



# NEW ZEALAND Mouthpiece

The Official Journal of the Brass Band Association of New Zealand

Volume 72 | Issue 4 June 2026 ISSN 2744-6298 (Online)

New Zealand Mouthpiece is proudly sponsored by JP Musical Instruments | [www.musicways.co.nz](http://www.musicways.co.nz) | 09 477 0384 | [info@musicways.co.nz](mailto:info@musicways.co.nz)



## The National Band of New Zealand

The next chapter in the history of the National Band is well underway. Under the guidance of Music Director David Bremner, the band underwent intensive rehearsals from 13–15 March at the Wellington Brass Band Room. Alongside the musical preparation, behind-the-scenes footage and photographs were captured to give audiences a glimpse of the lead-up to its first concert and to showcase the personalities within the band.

Following the National Championships in Wellington, the band performed a special gala concert at the Wellington Opera House, roaring through ambitious repertoire including *Paganini Variations*, *The Kingdom Triumphant*, and *Procession to the Minster*, highlighting the star-studded players in the band's ranks throughout the show.

The band was pleased to feature several guest soloists. Former Cory Band members Helen Williams and Glyn Williams, who also served as adjudicators for the contest, joined the band for the concert. Helen Williams delivered a stirring performance of *A Little Star Went Out*, a work written especially for her by Philip Harper. Glyn Williams picked up the baton to conduct the band's signature march, *Through Bolts and Bars*.

The band was also delighted to feature former principal cornet Harmen Vanhoorne in his final performance before returning to Belgium after six years living, performing and conducting in New Zealand. Vanhoorne performed *Fortune's Fool*, a virtuosic solo composed for him by Stan Nieuwenhuis, which served as a fitting farewell to a

sensational musician. The performance capped off a remarkable weekend, which also saw Vanhoorne win the A Grade title as principal cornet of North Shore Brass.

The concert also featured emerging talent, with 11-year-old Celine Wu performing a moving rendition of *Share My Yoke*. A video of this performance has since gone viral with over 600k views on social media.

Music Director David Bremner remarked, "It has been such a thrill to start this period of time with the National Band. Our rehearsal weekend in Wellington was such a joy, and the concert at the contest was a fitting finale to a wonderful festival of brass. I am really looking forward to the next two years."

Plans are already underway for further engagements throughout the remainder of the year, with a strong focus on connecting the National Band with the wider brass band community around New Zealand. Stay tuned for more details about the first in this series, to be held in Christchurch in mid-October.



Guest soloists: Helen Williams (above) and Harmen Vanhoorne.



# Giants

There is so much wonderful work happening across our organisation. In particular, the growth in our youth player base is a real testament to the dedication of tutors, conductors, and administrators throughout the country.



Your hard work has led to 85 applications for the 2026 National Secondary Schools' Brass Band Course in Christchurch this September/October. This great work will no doubt also enable those slightly older players to shine when they apply for the 2027 National Youth Band now that applications are open.

So, let's celebrate that momentum by sharing the stories behind our successes. *The Mouthpiece* is one place to do that, and our Annual Conference is another. This gathering offers an ideal opportunity for conductors, players, and administrators to come together, exchange ideas, and learn from one another through workshops and discussion sessions. (See *the Gig Guide for dates*.)

One of the key areas we are seeking input on at this year's conference is how we can help secure our organisation's financial future. At our most recent BBANZ Board meeting, we joined with the Trustees of the BBANZ Charitable Trust to explore alternative funding models. At present, we rely heavily on the generosity of gaming trusts and foundations to support almost everything we do, from contests and representative bands to education initiatives.

Quite simply, without that support, much of our work would not be possible. But we are only one of many groups competing for a shrinking pool of funds, so it is essential that we also look at how we can strengthen our future by supporting ourselves.

The BBANZ Charitable Trust is the ideal vehicle for this. Thanks to several generous bequests, the Trust is already building a financial base to help sustain brass banding in New Zealand. Even so, there is still some distance to go before the fund is large enough to make a truly significant impact and allow meaningful reinvestment in the growth and development of our organisation. One idea often described as "Giving While

Living" involves making donations during your lifetime, whether directly or through payroll giving, as some in our movement are already doing. Many of us have gained so much from a lifelong passion for music, so perhaps now is the time to consider how we might give back and create the same opportunities for others.

In 2010, composer Peter Graham wrote *On the Shoulders of Giants*. (No, I'm not announcing the next year's test piece). The phrase "standing on the shoulders of giants" means "using the gains made by those who have gone before to make progress".

Brass bands throughout the country have had many giants whose work and dedication have gotten us to where we are today. We now need new giants to ensure brass banding remains a vital part of New Zealand communities for another 150 years.

Yours in banding.

John Sullivan – President  
Brass Band Association of New Zealand

## Kete Puoro (Musical Repertoire)

I had an amazing time at the national championships in Wellington, talking with other composers about what they are working on and with performers and fans about New Zealand repertoire. About midday Thursday, something really interesting happened – some good friends from Porirua City Brass suggested we approach the conversation the other way around and ask the question: "What do YOU want from New Zealand composers?"

The overwhelming response is too good not to share. Performers – do you see yourselves reflected in these responses, or do you have a different take on it? Composers – this is a really useful mix of inspiration, practical tips, and a guide to gaps in the repertoire that we could fill. It's also given me some ideas about future material for *the Mouthpiece*!

A couple of comments are clearly made with a sense of humour. Still, overall, I find the feedback helpful, motivating, and clear evidence that our movement values our local composers and wants to engage with them – perhaps more than ever.

The full list of responses is below, reproduced exactly as people wrote them down, and roughly grouped by subject

matter. Stars mean that more than one person has endorsed the comment.

### Repertoire

Groovy music (march)  
Ensemble music (5-8 people) for public community performances  
Vocal numbers! \*  
Music for every ability level  
Piece for flugel and piano about grade 7-8  
Trom sextets  
A duet!  
More E-flat works  
More bass trombone music \*\*  
Tenor horn solo music [smiley face emoji]  
Tuba solo? (it's a better eupho)  
Solos for the BB-flat basses  
Tuba solos in test music  
Percussion solo! \*  
Christmas Carol test piece

### Style

Less atonal stuff  
Write music that's more nostalgic  
Something melodious \*\*\*\*  
Pretty melodies  
Contrast  
Music that's fun to play  
More melodic test pieces  
Major chords \*\*

More funk and more cowbell

### Practicality

Some notes before a big solo after numerous rests!  
Don't give unnecessary mute changes [sad face emoji]  
At least a few bars rest before the finale (from a sop player)  
High notes at a reasonable volume/dynamic  
Trom bits that can actually be played  
Print music properly

### Some slightly more philosophical feedback...

An easy way to find and listen to NZ composers  
Māori/Polynesian  
Back row stand-ups  
A good story  
Cool percussion instrumentation  
More Jack Bewley [love heart emoji]  
4/4

### And my personal favourite

Keep going!

**Aaron Lloyd is a composer and brass band nerd from Wellington. You can contact him at [aarongrahamlloyd@gmail.com](mailto:aarongrahamlloyd@gmail.com)**

# Gig Guide

## Saturday 13 and Sunday 14 June

Nelson Marlborough West Coast Association band and solo contest in Blenheim.

## Sunday 14 June

St Kilda Brass presents *Young Hearts*, with pianist Ozan Biner-McGrath and guest musical director Reuben Brown, 2.00pm at Trinity College Auditorium, Dunedin.

## Sunday 21 June

Auckland Bands Association solo and ensemble contest at Carmel College, Milford, Auckland.

## Sunday 5 July

*"Pink Rhythm & Groove."* Bras and Brass in concert with Marlborough District Brass Band, 2.00pm at ASB Theatre, Marlborough. Tickets [HERE](#)

## Thursday 9 to Saturday 11 July

**Casino Royale:** Porirua City Brass and Wellington's local theatre talent bring you three nights of cabaret entertainment, 7.30pm at the Linden Community Centre, 10 Linden Avenue, Tawa, Wellington. Tickets available [HERE](#)

## Friday 17 July

**Banding Bootcamp** for young musicians in the Manawatu, tutored by Fraser Bremner. 10.00am to 4.00pm at the bandroom of Feilding Brass, Council Place,

Feilding. Cost: \$18 for under-18s and \$30 for adults. Register [HERE](#)

## Sunday 19 July

*"Pink Rhythm & Groove."* Bras and Brass in concert with Hamilton Brass Band, 2.00pm at Playhouse Theatre, Gallagher Academy, Hamilton. Tickets [HERE](#)

## Monday 20 July

Kumeū Vintage Brass playing at Morning Melodies, Bruce Mason Centre, Takapuna from 11.00am – 12.00pm.

## Saturday 8 and Sunday 9 August

St Kilda Brass - 125<sup>th</sup> Celebration weekend. Join the band to celebrate this special anniversary with a variety of events. Click [HERE](#) for details.

## Sunday 9 August

**125th Anniversary Concert**, 2.00pm at Kings and Queens Performing Arts Centre, Dunedin. Featuring St Kilda Brass, conducted by Ian Porthouse, musical director of the UK's Tredegar Band, and Peter Adams.

## Saturday 22 and Sunday 23 August

Otago Southland District Association band and solo contest in Dunedin.

## Thursday 10 September

Closing date for nominations and remits for the 2026 BBANZ AGM.

## Sunday 13 September

Auckland Bands Association band contest with the Open Class at Birkenhead College and the Youth Class at Birkdale Intermediate.

## Saturday 26 and Sunday 27 September

Waikato Bay of Plenty District Association regional band and solo contest in Te Awamutu.

Canterbury Provincial Brass Band Association band and solo contest at McComb Performing Arts Centre at Cashmere High School, Christchurch.

## Tuesday 29 September to Saturday 3 October

The 2026 National Secondary Schools' Brass Band training course in Christchurch.

## Saturday 7 November

BBANZ conference workshops at the Novotel Christchurch Airport Hotel, Christchurch.

## Sunday 8 November

BBANZ Annual General Meeting at the Novotel Christchurch Airport Hotel, Christchurch.

**To have your events listed in the Gig Guide and on the BBANZ Facebook page, email the editor at [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)**

## Calling all ex-National Youth Band Members!

In a bid to secure more consistent funding for our future National Youth Brass Band, I would love to hear about some experiences, successes, benefits, or 'where are they now' stories to support our funding campaign.

There are many of us who have had trips overseas, competed in world-renowned contests, played for overseas bands or bands outside brass, or are now making a living from music. I, for one, have always appreciated my years of Youth Banding and the ongoing opportunities I've had since then.

I would really appreciate it if you could email me at [nic.moynihan@hira.school.nz](mailto:nic.moynihan@hira.school.nz) with an amazing experience or opportunity we could share to help back our future Youth Bandies and our movement!

Nic Moynihan (nee Moseley, NYBB member 1999 to 2025)



NYBB 2003 in Bath, UK

ST KILDA BRASS  
125<sup>TH</sup>  
ANNIVERSARY  
1901 2026

And the Saints  
GO MARCHING ON...  
125 YEARS OF MUSIC, COMMUNITY & PRIDE

The Saints  
www.stkildabrass.org.nz/125th-anniversary-weekend

# News from Whangarei



Whangarei District Brass has had a genuinely busy and rewarding start to the year. While many other bands were deep in contest preparation, our focus went in a different direction — taking music out into the community.

We've been preparing and performing concert programmes for a range of Retirement and Lifestyle Villages across Whangarei. These concerts have been well received and have given the band a strong, positive start to the year.

We've also been fortunate to have support from a few members of Kumeu Vintage Brass and NorthCal Pipe Band, who joined us for several of these performances. Their contribution has added depth, colour, and variety to the sound.

The programme itself has been a real mix — something for everyone: *Snowbird*, *Cavatina*, *Brass Adventures*, *Sweet Caroline* and several crowdpleasing combined Pipes & Brass items.

The blend of old favourites, newer repertoire, and the unique Pipes & Brass combinations has made each concert memorable.

On Sunday, 17 May, the NorthCal Pipe Band held their major concert for the year, and we were honoured to be invited to take part. It has been several years since our two bands last combined, and it was a real pleasure to be making music together again.

The programme featured many of the well loved favourites — *Amazing Grace* (dedicated to the late Helen McGregor,

who played horn in our band, and whose husband, Bain McGregor, is the Pipe Major), *Scotland the Brave/Black Bear*, *From Scotland with Love*, *79th Farewell to Gibraltar*, *Highland Cathedral*, and others, along with a lively new addition, *Mexicana*. There was plenty of toetapping throughout the afternoon, and the audience responded warmly to every item.

We now look forward to the second half of the year — and it won't be long before we're dusting off the Christmas music once again.

Wishing all other bands well for the remainder of the year from the Winterless North. If you're ever in our area, you are more than welcome to join us for a Tuesday night rehearsal at 8A Dyer Street, Whangarei, 6.30–8.00pm. There's always a seat, a smile, and good music waiting.



## MUSICAL DIRECTOR

*Help lead and develop one of New Zealand's oldest brass bands in the sunshine capital.*

### ABOUT US

NBS Nelson City Brass is a leading Top of the South ensemble with a strong focus on musical excellence, community connection, and youth development. The band presents regular concerts, competes successfully, and continues to build an ambitious, inclusive future.

### THE ROLE - Musical Director

- Provide overall musical leadership for the organisation
- Plan and conduct rehearsals, performances, and competitions
- Develop players and elevate collective musical standards
- Lead or support youth development and build strong pathways into the senior band
- Shape repertoire, grow membership, and champion community engagement

The NBS Academy Brass is central to the future of our band. We are seeking a suitable educator to lead this programme from 2027. Applicants for the Musical Director position should indicate if they are interested in this role.

We are also accepting applications from educators interested solely in leading the Academy.

### HOW TO APPLY

Please email - [secretary1@nelsonbrass.org.nz](mailto:secretary1@nelsonbrass.org.nz) for an application pack or phone Daniel Wilson on 021 271 8282 for more information.

**APPLY NOW**

# CPBBA Band Camp 2026



## ***A Weekend of Music, Growth, and Whanaungatanga***

From Friday 22 to Sunday 24 May, Living Springs on Banks Peninsula once again became home to one of the most anticipated weekends on the CPBBA calendar — Band Camp. With 47 eager tamariki arriving instruments in hand on Friday evening, the atmosphere buzzed with excitement, anticipation, and the promise of a weekend filled with music, challenge, and connection.

This year's camp was led by musical director Aishah Leitner, a dynamic performer and educator known for her work with the New Zealand Army Band and her extensive background across brass, strings, and percussion. Her passion for youth development and ensemble excellence set the tone for a weekend that would stretch every camper's skills while nurturing

confidence and teamwork.

The camp opened on Friday evening with the first fullband rehearsal, giving the tamariki a chance to warm up, meet their peers and adult volunteers, and dive straight into the music they would later perform for whānau that weekend. After rehearsal, everyone gathered for a well earned pizza dinner, filling the hall with chatter and laughter as old friends reconnected and new friendships formed. It was the perfect, relaxed start to a big weekend ahead.

Saturday delivered everything Band Camp is known for — energy, variety, and moments that push young musicians to grow. Under Aishah's guidance, the morning began with focused rehearsals in which players refined their technique, ensemble balance, and musical expression. A memorable moment came when Alec McGeorge stepped up to try his hand at conducting, with Aishah

guiding him through baton technique and helping him learn how to articulate musical ideas to the group clearly—a confidence building experience that had the whole band cheering him on.

The day then burst into action with a rotation of rifle shooting, archery, board games and swimming. Each activity encouraged courage, discipline, and teamwork, giving campers the chance to challenge themselves in new ways.

Saturday afternoon brought a special highlight — a marching masterclass led by marching champion Todd Turner, a longtime supporter of CPBBA and a familiar face in the banding community. Todd didn't hold back, putting the tamariki through their paces with precision drills, posture coaching, and the kind of expert guidance that only years of championship level experience can provide.

But Todd's contribution to camp goes far





beyond teaching. Each year, he generously supplies the Woolston percussion section, personally loading the truck on Friday, driving it to Living Springs, and returning on Sunday to repack and take everything home again. As Todd puts it, “I love helping the future generation of brass banders – and the afternoontea chocolate brownie catered by Living Springs is worth the trip!”

His enthusiasm, generosity, and sense of humour added an extra spark to an already unforgettable day.

In a world increasingly shaped by screens, notifications, and digital noise, weekends like this are more important than ever for our young people. Band Camp offers something rare – a chance to connect face to face, to be fully present, and to build friendships without phones in their hands. Here, tamariki get to try new things, challenge themselves, discover hidden strengths, and most importantly, feed their passion for music. Camps like this don’t just develop better musicians; they help grow confident, resilient, socially connected young people who carry these experiences far beyond the rehearsal room.

As evening arrived, the spotlight quite literally shifted to Spotlight, the highlight for some to play this classic camp game! The day wound down with a cosy movie night, giving everyone a chance to relax after

giving their all. By the end of Saturday, the group was noticeably more connected – a little braver, a little stronger, and a lot more bonded.

Sunday morning brought final rehearsals and a sense of excitement as the tamariki prepared to share their hard work with whānau and friends. The weekend concluded with a free concert at 1:30pm, showcasing not only the music they had learned but also the confidence, teamwork, and pride they had built along the way (even marching in to begin the concert!)

The concert programme was a vibrant mix of repertoire, featuring the rousing march *Slaidburn*, a beautiful cornet solo performed by principal cornet player Thomas Flavall, a set of Coldplay classics, the timeless favourite *Floral Dance*, and the much loved Kiwi classic *Hine e Hine* and lots more – a programme that showcased both the talent and the heart of our young musicians.

We were also delighted to welcome Emma Shore back to camp. An ex camper herself, Emma returned to support the band on soprano cornet for Sunday’s concert, bringing both skill and inspiration to the group – a heartwarming example of the banding whānau giving back to the next generation.

A camp like this doesn’t happen on its

own – it takes a village. We are incredibly grateful for the dedicated volunteers who made the weekend run smoothly. Peter Thorby, our legendary Camp Boss, once again steered the ship with calm leadership and endless behind the scenes organisation. This year, he was supported by a fantastic team of helpers: Mel Graham, Jill Pears, Simon Winship, Jordan Seaton, Chris Gourlay and Vickie van Uden, each giving their time, energy, and care to ensure every tamaiti was safe, supported, and having the time of their lives.

A huge thank you goes to our principal funder, the Kiwi Gaming Foundation, whose generous support reduces the cost of camp by nearly \$200 per child. Their commitment ensures that every young musician – regardless of background – has the opportunity to learn, grow, and experience the magic of a weekend dedicated to music, friendship, and personal development.

The CPBBA Living Springs Band Camp continues to be a cornerstone event for young brass musicians across Canterbury. More than just rehearsals and activities, it is a celebration of whanaungatanga, resilience, and the joy of making music together. As the final notes faded on Sunday afternoon, every camper left with new skills, new friendships, and memories that will last long after the weekend is over.



# The Heart Behind Bras and Brass

## Why local brass band support matters for Bras and Brass

Brass banding has always been built on people backing each other.

Bands survive because communities support them, because players willingly give their time, and because bands continue to champion projects that strengthen the movement as a whole. That spirit of collaboration sits right at the heart of Bras and Brass and is a big part of why the organisation has connected so strongly with audiences around New Zealand.

Since forming in 2018, Bras and Brass has grown into one of the country's most recognisable brass ensembles. Bringing together female brass and percussion players from throughout New Zealand, the group performs to raise awareness and funds for breast cancer research while celebrating the energy, connection and community that brass banding does so well.

What many people may not realise is that every Bras and Brass project is made possible by the commitment of the players themselves.

The musicians fund their own travel, accommodation and rehearsal costs, often travelling long distances simply because they believe in the kaupapa behind the organisation and the opportunity to make music together for a cause that resonates with so many people.

That level of commitment is something special, but it also means the ongoing

success of Bras and Brass relies heavily on the support of host bands and local audiences.

That is why the upcoming partnerships with bands such as Marlborough District Brass and Hamilton City Brass matter so much.

Concerts like *Pink Rhythm & Groove* work best when local bands truly get behind them. Not only by sharing the stage, but by helping spread the word, encouraging supporters to attend and creating the kind of atmosphere that makes these collaborations memorable for everyone involved.

There is also a real opportunity here for local bands to connect with audiences outside the traditional brass band circle.

Bras and Brass concerts often attract people who may never normally attend a band performance. Some come because the breast cancer message resonates with them personally. Others are drawn in by the contemporary presentation, the vibrant atmosphere and the sense that these concerts are something a little different.

For host bands, this creates a valuable opportunity to introduce brass banding to new audiences in a welcoming and accessible way. People who arrive because they support the cause often leave with a whole new appreciation for live brass music and the talent within their local banding communities.

At a time when many bands are looking for ways to grow audiences and remain visible within their regions, collaborations like these

can play an important role in building new connections.

There is also something very fitting about the brass band movement supporting an initiative like Bras and Brass. Brass bands have always played an important role in their communities beyond contests and concerts. They bring people together, support important causes and create spaces where people feel connected through music.

Bras and Brass continues that tradition in a fresh and modern way.

The concerts themselves will still deliver everything brass audiences enjoy: strong ensemble playing, entertaining programmes, quality soloists and plenty of musical variety. But behind the music lies something even more important: a reminder of what can happen when bands work together, and communities rally behind a shared purpose.

The players can make the journey. The host bands can open the doors. But it is the support of audiences and the wider brass community that helps ensure projects like Bras and Brass can continue to grow, inspire and bring new people into the world of brass banding.

Check out our [new website](#) and keep up with us on [Facebook](#)

We look forward to entertaining you all soon!

Memorie Brooky

On behalf of the Bras and Brass Foundation





Sheona White



Linda Filimoehala



Aishah Leitner

## Women in Brass Australasia

Women in Brass delivered a powerful, memorable evening in Brisbane on 9 May, presenting a concert that celebrated not only musical excellence but also community, mentorship, and the ongoing evolution of women in brass banding. Now in its fifth year, the ensemble has grown from what organiser Marissa Clarke described as “a daft idea in 2021” into one of Australia’s most inspiring collaborative brass events. New Zealand was well represented with Aishah Leitner, principal trombone, Linda Filimoehala, principal euphonium, and Isabella Thomas, solo cornet.

The concert opened with the sparkling energy of Smetana’s *Overture to The Bartered Bride*. Under the baton of Maureen Cameron, the band performed with confidence, precision, and musical maturity throughout a demanding and varied programme.

A major highlight of the evening was the appearance of internationally renowned tenor horn soloist Sheona White, whose long-awaited Australian visit proved more than worth the wait. Across four featured solos — *Concert Etude*, *The Beauty Within*, *Lascia Ch’io Pianga*, and *The Piper of Dundee* — White demonstrated exactly why she is

regarded as one of the world’s leading brass musicians, combining expressive warmth with effortless technical brilliance.

Particularly moving was Philip Harper’s *The Beauty Within*, while Kenneth Downie’s *The Piper of Dundee* brought virtuosic flair and character to the stage. The band itself rose magnificently to every challenge, from the warmth and grandeur of *Hymn for Africa* and the premiere performance of *Celebration*, to the excitement of *Devil and the Deep Blue Sea* and *Sing Sing Sing*. The concert concluded with the cinematic power of *Cry of the Celts*, featuring *Suil a Ruin*, *Breakout*, *Lament*, and *Victory*.

A standout moment of the evening was the premiere of *Celebration*, the winning entry in the Women in Brass 2025 New Work Contest, adjudicated by Dorothy Gates, Sean O’Boyle OAM and Maureen Cameron. Adding to the significance of the occasion was the composer’s attendance at the concert, who travelled to Brisbane to hear the work performed live.

Adding another layer of inspiration was the participation of students from St Peters Lutheran College, who joined the ensemble for three items, gaining an unforgettable opportunity to perform alongside elite

musicians and an international soloist.

During the concert, Marissa Clarke delivered a heartfelt speech reflecting on the journey of Women in Brass and thanking both Maureen Cameron and Sheona White for helping bring her vision to life. Sheona’s contribution throughout the week extended far beyond the stage, with 18 individual lessons, school workshops, and five masterclasses delivered across Australia’s east coast in just six days.

Audience and participant reactions reflected the event’s overwhelming success. Annette Ries described the evening as “a great evening filled with bonding and sisterhood,” while Julia Christo called the opportunity to meet and learn from Sheona “a childhood dream.” Sheona herself praised the “fabulous group of women who performed with such class and boundless energy.”

After nine months of preparation and musicians travelling from across Australia and New Zealand, Women in Brass once again created far more than a concert. It created an experience that celebrated achievement, inspired young musicians, and demonstrated the extraordinary power of music to bring people together.

**BBANZ**  
**Charitable Trust**

BRASS BAND ASSOCIATION  
CHARITABLE TRUST  
OF NEW ZEALAND  
Registered Charity  
CC48032

**Grant Applications Open**

Financial assistance available to individuals and organisations seeking to further brass music education, or performance excellence, in New Zealand

Application criteria and forms available from BBANZ Web Site  
[www.brassbanz.org/bbanz-charitable-trust/](http://www.brassbanz.org/bbanz-charitable-trust/)

**Donating to BBANZ Charitable Trust**

Donations may be made with or without caveat, from a named donor or anonymously

Planned bequests enable your kindness to live on and help the next generation of brass musicians

Donations made during your lifetime provide the joy of giving as well as the tax deductions

Investment returns from donations assist brass musicians in NZ

**MARLBOROUGH DISTRICT BRASS BAND**

**Director of Music Vacancy**

*Marlborough Brass is a community band based in Blenheim. We compete regularly at National and Provincial Contests, as well as staging local concerts and serving as the primary music organisation in the region. The band enjoys good support from local businesses, public, and Council.*

A vacancy exists for an enthusiastic individual to take up the responsibilities of:-

- training and conducting our B grade band
- mentoring our development band
- reinvigorating our student recruitment activities, and
- overseeing student tuition.

Brass Band experience is preferred but not essential. The ability to foster players talents and develop the bands full potential is more important.

Remuneration and supporting employment options will be discussed with the successful applicant as appropriate.

Starting date is negotiable depending on the successful applicants availability, but at least by May 2027.

Applications and enquiries are invited to be emailed to [eo@marlboroughbrass.nz](mailto:eo@marlboroughbrass.nz)

# BESSON PRESTIGE

BE2029 — Bb Cornet

New Look - New Bell - New Performance



In-Stores now!

Contact your local Authorised Dealer to enquire and try today!



# Next-Gen

In this issue of the Mouthpiece, we welcome a new interviewer, Stacey Adams. Stacey's first interview is with 19-year-old Benjamin Pickering, a member of St Kilda Brass, Dunedin Youth Orchestra, Dunedin Symphony Orchestra, and Dunedin Youth Jazz Orchestra.

*What was your first musical experience?*

My first musical experience was probably when I started out at a very young age on the violin, which I played for a few years before switching to trombone about 12 years ago. Interesting switch... never could remember why I chose trombone. I probably liked the slide and tone it made. I originally joined Kaikorai Brass in 2024 after being a part of the NSSBB annual band camp on Bass Trombone for all my years of high school, falling in love with bass trombone specifically after being put on the part in 2020 at the South Island camp. I then joined St Kilda Brass in late 2025, and it's been amazing!

*Describe how musical ability runs through your family.*

My family is all musical, with my grandma playing the cello and my grandad playing piano and organ. My mum naturally picked up an innate musical ability from them and plays flute and piccolo in the Dunedin Symphony Orchestra (DSO), having done so for well over two decades. My dad plays drums and percussion, and my sister plays trumpet. So it was impossible to avoid! And I'm glad that was so.

*To date, what have been some of your musical highlights?*

There have been a lot of amazing events I have been involved with over the years. Some highlights include the NSSBB, which cemented my love for brass banding, my involvement in Synthony in 2024 at Electric Avenue, at which I played with the DSO in front of a 20,000-strong live audience, and, upcoming, my featured appearance in the Dunedin Youth Jazz Orchestra's Semester 1 Concert, 'Bouncing with Benji.' And of course, most recently, coming away with 1st place in the Open Bass Trombone category at the Brass Band Nationals 2026, and winning the B Grade with the amazing St Kilda Brass!

*What have you gained or enjoyed most about being in the Secondary Schools' Bands?*

Definitely my love for bass trombone, for a start. I heard one of my good friends, Ben Walker (who was a stranger at the time!), playing bass trombone in the 2020 South Island band camp. I loved playing the bass part, the sound it made, and the impact it had, as well as the fact that the instrument looked really cool with all its extra tubing and double triggers! I also gained valuable basic skills and techniques from the wonderful tutors, particularly Aishah Leitner in my time with the NSSBB, as well as improving my ensemble playing, and blending in a group. My involvement with camps such as the Waitaki Summer Music Camp has also been beneficial, with NZSO trumpeter Mark Carter, offering unparalleled advice and tips to the brass section. I also attended the 2024 New Zealand Secondary Schools Symphony Orchestra for my last year at high school, and I wish I had gone sooner. An excellent and very fun experience!

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

I would love for experiences like the camps and youth camps to be more well-advertised to the youth brass of New Zealand. It took me too long to find that some of these experiences even existed, and some of them I wish I'd known about sooner. I also think that local groups should be encouraged and put forward to young students, as the most fun I feel you have playing an instrument is playing in a group.

*Who or what has been your greatest inspiration?*

I draw a lot of inspiration from players online, such as the amazing Lionel Fumeaux, an internationally acclaimed Swiss bass trombonist, and his virtuosic playing of *Fly or Die*. Marshall Gilkes is another



amazing player and great inspiration, showcasing an incredible display of control and range of the trombone. My inspiration also falls more locally, with players such as CSO bass trombonist Pablo Henao, and other young players such as Matt Donaldson, who I have played with in the NSSBB many times, and is a big source of inspiration, both now and when I was starting on bass trombone.

*What's the best thing about being in a brass band?*

Definitely the social aspect of being in a band, especially St Kilda, which has an incredibly welcoming atmosphere and player base.

*Is there anyone you would like to thank for helping you achieve so far?*

My parents, all my trombone tutors from the beginning to now, being mainly Alfie Blakey, Paul Claman and Neil Favell, and the supportive members and musical directors of all the bands and groups I have been a part of for my years as a trombonist.

*What do you hope to achieve in the future?*

I would love to see how far I can go with trombone, perhaps one day the NZSO, or even studying music abroad, in Australia or Europe.

## Quickfire questions

*What type of music do you listen to most?* Dubstep!

*Other interests?* Beatboxing, figure skating, badminton, and modded Minecraft.

*Favourite food?* Butter Chicken and cheesy naan. Chicken Alfredo.

*Favourite place?* From experience, South Korea and New Zealand. I really want to go to Japan, though.

*Favourite film?* *Pacific Rim*.

*Favourite instrument?* Bass trombone, pipe organ, contrabass trombone, cimbasso (I really want to try the last two sometime).

*Favourite piece of music?* *Rains of the Castamere*, low brass cover played by Sin Filtro Brass Ensemble.

*What do you dislike most?* Tomatoes, coriander, music theory harmony analysis, *Pacific Rim Uprising*, Johnny Fence.

*For the more technical amongst us, what make of instrument do you play?* I play a Shires SE Q36 Bass Trombone.

# 2027 NYBB

Applications are now open for the 2027 National Youth Brass Band

Brass and percussion players under the age of 23 years as at 31 January 2027 are invited to apply to be a member of the 2027 National Youth Brass Band.

Application forms, the letters of recommendation form and set exercises can be found [HERE](#)

Applications close at 5.00pm on Saturday, 29 August – please do not leave your application to the last minute to ensure your audition gives a true representation of your playing ability.

For any questions about the course or application process, please contact Emily Richards, Band Manager, at [nybb2027@gmail.com](mailto:nybb2027@gmail.com)

## *About the course*

The 2027 NYBB course will be led by Mark Carter and will be held in Wellington from Sunday, 27 June 2027 to Sunday, 4 July 2027. It is shaping up to be a very exciting course as we will be collaborating with the National Youth Orchestra (NYO) and National Youth Choir (NYC). It is expected that the course will include a lunchtime concert in Wellington on Wednesday 30 June, with a concert at Wellington Town Hall on Thursday 1 July, and a combined concert with the NYO and NYC on Saturday 3 July.

Due to the time of year the course is being held, suitable group accommodation is not available, so the arrangements for this course are different to in previous years. Band members will be responsible for arranging their own accommodation for the duration of the course, and for getting to and from rehearsals, which will be held at the New Zealand School of Music in Kelburn and the soon-to-be-opened, refurbished Wellington Town Hall. This change in format is for the 2027 course only, and the NYBB will revert to the normal format in January 2028.



Would you like to broaden your conducting experience by working with the best young brass and percussion players in New Zealand?

Expressions of interest are sought for the position of Assistant Musical Director of the National Youth Brass Band for 2027. The 2027 course will be held in Wellington from 28 June to 4 July 2027 as part of a youth festival featuring the National Youth Orchestra and National Youth Choir, culminating in performances at the Wellington Town Hall.

This is an excellent opportunity to be part of a unique collaboration and work alongside Mark Carter (Sub-Principal Trumpet in the New Zealand Symphony Orchestra and Musical Director of the National Youth Brass Band) to contribute to the future development of brass banding in New Zealand. We are particularly interested in hearing from people who see this as the next step in their development as a conductor.

Please email Helen Lee at [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) by 30 June 2026 to tell us why you would like the role, including what you would gain from it and the ways in which you can contribute, along with outlining your conducting experience.



## 2027 National Contest

If your band is travelling to Invercargill for the 2027 National Contest and you need assistance finding the right accommodation to suit your band's needs, the local contest committee can help.

Please contact our committee member Judy Ward.  
Email - [thejudyard@gmail.com](mailto:thejudyard@gmail.com) Phone - 027 561 0336

See you in Invercargill 14 to 17 April.



## Conductor & Musical Director Vacancy

Tauranga City Brass is seeking an experienced and motivated conductor to lead and shape the musical direction of our active B Grade contesting band.

We're a social, engaged group of players who enjoy making music together and performing at the regional and national levels. With the support of a dedicated committee, we're looking for someone with fresh ideas and energy to help grow our audience, expand our community presence, and bring new approaches to concerts and performances.

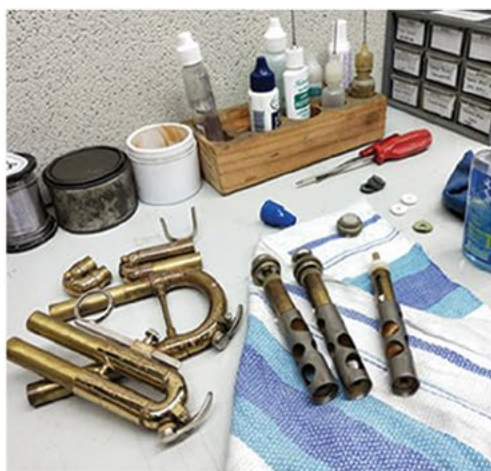
For more information or to request the full job description, please email [taurangacitybrass@gmail.com](mailto:taurangacitybrass@gmail.com) by 29 June 2026.

abi.co.nz

# ABI MUSIC

Brass & Woodwind Specialists

All Brass and Woodwind repairs done in house  
minor adjustments through to full restorations!



REPAIRS

SALES

RENTALS



www.abi.co.nz

09 443 5666

info@abi.co.nz



## BBANZ – Directory

Postal: 159 Gayhurst Road,  
Dallington, Christchurch 8061  
Website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

### Executive Officer

Helen Lee  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) M: 029 770 4588

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

### National Management Committee

#### President

John Sullivan, Auckland  
[jsullivan@customcontrols.co.nz](mailto:jsullivan@customcontrols.co.nz)  
M: 021 736 832  
177 Hinemoa Street, Birkenhead, Auckland

#### Vice-President

Grant Langdon, Auckland  
[gklklangdon@gmail.com](mailto:gklklangdon@gmail.com) M: 022 089 1162

Wayne Jennens, Nelson  
[wjennens@gmail.com](mailto:wjennens@gmail.com) M: 021 583 231

Brendan Agnew, Wellington  
[brendan.agnaw.nz@gmail.com](mailto:brendan.agnaw.nz@gmail.com) M: 021 261 8070

Emily Richards, Wellington  
[emily@brassbanz.org.nz](mailto:emily@brassbanz.org.nz) M: 021 607 483

Leigh Martin JP, Rolleston  
[leighmartin61@gmail.com](mailto:leighmartin61@gmail.com) 027 633 4532

#### Treasurer

Murray Warrington MNZM, Napier  
[murrayshonaw@outlook.com](mailto:murrayshonaw@outlook.com)  
M: 021 860 128  
28 Hyatt Grove, Greenmeadows, Napier 4112

#### National Youth Brass Band

Musical Director: Mark Carter, Wellington  
Manager: Emily Richards  
[nybb2026@gmail.com](mailto:nybb2026@gmail.com)  
M: 021 607 483

#### National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland  
and Aishah Leitner, Christchurch  
Course Managers: Malcolm Barr  
and Hayden Cullen  
[manager@nssbb.org](mailto:manager@nssbb.org)  
M: 021 606 428

**2027 National Contest in Invercargill 14 to 17 April.**

# 2029 National Championships

Applications are called for from organisations wishing to host the **2029 National Championships** in the upper half of the South Island. Please contact Helen at the **BBANZ Office** to discuss your application and request an application form. Applications close on Monday, 31 August 2026.

## Mouthpiece Advertising Rates

Great to see that you are reading *The Mouthpiece*. Many others do too, so why not let them know about your next concert or about that great product you are selling?

Did you know you can advertise in *The Mouthpiece* for as little as \$20, or that it is **FREE** to list an event in the Gig Guide? Check out the prices below or contact Helen at [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) to discuss a special deal.

Size	Full colour	BBANZ bands and regular advertisers (20% discount)
Classified small	\$25	\$20
Classified large	\$50	\$40
Eighth of a page	\$100	\$80
Quarter page	\$160	\$130
Half page	\$250	\$200
Full page	\$400	\$320

All prices subject to 15% GST. Deadline for copy: 22nd of the month before publication. Ten issues are published per year.

### Friends of the National Youth Brass Band:

Pete and Kylie Adams, Brendan Agnew, BJ Aldridge (in perpetuity), E Aldridge (in perpetuity), J Aldridge, Pete and Billie Harbidge, Brian Hodges, JB and NC Hollick, Trevor Kempton, I Levien, Marlborough District Brass, Morraine and Leigh Martin, John McGough, O Melhuish, D Miller, NZ Army Band, New Zealand Veterans Band, B and M Platt and J&R Sullivan.

If you would like to support the activities of the National Youth Brass Band please contact the **Executive Officer**.

### Life Members of the BBANZ

Graeme Aldridge MNZM, Betty Bremner, Trevor Bremner MNZM, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin JP, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Denis Spurdle and Murray Warrington MNZM.

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, Tony Cowan BEM, JP, Trevor Cudby, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, HL 'Drummer' Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Beverley Kench, Mrs C Kendall, JC King, WS King, GB Knowles, Tony Lewis MNZM, WP MacLachlan, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, Rodney Sutton MBE JP, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



**Michael Rath**  
ENGLAND



‘Since the very first note I played on **Michael Rath Trombones** 20 years ago, I have been a dedicated supporter and keen advocate.

‘They are simply the best trombones on the market – with no exceptions.’

*Dr Brett Baker, Rath Artist*

**Rath Trombones**, available from **Brass Direct!**  
Includes Rath custom trombones, crafted from start to finish in the UK, and Rath’s popular 00 Series!



**brassdirect.co.nz**