.

“A little slower” does not mean “A lot slower”. (Yes, it's interpretive so we didn't penalize you – but we're just saying...!)

Get your tutor or conductor to have a listen and help you iron out problem areas.

The set study is always the most important piece. It clearly distinguishes the strongest and weakest players and is very important in allocating order of seating in the band.

### The recording:

Organise your camera so that it gives a good picture of you from a reasonable angle and you are well lit. We don't want to see up your nose or your unmade bed either!

Record a short passage at first and then play it back, checking for sound and video quality. Take the time to adjust the camera and microphone position if the quality is poor.

Take the time to redo a passage if it doesn't go well. We want to see something representative of your playing rather than a poor, rushed job done in one take.

Follow the instructions!! There was an order you were asked to do things in, and those players who did made our jobs easier.

There were two recording formats that you were asked to use. Those players who provided other formats created work as the recording needed to be converted. As a result several of the recordings lost synchronization between music and video. It is very unsettling watching a marked time delay between sound and action, and distracts from the quality of your performance.

Review your recording when it is done, or better yet get your tutor or someone else to do a quality check and offer suggestions. Probably only 1 in 5 players would have done so and it showed.

Please announce who you are and what you will be playing. Thank you to those who did – and a special thanks to those who did intertitles and took the time over their production values.

Draw in the selectors. Some performances were so musical we were compelled to listen again, and one audition was so funny and clever it made us laugh out loud and watch it three times.

Application and information forms for the 2016 National Youth Band are on the Association's website [www.brassbanz.org.nz](http://www.brassbanz.org.nz) Applications close on Monday 26 October 2015.



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# The Youth Today

*Executive committee member Jeff Mulraney interviews up-and-coming brass musicians. In this issue he talks with 22-year-old Robert Parker from Auckland.*

## What was your first musical experience?

Robert: The first experience I can remember is running around the band room of North Shore Brass Junior Band while my parents were in the band. I then got told (more to keep me quiet, I think) to help the percussion section out by playing the bass drum in the *1812 Overture*.

## Describe how musical ability runs through your family.

Robert: Everyone in my family is quite musical. My stepdad, Andrew Leech, and mum, Bronwynne Leech, both play euphonium in North Shore Brass. My brother used to play both euphonium and trombone but has since moved away from banding and stayed with guitar.

## What was your first musical instrument?

Robert: I have played percussion since I was about six. After a few years I picked up cornet and trumpet but only lasted about five years on that before moving to EEb bass for a few years and finally settled on BBb Bass.

## What have been your musical highlights?

Robert: My highlights have been working with Strike percussion both in a band section and also helping them out for some of their school shows and getting into the National Youth Band earlier this year.

## You have been in a youth band; what have you gained from that?

Robert: The National Youth Band was fantastic

for me. I hadn't been on BBb for very long so being able to sit next to Andre Brown from Wellington was very helpful. Tutor Bruce Jellyman was awesome to get some advice from before I learnt too many bad habits. It was also good to catch up with other players I hadn't seen for a while and make a few new friends while I was there.

## What sort of things would you like to see happen to support young brass players?

Robert: I think a big part of it is to just let younger kids know that these instruments are out there for them to learn, and too support the ones who have started. I find that getting someone to inspire them is a big help, whether it's the local band's principal player or an international artist.

## Is this where the Brass Club comes in?

Robert: Yes – the Brass Club is an initiative set up to try and encourage a lot more young kids into brass banding. We have a magazine and Facebook page that we use to try to get kids more interested in what is happening around the country with other brass bands. We always do our best to get deals for club members whenever there is an artist here doing workshops or concerts.

## How did you manage to progress i.e. how much practice did (do) you do and what practice schedule do you follow, etc?

Robert: My practice doesn't happen very often unfortunately. I have always had issues sitting down by myself and playing through what I need to work on. Having ADHD meant I could always find something more interesting in the room or I would simply lose interest not long after warming up. Build-up to contests

and solos tends to be when I have the most patience. I spend a bit of time warming up then run through areas I'm having trouble with. If it's a technical passage I'll run through it really slowly and aim to step up the tempo next time I have a practice on it.

## What do you hope the future holds for you?

Robert: Hopefully a lot more brass banding. I'm hoping to get into the National Youth Band again for next year, but after that I don't know. I'm not a huge soloist so I'm not too fixed on winning any titles – I'm just happy sitting at the back of the band having a bit of fun.

## Quick-fire round:

**What type of music do you listen to the most?** Mainly Rock, but I listen to a bit of everything.

**Other interests?** I spend a lot of time on the computer.

**Favourite food?** Pizza

**Favourite place?** Tonga

**Favourite film?** *Idiocracy*

**Favourite colour?** Orange

**Favourite musical instrument?** Definitely BBb Bass

**Favourite piece of music?** *Moorside Suite* by Holst

**What do you dislike the most?** Speaking to groups of people

**For the more technical amongst us; what make of instrument do you play and what mouthpiece do you use?** I am on a Sovereign BBb Bass and I play on a Denis Wick 1 mouthpiece.

## Quick Notes

### Congratulations to...

...**Kyle Lawson** on his appointment to the principal cornet seat of championship section band Brighouse & Rastrick of England. Kyle will take up the role with immediate effect and will make his debut contesting appearance at the British Open Championship in Birmingham in September alongside recently-appointed solo euphonium **Glenn Van Looy** from Belgium.

...**Lee Martelli** on her recent appointment as an Arts Advisor for music with Creative New Zealand. Lee has 13 years' experience at Auckland Philharmonia Orchestra as Director of APO Connecting, managing education, community and outreach. As a piano accompanist, Lee has been a keen supporter of brass musicians and vocalists. She has produced two CDs of original music by young people and bands, and has dabbled in being a singer-songwriter herself. Lee has also developed and assessed many youth music education programmes.

...**Palmerton North Brass** on their promotion to the B Grade after a very successful national contest. The band has recently formed an academy to train new players and will compete at the Central Districts contest in September in their new grade.

...**Nigel Weeks** on his reappointment as the musical director of the National Band of New Zealand. Initial planning has begun on a programme for the band which may include competing at the World Championships at Kerkrade in 2017.

...**Mark Davey** on his appointment as the musical director of the National Secondary Schools' Band for 2016 and 2017. Mark has a fine reputation as a soloist and principal trombone of Wellington Brass and is now developing his conducting skills having recently taking over the Wellington Junior Band programme.

...**Mike Ford** on his appointment as the manager of the National Youth Band from 2017. Mike knows what he has let himself in for with this group as he has been a section tutor, stage manager and camp dad on numerous youth band tours – not to mention being a member of the NYB himself back in the 1970s and member of the National Band on four occasions.

...**Joe Thomas** on his appointment as the manager of the 2016 National Secondary Schools' Band. As a member of the New Zealand Army Band, Joe certainly has touring and concert experience but has also taken on the role of organising tours for small ensembles from within the band.

# 2015 National Secondary Schools' Brass Band

Congratulations to the following young musicians who have been selected to represent their schools at the 2015 training course and concert tour.

Returning to the principal cornet seat is Kip Cleverley from Wellington College. Kip won the Junior Champion of Champions title at this year's National Contest. On completing his final year at school he intends to study trumpet.

A feature of the band's concert programme will be a performance of *Te Tangi a Wairaka*, written by band member Jack Bewley. Jack composed this major work for his Year 13 scholarship music course. The piece was premiered by Eastern Bay of Plenty Brass at the Band of the Year competition in July.

The NSSBB will rehearse surrounded by native bush at Kokako Lodge, Hunua, Auckland from Wednesday 7 October. The camp will conclude with public concerts on Sunday 11 and Monday 12 October.

Soprano Cornet:	Toby Pringle	Hutt International Boys' School
Principal Cornet	Kip Cleverley	Wellington College
Solo Cornet:	Logan Ford William Swan Mollie Cornfield Sam Powell Jonty Zydenbos	Garin College, Nelson James Hargest College, Invercargill Takapuna Grammar School Marlborough Boys' College Marlborough Boys' College
Repiano Cornet:	Clarke Spence Ashleigh Smith-Lines	Trident High School, Whakatane Tawa College
Second Cornet:	Solomon Baldock Sarah Wright	King's College, Dunedin Dunstan High School
Third Cornet:	William Herewini Isabella Thomas	Trident High School, Whakatane Rangitoto College, Auckland
Flugel Horn:	Michael Ashdown	Palmerston North Boys' High School
Solo Horn:	Lachlan Spence	Trident High School, Whakatane
First Horn:	James MacKay	Nayland College, Nelson
Second Horn:	Emma McMorran	Riccarton High School, Christchurch
First Baritone:	Jack Bewley	Trident High School, Whakatane
Second Baritone:	Sam Loan Zachery Nicolson	James Hargest College, Invercargill Timaru Boys' High School
Euphonium:	Josiah Brown Daniel Jeong	James Hargest College, Invercargill Tauranga Boys' High School
First Trombone:	Leo Read	Home School, Whakatane
Second Trombone:	Jack McKenzie Matt Hurnen	James Hargest College, Invercargill Tawa College
Bass Trombone:	Liam Bewley	Trident High School, Whakatane
Eb Bass:	Andre Brown Jacob Stonehouse	Hutt International Boys' School Mountainview High School, Timaru
BBb Bass:	Caleb Nicolson Tyler Seaton	Timaru Boys' High School Rangiora High School
Percussion:	Dominic Jacquemard Andrew Schweizer Finn Bodkin Callum Riach	Francis Douglas Memorial College, NPL Matamata College James Hargest College, Invercargill Rathkeale College, Masterton
Musical Director:	Mark Carter	Wellington

## D of E

*Kevin Dell, our Director of Education, concludes his series of columns on Performance Anxiety.*

In this, the last of the articles on Performance Anxiety, we will summarise our discussion.

1. You are not alone. Most, if not all, performers suffer anxiety to some degree. We share the anxiety with some famous people.
2. Performance Anxiety is a fear and fear causes stress which in turn has both physiological and cognitive symptoms.
3. Physiological symptoms are part of the body's natural fight or flight reaction to fear. The body produces more adrenalin to create extra energy to deal with the fear. But if the fear is non-physical the adrenalin is not used up and causes symptoms such as dry mouth, faster heart rate, disturbed breathing and shaking limbs.
4. Cognitive symptoms include feelings of inadequacy, fear of making mistakes, and worrying.
5. To best cope with the physiological symptoms we need to
  - a. Practise performance (as opposed to practising technical difficulties).
  - b. Recognise the symptoms as normal and learn to live with them by:
    - dressing comfortably
    - allowing plenty of time for preparation for the performance
    - getting the feel of your venue
    - pre-tuning to the piano
    - leading a normal life leading up to the performance
    - focusing on the music
    - deep breathing
6. Cognitive symptoms are largely irrational thinking. Replace these thoughts, not with dreams of unattainable achievement but with realistic expectation which might include an expectation of minor error.
7. Good nutrition or diet and relaxation techniques may also help.
8. Drugs such as beta blockers which restrict adrenalin flow may also help but these require a doctor's prescription and may be unsafe for you without a doctor's consultation.
9. Illegal drugs are not recommended.

For those of you who want more detailed information there are plenty of books and articles on the internet available, some of which I have referenced at the end of previous articles. A good start might be *The Inner Game of Music* by Barry Green.

Good luck to you all.

*Our thanks go to Kevin for providing a useful and informative series of articles. We hope they have been of help. To further discuss any of the issues raised please contact Kevin [kevindell35@gmail.com](mailto:kevindell35@gmail.com)*



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### National Youth Brass Band

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**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## Notice of Meeting

The 83rd Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on  
**Saturday 7 November** at the West Plaza Hotel 110-116 Wakefield Street.

Registration and morning tea from 9.00am with the AGM running from 10.00am to approximately 4.00pm.

Remits and Discussion Papers:  
Any Band or District Association requiring any business to be considered by the AGM shall give written notice of the business, in the form of a motion, to the Executive Officer by **Wednesday 9 September**.

## Make an Offer!

**BBANZ is selling two sets of uniforms worn by the National Band.**

**Set one - marching uniforms**, approx. 65 red jackets with high collars plus black trousers with a gold stripe.

**Set two - stage uniforms**, approx. 40 red jackets with black lapels plus black trousers with gold stripe. Email [brass@banz.org.nz](mailto:brass@banz.org.nz) for details.

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### Friends of the National Youth Brass Band:

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If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuizen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

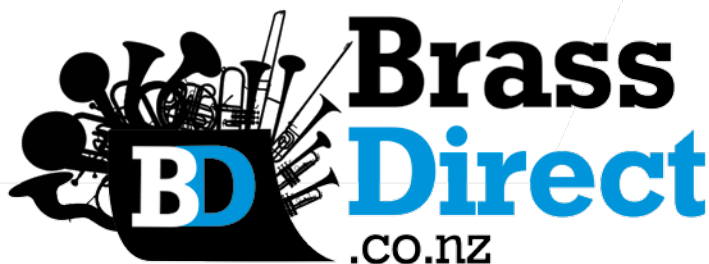


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## Celebrating 115 Years

The Levin Municipal Band Inc was formed on 21 April 1900, and was renamed Levin & Districts Brass Inc at the time of local government restructuring, to reflect the position the band held in the community within the new Horowhenua District Council governance. The band has just celebrated its 115th Jubilee with a reunion, held over the weekend of 28 – 30 August 2015.

The weekend began on the Friday evening with a “Meet and Greet”, held at the band rooms. A large turnout saw many past and present members, supporters and friends sharing their stories of old.

Saturday afternoon saw current and past members rehearsing at the band rooms to prepare for the public concert the next day. A fun time was had by all, making music for four hours. During the evening reunion, participants gathered at the Levin Cosmopolitan Club for a celebratory formal dinner, then it was back to the band rooms for further socialising and reminiscing.

Reunion attendees participated in a Church Parade at The Salvation Army’s Sunday morning worship service, with players combining with the local Salvation Army Band to provide music for the service. On Sunday afternoon a public concert was presented at The Salvation Army Worship and Community Centre – and this proved to be the highlight of the weekend.

Four conductors led the large band of current and past members through an afternoon of magical brass band music. Current Levin Salvation Army Bandmaster, Brian Stewart (also a euphonium player with Levin & Districts Brass), presented several sacred items, which had also been performed during the Church Parade earlier in the day. Next to present their contributions were two past Levin & Districts Brass Musical Directors – Chris Lawton (1985-1998), now resident in Nelson, returning to conduct four of his favourite brass band items and performing the cornet solo *Carrick Fergus* with the band, and Robert Lynch (1998-2008), now resident in Wellington, conducting four of his favourite pieces. Finally, Colin Honey, Levin & Districts Brass musical director since 2008, conducted four items. Band president Chris Craddock stated, “It was an enormous concert of outstanding music presented by Levin’s brilliant past and present musicians.”

The programme included the marches *Through Bolts and Bars*, *Punchinello* and *Aces High*. Entertainment items included *Floral*

*Dance*, *Tritsch Tratsch Polka*, *Let’s Face the Music and Dance*, and the major piece, *Adventures in Brass*. A feature of the afternoon saw all four conductors, being accomplished players in their own right, join together to perform a quartet arrangement of *The Saints*. A very special piece, *Auld Lang Syne* and *Last Post*, was dedicated to deceased past members. This piece features an overlay of compositions in a very modern arrangement for brass band. “This brought a tear to the eye for most present,” Mr Craddock said.

The local community had been warmly invited to the concert through extensive publicity, resulting in a full house. The audience was most appreciative of the programme, as demonstrated by the standing ovations and calls for encores.

Another feature of the concert afternoon was the presentation of three BBANZ Long Service awards to past and current members present for the reunion... *Continued on page 3*



*Life Members of Levin & District Brass in attendance at the reunion celebrations.*

### In this issue:

- Brownie muses on the role of the committee
- We pay tribute to Greg Moverley and Reg McGovern
- And we have news from Kaiapoi Brass and Brass Wanganui.
- Happy banding!



*The Levin Jubilee Reunion Band.*

Louise Fenn received a BBANZ 25 years Long Service certificate and badge, along with a Levin & Districts Brass 25 years service certificate and pin, her entire banding life having been with the Levin band, playing baritone. Louise has also held positions on the committee of the band.

Chris Lawton received a BBANZ 50 years Long Service certificate and badge. Chris started playing with the Levin band at the age of seven under Tom Taylor, attended his first National Contest in Rotorua in 1969, and went on to play and conduct with many other bands. A highlight was conducting Nelson City Brass to win the National C Grade in 2000. Chris was also a member of the 1995 National Band of New Zealand.

Colin Honey received a BBANZ 60 years Long Service certificate and badge. Colin started his banding career at the age of 10 with Lower Hutt Civic Band, and remained with the 'Civic' for 40 years. Colin's instrument was soprano cornet and he has played with and conducted many bands over the years. A highlight was conducting Levin & Districts Brass at the 2009 Napier National Contest to win the C Grade Championship. An interesting time in Colin's playing career was when, in 1962, Colin and Robert Dow, playing a trumpet duet with a backing band, won the first ever National Talent Quest on New Zealand television, Have A Shot. This was in the days of only three channels, and LIVE broadcast!

## A note from our President

The Associations Annual General Meeting is being held on Saturday 7 November in Wellington. This is the best opportunity for bands to have their say on how the Association is run and what events the Association should be involved in. Most years there are remits to amend our rules and regulations and this year will be no exception. While, at the time of writing, there are no remits that will turn the Association upside down it's important that bands are represented and have their say. The Management Committee of the Association can only carry out their duties based on the rules decided by bands and their representatives at general meetings of the association.



The National Secondary Schools Band is being held in Auckland from 7 to 12 October. This is one of our most important annual activities as these young musicians have the opportunity to learn from some of the best tutors available to us in New Zealand. The band is giving a concert at Birkenhead College on Sunday 11 October in conjunction with the Kumeu Band. The concert commences at 2:00pm and I look forward to seeing good support from our members.

This is the opportunity for the banding community to encourage and support these young musicians as they are the future of brass bands in New Zealand.



*Rehearsing under former conductor Robert Lynch.*

## Celebrating 125 and 130 years

Not many brass bands can claim to be able to celebrate their 125th anniversary but Kaiapoi Brass Band recently did just that in style albeit five years after their official 125th year. Kaiapoi Band held a special dinner and get together in June, attracting a good number of former players, friends and associates to the Kaiapoi Club. Kaiapoi had originally planned to celebrate their 125th anniversary in 2010 but earthquakes which demolished the band room led to the postponement. The band are now rehomed and well settled into their new building.

In other news three members of the band were presented with BBANZ Long Service Awards. Johanna Lettink and her family arrived in New Zealand in 1985, joining an amateur symphony orchestra soon after and playing the French horn. Two years later Johanna joined Kaiapoi Brass Band under the late Bevan Wright playing tenor horn and has played with Kaiapoi ever since, enjoying especially the band's trip to Australia in 2001 with all the great times had on tour. Johanna has also played with the Christchurch 50's Up Brass for the last 15 years.

Also, playing with the 50's Up Brass as well as Kaiapoi Brass is Mary Jones. She took up the baritone at age 66 supporting her late husband Laurie. With him, she had worked tirelessly on committees and fundraising for many bands including Lyttleton Marine,



*Congratulations to:  
Johanna Lettink, Barry Clark and Mary Jones.*

Christchurch Municipal, NZ Fire Service, New Brighton Silver, Addington Brass and Christchurch City Brass. Her children have also played in many bands, John notably with the 1978 National Band.

Barry Clark is the current musical director of Kaiapoi Brass Band. Barry joined Rangiora Brass in 1958 and subsequently joined Kaiapoi in 1983 playing BBb Bass and cornet. He became deputy musical director in 1986 and then appointed musical director in 2011.



## Musings from Brownie – The Committee

And I'm back. Hopefully I'm now able to put the winter aches and pains behind me. Things got so bad that I even had to stop smoking. That was on July 26th. I say stopped smoking as I hope that I've now finally kicked the habit, and can then say, I've given up, but only time will tell. One thing I have noticed is that I seem to have a lot more spare cash in my pocket. I never realised that smoking had become so expensive, or perhaps I didn't want to know. But all that aside.

Recently I've been thinking about the brass band movement in general – what strengths it has, and conversely, its weaknesses. Then I thought about the individual bands themselves – their organisational strengths and weaknesses. It is human nature that we will tend to highlight our strengths and attempt to hide our weaknesses. But will this approach improve a band?

A "functioning" band needs three main things to be able to operate successfully; an adequate number of players, a competent conductor, and a good committee. Drop any one of the "big 3", and you have serious problems. Yes, I hear the comments – it's obvious that we need the players and conductor, but the committee, is it really that important? Yes I used to agree with you because isn't it the band's performance that counts? What most of us don't realise is that the committee has already done its job before the performance occurs. In fact there probably wouldn't be a performance if it hadn't done what was required.

When I was a lot younger, I used to avoid committees like the plague – I probably still do, but sometimes you can't avoid being part of one, particularly being a conductor. It's an interesting term they use then – "ex officio" – sounds impressive even though it doesn't seem to mean much. One of the main reasons I dislike being on a committee is because I tend to be a little outspoken and often become impatient at the slow speed at which "progress" seems to happen. All that aside, they are essential. A good committee can work wonders for a band, particularly if it's struggling. Think about it.

In every band, once a year we have an event called the "AGM". Normally it's held on a practice night and is often regarded negatively as a waste of practice time. Members of the band are "coerced" to stand for committee even if they don't want to. And, there is always a collective "sigh of relief" when the Secretary/Treasurer agrees to continue in office for another year. Does all this sound familiar? Then I feel I must ask this question – do we really give our committees a fair go? Because without them, would we have a band?

As I see it, 99 per cent of bands need "money" to operate. Once a group starts dealing with "money", they need to become a "legal entity". That's as far as I'm going into this subject as Kevin Dell's book covers it in depth. The result is that the Secretary/Treasurer becomes a very important person as they are required to deal with the legal aspects of a committee's business. So that no one complains – the remaining 1 per cent is bands where someone else deals with the money – total sponsorship.

Another thing about committees is the word itself. It doesn't take much to realise that "committee" comes from the word "commit". Perhaps that in itself explains what is required of elected members. And if the job isn't done properly, not only may there be legal problems, but your mates have been let down as well.

Let's stop theorising. Committees exist to perform a task, and if they don't, questions are required to be asked. Could this be the reason why there don't seem to be any national contests in the South Island nowadays? I could ask our band committee to put in a bid to hold it in Roxburgh. Yes I know we're short of a few things, and accommodation is one of them. But I remember some years ago bands lived on a racecourse in tents for a contest in Napier. Perhaps I should check to see if our racecourse is available?

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## Obituary ~ Reginald (Reg) McGovern 1920 – 2015

I first met Reg McGovern as a member of the National Band of New Zealand in 1965. We were at our base in Timaru preparing and rehearsing for the upcoming tour to USA and Canada and I was a little surprised to see an enthusiastic American in our midst. Were we to have our own tour guide? No. Reg was there to record the band and Aotearoa Maori Group. The results were impressive as were the accompanying sleeves with information and photographs of New Zealand scenery. This was no fluke, for Reg's day job was as a photo-journalist for the Redwood City Tribune in California.



In his younger days Reg was in the U.S. Navy so his first visit to New Zealand was during WWII, in fact to Auckland. His ship must have been in port for some time, for during this stopover he won a shipboard lottery. His prize was a trip to Napier and it was more than just a weekend away. He returned to New Zealand again after the War on several occasions.

It was during the 1950s that he first returned to record bands and I am fairly sure he concentrated on Salvation Army Bands initially. During this era Reg struck up a friendship with band historian Peter Newcombe. They may well have met through Peter's job at the Tourist and Publicity Department. They may also have collaborated on the records and brochures for the 1965 Band as there is a strong tourism flavour to the programmes and records sold on that tour. Be that as it may, Peter and Reg certainly collaborated over the years, for Peter stored Reg's recording equipment at his home. This would have been of great assistance for the apparatus of the 50s would have been heavy, bulky and cumbersome to say the least. Certainly not easy to air freight to and fro bearing in mind there were no direct flights in those days. Even in 1965 the route was Auckland – Fiji – Hawaii – Los Angeles.

So our good friend Reg McGovern was often in New Zealand, particularly through the 1950s, 60s and 70s, recording the best of Salvation Army bands such as Newton Citadel and Wellington Citadel as well as some of the top A Grade bands of those decades such as Kaikorai and Woolston. He also recorded the National Band in 1965, 1970, 1974, 1978 and possibly 1980 and 1985 too. In later years Reg remastered these and other records onto compact discs. He had a particular liking for the big brass band sound of those National Bands. They had to be big if touring in USA and Canada because they also had to march on some big parades and do displays in some very large stadiums. The band of 1965 for example had 60 players.

Reg kept in contact with many throughout New Zealand, particularly with those involved in administration such as Alan Brieseman and Tony Lewis. I have fond memories of occasional calls from him in recent years, often backed up a few days later with a complimentary CD of his latest digitised recordings. He was a generous man and we owe a debt of gratitude for not only his recordings of our bands, but also for his recordings of our history. To hear the music of our New Zealand bands as they performed during the late 20th Century, is a wonderful contribution to our history of brass banding in New Zealand.

I, for one, will be forever grateful for the friendship, the gifts and the talents of Reg McGovern and I know there are many throughout our South Pacific country who share these sentiments with me. Reg passed away on 5 August 2015 at age 95 years in his home town of Redwood City. Our condolences are extended to Janet and family with the assurance that we who had the privilege to meet her husband Reg, developed great respect for him and have many treasured memories.

Ian Levien  
Life Member BBANZ

## Obituary ~ Greg Moverley 1964 – 2015

Excerpts from a eulogy by John McGough

Brought up in the family home in Birkenhead, Auckland, Greg was born and bred a North Shore boy. Greg's mother had the idea that the violin would be an ideal instrument for him to learn when he started at Birkdale Music Centre. However, Greg got to choose what he wanted to play and selected the trumpet. Fortunately for him the brass teacher at the school was Riki McDonnell. Greg passed his necessary qualifications at school and learnt music with the Takapuna City Silver Band where his passion for brass band music blossomed under the guidance of Gil Morrison and Kevin Robinson.



Upon leaving school Greg joined the family business, Concord Clearances, arranging and managing customs consignments for corporate companies. On his father's retirement the business was sold and through the restructure Greg came out with flying colours and worked the rest of his career with what is now called DB Schenker Ltd. From the many emails received from his work colleagues, it is clear that Greg's knowledge and experience will be extremely difficult to replace. One of the loveliest comments made was that whenever it was needed Greg was the "voice of reason". Greg was never one to promote himself but he must have been very good at his job as I know of two occasions when he was approached by competing companies looking for him to jump ship. But Greg was loyal and never tempted.

Greg met his wife Helen when he was asked, by conductor Brent Large, to help out Auckland City Brass at a local contest. In the back row was a lady with a radiant smile by the name of Helen Krippner. Helen and I learnt that we had something in common... our wonderful friendship with Greg. From this initial encounter a lifelong partnership began, 21 years of marriage and three wonderful children. Patrick, Evangeline and Francesca.

As a cornet soloist Greg competed many times nationally and internationally. For me the most memorable performances were in the Errol Mason International Soloist of the Year and the Australian open championship cornet, two stunning performances. Greg was also selected to represent his country on a number of occasions both with the National Youth Band and National Band of New Zealand.

Greg studied conducting and musical direction at the Royal Northern College of Music in England under Howard Snell and passed his qualifications in fine style. Howard has sent a message to the family saying that "he had memories of Greg's warm personality, which also came through fully in his music making". During that time Greg was selected by Howard to play in the Britannia Building Society Band (now Fodens) which won the European Championship, something very few kiwi brass players have achieved. He also returned to England with the Dalewood Auckland Brass to compete in the British Open, a privilege to so few New Zealanders have achieved.

Greg was a sought after musical director for concerts and contests working with bands such as North Shore Brass, Dalewood Auckland Brass, Wellington Brass, Te Awamutu Brass and Hamilton Brass, to name just a few.

Away from band Greg loved tennis and badminton and he was good at them. He had the wing span of an albatross, never moved, and could place the ball exactly where he wanted it while running everyone else ragged!

Greg was a man of priorities and he looked after the things close to his heart – Family, Faith, Friends, Fascination with Brass Bands and... Food. A gentle giant, Greg was an exceptional listener who always gave amazing advice because he thought before he spoke.

# YOUNG & BRASSY



## Be blown away by the 2015 National Secondary Schools' Brass Band & Kumeu Brass (2015 National D Grade Champions)

Sunday 11 October 2.00pm, Birkenhead College,  
140 Birkdale Rd, Birkdale, Auckland. Admission by Donation

The 2015 NSSBB is supported by the Ministry of Education Secondary Vacation Music Grant, Sargood Bequest, Pelorus Trust, Auckland Bands Association, NZ Army Band and organised by the Brass Band Association of NZ.



## Tuba Donation

On Monday 3 August, two stalwart families of the New Zealand brass band community joined forces to help out Brass Wanganui Concert Brass. Members of the McDonnell and Coleman families presented the band with two tubas. The Jack McDonnell Memorial Tuba and the Jock Coleman Memorial Tuba were donated to help young tuba players in Wanganui.

Both Jack and Jock were long-time supporters of brass band playing in New Zealand, with both men actively involved in the movement for over 50 years. Children of both men are also current members of the Brass Wanganui senior band. Spokesman, Allan McDonnell, said that he hoped the donation of the instruments would encourage the young people who play them to practise more and become proficient musicians.

Jack and Jock were both passionate about teaching youngsters the skills of the trade; Jack in Auckland, and Jock in Wanganui. Both men had tremendous success in this field and a large number of their students went on to achieve great things, including winning national solos at both a junior and senior level, and being selected for various National Youth Bands and National Bands.

The instruments that were donated were a single Eb bass and a single Bb bass. These are slightly smaller than the instruments used by senior players, which should make it easier for the younger, and smaller, members of Concert Brass to master. The tubas were presented to the band by Allan McDonnell, his wife Kathy McDonnell (nee Coleman) and her brother, David Coleman. Jocks' wife, Merle Coleman, was also in attendance for the presentation.



## THE PERFECT PARTNERSHIP

The Euphonium section of the 2014 National Band of New Zealand exclusively play the JP374 Euphonium.



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# The Youth Today

Executive committee member Jeff Mulraney interviews up-and-coming brass musicians. In this issue he talks with 19-year-old Jessica Schweizer from Matamata and Dunedin.

## **What was your first musical experience?**

As a toddler, my siblings and I would go along and listen to my dad (Cornel Schweizer) play in the Matamata Brass Band at the annual Pohlen Cup contest.

## **What was your first musical instrument?**

I started learning to play the recorder in primary school at the age of seven, along with the rest of my class, and also received piano tuition around the same time.

## **Describe how musical ability runs through your family?**

Everyone in my family plays except my mum. My dad plays the trombone, my older brother Thomas, plays the cornet and piano, my younger sister Bettina, plays the tenor horn and sings, my younger brother Andrew, plays the percussion, my next younger sister Nicole, plays the cornet, my youngest sister Marlene, plays the trombone, and my youngest brother Eric, has just started leaning to play the piano. All of my siblings and I first learnt to play the piano, before following our father's lead and taking up a brass instrument.

## **Why does all of your family play musical instruments?**

Growing up and watching dad play in the Matamata Brass Band was inspiring for us as youngsters. When Thomas began learning the cornet, I started shortly after too on flugel, followed by Bettina and Andrew learning tenor horn and percussion. Naturally, practicing and playing together provided a sense of in-house competition amongst the four of us, and gradually brass banding became an activity that we now partake together. Being in a house full of strictly brass instruments ensured my younger siblings easily followed suit too! I guess playing a brass instrument and actively participating in a brass band ensures that there is still room for 'family time' during the week, and it also helps to retain some healthy, sibling-rivalry!

## **I am interested whether playing a musical instrument enhances ones educational achievement. Do you have any evidence to support this with your family?**

This question is a bit tricky as most of my siblings are still at school. However, I predominantly agree with this statement as we have all had individual academic achievements.

## **Who or what has been your biggest source of inspiration?**

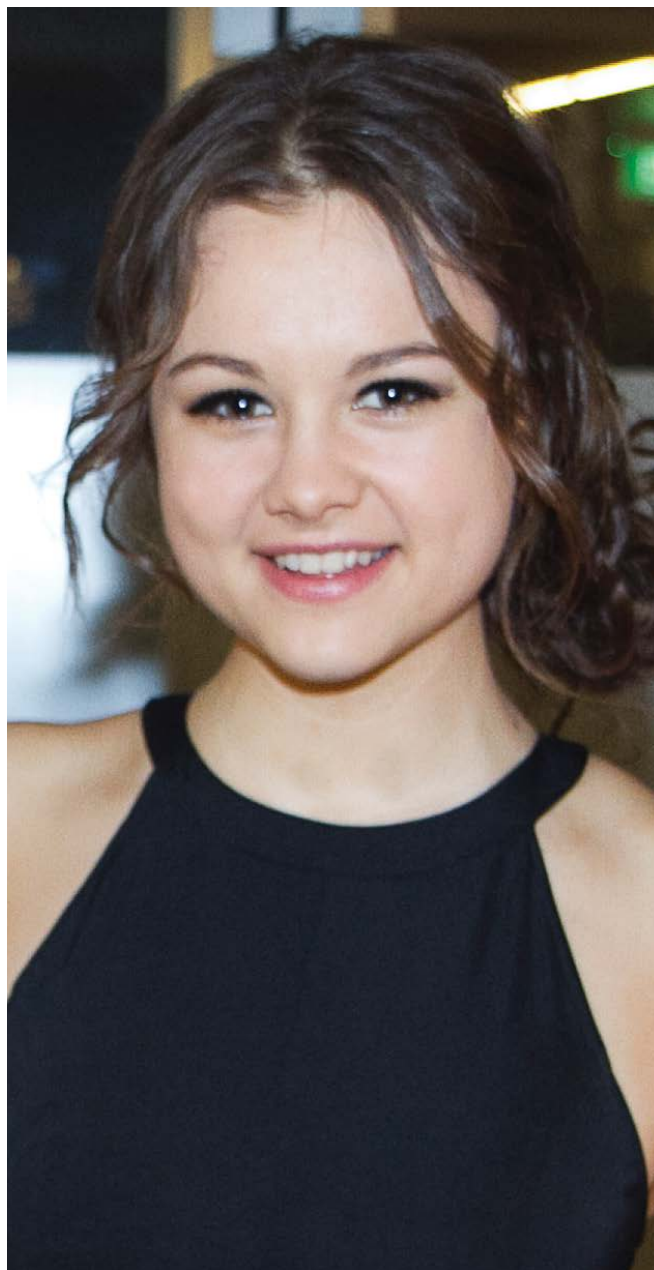
My source of inspiration has been vastly malleable from when I first started. Since moving to Dunedin in 2014, Steve Miles has been the most influential person in terms of my playing and without a doubt I have a great deal of admiration for his knowledge and musical ability.

## **What are you studying and how do you manage your musical activity around your other commitments**

I am currently in my second year at the University of Otago studying towards a Bachelor of Physiotherapy. I'm also a sports medic for the Varsity Rugby Club and play social rugby for the women's physio team. In-between study and rugby I work part-time and play for the St Kilda Brass Band. In terms of managing band and personal practice, I endeavour to devote time where I can. It's definitely a challenge to balance everything evenly, and more often, picking up my flugel provides an ideal form of procrastination from study.

## **You have been in the Secondary Schools Brass Band and a number of Youth Bands. What have you got out of these experiences?**

These experiences have provided a huge acceleration in terms of my musical capabilities, and undoubtedly this is directly as a result of the guidance from the tutors and conductors involved. Along with their



wealth of knowledge and the plentiful "National Band Tour of 19--" stories, it's always a great chance to catch up with friends, continue to make friendships, and enjoy a week of summer together.

## **We are always looking for ways to attract and support young people playing brass instrument. Do you have any suggestion how we might achieve this?**

I suppose young people take up an activity if they are first inspired or impressed by something/someone in a particular area in which they excel – be it sport, performing arts etc. Exposure to brass, especially in the younger population, is scarce. I know first-hand, that a great majority of people successfully graduate school, having never given a thought to taking up a brass instrument – or have never heard a brass instrument being played (other than the trumpet). I think maybe targeting the issue of lack of exposure to brass at a young age, and giving children a source of inspiration, may help to enhance the attraction of learning a brass instrument for young people.

**For the more technical amongst us – what make of instrument do you have and mouthpiece do you use?** Antoine Courtois AC159R Flugel Horn with a Denis Wick 2FL Mouthpiece.

## Salute – a world first

The New Zealand Army Band achieved a world first recently by becoming the first brass band in the world to collaborate with a national ballet company.

During May and June the NZ Army Band, under the baton of Director of Music Captain Graham Hickman, toured the country with the Royal New Zealand Ballet, performing *Salute*; an official Ministry of Culture and Heritage World War One 100th Commemorative project. This powerful and moving tribute brought into focus the service and sacrifice of our military forbears for audiences throughout New Zealand.

I had the privilege of attending this exceptional performance in Christchurch. The athletic and energetic display by the dancers evoked the dedication and tragic loss of a generation of young soldiers, and the NZ Army Band's performance, under Hickman's careful direction, provided emotion and passion to the tribute; subtle and graceful when required and dramatic and robust when the performance demanded it.

The project began in 2009 when Sergeant Major Dwayne Bloomfield composed *Passchendaele*, depicting the darkest day in New Zealand's military history. At the first Battle of Passchendaele on 12 October 1917 the New Zealand Division lost 845 soldiers in a matter of hours in a tragic and completely avoidable blood bath. This moving and descriptive work has been performed numerous times by the NZ Army Band and was recorded in 2009, with Naval Lieutenant Commander Mark Hadlow reciting the commentary. A couple of years later Mark suggested the work would make a great ballet so he and Graham Hickman met with Royal New Zealand Ballet and, after protracted negotiations, the proposal was accepted.

As well as *Passchendaele*, the *Salute* programme included a new composition for brass band and cello, *Dear Horizon*, by world-renowned New Zealand composer Gareth Farr, and a work originally composed for orchestra, *Luby's Salute*, transcribed for brass band by Sergeant Riwai Hina, Sergeant David Fiu and Private Joe Thomas. The Royal New Zealand Ballet commissioned two highly regarded local choreographers to design the ballet for the two New Zealand compositions. Andrew Simmons, originally a dancer in the Royal New Zealand Ballet but now working in Dresden as a choreographer, created *Dear Horizon*, and Neil Jeremia, the creator and artistic director of internationally acclaimed dance company Black Grace, choreographed *Passchendaele*.

What has gone largely unnoticed though was the revolutionary nature of the collaboration.

Historically brass bands have always struggled for credibility within the wider arts movement. Perhaps it's the largely amateur nature of our movement or maybe because we started life in the working class mines and mills of 19th century Britain. Whatever the reasons the proof is everywhere we look. Brass bands struggle to attract orchestral audiences, regardless of the repertoire we perform. Creative New Zealand consistently fails to provide funding for brass band projects while supporting our orchestral counterparts. Perhaps the words of Andrew Simmons, *Dear Horizon's* choreographer, sum up the issue. Early in the creative process Gareth Farr sent Andrew a recording of Woolston Brass performing Gareth's earthquake



Photograph credit Maarten Holl

memorial work *Nor'west Arch* at the 2011 Christchurch Arts Festival. Andrew "was astonished at how spacious and calm a brass band could sound" and "also surprised at its lush and soft wavelike possibilities. There are moments when it just shimmers". Simply put, so-called high arts audiences, orchestral and ballet, just don't know what a good brass band is capable of.

What Graham Hickman and the NZ Army Band have done, firstly by convincing the Royal New Zealand Ballet they were musically capable of the project, then by performing at such an elite artistic level, is nothing short of revolutionary for the entire international brass band community. Not only was this the first time a military band has collaborated with a ballet company, it was the first time a brass band has ever provided music for a ballet, proving to audiences and music critics alike that brass bands are every bit as musical as their orchestral peers.

These are just some of the glowing reviews the band received:

"Ballet and brass may not be obvious soul mates, but this commemoration of the centenary of World War I with the New Zealand Army Band makes dramatic and heartfelt magic of the combination" – Bernadette Rae, reviewer New Zealand Herald.

"*Passchendaele* is a work that brings each artistic element together brilliantly and it is impossible to disconnect them" – Deirdre Tarrant, reviewer [www.theatreview.co.nz](http://www.theatreview.co.nz)

"The magnificent New Zealand Army Band, led superbly by Captain Graham Hickman" – Penny Neilson, reviewer Otago Daily Times.

"Haunting melodies and percussive volleys of brass, performed superbly by the New Zealand Army Band, erupt from the pit" – Francesca Horsley, reviewer New Zealand Listener

"The magnificent specially commissioned score by Gareth Farr is imbued with anger at war's terrible waste of human potential. It is brilliantly played by the Army Band, with a very affecting cello solo by Rolf Gjelsten. The music's imperative drives the work and is indeed its strongest element." Ann Hunt, reviewer Dominion Post

"Throughout the evening the contribution of the New Zealand Army Band, directed by Captain Graham Hickman, is crucial, creating a sound world that both supports and inspires the dancers" – Ian Lochhead, reviewer The Christchurch Press.

Warrant Officer Class One Graeme Bremner

# What's On?

## Saturday 10 October

**Variety Concert** presented by Kumeu Vintage Brass, 2.00pm at the Whangaparaoa College Auditorium. Guest artist Riki McDonnell.

**Aoraki Mackenzie Starlight Festival** concert featuring Woolston Brass and Silhouette Dancers, 7.30pm, Twizel Events Centre. Featuring the premiere of *He is Starlight* commissioned by Anthony Ritchie in commemoration of the late Prof. John Ritchie. [www.phys.canterbury.ac.nz](http://www.phys.canterbury.ac.nz)

## Wednesday 7 to Monday 12 October

**National Secondary Schools' Brass Band** training course in Auckland

## Sunday 11 October

**National Secondary Schools' Brass Band** together with Kumeu Brass, 2.00pm Brian Gerrard Theatre, Birkenhead College auditorium, 140 Birkdale Road, Birkdale, Auckland. Admission by koha/donation.

## Sunday 18 October

**Auckland Band Association contest.** All day event at the Ray Hawkins Centre, Papakura.

## Monday 19 to Thursday 29 October

The **International Staff Band** of the Salvation Army tour of Australia – with musical director Dr Stephen Cobb. [www.salvationarmy.org.nz.au/isbtour](http://www.salvationarmy.org.nz.au/isbtour)

## Monday 26 October

**National Youth Band.** Applications close for the 2016 training camp. See [www.brass@banz.org.nz](http://www.brass@banz.org.nz) for an application form and audition requirements.

## Saturday 31 October

**80<sup>th</sup> Anniversary of Matamata Brass**, at the Matamata Bible Church, 11 Meura Road. Mix and mingle from 6.00pm with a concert at 7.00pm. For more information email [matamatabrass@gmail.com](mailto:matamatabrass@gmail.com)

## Friday 6 and Saturday 7 November

**Last Night of the Proms** presented by Masterton Districts Brass and the Wairarapa Singers, 7.00pm Friday and 2.00pm Saturday, Masterton Town Hall. Tickets adults \$15 and Students \$10. Door sales will be available.

## 6 – 8 November 2015

**NZ Secondary Students' Brass Musician of the Year** Finale of Competition, Sunday 8th November, 2.00pm Dorothy Winstone Theatre, Auckland Girls' Grammar School [www.brassmusician.co.nz](http://www.brassmusician.co.nz)

## Saturday 7 November

**Annual General Meeting** of the Brass Band Association from 9.30am, West Plaza Hotel, Wellington

## Sunday 8 November

**The Italian Job** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Saturday 28 November

New Zealand Brass Foundation **Brass Musician of the Year** competition, Wellington. For more information visit [www.youngmusician.brass.nz](http://www.youngmusician.brass.nz)

## Sunday 29 November

**Christmas Brass with Friends** presented by Te Awamutu Brass, 1.30pm at TALOS Woolshed, Mahoe Street, Te Awamutu

## Saturday 5 December

**Christmas Proms** with North Shore Brass and guest artists, 3.00pm Orewa Arts and Events Centre, Riverside Road, Orewa. Tickets [jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz) or 021 736 832

**Christmas Magic** presented by Dalewood Auckland Brass with guests the Auckland Youth Choir, 7.00pm Holy Trinity Cathedral, Parnell

## Sunday 13 December

**Christmas Brass** presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## Note of Thanks

BBANZ are very grateful to the Rata Foundation (formerly The Canterbury Community Trust) for a grant of \$10,000 to assist with the salary of our Executive Officer, Helen Lee.

Our thanks also go to the Ministry of Education Vacation Music Grant, the Sargood Bequest, the Pelorus Trust, the New Zealand Army Band and the Auckland Band Association for their financial support of the 2015 National Secondary Schools' Brass Band.

## Notice of Meeting

The 83rd Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on **Saturday 7 November** at the West Plaza Hotel 110-116 Wakefield Street.

Registration and morning tea from 9.00am with the AGM running from 10.00am to approximately 4.00pm.

## Make an Offer!

BBANZ is selling two sets of uniforms worn by the National Band.

**Set one - marching uniforms**, approx. 65 red jackets with high collars plus black trousers with a gold stripe.

**Set two - stage uniforms**, approx. 40 red jackets with black lapels plus black trousers with gold stripe. Email [brass@banz.org.nz](mailto:brass@banz.org.nz) for details.

## Free Workshops

Kevin Dell, Director of Education has put together a workshop entitled **"Recruiting, Training and Retaining players"**. This is a travelling education workshop where the speakers come to you.

For more information contact Kevin: [kevindell35@hotmail.com](mailto:kevindell35@hotmail.com)



## BBANZ – Directory

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All donations are tax deductible

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### National Youth Brass Band

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**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@extra.co.nz](mailto:rgmbrown@extra.co.nz)

### National Secondary Schools Band

**Musical Director:** Mark Carter, Wellington  
**Manager:** Lisa Crawley, Christchurch  
[l.crawley88@gmail.com](mailto:l.crawley88@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## Vacancy – Musical Director

Due to the resignation of the incumbent,

Feilding Brass needs to appoint a new Musical Director to take up the appointment in January 2016.

For a copy of the job description please refer to [www.feildingbrass.org.nz](http://www.feildingbrass.org.nz)

Applications close 30 October and should be sent to Feilding Brass, PO Box 158, Feilding 4702. Any enquiries about the position, please contact Richard Kirby, President Feilding Brass 027 441 3282

Confidentiality assured.

## 2016 National Youth Band

Applications are now open for the 2016 training course. Information, application forms and audition requires are available at [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

The course will be based in Havelock North from Saturday 16 to Sunday 24 January and directed by David Bremner.

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If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

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NEW ZEALAND

# Mouthpiece

The Official Journal of the Brass Band Association New Zealand  
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## Brilliant Kids!

The strength of brass music was highlighted yet again, when 34 young players from 23 secondary schools around New Zealand met in the Hunua Ranges for the 2015 National Secondary Schools' Brass Band training camp. Under the direction of Mark Carter, the band produced some glorious sounds, performing to a level of a top B Grade band.

Highlights were a strong performance of *Renaissance* and *Te Tangi a Wairaka* composed by the band's very own Jack Bewley. Congratulations to all the members of this year's NSSBB, especially those who received the following awards:

Best Audition:

**Andre Brown**, Hutt International Boys' School, Upper Hutt

Most Improved Player:

**Michael Ashdown**, Palmerston North Boys' College, Palmerston North

Best Section:

**Solo Cornets** (tutored by Colin Clark)

Most Improved Section:

**Basses** (tutored by Don Banham)

Most Outstanding Bandperson:

**Matt Hurnen**, Tawa College, Wellington

Most Outstanding Player:

**Toby Pringle**, Hutt International Boys' School, Upper Hutt

Principal Cornet: **Kip Cleverley**, Wellington College, Wellington

You can read all about the camp in next month's issue.



### In this issue

- Waitakere Auckland Brass report on their concert tour in China,
- we have news from six bands from around the country,
- and applications are called for the 2017 National Band.
- Happy banding!



*Hearing is believing*

## Tromba plastic cornets now back in stock

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## A note from our President

The National Secondary Schools' Brass Band met in Auckland on 7 October for their annual camp and concert performances. Three days of intensive rehearsal were followed by three days of concerts, and once again this amazing group of young musicians rose to the occasion and performed admirably. Congratulations to music director Mark Carter, his team of tutors and the administration staff who all worked hard to run a very successful event. It's such a pity that the brass band community does not support them to a far greater extent and pack out their concert performances. With an average age of just sixteen these young musicians are the future of our sector of the performing arts here in New Zealand and we need to nurture and support them.



My thanks go to Papakura, Kumeu and North Shore bands for their logistical support which contributed to the success of this band, and also to the organisations that financially supported the project: the Ministry of Education Vacation Music Grant, the Sargood Bequest, the Pelorus Trust, the Four Winds Foundation, the New Zealand Army Band and the Auckland Band Association.

Last month I wrote about engaging with more young musicians of secondary schools age. During the NSSBB course one of my colleagues at the course suggested that our engagement needs to cover all age groups. While I'm in total agreement, I'm unsure how we can address the logistical and financial challenges that would involve. I would like to add this to forum at our AGM and I'm looking for not only ideas but also people willing to put their hands up and say 'yes, I'll help'.

I receive regularly from one of our members a copy of the Brass Band World magazine. It is interesting to read what is happening elsewhere in the world and one recent topic was of particular interest to me – global registrations. While we don't have the multiplicity of registration systems that appear in Europe, or the number of competitions that are held within easy commuting distance, one of the contributors to the article, Alan Morrison, expresses concern that the integrity of the competitions is being compromised by players being able to register with different bands and then competing on a very regular basis. While I don't think it's necessarily happening in this part of the world, maintaining the integrity of our national competition should be important to us.

*Evan Sayer*  
– President Brass Band Association of New Zealand

## Letter to the Editor

We just wanted to let you know that we both attended the programme at Birkdale college venue, Sunday 11th October – Young and Brassy. We were absolutely amazed at the high standards and depth of individual talent on display. We did feel very disappointed on their behalf regarding the relatively poor spectator turn-out. We had the impression that about 80% of the audience were probably associated with the bands playing. We cannot help feeling that this event was not sufficiently advertised, and was almost certainly a poor choice of location. We are cognisant that the choices are not easy to make.

That New Zealand has such talent is a positive boost to our otherwise cynical view of teenagers today, and Dalewood among others are to be congratulated for their support of these youngsters.

Fantastic. Thank you one and all.  
*Derek E Cantelo*  
Auckland

## What's On?

### Friday 6 and Saturday 7 November

*Last Night of the Proms* presented by Masterton Districts Brass and the Wairarapa Singers, 7.00pm Friday and 2.00pm Saturday, Masterton Town Hall. Tickets adults \$15 and Students \$10. Door sales will be available.

### 6 – 8 November 2015

NZ Secondary Students' *Brass Musician of the Year*

Finale of Competition, **Sunday 8 November**, 2.00pm  
Dorothy Winstone Theatre, Auckland Girls' Grammar School [www.brassmusician.co.nz](http://www.brassmusician.co.nz)

### Saturday 7 November

*Annual General Meeting* of the Brass Band Association from 9.30am, West Plaza Hotel, Wellington

### Sunday 8 November

*The Italian Job* presented by Hutt City Brass, 3.00pm, St James Church, Lower Hutt. Free entry.

### Sunday 15 November

*'Te Kuiti meets Brass'* Te Awamutu Brass in concert, 1.30pm, the Presbyterian Hall, Te Kuiti

### Saturday 28 November

New Zealand Brass Foundation *Brass Musician of the Year* competition, Wellington. For more information visit [www.youngmusician.brass.nz](http://www.youngmusician.brass.nz)

### Sunday 29 November

*Christmas Brass with Friends* presented by Te Awamutu Brass, 1.30pm at TALOS Woolshed, Mahoe Street, Te Awamutu

### Saturday 5 December

*Christmas Proms* with North Shore Brass and guest artists, 3.00pm, Orewa Arts and Events Centre, Riverside Road, Orewa. Tickets available from [jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz) or 021 736 832

*Christmas Magic* presented by Dalewood Auckland Brass with guests Auckland Youth Choir, 7.00pm Holy Trinity Cathedral, Parnell

### Sunday 13 December

*Christmas Brass* presented by Hutt City Brass, 3.00pm, St James Church, Lower Hutt. Free entry.

## Free Workshop

### Recruiting, Training and Retaining Players

**Saturday 14 November** Christchurch, at the band room of New Brighton Silver Band from 2.00 to 5.00pm

**Sunday 15 November** Upper Hutt Cosmopolitan Club from 12.30pm to 3.30pm

**Saturday 21 November** Auckland, at Tangaroa College from 10.00am to 1.00pm

**Sunday 22 November** Hamilton, at the band room of Hamilton City Brass from 10.00am to 1.00pm

## Musings from Brownie – National Bands – the future?

It's strange how a "forgotten" name, when mentioned, can suddenly remind one of events which covered some years of one's life. I refer to the last Mouthpiece and the obituary for Reg McGovern. It must be some years since I last thought about him, and I know that I'm not alone there. 95 years – not a bad innings and would explain why I can't remember him ever being "young".

It was his involvement in recording National Bands that I remember him from, and in my case, it began in 1974. Over the next decade he became a familiar sight with his headphones clamped on, sitting behind his "reel to reel" tape recorder. One wonders how extensive his "Brass Band Library" became.

But all of this reminded me of National Bands, particularly of the ones I was fortunate enough to make. I look back at these bands and have no doubt in saying that they now belong to a bygone era. It seems almost impossible to me that such tours could ever be staged again. Months on the road through Canada and the United States. There would be very few of us who could afford to do such tours nowadays. Even then, it was fortunate that I was in a job in which the government granted extra leave for representing New Zealand.

But in looking back at these overseas tours, there certainly has been variety, and that's without having to consider the 1903 Hinemoa Band tour. That the 1965 National Band was the first band to fly – something we now take for granted. But I think back to the '53 and '62 Bands. There's something nostalgic about travelling by sea, even though it must have been frustrating for Drum Majors. Marching – that's one of the big changes. One can't deny that there are many National Band highlights that have involved marching. Is it for the betterment of National Bands that there seems to be a dwindling emphasis on this discipline?

No two tours have been the same. In fact a couple of bands didn't even tour. I refer to the '89 and '90 Bands. The 1990 Band was only together for five days for a performance at the Commonwealth Games. Compare this to the 1970 Band which toured overseas for some five months.

Another thing. Bands are often remembered for some engagement performed, or where



*The 1978 National Band of New Zealand*

they went. The '53 Band is remembered for winning the British Open, while the '70 Band travelled around the world which included a stopover in Moscow. The '62 Band – the first band to be billeted in Holland. The '65, '70, '74, '78 and '80 Bands who, among other things, will be remembered for their long haul tours through the United States. Some bands even created their own language – e.g. "JBL, the law firm, Walters". But what concerns me is that current bands seem to have a problem with PR appeal. Also that tours are far shorter – they have to be, otherwise there would be problems finding the required players.

Having read the books – "Challenging Brass", and "Endeavour" by Peter Newcomb and Denis Dewe respectively, I feel that maybe we are at a major crossroads with regard to the future direction for National Bands. There are a number of important issues which need to be aired in a public forum. I am in no doubt that our playing standards continue to improve but often wonder if we are keeping up with bands in other countries, particularly Britain. And, that the number of our band's people is steadily decreasing. When the '53 Band was selected, our movement was more than twice the size it is today. If we go back further to the 1903 Hinemoa Band, there were some 45 bands in Southland alone. Bearing this in mind, it is therefore possible that in future a National Band may not be able to be formed because a number of top players may not be available for selection.

This leads on to the next question of availability – being able to afford to tour? Some time ago the question of professionalism in brass bands was raised. That good players be paid a retainer or whatever to play in our bands – a similar situation to playing in one of our regional

orchestras. Personally I'm against this concept but it's a bit like dealing with global warming – I don't think it's going to go away. Possibly the start of paying players could be with a National Band. It might be the only way some of our top players can afford to tour. What would the payment be called? A "sponsorship"? And of course once payments like this begin – well. But let's be fair about this. Years ago bands used "inducements" to lure top players and conductors to their bands. It was common to see advertisements worded – "assistance with accommodation and employment will be given". Need I say more?

But speaking of bygone eras, I came across this article in Newcomb's "Challenging Brass" reviewing a concert given by the 1978 National Band in London.

*"The success of the band was aptly summed up by the New Zealand Times, published in London:*

*"We refer to the magnificent National Band of New Zealand and the Aotearoa Concert Party performance. They were absolutely superb and possibly the best ambassadors that have arrived from New Zealand since the 2nd echelon of the NZEF during World War II..."*

*"We look forward to the visit of the All Blacks, we are proud of our fighting cricketers, but they will rightly have their critics for their on-field and off-the-field behaviour."*

*"We maintain that in the National Band of New Zealand and the Aotearoa Concert Party, New Zealand have their finest ambassadors. Ask any non-New Zealander of any age, shape or size who attended the concert last Saturday night, and they will surely agree!"*

Allan F Brown (Brownie)  
mouldyoldbrass@gmail.com

## Waitakere China Connection



Waitakere Auckland Brass and friends recently spent 10 days in China performing at the Shanghai Tourism Festival and representing Auckland/Waitakere City as part of celebrations of 20 years of a sister city relationship between Waitakere City and the city of Ningbo.

The tour was jam-packed with visits and activities including garden visits, boat trips, silk and pearl factories, tea ceremonies, LOTS of food, markets and an incredible acrobatics show. The highlights of the programme included Zhouzhuang Water Town (an ancient Chinese Village like Venice), an evening river cruise, an acrobat show and boat trip on West Lake at Hangzhou.

All this was presided over by tour manager Ken, tour guide Christina and bus driver Dave. Christina was amazing – calm, efficient, friendly, funny and very knowledgeable. She also strayed from the tour guide script to tell us about her life and background which gave us a fascinating insight into life in China. Bus driver Dave was also amazing for his ability to do U-turns on busy roads, to squeeze the bus in and out of tiny places without breaking a sweat, to get to where he wanted to go without terrifying the tourists, and to pack an incredible amount of stuff into the compartments under his bus. Ken's skill as a tour organiser was invaluable and much appreciated. His biggest triumph of the trip was organising us a very fancy hotel in Ningbo which was wonderful after the first two we stayed in previously.

The main reason for the trip was to perform in the opening parade for the Shanghai Tourism Festival. The event was spread across two nights with a dress rehearsal on 11 September. The dress rehearsal was the first indication for most of us as to the scale of the event we were taking part in. We arrived at a school somewhere in Shanghai at about 7.00pm and

were ushered into a large playground that was full of performers from all over the world. Pipe bands, American marching bands, Danish marching girls, an unclassifiable and very loud group of Swiss musicians, samba dancers, folk dancers... it was an incredible thing to be a part of. Everyone was extremely enthusiastic which made practicing our marching almost enjoyable – it is always better to perform to an audience. Eventually we were taken to the parade route and there was a lot of waiting around but that is standard drill for a dress rehearsal. We finally ended up back at our hotel sometime around 2.00am after leaving at 8.00am the previous morning – a long day but a good one.

The following day we prepared for the parade. From the high school we got shepherd off to the parade start and we were left waiting around for a couple of hours before the 7.30pm step off. Although this was a bit tedious it did give us chance to meet the groups around us and learn a bit about them. There was some instrument swapping going on and a few of us got to have a go at an alpenhorn. The alpenhorn owner responded by grabbing a flugel and producing a note perfect performance of *Concerto de Aranjuez* which was a little unfair. Eventually the parade started moving and finally it was our turn.

Every group had to do a two minute performance in front of a stand full of dignitaries a few metres past the parade start point. Our routine (choreographed to perfection by Drum Major Mike Chesnutt) involved us marching up to this point playing the first few bars of *Simoraine* and then breaking into a display march featuring snippets from *Simoraine*, *Sing Sing Sing*, and *Brass Machine*. Our secret weapon was an arrangement of the *Song of the Yangtze River*, a much-loved local folk song. When we started playing this the crowd went wild which was a huge rush for all of the performers. The

audience loved the rest of our display and then we marched off down Huiahai Road with a couple of stops on the way to run through our routine. The march was about three kilometres long and it was hot and tiring work but very rewarding. A couple of days later we found out about the audience figures. 75,000 people watched the dress rehearsal, 450,000 watched the parade and 200,000,000 (200 MILLION!) watched the parade via a live broadcast throughout China – pretty incredible numbers.

The day after the parade we had our first public performance at the Shanghai Bubble Wine Festival. The audience here was most enthusiastic. (We are choosing to attribute this to the band's playing rather than the free sparkling wine available in the tent next to the stage.) Whatever the reason, they loved us and it was great playing to such an appreciative group of people. Our second performance was at the base of the Oriental Pearl TV Tower. This iconic building is one of the most recognisable buildings in the world and, while it looks good during the day, it really comes into its own at night when it is lit up in shades of red, purple, pink and blue. After the performance we were treated to a tour up the tower. The views were incredible and the glass floor on the lower viewing level was slightly terrifying, especially when people decided to jump on it. It was interesting standing on nothing looking down at our performance stage a couple of hundred metres below.

The final stop of the tour for most of the band was the city of Ningbo where we said goodbye to tour guide Christina and bus driver Dave. Things were a bit more relaxed here after seven full-on days in Shanghai and we spent some time exploring the city. Ningbo has a population of eight million so is relatively small by Chinese standards. It is a very modern city and like Auckland (its sister city) it has a port and has a high level of commercial activity.

The Department of Foreign Affairs in Ningbo were the band's hosts and had organised a concert to commemorate the 20 year sister city relationship with Waitakere City/Auckland at the Ningbo Polytheater. This Auditorium was extremely modern and capable of audiences in excess of 1000. It was acoustically fantastic to perform in.

The band presented an entertaining programme for the concert including *The Song of The Yangtze River* and the New Zealand favourites *Hine e Hine*, *Hinemoa* and *Pokarekare Ana*, along with lighter entertaining items (*Sing Sing Sing*, *Faith* and *All the Things You Are*). Our major works included *Hinemoa* and *Le Roi D'Ys*. The audience was 600 and the band have received some very favourable comments from our hosts from the Ningbo Foreign Affairs Office whom all enjoyed the concert. The concert concluded with official presentations of gifts made available by Sir Robert Harvey and the Mayor's office of Auckland Council.

*Continued overleaf...*

... from previous page

The following day it was all over for most of the band and the long journey back to Auckland got underway. Tour manager Ken Young joined tour organiser Ron Archer and Chris Lines and headed off for another

week of touring including Beijing, the Great Wall and the terracotta warriors. A few of us jumped on a bullet train back to Shanghai and zoomed through the countryside at over 300 km/h to spend another night in the city before departing China. It was a truly unforgettable

trip and I would definitely recommend other New Zealand bands investigating taking part in the festival in future years.

*Jamie MacKay*  
BBb Bass – Waitakere Auckland Brass



## The Youth Today

*Executive committee member Jeff Mulraney interviews up-and-coming brass musicians. In this issue he talks with 16 year-old Logan Ford from Nelson. Logan was the Deputy Leader of this year's Secondary Schools Brass Band.*

*What was your first musical experience?*

Playing cornet in Nick Sharpe's junior band when I was seven years old. This was my first proper memory of playing a brass instrument or in a brass band for that matter.

*Describe how musical ability runs through your family.*

Most of my family have played brass instruments but out of the four of us I was the only one to stick at it. My dad Mike plays a tenor horn and trombone and he is also my teacher.

*To date what have been your musical highlights?*

A first musical highlight I had was when I was 12, when I won the Under 15 Cornet sections at Nationals. This kept me focused to achieve more. Being a part of National Youth Band and Secondary Schools' Band has been the biggest highlights for me so far. It's definitely something I look forward to each year; meeting up with friends and playing music that is at a high standard is always a good experience.

*You were the Deputy Leader of this year's Secondary School's Brass Band, which met up in Auckland recently. What did you get out of this experience?*

After a course like this you always feel as if your playing has improved immensely. Being able to go on a camp with tutors of such a high standard to guide you and help you is a great opportunity to improve your playing ability.

*What do you do that makes music fun for you?*

To enjoy playing I find that I have to be motivated and always have something to work towards. I play in various groups around Nelson that keep me busy playing wise. Hardy Street Brass Council is a

group that I play in; it is a big contrast to the more mainstream brass bands that I play for on a regular basis. Playing in these groups keeps me busy and I also get enjoyment out of it.

*What other activities are you into?*

As well as playing music I enjoy playing sport. I play football for most of the year, I mountain bike and I also do adventure racing – this is a normally a twelve hour race that consists of biking, orienteering, rafting and hill runs.

*What sort of things would you like to see happen to support young brass players?*

To get younger players playing brass instruments, I think there needs to be people in place that know how to motivate and are prepared to give up a lot of time. Youth bands with these types of people should be set up – it can be easily done as I've seen it happen right here in Nelson. It is also important to be inspired by someone or something.

*What are your main goals for the future?*

Each year I make a goal of getting into the Secondary Schools Band and the Youth Band, not only just getting a seat but a seat that will stretch my playing abilities. I have also entered myself into the New Zealand Secondary Schools Musician of the Year competition to be held this month which has given me something to work towards. A main goal for me is to win the Junior Cornet and also the Junior Champions of Champions at the National Competitions.



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# The Next National Band

The BBANZ management committee has appointed Nigel Weeks, Music Director, and Kevin Dell and Graham Dick, Managers, of the National Band of New Zealand for the period through to 2019.

The first tour during that period will be in June/July 2017 during which the band will make a short tour of Belgium and the Netherlands and then compete in the World Championships in Kerkrade. (The national contest in that year is in April). Details are not yet finalised but the length of the tour including the final training camp will be between 14 and 21 days.

In an effort to develop the band to world championship winning standard there will be two preliminary weekend camps in 2016 at times which suit all members. At this stage suggested dates are Queens Birthday Weekend and Labour Weekend. At one of the camps the band will record a CD.

It is not possible at this stage to determine player financial contribution but it is likely to be around \$2400.00 plus the costs of attending the three preparatory camps. The actual cost will depend upon fundraising and the cost of travel and accommodation at the time. Management will make every effort to keep cost to players as low as possible and will provide fundraising opportunities for players to reduce their contribution.

Applications are called for players for the 2017 National Band of New Zealand to compete at the World Championships in Kerkrade, the Netherlands, in July 2017 following a short concert tour. Auditions for the band will be conducted over the 5, 6, 7, and if necessary, 8, of February 2016 (Waitangi Weekend) in Dunedin, Christchurch, Wellington and Auckland. Auditions will be live and will be recorded.

Applications should be emailed to Kevin Dell (kevindell35@gmail.com)

Full Name
Address
Band
Mobile
Landline
Email address
Instrument(s)
Short banding CV

Applications close on **Wednesday 9 December 2015**. Audition material and details of venues will be advised. Auditions will be live.



James (Jim) Irvine 1936 – 2015

Member of Te Awamutu Brass for 58 years

In August 1956 Jim joined Te Awamutu Municipal Band as a learner where he was given a G Trombone and was expected to fill the vacancy left by John Edgecombe. Lloyd Lee gave him an instruction book and sent Jim away until he knew how to play it. The railway became Jim and his trombone's second home as he was banished from home because of the noise he made.

By January 1957 Jim had joined the ranks of the senior band and went to his first contest in Napier that year. He has only missed one contest since 1957 when a relief pharmacist was ill and Jim was unable to leave his chemist shop. Jim was also part of the band's contest successes in Australia and New Zealand in 1983. He has been a member of Te Awamutu Brass throughout his playing days and was on stage at the National Contest in Rotorua this year.

Over the years Jim has held all the band administration roles with the exception of President. He was an extremely hard worker, especially in later years, organising the Easter and Christmas raffles up town. He was the band's relief tea person when stalwart Pat McMillan was away and was always willing to undertake chores on behalf of the president.

Jim has been a generous benefactor to the band over the years, helping out financially on many occasions to assist members working to attain their goals and attend contests. Jim will be sorely missed in the band room and we will miss his sense of humour and cheery greeting. Part of the band history has gone with him.

Who is going to turn the band room light out now, Jim?

Denise Wilson  
President – Te Awamutu Brass

# Waikato Neighbours – Champion Bands

Fresh from their successes at the Waikato Bay of Plenty Area Contest, Hamilton City Brass and Matamata Brass joined together recently for a shared rehearsal at the Hamilton City Brass band room. Both bands were in a jubilant mood after winning their grades at the WBOP Contest held in Whakatane in September. Under the baton of Memorie Brooky, Matamata made a clean sweep of all of the D Grade events – a great feat since Memorie has only been conducting the band since early 2015. Also with a new Music Director this year in Glenn Richards, Hamilton City Brass were thrilled to take out the Open Grade events, always hotly contested in the WBOP region!

Matamata had good results in the Solo & Party events – particularly in a number of Junior and Intermediate events with Andrew Schweizer, Zac Adamson, Josh Adamson, Barbara Hodgkinson and Nicole Schweizer all gaining placings. Hamilton City Brass enjoyed top placings in the Veterans events as well as in several party events.



Matamata Brass are marking their 80<sup>th</sup> Birthday Celebrations at the end of October and have invited Hamilton City Brass to perform at their Celebration Concert. Glenn and Memorie jumped at the chance for both bands to rehearse together in an informal environment before performing in a massed

bands event for the birthday celebrations. It was a great opportunity for players to get to know each other and play alongside each other.

Both bands and musical directors are looking forward to more collaborative musical ventures in the future. And in the meantime, Happy Birthday Matamata!

# Congratulations Kelvin

A lifetime of dedication to the brass band movement has been recognized recently with the presentation of a 67 year Long Service Award to Kelvin Paris of Masterton. Kelvin's involvement in banding started back in 1947 when he joined the Masterton Districts Brass Band. He retired from active participation with the Masterton band last year due to failing health having been a member for 67 years apart from seven years between 2004 and 2011 when he played for Trust Porirua City Brass.

In his early playing days, Kelvin was a cornet player of considerable ability before switching to euphonium some years ago; an instrument that won him national titles in the Masters solo competition in 1992, 1998, 1999 and 2001. He also won no less than 16 Wellington District titles in the Masters section in the last 24 years; a record that is unlikely to ever be bettered. Kelvin was a talented musician who played both variation solos and slow melodies with style and compassion. He was also a top class band player, which was recognised by his selection in the National Band of New Zealand.

Kelvin's involvement and commitment to banding was not confined solely to playing and he has served the Masterton Band as its music director, as band chairman and also in the capacity of trainer for young aspiring musicians as part of the band's "Brilliant Brass" training programme. During the time he played for Trust Porirua, Kelvin maintained his high levels of personal performance and with true dedication, traversed the Rimutaka Ranges road twice weekly for seven years for rehearsals; this is a three hour return trip but he was never late for practice and seldom missed rehearsals because of adverse weather.

Kelvin's wife Marie and brother, Ted (himself a stalwart of the Masterton Band) and his wife Dorothy, joined recently with representatives of The Trust Porirua City Brass Band, Bill Platt, Geoff Warren and Vince Kerr at the presentation of the award at the Lyndale Manor Rest Home where Kelvin is now resident.

Bill Platt  
Trust Porirua City Brass Inc



Marie Paris, Bill Platt, Geoff Warren and Ted Paris with Kelvin and his award.

# Porirua City Celebrates

To mark its 50th birthday, the Porirua City Council presented 50 civic awards to people considered to have made an outstanding contribution to the development of the city.

The awards went to unsung heroes who quietly get on with making a positive difference to other people's lives in Porirua.

Trust Porirua City Brass's nomination of long serving member **Bill Platt** was accepted, and Bill was presented with his award at a fabulous dinner in early October.





## BBANZ – Directory

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Website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

**Executive Officer:** Helen Lee  
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W: 03 960 8829 M: 029 770 4588

BBANZ is a Registered Charity cc 37839.  
All donations are tax deductible

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[jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz) M: 021 736 832

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W: 06 835 3229 M: 021 860 128. Postal: C/- Willis Toomey Robinson, Private Bag 6018, Napier 4142

### National Youth Brass Band

Musical Director: David Bremner, Wellington  
Manager: Dr Garry Brown, Wellington.  
[rgmbrown@xtra.co.nz](mailto:rgmbrown@xtra.co.nz)

### National Secondary Schools Band

Musical Director: Mark Davey, Wellington  
Manager: Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

## Another Vintage Performance

The Kumeu Vintage Brass, led by Music Director Graeme Gillies, performed its Vintage Variety Concert at Whangaparaoa College on Saturday 10 October. Building on the success of a concert at the College in 2013, there was a capacity, enthusiastic audience.

Band numbers included *Phantom of the Opera*, *West Side Story*, *Star Wars*, *Just a Closer Walk with Thee* and *Jesus Christ Superstar*. The special guest artist was euphonium virtuoso Riki McDonnell who performed *Nessum Dorma* and *Largo al Factotum*. Solo cornetists Doug Rose, John Knowles and Peter Harbridge performed *Trumpets Wild*. Doug then joined Riki to perform the haunting *Time to Say Goodbye* with band accompaniment.

Music Director Graeme Gillies showed he is also pretty handy with a euphonium as he joined Riki in the euphonium duet *The Pearl Fishers*. Supporting artists the Chia Family provided two entertaining brackets.

Kumeu Vintage Brass has 48 members with an average age of 73.



## Make an offer

BBANZ is selling two sets of uniforms worn by the National Band.

**Set one** – marching uniform, approximately 65 red jackets with high collars plus black trousers with a gold stripe.

**Set two** – stage uniform – approximately 40 red jackets with black lapels plus black trousers with gold stripe. Email [brass@banz.org.nz](mailto:brass@banz.org.nz) for details.

**Last chance!**

If unclaimed, these uniforms will be donated to a costume hire company.

### Friends of the National Youth Brass Band:

Rt. Hon. John Key – Patron, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Band Association, T and B Bremner, Canterbury Provincial Brass Band Association, G Coomer, T and B Cudby, J Edmondston, RA Hancock, RJ Harris, JB and NC Hollick, JE Irvine, DA Johnson, I Levien, AG Lewis, M Luxford, JR McGough, MJ Mellon, Marlborough District Brass, O Melhuish, D Miller, G and C Moseley, JP Musical Instruments, NZ Army Band, B and M Platt, MT Sander, E Sayer, M Smith, J and R Sullivan, Wellington District Brass Band Association, R Young, G and R Yorkstone.

If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.



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NEW ZEALAND

# Mouthpiece

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Photograph courtesy of New Zealand Herald/newspix.co.nz

Brass banding: a life time of fun and friendship. While Major (Retired) Frank Whiting celebrates his 100th birthday, 12-year-old Joshua Brabyn (below) begins his banding career with Palmerston North Brass.



## In this cracker issue we

- Celebrate a new Life Member of the Association,
- Report on the 2015 NSSBB,
- Announce the 2016 National Youth Band,
- Learn about the inaugural New Zealand Secondary Students' Brass Musician of the Year contest,
- Hear good news stories from the Palmerston North and Eastern BOP bands,
- Report on the Auckland and Central Districts band contests,
- And Brownie dreams of a world where the National Band receives as much attention as the All Blacks.

Thank you to all of those who have contributed articles and photographs to *The Mouthpiece* throughout the year. Your input ensures we have a vibrant and interesting magazine worth reading. A big vote of thanks to Riki and Rhys McDonnell and JP Musical Instruments for sponsoring *The Mouthpiece*. Thank you also to our regular advertisers: Dr Toot, Music Works and ABI Music. Without the support of these music industry businesses we could not continue to produce *The Mouthpiece*.

Happy banding and happy Christmas!  
Helen – the editor.

## A note from our President

Our Association held its Annual General Meeting in Wellington on Saturday 7 November. There were a number of interesting remits proposed, some of which were passed and will change some aspects of our national contest from next year. An updated set of rules will be circulated to all member bands and placed on our website. Competitors should familiarise themselves with these changes for participation at upcoming contests. I would like to extend our sincerest thanks to all the delegates and Life Members who attended. Your input into the running of the Association is most important if we are to function in the best interests of our sector of the performing arts here in New Zealand.



The location for the 2018 National Contest was also decided by a vote at the AGM. The contest will be hosted by Marlborough Districts Brass in Blenheim. The main events will be performed in the new ASB Theatre Marlborough, which promises to be a great amenity for performers and audiences alike. All events will be held within an easy walking distance and it promises to be a contest to enjoy.

Also at the AGM Cathy Bennett, from Dunedin, retired from the National Management Committee. Cathy has been a valuable contributor for nine years. We thank Cathy for her contribution and in particular for her strong voice for the lower graded bands and percussionists and also for her wizardry with Excel to product all the pre-printed report sheets used at the national contest. We welcome Grant Langdon from Auckland to the management committee as Cathy's replacement.

This past year has been especially busy with youth bands and our national contest. The success of each of these activities never ceases to surprise me. Thank you to all those who organised, attended and participated in these activities. No event would happen without the efforts of the many volunteers who so willingly give of their time, energy and patience. We are truly grateful for your contribution.

On Sunday 15 November I attended the workshop on *Recruiting, Training and Retaining Players*. The workshop is chaired by our Director of Education, Kevin Dell, with valuable contributions from Nick Sharpe, Alan Spence and Helen Lee. The workshop is a wonderful opportunity for bands to gain and share ideas for their future and I would encourage all bands to take advantage of any opportunity to attend.

On behalf of the management committee and Executive Officer, Helen Lee, I wish you all best wishes for the festive season and for the New Year.

Evan Sayer President  
Brass Band Association of New Zealand



### Upper Hutt Cosmopolitan Club Brass Band

## Vacancy – Musical Director

This active and entertaining band requires a new Musical Director to take up the baton and be part of this friendly community based band.

Currently a C grade band, the band has plans for development within the local community as well as the brass banding fraternity.

The band has a solid core of players and is re-establishing a learner group to carry us forward into the future.

Further information please contact the Band's President  
Evan Sayer, PO Box 40-112, Upper Hutt  
Telephone : (04) 970-6075, Email : etsayer@paradise.net.nz

## What's On?

### Saturday 5 December

**Christmas Proms** with North Shore Brass and guest artists, 3.00pm, Orewa Arts and Events Centre, Riverside Road, Orewa. Tickets available from jsullivan@customcontrols.co.nz or 021 736 832

**Christmas Magic** presented by Dalewool Auckland Brass with guests the Auckland Youth Choir, 7.00pm Holy Trinity Cathedral, Parnell

### Sunday 6 December

**End of year concert** by the Ascot Park Hotel Auxiliary Brass 4.00pm in the Invercargill Repertory Rooms, 167 Esk Street, Invercargill.

### Sunday 13 December

Christmas Brass presented by Hutt City Brass, 3.00pm, St James' Church, Lower Hutt. Free entry.

## 2016

**2016 National Youth Band in concert** with musical director David Bremner and guest soloist Phillip Johnston.

### Wednesday 20 January

7.30 pm St Andrew's Church, 176 Cobden Road, Gisborne

### Thursday 21st January

7.30 pm The Little Theatre, Short Street, Whakatane

### Friday 22nd January

7.00 pm Great Lake Centre, 5 Story Place, Taupo

### Saturday 23rd January

5.00pm MTG Century Theatre, 65 Marine Parade, Napier

### Friday 12 to Sunday 14 February

**Shen Yun** Chinese music and dance extravaganza in Auckland, see special offer on page 10.

**Wellington District Youth Camp** contact wdbba.secretary@gmail.com for details.

### Sunday 14 February

**Brass in the Park** at which all bands from the Wellington District will perform at the Soundshell in the Wellington Botanic Gardens.

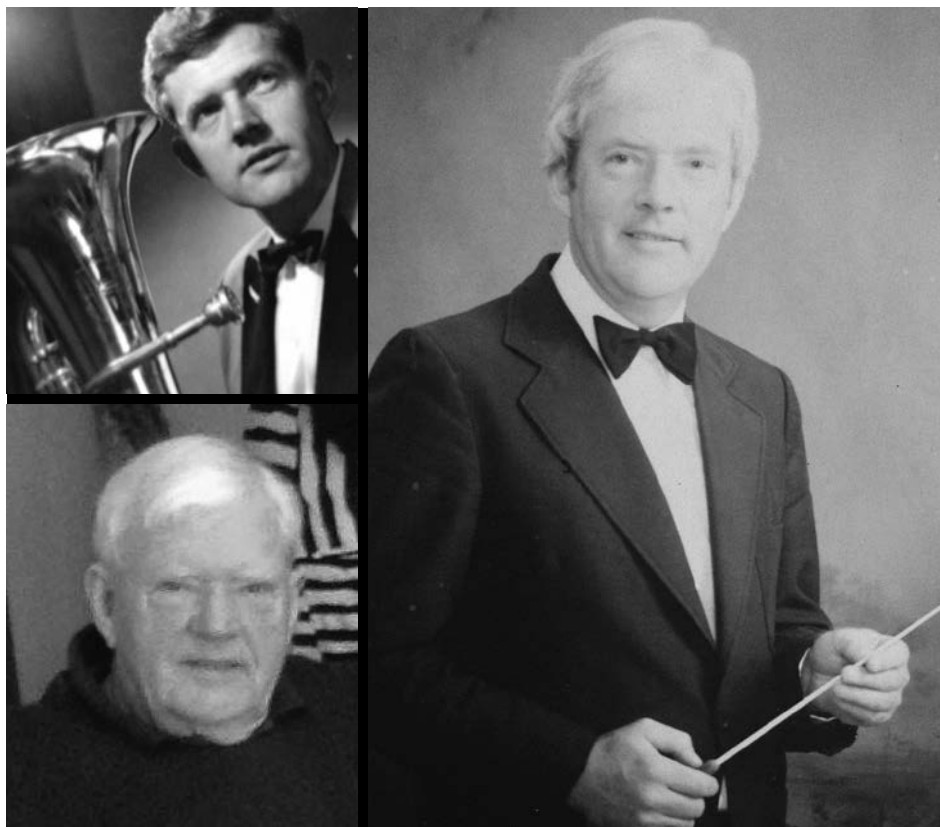
### Tuesday 16 and Wednesday 17 February

**Shen Yun** Chinese music and dance extravaganza in Wellington, see special offer on page 10.

### Saturday 9 and Sunday 10 April

**Combined regional band contest** for the Central Districts and Wellington Band Associations in Feilding.

**Otago Southland Brass Bands Provincial Contest** in Dunedin.



## A Lifetime of Banding

At the recent Annual General Meeting, Rodney Sutton, a long-serving and dedicated member of the banding fraternity, was unanimously elected as a Life Member of the Brass Band Association of New Zealand.

Rodney Sutton comes from a very musical family. His father, mother, uncles and sisters were all involved in music. Initially Rodney was a very successful boy soprano winning a number of competitions in the South Island. He then played both fife and bugle in the Jellicoe Sea Scouts before being handed first a baritone and then subsequently at the suggestion of Captain C.C.E. (Claude) Miller a euphonium. This was an instrument at which he went on to excel. In 1962 the *British Bandsman* magazine commented that Rodney, then in the United Kingdom with the National Band, had nothing to learn from anybody in the UK. He was subsequently offered the principal euphonium seat at Munn & Feltons, then the top band in the UK. Fortunately for New Zealand he declined that offer.

Rodney has contributed to brass banding in New Zealand as a player, conductor and adjudicator. His achievements as a soloist have been outstanding. He won the New Zealand Open Euphonium title 13 times, the Masters title three times and the New Zealand Champion of Champions on four occasions. Along the way he was also a member of the New Zealand Champion Quartet three times and the Champion Duet five times.

Rodney was a member of the National Band in 1962, 1965 and 1967. He was appointed the musical director of the band in 1980. He was also assistant musical director of the National Youth Band in 1971, then appointed musical director in 1972.

As the musical director of the Invercargill Garrison Band, Rodney led the band to win the National B Grade Championship in 1963 and after promotion to the A Grade the band won that too in 1973. He is a respected adjudicator, having been the Assistant Chief Adjudicator at three National Championships as well as adjudicating solo and ensemble events at many National and Provincial contests.

Rodney has been involved in many aspects of banding life in Southland, having conducted and tutored at youth camps, assisted bands throughout the region as a player and as a member of the organising committee for the National Contest in 1994 and 2002. He is the Patron and a Life Member of the Invercargill Garrison Band Society (Inc) and in 1982 received an MBE for Services to Music.

The Ascot Park Hotel Auxiliary Brass has had the privilege of having Rodney play for them over the last 10 years. He has always had a very positive influence on the younger members of the band and is always willing to help them in any way he can. He gives freely of his time to take section rehearsals or listen and advise on how to play or to conduct. His dedication and attitude to playing are as strong now as they were in the earlier years of his career.

The members of Ascot Park Hotel Auxiliary Brass were proud to nominate Rodney Sutton for Life Membership of the Association. This nomination was supported by Dianne Smeehuyzen Life Member BBANZ

*Kath Herman*, Musical Director  
Ascot Park Hotel Auxiliary Brass of Invercargill

## ABA Contest Results

### Youth Band Section:

- 1 North Shore Youth Band
- 2= Takapuna Grammar School and Dalewood Youth Brass
- 4 Kumeu Evolution Brass

Best Soloist: Isabella Thomas, North Shore Youth Brass Band

### B Section:

#### Sacred Item

- 1 Howick Brass
- 2 Kumeu Brass

#### Major Work/Own Choice Selection

- 1 Howick Brass
- 2 North Shore Brass Academy

#### Stage March

- 1 Howick Brass
- 2 Kumeu Brass

#### Solo item

- 1 Kumeu Brass
- 2 Howick Brass

#### Light Music

- 1= Howick Brass and Kumeu Brass
- 3 North Shore Brass Academy

#### Public Appeal

- 1 Kumeu Brass
- 2= North Shore Brass Academy and Howick Brass

#### Aggregate

- 1 Howick Brass
- 2 Kumeu Brass

### A Section:

#### Sacred Item

- 1 Dalewood Auckland Brass
- 2 Waitakere Auckland Brass
- 3 North Shore Brass

#### Major Work

- 1 North Shore Brass
- 2 Waitakere Auckland Brass
- 3 Dalewood Auckland Brass

#### Stage March

- 1 Dalewood Auckland Brass
- 2= Waitakere Auckland Brass and North Shore Brass
- 4 Auckland City Brass

Solo item – Greg Moverley Memorial Trophy  
John Lewis, Dalewood Auckland Brass

#### Light Music

- 1 Dalewood Auckland Brass
- 2= Waitakere Auckland Brass and North Shore Brass
- 4 Auckland City Brass

#### Public Appeal

- 1 Dalewood Auckland Brass
- 2= North Shore Brass and Auckland City Brass
- 4 Waitakere Auckland Brass

#### Aggregate

- 1 Dalewood Auckland Brass
- 2 Waitakere Auckland Brass
- 3 North Shore Brass



## Palmerston North Rejuvenates

It has been an exciting and rewarding year for Palmerston North Brass beginning with the appointment of our new Musical Director, David Maas. David is well known to you all as a cornet player of skill and finesse with numerous championship solo titles to his name. He is now keen to hone his conducting skills and we are extremely fortunate to have him leading the band.

David has ambitious plans for the band and one of his first goals was for the band to perform a concert in the local community in addition to our traditional commitments for Anzac Day. With our guest artist, Byron Newton, we performed this concert on 2 May in the Salvation Army Citadel. The concert featured a variety of brass band staples including *The Floral Dance*, *Death or Glory* and *Adventures in Brass* which also provided the concert name. Byron demonstrated his virtuosity and musicianship on the euphonium, playing solos accompanied by the band or by Joanne Love on piano. These included *Carnival Cocktails*, *Harlequin*, *Tros Y Garreg*, and *Deep Inside the Sacred Temple*. The hard work of David and the band members was well received by the audience and an excellent review was published in the Manawatu Standard the following week. The review noted that the band performed “with vitality, well controlled expression and a great sense of style, committed to their music and obviously enjoying their performance.”

Our next goal was to attend the National Contest in Rotorua in July. We had a select group of solo entries including Gregor Lehany in the Under 15 Cornet, Jacob Mancer in Junior Horn, Keenan Buchanan in Open E<sup>b</sup> Bass and David Maas in the Championship Cornet and Invitation Slow Melody. These soloists all performed admirably with the icing on the cake being David's winning performance in the Invitation Slow Melody. We thoroughly enjoyed rehearsing the C Grade test piece *Majesty* by Kenneth Downie, sacred item *Colne*, and our own choice *Olympus* by Philip Harper. David worked us hard and with great skill guided us musically through these pieces to become the Champion C Grade Band of New Zealand. We took first place in the Test Selection, Own Choice Selection, and the Street March. Our congratulations go to Howick Brass for winning the Sacred Item.

Next on the calendar was the Central Districts Contest in Wanganui on 5 and 6 September. We fielded 18 entries in the solo contest with winning performances from Gregor in the Under 15 Slow Melody and David in the Championship section. Keenan on E<sup>b</sup> Bass placed 2<sup>nd</sup> in the Open Slow Melody and 3<sup>rd</sup> in the Championship section, and Jacob Mancer was placed 3<sup>rd</sup> in the Open Air Varie. Initially we had entered the band events as C Grade but the outcome of our application to the BBANZ management committee for promotion resulted in a move to B Grade, effective immediately. This saw us competing in the B Section against the talented Wanganui Brass and Devon Hotel New Plymouth Brass. We gave a very credible performance even though this was unfortunately not reflected in the results.

Not resting on our laurels we then prepared for two public performances in The Square. A fine weekend saw us presenting our “Brass in The Square” concert on Saturday 31 October and Sunday 1 November. Now we are heading towards the Christmas carolling season at far too fast a pace for this Band Manager. We are looking ahead and our plans for 2016 include attendance at the National Contest in Napier and the combined Wellington and Central Districts contest in Feilding.

We plan to extend our current tuition and Youth Brass programmes to form a Brass Academy which will provide expert tuition.

We have a keen group of young and not-so-young learners currently taught by David that will develop into enthusiastic and talented band men and women of the future. We will also be looking to develop a percussion section of the Academy as these instruments are a key part of the modern brass band music repertoire.

We thank the local businesses (Beggs, Wood & Robson, Metalcraft Roofing, Fuzz Box Design, Freedom Print & Design) and funding agencies (Creative NZ, Palmerston North City Council, Infinity Foundation, Eastern & Central Community Trust) that have supported us during this year.

Our President and Life Member John Ward tells us that as one of the oldest brass bands in the country, (we have been around since 1868), the band has had its share of lows and highs as all bands do. In the heyday of brass bands the city could boast of two top grade bands - Palmerston North Garrison and Palmerston North City Silver. In the 1970s these bands combined to form the present-day Palmerston North Brass Band. The present band members, friends and followers are currently enjoying this time of musical achievement and invite any of you who happen to be in balmy Palmy to come along and join a rehearsal at our band rooms at 57 Totara Road on a Monday or a Thursday 7:30 – 9:30 pm.

*Chrissie Butts*

Band Manager, Palmerston North Brass



# Central Districts Contest Results

## Band Events

Section 1	Hymn	O/C	March	Concert	Aggregate
Brass Wanganui	93	196	46	233.5	568.5
Deco Bay Brass	92	193	47	225.5	566
Devon Hotel New Plymouth	91	192	46	237	557.5
Palmerston North Brass	88	190	45	229	
<b>Section 2</b>					
Feilding Brass	–	–	40	224.5	264.5
<b>Section 3</b>					
Brass Wanganui Concert	84	186	38	221	529
New Plymouth JAY Band	82	184	37	220	523

## Best soloist with Band

Section 3 Abbie Squire, Brass Wanganui Concert Brass

Section 2 Feilding Brass

Section 1 Chris Scudder, Brass Wanganui

## Concert Programme presentation winners

Section 3 Brass Wanganui Concert Brass

Section 2 Feilding Brass

Section 1 Devon Hotel New Plymouth Brass

## Solo and Party events

### Open Air Varie

1 Mike Martin	Devon Hotel New Plymouth Brass
2 Jonathon Greenwell	Brass Wanganui
3 Jacob Mancer	Palmerston North Brass

### Championship Air Varie

1 David Maas	Palmerston North Brass
2 Grant Pitcher	Brass Wanganui
3=Kennan Buchanan	Palmerston North Brass
3=Ray Farrow	Devon Hotel New Plymouth Brass

### Open Slow Melody

1 Ray Farrow	Devon Hotel New Plymouth Brass
2 Kennan Buchanan	Palmerston North Brass
3 David Maas	Palmerston North Brass

### Open Percussion

1 Dominic Jacquemard	Devon Hotel New Plymouth Brass
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## Under 13 Solo

1 Samuel Hudson	New Plymouth JAY Band
2 Fletcher McPherson	Brass Wanganui Concert Brass
3 Briely Martin-Rerekura	Brass Wanganui Concert Brass

## Under 15 Slow Melody

1 Gregor Lehany	Palmerston North Brass
2 Clayton McPherson	Brass Wanganui Concert Brass
3 Tom Poulgrain	New Plymouth JAY Band

## Under 15 Air Varie

1 Riki Wainhouse	Brass Wanganui Concert Brass
2 Abby Squire	Brass Wanganui Concert Brass
3 Tom Poulgrain	New Plymouth JAY Band

## Under 17 Slow Melody

1 Daniel Chow	Devon Hotel New Plymouth Brass
2 Jessica Boniface	Devon Hotel New Plymouth Brass
3= Tamara Stratton	Brass Wanganui
3= James Benson	Brass Wanganui Concert Brass
3= Tanya Martin-Rerekura	Brass Wanganui Concert Brass

## Under 17 Air Varie

1 Daniel Chow	Devon Hotel New Plymouth Brass
2 Tamara Stratton	Brass Wanganui
3 Drew Wood	Devon Hotel New Plymouth Brass

## Under 19 Slow Melody

1 Rose Wainhouse	Brass Wanganui
2 Helen Bowie	Devon Hotel New Plymouth Brass

## Under 19 Air Varie

1 Rose Wainhouse	Brass Wanganui
2 David Froom	Devon Hotel New Plymouth Brass
3 Helen Bowie	Devon Hotel New Plymouth Brass

## Novice solo

1 Paul Squires	Brass Wanganui
2 Steffan Drayton	Feilding Brass
3 Craig McKenzie	Brass Wanganui

## Junior Duet

1 Tom and Will Poulgrain	Devon Hotel New Plymouth Brass
--------------------------	--------------------------------

## Junior Ensemble

1 Devon Hotel New Plymouth Brass
----------------------------------

## Open Ensemble

1 Brass Wanganui No 2
2 Brass Wanganui No1

# Showing the Adults How

North Shore Brass Academy's Emily Sullivan has been awarded the compere's trophy at the 2015 Auckland Regional Band Contest. The trophy was awarded to the best compere across all grades, meaning that Emily, aged 8, saw off competition from some of New Zealand's top bands.

Emily plays cornet in the Academy's learner group and with her role as the compere for the Academy Band, has shown the depth of talent this local community group offers.

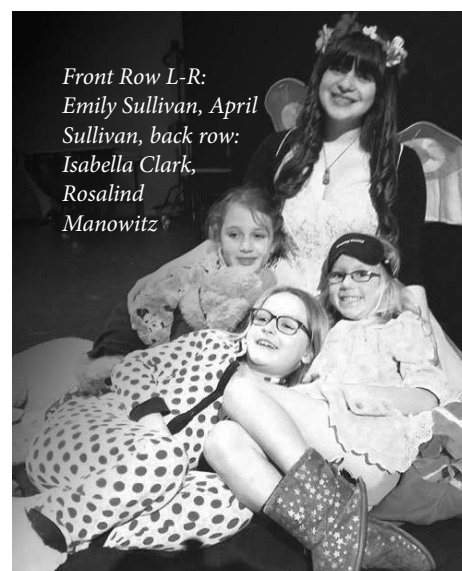
Playing first up, the Academy Band's programme was themed around a musical dream, where Emily told the story with the help of her sister April, six, and good friend Isabella Clark, seven. The girls were helped by a 'dream fairy', 21-year-old performer Rosalind Manowitz.

"While all the comperes were adequate, only one really made the extra effort to tell a story," said entertainment judge Grant Sinclair, who is a professional trombone player with leading New Zealand orchestras.

The North Shore Brass Academy was established in 2013 to provide a supportive environment for players of all ages and abilities, and this is their first formal contest.

"Emily's performance today was a fantastic asset to the band," said Academy musical director Trevor Clark. "It made our programme stand out for all the right reasons – and we are very proud of her."

The Academy has proven that it is indeed at the leading edge of musical entertainment and the ideal training ground for future stars like Emily.



Front Row L-R:  
Emily Sullivan, April  
Sullivan, back row:  
Isabella Clark,  
Rosalind  
Manowitz

# Young Musicians Shine

The inaugural New Zealand Secondary Students' Brass Musician of the Year contest was recently hosted by Dalewood Auckland Brass at Macleans College and Auckland Girls' Grammar School from 6 to 8 November. The Friday evening began with registration, piano rehearsals with resident accompanist Ben Kubiak, refreshments and general information on how the weekend would run, then the long-awaited draw for playing order for the next day's competition.

On Saturday the competition began with students performing in their instrument groupings. There were five different categories to be heard and the man responsible for the difficult task of adjudicating was cornet player Mr John Lewis. The standard of playing throughout the Saturday morning and afternoon was very high and John certainly had some tough decisions to make.

The winners of the categories were:

Basses: 1<sup>st</sup> Andre Brown, Hutt International Boys School, 2<sup>nd</sup> Minami Motoki, Cambridge High School, 3<sup>rd</sup> Bailey Nunes, Macleans College

Euphoniums/Baritones: 1<sup>st</sup> Leon Wu, Macleans College

Tenor/French Horns: 1<sup>st</sup> Anne Filimoehala, Auckland Girls' Grammar, 2<sup>nd</sup> Lachlan Spence, Trident High School, 3<sup>rd</sup> Rebekah Gray, Henderson College

Trombones: 1<sup>st</sup> Jake Krishnamurti, Lynfield College, 2<sup>nd</sup> Paul Cho, Macleans College, 3<sup>rd</sup> Mark Bingham, Mt Roskill Grammar

Cornets/trumpets: 1<sup>st</sup> Logan Ford, Garin College; 2<sup>nd</sup> Jake Krishnamurti, Lynfield College, 3<sup>rd</sup> Mollie Cornford, Takapuna Grammar

The winners of each section plus 'wild cards' Paul Cho, Minami Motoki and Lachlan Spence were to play in the final.

Later that afternoon the group of talented performers and their families were treated to a fun, but informative, seminar and master-class by 'Finale' adjudicator, Mr Steve Miles from Dunedin.

After a brief rest the finalists and supporters returned to Macleans Auditorium at 7.00pm for Part One of the Grand Finale – the performance of a Technical Work with piano accompaniment. The atmosphere amongst players and family was warm and friendly and each competitor in turn received rapturous applause for their well-prepared musical performances (bravo to all teachers concerned!). At the end of the competition Steve Miles gave a brief summary of his thoughts on the playing, but no results were given as there was more to come the next day!

In Part Two of the Finale competitors had to play a slow melody with brass band, small ensemble, or piano accompaniment. Hence the seven players who had chosen band accompaniment were up bright and early on



Jake Krishnamurti

Sunday morning to rehearse with Dalewood Band, conducted by Nigel Weeks. Once again all performers were well prepared and rehearsed easily with the band. A tasty lunch was then provided for all at the band room before heading off into Auckland City to perform the Finale Part Two of the contest at Auckland Girls Grammar School.

The contest commenced at 2.30pm with a rousing march, *Knight Templar* performed by Dalewood Auckland Brass, which was then followed by eight well-chosen slow melodies. The audience was appreciative of all performances that afternoon and it was amazing to see the camaraderie growing between the competitors – just like a 'Master Chef' episode!

While the results were being collated the finalists joined Dalewood Auckland Brass in two numbers, *Satchmo* (featuring John Lewis) and *Caravan* by Duke Ellington.

And the results: The winner of the Technical Work was Logan Ford, presented with City of Sails Auckland Brass Trophy.

The winner of the Slow Melody was Anne Filimoehala, presented with the YouthTown Trophy.

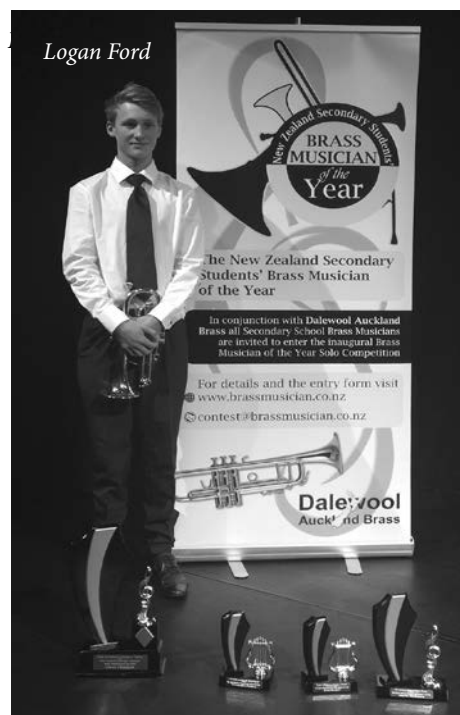
The 2015 NZ Secondary Students Brass Musician of the Year Champion was Logan Ford (Cornet) presented with \$500 and the Peter McDermott Memorial Trophy.

2nd place Jake Krishnamurti (Trombone), \$250.

3rd place Andre Brown (Eb Bass), \$100.

Special thanks must go to our sponsors YouthTown, AIS, Dalewood Auckland Brass and competition organisers Jennifer Carey, Ross Gerritsen and Nigel Weeks.

The whole event was a tremendous success and will definitely run again in 2016 at a venue to be confirmed and will move to early September, which will allow competitors and arrangers time to use performances and arrangements for possible NCEA Achievement Standards assessment.



Logan Ford



Anne Filimoehala

## Sunshine and Brass

After a really crazy build-up to National contest in Rotorua we can report from the sunshine capital of New Zealand that things just haven't slowed down.

Immediately after a very successful time in Rotorua we welcomed our latest batch of young players into the band (two cornets, one Eb and one BBb Bass, and a percussionist) to replace some great long-time members of our band who have gone to university, headed off overseas or retired. A special thanks to you all for your huge contributions (Michael Mock, Karlo Waghorn, Cody Tauranga and Karilyn Brown).

After the Nationals we started practising almost immediately to put together a brand new programme for our regional contest, which we hosted in early September. Our major work was *Macbeth* by Peter Meehan and we loved the challenge of putting together this new and exciting piece. The rest of our programme featured a couple of new numbers by Stephan Hodel, the composer of the Own Choice we performed at the Nationals and whose music we love, and we featured 15-year-old Lachlan Spence on tenor horn as our soloist. We were rapt with our performances and congratulate Hamilton for their victory. Congratulations to all of our soloists who were very successful at the Waikato BOP Association solos held on the same weekend.



Our band was well represented in the New Zealand Secondary Schools' Band with six of our younger players selected, three of whom were leaders of their respective sections (horns, baritones and trombones). We were very proud of the way they all played.

As we head towards Christmas our focus has changed as we have morphed into a Big Band. Tenor horns, euphos and baritones have given way to saxophones, trombones and a cracking good rhythm section as we start our preparation for "Jazz in the Park" where early next year we will entertain locals for over three hours. We combine with Trident High School Big Band and play a totally different style of music including blues, big band, jazz and even some quality singing numbers. This really is quite different from the traditional Christmas Carols!

Life is great in this part of the world. We have a really strong, hard-working committee, we

have great community support, wonderful direction from Alan Spence and a huge focus on developing our youth. The young ones really are just getting better and better.

*Stephen Clayton*  
Eastern Bay of Plenty Brass



*12-year-old Jeshua Oram, winner of both the Under 13 slow melody and variation solos.*



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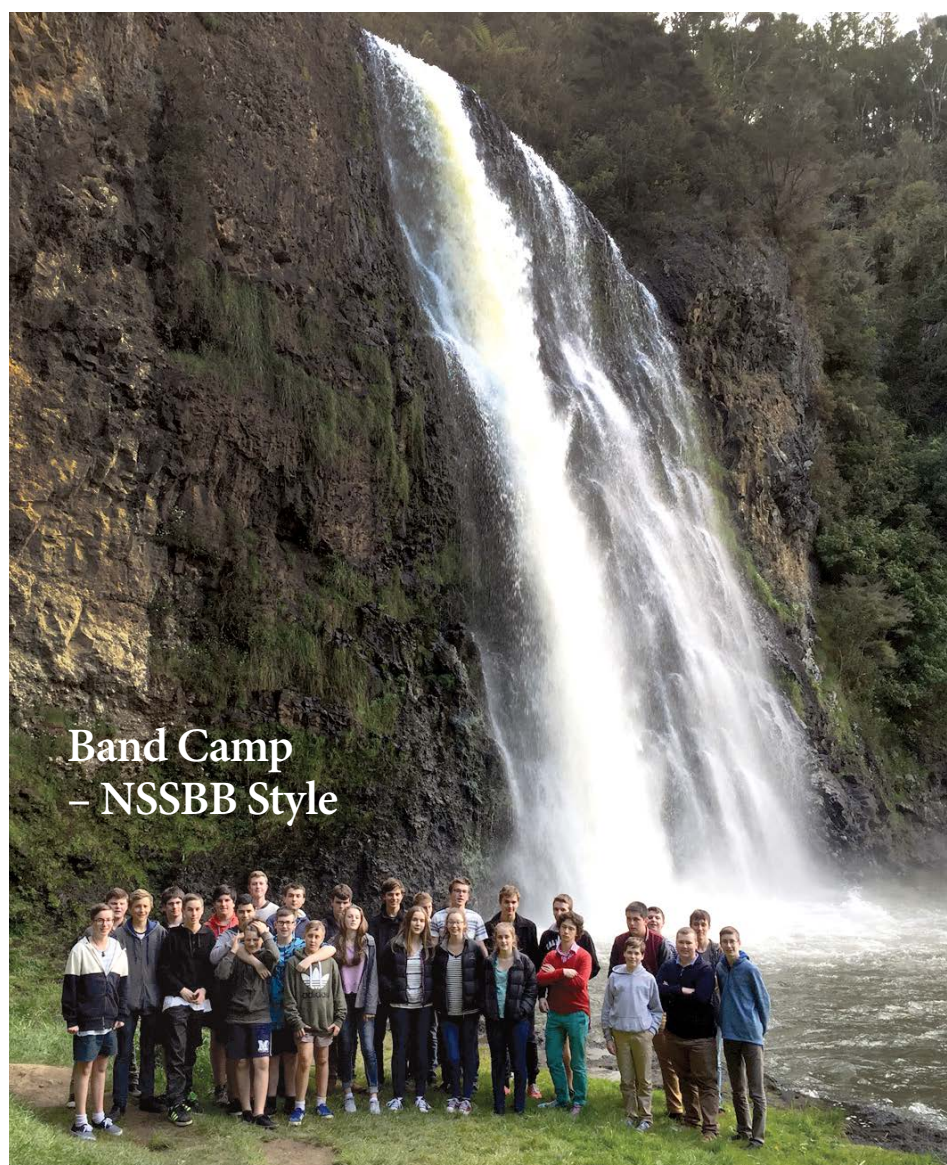
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Thirty-four of New Zealand's leading young musicians met at Hunua Falls, Auckland from 7 to 12 October to participate in this year's National Secondary Schools' Brass Band. The standard of this year's band was exceptionally high, which is great for the future of the banding movement. The band was selected via video auditions. The applicants were asked to prepare an own choice piece to showcase their abilities. They were also asked to play some excerpts from *Tam O Shanter's Ride*, which was last year's major work.

The rehearsal facilities at Hunua Falls were basic but served the purpose, although a few struggled without Facebook due to the lack of reception. The setting of Hunua falls was quite tranquil and everyone enjoyed the waterfalls and glow-worms, but this didn't distract from the quality music-making of the five days.

Under the direction of Mark Carter, the band started rehearsing on the Wednesday night and then had two intense sectional sessions on Thursday and Friday mornings with the following tutors: Colin Clark (front row cornets) Kevin Dell (back row cornets), Joe Thomas (horn family), Grant Sinclair (trombones) Andrew Leech (euphonium/baritones), Don Banham (basses) and Jess Hix (percussion). They also had a few intense warm-up and breathing sessions under the

tutelage of Don Banham in which all the students were thoroughly absorbed by his fantastic teachings.

On the Saturday morning the band was able to let their hair down at Rainbows End following a short concert at the park's entrance. Many took great advantage of the free time, getting on as many rides as they could, although the only screams heard came from the boys!

The main concert was at Birkenhead College on the North Shore on Sunday afternoon. The venue was great to play in and we were pleased to have Kumeu Brass join us on the programme. Some of the highlights were: *Amazing Grace*, in which the band made a very rich sound; band member Jack Bewley's original composition *Te Tangia a Wairaka* – a very mature composition featuring Maori percussion instruments and conch within the band; and the major work *Renaissance* by Peter Graham. This was the B Grade test piece in 2008 and the band played it with ease. Band members Toby Pringle on soprano and Andre Brown on Eb bass were the featured soloists having been chosen based on their audition videos. After the concert, the band were guests at the North Shore Brass band room where Owen Melhuish and other members of North Shore put on a fantastic BBQ for the band.

On the last day of the course the band played a concert to a full hall of Birkenhead College students. The programme featured lighter, popular music including *Bohemian Rhapsody*, *Let It Go* from *Frozen*, and the percussion section performing Gareth Farr's *Little Sea Gongs*. The concert was very well received by the school students and the Headmaster was blown away by the standard of the band. He was horrified that the band only played one major concert. He thought that a product like the NSSBB should have a lot more exposure around the schools.

Pte Joe Thomas Assistant Manager  
National Secondary Schools' Brass Band.



The Management Committee of BBANZ would like to thank the following for their contribution to the 2015 National Secondary Schools' Brass Band: Tutors and Staff: Mark Carter – Musical Director, Evan Sayer – BBANZ Youth Co-ordinator, Lisa Crawley – Band Manager, Pte Joe Thomas – Assistant Band Manager and section tutors Kevin Dell ONZM, LMUS Colin Clark, AMUS Jess Hix, Don Banham, Grant Sinclair and Andrew Leech.

Grants and Sponsorship: The Ministry of Education Vacation Music Grant, the Sargood Bequest, the Pelorus Trust, the Four Winds Foundation, the New Zealand Army Band and the Auckland Band Association.

Logistical Support: Johnstone Jones Design – poster design, Papakura Brass – percussion, Marie Rockell – audition recording, the New Zealand Navy Band, Owen Melhuish and North Shore Brass, Mark Close and Kumeu Brass.

## Quick Notes

**Happy 100th Birthday!** The Band of the Royal Regiment of New Zealand Artillery took part in a rare event on 13 September when they played at the 100th birthday party of one of their vice-patrons and long-time supporters, Major (Retired) Frank Whiting RNZA, at a family house in Westmere, Auckland. Frank was a former administrator of the Band in the 1950s during his Army service, and also performed at the opening ceremony of the Band's current band room in Panmure, Auckland in 1995. He has remained remarkably fit, lives alone on Auckland's North Shore and still drives. Several of Frank's family had flown from Melbourne to share the landmark occasion with him.

**Southern Newsflash!** St Kilda Brass is delighted to announce the appointment of Assoc. Prof Peter Adams as musical director for the coming year. Peter brings to the band a wealth of musical experience including most recently four years at the helm of the National Youth Band. Peter's appointment is perfect timing as the band is in the process of rebuilding musical excellence.

St Kilda Brass, AKA "The Saints" is not your average ordinary band. We do traditional (with 115 years' experience) but we also do progressive: unusual instruments, strange venues and dynamic repertoire. From Mozart to Miley, and from fugue to funk, we never do the same job twice.

In 2016 we're hoping to travel to the wild West Coast, perform to our adoring fans and keep ourselves honest by contesting. We also have subsidised lessons available for those who are a little on the rusty side or would like to improve their playing.

If you're keen for any of the above and have a pulse, you're what we're after. Get in touch at [secretary@stkildabrass.org.nz](mailto:secretary@stkildabrass.org.nz) or find out more about The Saints on our website (<http://www.stkildabrass.org.nz>) or Facebook page (<http://www.facebook.com/StKildaBrass>).

**Special offer to members of the Brass Band Association.** Receive a free programme when you book tickets to the spectacular show Shen Yun. "5,000 years of Chinese music and dance in one night!" - The New York Times. Shen Yun brings a lost world to life with unrivalled mastery. Every gesture, every musical note, makes this a stunning visual experience you won't find anywhere else.

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## 2016 National Youth Band

Congratulations to the following musicians who have been selected by audition for the 2016 National Youth Band of New Zealand. The band will be directed by David Bremner and will assemble in Havelock North on Saturday 16 January. After an intense period of rehearsal the band will perform concerts in Gisborne, Whakatane, Taupo and Napier. 2015 Champion of Champions, bass player extraordinaire Phillip Johnston, is the guest soloist. Please see the "What's On" section on page 3 for concert venue details.

Principal Cornet	Kieran Smith	Wellington Brass
Solo Cornet	Brad Mancer	Wellington Brass
Solo Cornet	Patrick Macaskill-Webb	Wellington Brass
Solo Cornet	Nicholas Garrett	Trust Porirua City Brass
Solo Cornet	Logan Ford	Nelson City Brass
Soprano	Toby Pringle	Wellington Brass
Repiano Cornet	Kip Manimba-Cleverley	Wellington Brass
2nd Cornet	Sariah Ratford	St Kilda Brass
2nd Cornet	Jonty Zydenbos	Marlborough District Brass
3rd Cornet	Mollie Cornfield	North Shore Brass
3rd Cornet	Clarke Spence	Eastern BOP Brass
3rd Cornet	Isabella Thomas	North Shore Brass
Flugel Horn	Jess Schweizer	Ascot Park Hotel Brass
Solo Horn	Emma McMorran	Leopard Coachlines Canterbury Brass
1st Horn	Lachlan Spence	Eastern BOP Brass
1st Horn	Callum Mallett	Wellington Brass
2nd Horn	Bettina Schweizer	Matamata Brass
1st Baritone	Georgia Hoy	Woolston Brass
2nd Baritone	Jack Bewley	Eastern BOP Brass
Solo Euphonium	Luke Spence	Wellington Brass
2nd Euphonium	Matthew Huirua	Brass Wanganui
3rd Euphonium	Tim Dawson	Trust Porirua City Brass
Solo Trombone	Dale Hounsborne-Vail	Wellington Brass
2nd Trombone	Augusto Ruiz Henao	Auckland City Brass
2nd Trombone	Leo Read	Eastern BOP Brass
Bass Trombone	Patrick di Somma	Wellington Brass
Principal Eb Bass	Andre Brown	Wellington Brass
Eb Bass	Matthew Harris	Leopard Coachlines Canterbury Brass
Eb Bass	Jacob Stonehouse	Alpine Energy Timaru Brass
Principal BBb Bass	John Mason	Leopard Coachlines Canterbury Brass
BBb Bass	Minami Motoki	Cambridge Brass
Principal Percussion	Dominic Jacquemard	The Devon Hotel New Plymouth Brass
Percussion	James Manktelow	Eastern BOP Brass
Percussion	Joshua Ingle	Masterton Districts Brass
Percussion	Tamara Wetere	Trust Porirua City Brass



*The Saints in action*

# The Youth Today

Executive committee member Jeff Mulraney continues his interviews with up-and-coming young brass musicians. As a person who plays the trombone it was really pleasing to see and to have heard two young and talented trombone players, 13-year-old Leo Read from Whakatane and 14-year-old Jack McKenzie from Invercargill at the 2015 National Competitions in Rotorua. Over the last two years both have been selected for the Secondary School's Brass Band as 1st and 2nd trombones respectively.

*How did you get interested in playing a brass instrument and why did you choose to play a trombone?*

Leo: I was already learning the piano but wanted a fun instrument to play in a group. I played a CD recording of different instruments and had to choose the sound I liked the best (without knowing what instrument was being played). I chose the trombone every time, so then I tried the trombone out. I obviously loved it.

Jack: I was taken to see the Bonanza Trombone quartet when I was about seven years old. The sound and look of the trombone amazed me.

*Do you play any other musical instruments and what are they?*

Leo: I do play other instruments, they are the piano and a little bit of drums.

Jack: I started learning percussion last year and I play the guitar.

*Does musical ability run through your family and if so how?*

Leo: Yes my Nan is a piano teacher and my Auntie trained as a concert pianist. Also, my sister plays the violin and piano.

Jack: Yes my mum, Sarah Lovell plays the cello and my Grandma, Mary Lovell is a piano and theory teacher, she also plays the viola. Both Mum and Grandma play in different orchestras. My Dad plays the guitar.

*What is your favourite music?*

Leo: Brass band music is my favourite type of music.

Jack: I enjoy playing jazz music as it's relaxed and fun to play. I also enjoy playing solos that I can put expression into to make the music tell a story.

*You have both been in Secondary Schools Brass Bands. What have you gained from that experience?*

Leo: From going to the NSSBB I have learned how to play more clearly and rhythmically.

Jack: To be part of the NSSBB is a massive privilege as you get to learn how to play

Jack McKenzie



your specified instrument by playing with other top players around the country and learning from tutors who have excelled highly in your instrument.

*As members of the National Executive we are always looking at ways to support and attract young brass players. What suggestions can you make to allow this to happen?*

Leo: By helping younger musicians, probably just by being friendly and helping them through their problems with their instruments.

Jack: Well, living at the bottom of the South Island makes brass playing very expensive as the Secondary Schools Brass Band has been in the North Island both times I've been in it and so have many other events. It would attract more players if these events alternated between North and South more often as it would make them more affordable and accessible to many bands and players.

*Music making should be fun. Describe a funny or amusing musical moment.*

Leo: The funny and amusing moments are when I get to play really funny sounding solos or glisses (glissando). Once I over-stretched and my trombone slide flew across the room – that was pretty funny.

Jack: A few years ago in a concert the trombone section was sitting in the back row which was higher than the rest of the band. We were sitting out rests, and when the trombonist beside me raised his trombone he hit our stand knocking it over, almost hitting my sister Florence who plays the cornet. The music flew everywhere and it was in front of a big audience.

*To date what have been your musical highlights?*

Leo Read



Leo: My highlights have been going to the National Secondary School's Brass Band and performing in 'Jazz in the park' with Whakatane's Sunshine Capital Band.

Jack: Being able to participate in APO Summer School, Provincial and National competitions and also playing with the NSSBB.

*What or who has been your greatest source of musical inspiration?*

Leo: Alan Spence has always been a great support for me. I also really like listening to Grant Sinclair, he's a great trombonist and I hope to be like him.

Jack: For me it is when I have a lesson with a very good trombonist like Grant and Blair Sinclair and Douglas Cross and being able to listen to their sound and technical skills is a great source of inspiration because I try to model my trombone playing on theirs.

*What make of instrument do you play and what mouthpiece do you use?*

Leo: I play an Antoine Courtois trombone and the mouthpiece is a Becquet 6 1/2 M.

Jack: My model of trombone is a Bach Stradivarius 42 and I use a faxx 6 1/2 AL-L mouthpiece.

*Is there anything else you would like to add?*

Leo: I really enjoy playing the trombone and I just love my life as a trombonist.

Jack: I would like to thank Jan Lewis, Cath Herman, Ken Wellington and Simon Taylor who have supported and taught me how to play the trombone. I'm very fortunate to have been able to play with the auxiliary brass band and work my way up to Ascot Park Hotel Brass where I am now.

## Musings from Brownie: National Bands – getting the “jump”.

Last month I wrote about National Bands and asked where they should be heading, and I actually got some feedback – nowhere near as much as management committee member Jamie Ford received on the subject some six or so years back, but it was positive. So with that in mind I would like to continue with this theme.

So which National Band is the best? I am not going to suggest, say, the 1953 band was the best we've ever had, and select another band as the worst. I daresay that some may have been better than others, but it would take a brave person to start suggesting an order. In my mind National Bands have always been the best bands we have been able to produce at that time, and may it continue.

Unfortunately we don't seem to receive “just support” from the media. To be fair the '53 band was something new and novel and, as a result, attracted considerable publicity. Sadly the novelty factor didn't remain, and over the next decades their interest in our National Bands has waned. A question – do National Bands still get invited for a parliamentary reception prior to travelling overseas? It was a regular occurrence once. So too were large audiences in our major centres – that's a subject for another time.

Over the last few weeks, our band down here in Central Otago has been quite busy doing a number of concerts with a variety of musical combinations. I'm pleased to report that it has been largely successful and the band has performed to people who would not normally have been bothered to listen to us. The reason for this I think has been the advertising that has been used.

What I've noticed is that the media nowadays is not particularly interested in news if they have to actually go and find it – to investigate. And, they aren't particularly interested whether the subject being reported is “balanced” or not – sensationalism seems to be far more important. Thankfully the Rugby World Cup is now over and one can listen to a news broadcast without being bombarded by “All Black news”. Obviously the Rugby Union has a machine tailor-made for the media which just churns out ready-made news for them. This got me to thinking again.

What if our movement had a publicity machine like the Rugby Union? But – let's go a stage further – what if a National Band had a similar setup to the All Blacks and the same resources? Yes I know one must look outside of the “square” (not the Papakura one), to appreciate what I'm meaning, but think about it.

After all, rugby is a far newer pursuit than brass bands. The British Open Brass Band Contest began in 1853. It was not until 1857 that

the first recorded game of “rugby” was played. This was at Edinburgh University, and I doubt that there would have been many similarities to today's game. At this time bands were flourishing throughout Britain and there were literally thousands of them. In 1900 bands numbered in their hundreds in New Zealand. While the 1903 Hinemoa Band was in Britain entertaining British Royalty, rugby administrators had yet to work out the separate codes, League and Union. Brass bands on the other hand had been totally stable for at least 50 years.

But let's return to my fantasy. Imagine if our champion All Black team was in fact the World Champion National Band of New Zealand. Yes I know it takes a bit to get one's head around it, but bear with me. For a start, obviously all players in the band would be paid as professionals – at the All Black pay rate. The conductor would be the captain, still turning down his knighthood and yet to decide on his future. Section leaders would be given “starring roles”. There would be a complete coaching staff to support the band, and technical advisers available for each section to assist on interpretation and playing techniques. But if there's a big number on the programme, which requires you to have a break, reserves are drafted in from the “bench” to relieve you.

I should imagine that it would be a very good band, but it wouldn't be a situation where your selected position was secure. Like the All Blacks, if you drop off the pace, there will always be someone waiting to take your seat. It would then be back to the provincial bands to smarten up your act and to prove yourself again to the selectors. And socially, we could move on from the venues being cheap hotel rooms with the bar being a plastic rubbish bin. And for casual wear – designer jandals? Uniforms would be of different colours so as not to clash with the hues of those top concert venues worldwide.

So when you're taking your well-earned Christmas break you'll be able to let your imagination wander and think of what might have been if we hadn't allowed rugby to get the “jump” on us. Here's another couple of other things worth thinking about. First, the NZSO is going to be touring with the Roger Fox Big Band – an interesting combination. And – as the North Island has their second contest in a row next year, I assume that much the same will happen in the South Island for the years 2018 and 2019.

So, Merry Christmas and so on – I'll catch you next year. Wonder if I can avoid hearing “Jingle Bells” played on bagpipes this Christmas?

Allan F Brown (Brownie) mouldyoldbrass@gmail.com

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## Dale's Wool Auckland Brass

Due to a couple of retirements and a couple of players moving to the provinces we currently have some vacancies for 2016. We also have a scholarship available for 2016 for any students wishing to join our vibrant team and study in Auckland.

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## Many Notes of Thanks – in fact, a Symphony of Thanksgiving

The Management Committee of the Brass Band Association would sincerely like to thank the individuals, businesses, trusts and organisations that have supported the activities of the Brass Band Association in 2015.

### The New Zealand Mouthpiece

Sponsorship: JP Musical Instruments and Music Ways Ltd

Layout and Design: Dave Johnstone

Printing: Alan Carabott and Adprint Ltd

Proofreading: Jane Myhill and Trevor Cudby

The regular advertisers and contributors: Allan (Brownie) Brown, Music Works, Dr Toot, ABI Music Ltd.

### BBANZ – general

Director of Education: Kevin Dell

Recruiting, Training and Retaining workshop

panel: Alan Spence, Nick Sharpe, Helen Lee

and Kevin Dell. Treasurer: Murray Warrington

Website: Andrew Stone

The Rata Foundation - grant for salary.

### 2015 National Champions Rotorua

Contest Committee: Stephen Clayton

(chairman) Glenys Searancke, Andrea

Searancke, Denise Sturt, Alison Thomson,

Brian Yardley and Pam Yardley.

Chief Adjudicators: David Gallaher and

David Chaulk

The solo judges, supervisors, compères, drill

judges, the Brassbanned live streaming team and the many volunteers from the bands of the Waikato Bay of Plenty district.

Sponsors: Rotorua Lakes Council, Rotorua Energy Charitable Trust, ABI Music Ltd, Besson, Brass Direct, Dame Adrienne Stewart, Geneva Brass Australasia, Molto Music, Yamaha/Music Works, New Zealand Army Band, RNZ Navy Band, Pub Charity, Pelorus Trust, Infinity Foundation, Four Winds Foundation, Rotorua District Creative Communities and the Southern Trust.

### 2015 National Youth Band

Musical Director: Peter Adams

Band Manager: Garry Brown

The Tutors: Kevin Dell, Steve Gooding, Mike

Ford, Byron Newton, David Bremner, Bruce

Jellyman and Rebecca Keoghan.

Grants and Sponsorship: Pub Charity, the

Mainland Foundation, the Four Winds

Foundation, the Pelorus Trust, Infinity

Foundation, the Wellington District Brass

Band Association, the Canterbury Provincial

Brass Band Association, the Auckland Band

Association and the Friends of the National

Youth Band.

Logistical Support: Squadron Leader Kelly

Byrne and the RNZAF Base Woodbourne,

Kevin Moseley and Marlborough District

Brass, Nelson City Brass, Westport Municipal

Brass, Marie Rockell – audition recording, Brad Mancer – programme and poster design.

### 2015 National Secondary Schools' Band

Musical Director: Mark Carter

Management team: Evan Sayer, Joe Thomas

and Lisa Crawley

The Tutors: Grant Sinclair, Colin Clark, Jess

Hix, Andrew Leech, Don Banham and

Kevin Dell

Grants and Sponsorship: The Pelorus Trust, the

Sargood Bequest, the Four Winds Foundation,

the New Zealand Army Band, the Auckland

Band Association and the Ministry of

Education Vacation Music Grant.

Logistical Support: Johnstone Jones Design –

poster design, Papakura Brass – percussion,

Marie Rockell – audition recording, the New

Zealand Navy Band, North Shore Brass,

Kumeu Brass and Owen Melhuish.

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## BBANZ – Directory

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### National Management Committee

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### National Youth Brass Band

**Musical Director:** David Bremner, Wellington  
**Manager:** Dr Garry Brown, Wellington.  
[rgmbrown@extra.co.nz](mailto:rgmbrown@extra.co.nz) M: 022 652 6081

### National Secondary Schools Band

**Musical Director:** Mark Davey, Wellington  
**Manager:** Joe Thomas, Christchurch  
[joebbies@gmail.com](mailto:joebbies@gmail.com)

### 2016 National Contest in Napier 13 to 17 July

Contact person Murray Warrington  
[mwarrington@wtr.co.nz](mailto:mwarrington@wtr.co.nz)

### 2017 National Contest in Wellington 19 to 23 April

Contact person Mike Sander  
[mike.sander@anzcofoods.com](mailto:mike.sander@anzcofoods.com)

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If you would like to support the activities of the National Youth Brass Band please contact the BBANZ Office.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Graham Dick, Ian Levien QSM, Tony Lewis MNZM, Bill Platt, Dianne Smeehuyzen, Rodney Sutton, Murray Warrington

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, 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, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

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