



NEW ZEALAND

Mouthpiece

The Official Journal of the Brass Band Association of New Zealand

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THE NATIONAL BAND OF NEW ZEALAND PRESENTS

RESONATE

A FESTIVAL OF BRASS

A weekend of masterclasses, workshops
& performances, led by the National
Band of New Zealand.

Christchurch - October 10-11

Free, koha and ticketed events

Big Events

As this month's *Mouthpiece* goes to press, 70 young musicians have gathered in Christchurch for the 2026 National Secondary



Schools' Brass Band training course. Bringing an event of this scale to life is a substantial logistical and financial undertaking, so my heartfelt thanks go to the management team, Malcom Barr and Hayden Cullen, for their behind-the-scenes work to make the event safe, rewarding, and enjoyable for everyone. BBANZ is equally grateful to the volunteers supporting them, to musical directors Linda Filimoehala and Aishah Leitner, and to guest soloists Megan Gooding and Keina Rollinson. Their collective efforts promise every young musician at this year's NSSBB a memorable and enriching experience.

I look forward to being part of what promises to be a large and enthusiastic audience when the bands perform at the Charles Luney Auditorium, St Margaret's College, on Saturday, 3 October.

The following weekend, the National Band rolls into Christchurch for **Resonate**, its exciting community collaboration programme. Designed to bring musicians

together to share knowledge, build skills, and make music side by side, the weekend begins on Friday evening with a collaborative rehearsal pairing National Band members with players from lower-grade bands. Saturday offers a full day of workshops and masterclasses, spanning individual playing and practical topics such as funding, library management, and education. That evening, the National Band of New Zealand takes the stage at The Piano. The programme concludes on Sunday afternoon with a special community concert in which combined local bands perform alongside the National Band. At its heart, **Resonate** is about connection, inspiration, and celebrating the depth of talent across our brass band community.

With a general election fast approaching and political messages filling our screens and roadsides, it is timely to note that the Taxation Bill introduced to Parliament last month is now open for public submissions. The Bill contains several measures intended to simplify compliance and provide greater certainty for New Zealand charities and not-for-profits, including brass bands. Of particular interest are proposals to confirm the non-taxable status of membership subscriptions, allow donors to claim tax credits during the year, enable those credits to be transferred directly to a charity, and increase the

"tax-free" threshold for not-for-profits that are not registered charities from \$1,000 to \$10,000. Because every band depends heavily on the generosity of its supporters, I encourage you to watch this legislation closely.

Saturday, 7 November 2026, deserves a prominent place in your calendar for two nationally significant events: Election Day and the BBANZ 2026 Annual Conference. Cast your vote, then head to Christchurch for an important forum where conductors, players, and administrators can exchange ideas and learn from one another. Our Annual General Meeting follows the next day, offering an opportunity for robust debate and a genuine voice in your organisation's future direction. The proposed changes to our bylaws will affect you and your band, so please discuss the remits in your bandroom and ensure your representative arrives well prepared to contribute. BBANZ is **your** organisation and, just as in the general election, your voice matters. I hope you will make it heard—and I look forward to catching up with many of you at the exciting events taking place in Christchurch throughout October and November.

Yours in banding.

John Sullivan – President
Brass Band Association of New Zealand

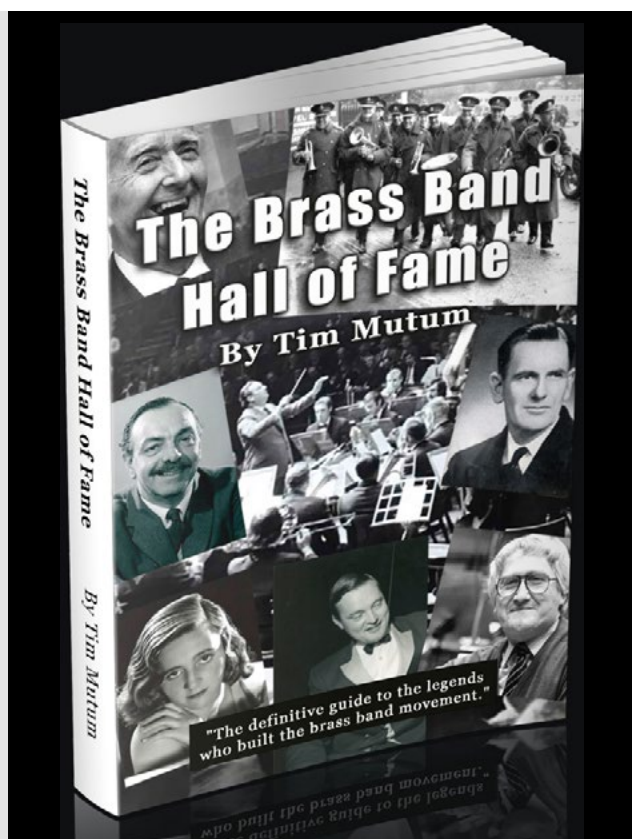
Brass Band Hall of Fame

A new book, *The Brass Band Hall of Fame*, by Tim Mutum has just been published by Bad Goose Publishing.

As Britain's Industrial Revolution developed in the 19th century, the brass band evolved as a musical genre. Over the past 175 years or so, many men and women helped to shape what became one of the largest amateur music-making activities in the United Kingdom and, eventually, throughout Europe and beyond.

After extensive research and conversations with those involved, band historian Tim Mutum has compiled this book as a comprehensive record of nearly 140 composers, players, conductors, and entrepreneurs who made the brass band movement a musical force. From pen portraits to more extensive articles, and illustrated with 70 photographs, *The Brass Band Hall of Fame* provides invaluable historical insight into who's who in the world of brass bands and serves as a source for future research.

The book is available to purchase from Amazon either as a paperback priced at £14.99 or as a Kindle priced at £5.99. **The Brass Band Hall of Fame: Amazon.co.uk: Mutum, Tim: 9798198986954: Books**



Gig Guide

Tuesday 29 September to Saturday 3 October

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

Thursday 1 October

Seriously Brass: Devil and the Deep Blue Sea, 7.30pm at The Piano, 156 Armagh Street, Christchurch. Featuring Woolston Brass and Emma Eden - Principal French Horn of the Christchurch Symphony Orchestra. Book your [tickets](#)

Friday 2 October

Free Concert by the National Secondary Schools' Brass Bands, 11.30am to 12.00pm at the South Quad, The Christchurch Arts Centre, 2 Worcester Boulevard, Christchurch Central City.

Saturday 3 October

The National Secondary Schools' Brass Band in concert, 12.00pm at the Charles Luney Auditorium at St Margaret's College, 12 Winchester Street, Merivale, Christchurch. Tickets available [HERE](#)

Oktoberfest Whanganui

Celebrate Oktoberfest in Whanganui with beer, food, and good vibes! Prost! At the Whanganui Musicians Club, 65 Drews Avenue, Whanganui, 5.00pm to 9.00pm. [Oktoberfestwhanganui.co.nz](#)

Saturday 10 and Sunday 11 October

Resonate with the National Band of New Zealand during a weekend of free workshops and community performances from 9.30am at St Margaret's College, 12 Winchester Street, Merivale, Christchurch.

Saturday 10 October

Resonate: The National Band of New Zealand in concert, 7.30pm at The Piano, 156 Armagh Street, Christchurch. Book now [HERE](#)

North Shore Brass Academy Bands present *Brass Bites* at the Auckland Heritage Festival, 4.00pm at the Zion Hill Methodist Church, Birkenhead. Entry by Koha/donation at the door.

Sunday 11 October

Resonate: Community Brass Band Showcase, 2.00pm at Charles Luney Auditorium at St Margaret's College, 12 Winchester Street, Merivale, Christchurch. Koha entry.

Friday 16 and Saturday 17 October

Brass Whanganui presents Sound Canvas: a breathtaking fusion of brass, visuals, and poetry—bringing local creativity to life in a show unlike anything else. 7.30pm on Friday and 2.00pm and 7.30pm on Saturday at Christ Church Anglican - Whanganui, 243 Wicksteed Street, Whanganui. [Soundcanvas.co.nz](#)

Saturday 17 October

The Jandals Band Festival will be held at Te Matapihi Community Centre, Bulls. **Find out more about the Jandals Band Festival.**

Saturday 31 October

North Shore Brass - Stars of Brass, 3.00pm at St Peter's Anglican Church, Takapuna. Entry by Koha/donation at the door.

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.

Saturday 28 and Sunday 29 November

Resonate with the National Band of New Zealand during a weekend of free workshops and community performances from 9.30am at St Peter's School, 1716 Cambridge Road, Cambridge.

Saturday 28 November

Resonate: The National Band of New Zealand in concert, 7.30pm at St Peter's School Auditorium, 1716 Cambridge Road, Cambridge. Book now [HERE](#)

Saturday 5 December

Christmas @ Holy Trinity with North Shore Brass, 7.30pm at the Holy Trinity Cathedral, Parnell. Book at [Eventfinda.co.nz](#) Door sales available.

Saturday 12 December

The Great Christmas Concert with North Shore Brass Academy Bands, 5.00pm. Family picnic-style concert @ Lake House Arts - Takapuna. Entry by Koha/Donation.

To have your events listed in the Gig Guide and on the BBANZ Facebook page, email the editor at bbanzeo@gmail.com

Bandford Music



FOR ALL OF YOUR **NEW BRASS BAND TITLES** -
ANY STYLE FOR ANY OCCASION!

Compositions and arrangements by Mark Ford OAM

National Band *Resonate* Festival

The National Band of New Zealand's inaugural *Resonate* festival takes place in Christchurch on 10 and 11 October.

Resonate is more than a concert weekend. Across Saturday and Sunday, musicians, conductors, teachers, administrators and bands will have the opportunity to learn directly from members of the National Band of New Zealand, before putting that knowledge into practice on stage.

All events are open to the public and include a mix of free, Koha, and ticketed events.

Saturday, 10 October

Masterclasses and Workshops at Charles Luney Auditorium, St Margaret's College.

Free Entry. **Register [HERE](#):**

9:30am-10:30am: *Instrumental Masterclasses*

The festival begins with a series of practical instrument masterclasses, each focused on the role different sections play within a brass band.

Cornet & Soprano: "How do you make a section sound like one instrument?"

Explore developing a beautiful, clear, centred sound; matching tone across a section; playing softly with confidence; and even how to bluff without the conductor (and adjudicator) knowing.

Flugelhorn & Tenor Horn: "The middle of the band: how to make inner parts matter!"

Discover how to develop warmth and colour, achieve a full sound at soft dynamics, find intonation within the section and provide the support that holds the middle of the band together.

Baritone & Euphonium: "The glue of the band."

Explore how euphoniums and baritones connect the band through a rich, focused sound; project without heaviness; link with the basses and trombones; and understand the importance of countermelodies.

Trombone: "Precision, Power and Musical

Character."

A session covering core and projection, developing a big sound without forcing, articulation and the art of blending as a section.

Basses: "Being the Foundation of the Band."

Learn what it takes to make a bass section sound together, navigate technical passages, provide the ensemble's foundation, and, most importantly, play on the beat.

Percussion: "How to be part of the musical conversation, not just keeping time."

Percussionists will explore playing with the conductor, knowing when to come to the front of the band's sound and when to support from behind, alongside stick technique and everyday instrument upkeep.

11.00am-11.30am: *Leadership and Band Culture Masterclass*

National Band Music Director David Bremner leads a dedicated session exploring leadership and band culture, looking beyond the music itself at what makes an ensemble work, develop and thrive.

11.30am-12.30pm: *Administration Masterclasses*

The morning continues with a behind-the-scenes look at the skills required to run a successful band.

Sessions will cover *Conducting*, including technique, rehearsal methods and musical leadership; *Education*, from getting people into music and teaching beginners to keeping young people engaged in an inclusive and safe environment; and *Funding & Band Logistics*, covering budgets, sponsorship, successful funding applications, logistics and event management.

There will also be sessions on *Library Management*, including organising music, copyright, preparing parts for rehearsal and dealing with the inevitable disorganised conductor; *Composition & Arranging*, covering everything from getting started to writing playable arrangements with musical

impact; and *Instrument Maintenance & Upkeep*, looking at everyday maintenance, troubleshooting and what to do when things go wrong.

1.00pm-4.00pm | Band Workshops

In the afternoon, the focus moves from individual players to full bands.

Three local ensembles will work with National Band musicians in open workshops to prepare performances for Sunday's *Brass Band Showcase*.

1.00pm: Woolston Concert Brass

2.00pm: Rolleston Brass

3.00pm: Nor'west Brass

7:30pm: National Band in Concert

*At The Piano, 156 Armagh Street, Christchurch. **Book now.***

A world-class concert by the National Band of New Zealand. From Philip Wilby to Eric Ball to Leonard Bernstein, there is something for everyone. You don't want to miss this!

Featuring soloists Anthony Smith, Luke Spence, and Aishah Leitner.

Sunday, 11 October

2.00pm *Community Brass Band Showcase at Charles Luney Auditorium, St Margaret's College.*

Koha entry (Recommended Koha \$10 Waged, \$5 Unwaged)

The National Band's *Resonate* weekend wraps up with a unique collaboration with three Christchurch bands: Woolston Concert Brass, Rolleston Brass and Nor'west Brass, as well as a massed-band performance from the National Band alongside a handpicked Canterbury Youth Band.

With combined performances bringing the ensembles together on stage, it is a chance to see the results of two days of sharing knowledge, developing skills and making music together.



Auckland Bands' Association Contest

Alan Spence MD of North Shore Brass
and adjudicator Tyme Marsters.



On Sunday 13 September, many Auckland-based brass bands converged on Birkenhead College for the annual Auckland Bands' Association Band Contest, generously supported by Pub Charity.

For various reasons, entries were down this year, but competition remained fierce.

In the Youth Grade, adjudicator Tom Chester placed Auckland Seventh-day Adventist High School Brass top, followed by Auckland City Youth Brass. The KBB Cup for best soloist went to Tevita Tongotongo (ASDAH), who played a lovely rendition of the *Adagio* from *Concerto d'Aranjuez* on flugel horn.

The Doreen Thorne trophy for best compere went to Keegan Leong (ACYB).

The most competitive section of the day

was the B Section, adjudicated by Tyme Marsters, where three of the four competing bands each took out a win: Howick Brass (Sacred Item), Papakura Brass (March) and North Shore Brass Academy (Major Work). When the points were tallied, Papakura Brass, under MD Blair Stanbridge, found themselves ahead by a nose, winning their first title in several years.

The Gil Morrison Trophy, for the winning soloist, went to Lesley Terry, playing *Upon Green Vales* with North Shore Brass Academy.

Tyme also adjudicated the A Section, placing North Shore Brass – led by guest conductor Alan Spence – first in each category. Tyme was particularly impressed by their New Zealand premiere of *The Falcon in the*

Snow – a new work by Paul Sadders. The composition is a musical response to the diaries of Robert Falcon Scott and his team as they traversed Antarctica in an ultimately futile attempt to be the first to reach the South Pole.

To top off a great day, Aishah Leitner, playing with North Shore Brass, was awarded the Greg Moverley Memorial Cup for her performance of *Atlantic Zephyrs*, narrowly beating Francisco Ruiz Henao (Waitakere Auckland Brass), who played a Steven Booth arrangement of Rafael Mendez's *Jota*.

Thanks go to our adjudicators Tom and Tyme, and to our team of helpers, ably led by Kathy McDonald and Peter Whyte.

Mark Close
President, ABA



Francisco Ruiz-Henao - soloist with Waitakere Auckland Brass.



North Shore Brass



Waitakere Auckland Brass



Papanui High School

*My School, My Success, My Responsibility
Tōku Kura, Tōku Tiketike, Tōku Haepapa*

90-year Anniversary

Papanui High School has a rich history of a strong music department. As part of the celebrations, we hope to create a few ensembles featuring alumni, current and former staff, and current students.

The celebrations are planned for Labour Weekend, 24 and 25 October 2026.

If you would like to take part in this, please fill out this online form:

<https://tinyurl.com/Papmusic90>

Alternatively, you can email Joe Thomas via tpj@papanui.school.nz



Papanui High School

*My School, My Success, My Responsibility
Tōku Kura, Tōku Tiketike, Tōku Haepapa*



North Shore Brass Academy MD, Daniel Hulley with the Major Work trophy and Lesley Terry the top soloist for the B section.

BBANZ Board Election

With nominations now closed for the BBANZ Board, congratulations to John Sullivan, re-elected unopposed as President.

Three nominations were received for the two positions on the BBANZ Board, so an election will take place. Eligible voters will receive voting forms in October, with the polls closing on Thursday 5 November. The candidates are:

Annabelle Stewart - Tauranga

Annabelle is a musician, conductor and music educator based in Tauranga. She currently plays flugelhorn with Tauranga City Brass and previously played in both the National Secondary Schools' Brass Band and the National Youth Brass Band. She regularly attends the National Championships with Tauranga and competes in the Open Flugelhorn event.



In 2023, Annabelle founded Bay of Plenty Youth Brass, formerly Tauranga Auxiliary Brass, and continues to serve as its Musical Director. The band brings together young musicians from across the region, with players currently representing 10 different schools, and has competed in two Waikato Bay of Plenty Brass Band regional contests.

Alongside her banding involvement, Annabelle works across several schools as a brass and woodwind music education specialist, including teaching full-class instrumental concert band lessons. She is also Assistant Conductor of Youth Philharmonic Tauranga and owns and directs Auralis Music Academy, where she manages a team of four instrumental tutors. Annabelle holds a Bachelor of Social Sciences in Psychology and Philosophy and a Master of Arts in Philosophy from the University of Waikato.

Annabelle served for three years as President of Tauranga City Brass and currently serves as Secretary and Treasurer of the Waikato Bay of Plenty Brass Band Association. She has experience preparing grant applications and securing funding, alongside managing budgets and supporting the financial and operational aspects of music organisations. More recently, Annabelle joined the Board of Youth Philharmonic Tauranga, where she will also serve as Treasurer.

Through her work across schools, youth ensembles and community banding, Annabelle has seen the importance of creating clear, accessible pathways for young musicians to move from learning an instrument to becoming active members of their local music communities. She is keen to bring her energy, initiative and experience

to the BBANZ Board, with a particular focus on youth development and strengthening connections between BBANZ, regional associations and local bands.

Annabelle is passionate about finding practical ways for national initiatives and opportunities to flow through to communities around New Zealand, supporting local bands to engage young musicians and creating stronger pathways for the next generation to become, and remain, part of the brass band movement.

Wayne Jennens - Nelson

Wayne has served on the National Executive since 2020 and, if re-elected, will continue using his skills to ensure the movement remains strong, relevant, and financially secure into the future.



Wayne has been active in the brass band movement in New Zealand for over 20 years and is heavily involved in administration and leadership roles with NBS Nelson City Brass, of which he is a Life Member.

Having experienced NBS Nelson City Brass's rise from the bottom of the C Grade to a competitive A Grade band, Wayne understands the challenges bands face, from funding to player retention, and aims to provide practical advice to help the movement and bands thrive.

Outside banding, Wayne is the branch manager of a successful global company. He has experience in management, finance, strategic planning, and problem-solving, and is very willing to share his experience and knowledge for the benefit of the brass band movement in New Zealand.

Brendan Agnew - Wellington

After starting piano lessons at the age of five and trumpet lessons at 11, Brendan enjoyed several years of music-making before joining a brass band and realising what he had been missing. In his first week with Auckland City Brass, in early 2012, he was handed a Bb cornet and told to "have a go". The following week, they took the cornet away and told him he was the band's new soprano player. He performed on soprano cornet at that year's national contest in Timaru and hasn't missed a national contest since.



After moving to Wellington for university, Brendan played with Wellington Brass and Hutt City Brass. He appeared with the NZSO National Youth Orchestra and numerous

ensembles at the New Zealand School of Music. Returning to Auckland in late 2015, Brendan worked in several schools as an itinerant music teacher, band director, and choir accompanist. He performed at contests and concerts with Howick Brass, North Shore Brass, Dalewood Auckland Brass, and Papakura City Brass before taking up the baton at Howick Brass in late 2018.

In January of 2019, Brendan returned to Wellington to take up an administrative position with the New Zealand Symphony Orchestra, where he spent nearly eight years in the Artistic Planning department, first as Assistant Music Librarian before moving into the role of Music Librarian. As of September 2026, Brendan has taken up the full-time role of Director of Music for The Wellington Chapel, where he conducts a brass band and choir, writes arrangements, curates programmes and a chamber music series, and leads recruitment, player retention, and development.

Having settled in Lower Hutt, Brendan plays Associate Principal cornet in Wellington Brass Band (where he is also a committee member). He is the president and assistant music director of Hutt City Brass (where his wife Susan plays third cornet and is band secretary). He frequently plays with other bands around the country as an assisting musician for contests and concerts. Outside brass banding, Brendan has been a guest conductor of both the Hutt Valley Orchestra and Wellington City Orchestra, with a wide range of performing experience across professional and community orchestras, concert bands, big bands, early music ensembles, and music theatre companies.

Brendan is a member of the 2026 National Band of New Zealand and recently performed at the World Music Contest in Kerkrade with Wellington Brass and at the British Open with Sydney City Brass.

When elected to the BBANZ Board in 2024, Brendan brought experience across all levels of brass banding, along with a background in music education and professional arts administration. During his time on the Board, his responsibilities have included assessing and selecting test solos; running the call for scores for New Zealand test works for the 2026 National Contest; leading education and youth development programmes for players and composers; and reviewing policy/rules.

If re-elected, Brendan hopes to continue his work in these areas, to look into ways that banding in Aotearoa New Zealand can be more accessible to and representative of all New Zealanders, and to ensure that the association can continue to offer its membership valuable opportunities and resources so that New Zealand banding can flourish and thrive.

The Heartbeat of Banding

When nine bands from across the district converged on New Plymouth for the recent Central and Wellington Districts combined band contest, music was only half the story. Beyond the scores and trophies, the weekend's real takeaway was the heart, dedication, and shared passion that define brass banding.

The contest also marked a landmark moment for representation. In a first for the Central Districts (and likely the entire country), the key roles were all held by women. The team included the contest Chair, contest Secretary, Chief Supervisor, and two female adjudicators, Memorie Brooky and Te Reo Genefaas.

"Two Wāhine Māori from the Waikato sitting in the adjudicators box together was a pretty special experience," Memorie recalls. *"It was definitely something I was proud of, and an opportunity that neither of us took for granted."*

The 'Girl Gang' highlighted the power of broadening perspectives across the movement. Creating opportunities grows our leaders and brings fresh ideas to the table, strengthening the entire banding community.

"Being Māori, we probably brought a slightly different perspective," Te Reo said. *"We sing, we dance, and we respond to the music. And we did exactly that behind the adjudicators' table. We weren't afraid to show how much we enjoyed the performances."* She said.

The contest also gave the adjudicators a chance to hear bands from outside their immediate area and experience different regional traditions.

"I particularly love that there is a march element to the Central Districts contest," said Memorie. *"To see the march performed in the historic Pukekura Park band rotunda was magical."*

Another standout moment came after Palmerston North Brass soloist Carmel Spencer delivered a fantastic performance on trombone. It wasn't just the music that resonated, but the genuine pride and aroha shown by her bandmates as they celebrated her performance.

"It captured the essence of what banding is really about," said Memorie. *"You're part of something together, and we could absolutely feel that connection from the adjudicator's box. The bands of the Central Districts did not disappoint."*

Events like this prove that our banding community is in good heart. But a strong community relies on showing up. Whether it's packing a car to support a neighbouring band's concert or enjoying another band's performance at a contest, our movement is at its best when we show up for each other. Let's continue to fill the hall, celebrate each other's successes, and keep the heart of banding beating strong.

Devon Hotel New Plymouth Brass perform the march at the halt, in Pukekura Park band rotunda.



Girl Gang from L: Memorie Brooky, Rebecca Zentfield (back), Te Reo Genefaas, Amanda Bollond, and Wendi Langman.

Saturday – Reflective Item & Major Work

Section	Name	Reflective	Major Work	Aggregate
1	Brass Whanganui	98	137	235
1	Levin and Districts Brass	97	138	235
1	The Devon Hotel New Plymouth Brass	93	130	223
2	Lighthouse Brass	95	128	223
2	Upper Hutt Brass	88	127	215
2	Palmerston North Brass	86	126	212
2	Feilding Brass	86	123	209
3	New Plymouth JAY Band	86	127	213
3	Brass Whanganui Concert Brass	80	119	199

Sunday – Concert Programme

Section	Name	Concert Programme	Stage Presentation	Soloist Total	Contest total
1	Levin and Districts Brass	235	45.5	96	376.5
1	Brass Whanganui	234	46	94.5	374.5
1	The Devon Hotel New Plymouth Brass	230	47	89	366
2	Palmerston North Brass	226	44	92	362
2	Lighthouse Brass	229	45	84	358
3	Brass Whanganui Concert Brass	220	44	88	352
3	New Plymouth JAY Band	219	48	81	348
2	Upper Hutt Brass	222	40	81	343
2	Feilding Brass	219	40	N/a	N/a

March at the Halt

Section	Name	Music	Presentation	Champion March
1	Brass Whanganui	96	48	144
1	Levin and Districts Brass	97	45	142
1	The Devon Hotel New Plymouth Brass	92	47	139
2	Palmerston North Brass	95	44	139
2	Lighthouse Brass	93	45	138
2	Upper Hutt Brass	90	42	132
2	Feilding Brass	89	42	131
3	Brass Whanganui Concert Brass	88	46	134
3	New Plymouth JAY Band	87	45	132

AGM Preview

On Sunday, 8 November, every BBANZ-affiliated band, District Association and Life Member has the opportunity to have a say in the future of our movement at our Annual General Meeting.

Most of the standard AGM business is completed quickly, and we usually think we'll be done by lunchtime. But then we get to the remits. It is hard to predict which remit will generate the most passionate discussion.

The remits received from bands this year again show that much thought has been given to ways of improving our national contest. For instance, how do your band members feel about introducing a premier grade, moving the national contest to April, allowing players from different bands to compete in the Duet section, and permanently removing the requirement for recorded comments from the adjudicators of the band events?

We eagerly look forward to hearing from you or your representative in November. Your participation and feedback are not just anticipated but also highly valued. We can't wait to hear your thoughts and ideas.

Helen Lee – Executive Officer

Free Workshops

As part of the AGM weekend, BBANZ will host a series of workshop sessions covering aspects of banding, so there should be something for everyone's particular strengths and interests. There will be three sessions, followed by a social hour and dinner, all on-site at the Novotel Christchurch Airport Hotel, Christchurch. **The workshops with lunch, afternoon tea and all day parking at the airport are free.**

12.00 – 12.30	Welcome, introduction and light lunch.
12.30 – 1.30	Resonate: Find out how the new training programme featuring the National Band works. What would you like from it for your District?
2.00 – 3.00	Composition Conversation: with Jack Bewley and Mia Yee, aimed at new composers.
3.00 – 3.30	Afternoon tea
3.30 – 4.30	Picking up the Baton: with Raynor Martin and Lachlan Grant, aimed at new conductors.

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Historical Snapshot



In 2016, the National Library held an exhibition on band rotundas, curated by Dr Michael Brown and Dr Samantha Owens; it was featured in the *Mouthpiece*.

Ten years later, Samantha Owens held a research fellowship at the National Library, where she focused on a book she is currently completing on the history of brass bands in New Zealand, 1840–1920.

This year, as part of the book-writing process, Samantha is sifting through all the source material gathered from institutions around the country. A lot of fascinating material won't make it into the book, mainly because it doesn't fit into the pre-1920 time slot. To share this valuable history, we'll publish a series of short items on topics related to the history of brass banding in New Zealand in future issues of the *Mouthpiece*.

The first in the series is called **The Motueka Brass Band Raises Funds**.

The image of the Motueka Brass Band is among the many treasures of Rob and Lynn Packer's extensive postcard collection, which is now available digitally via the Tasman Heritage website, thanks to the couple's generosity. Although the audience is rather sparse, all are listening intently: the group of children at the right, the little boy peeking at the photographer from alongside the bass drum, the woman peering from an upper-storey window, the thoughtful couple and

the bearded older gentleman sitting on the balcony – even the dog is paying attention! “Playing out” in public was a regular activity for most brass bands of this era and formed a key part of their ongoing fundraising efforts.

The band is wearing uniforms purchased in 1901 for a grand total of £17 (for a set of seventeen outfits), while their instruments were an assembly of “all sorts and shapes” (and, although not in this photograph, included a triangle made by the local blacksmith). Each bandsman paid 2 shillings a week into the band fund, which went some way to paying an instructor to teach them (£39 per annum) and hiring a practise room. Fortunately, by 1906 the band had come to a financial arrangement with the Borough Council, which required them to give “at least twenty-six free, open-air concerts” each year at the rate of 3 shillings 10 pence per performance.

From these accumulated funds the band paid for repairs to their uniforms and instruments, as well as for the purchase of “music scores and conductors’ batons.” Sadly, though, as one local wrote to the *Motueka Star*'s editor, this left “a very small margin for emergencies.” Just such a disaster happened in June 1906, when a bandsman left the Motueka Brass Band's set of parts for Handel's *Dead March from Saul* on his verandah, where it was greedily devoured by his neighbour's dog. This calamity

prompted the correspondent (using the pseudonym “Speargrass”) to write a poem, which he dedicated to the Band “with a request that the conductor set it to music and play it at one of their Saturday evening concerts in front of the Post Office” (Click [HERE](#) for the full poem)

Of course, like all such ensembles, the Motueka Brass Band had its financial peaks and troughs. In the early decades of the twentieth century, its numerous and varied fundraising efforts reflected the times, ranging from floral fêtes to beach galas, and from public dances to open-air recitals. Remembering a later period, the Motueka Municipal Band's long-time conductor Brian Hickmott recalled other types of fundraising: “growing tobacco and potatoes, collecting cans and bottles, playing on the back of a truck around the streets of Motueka at Christmastime and public donations.” In every era, the press praised the band for its unstinting willingness to provide free performances for community events and hoped that the public would donate generously in response. “For it must be remembered that a band cannot be kept going without funds” (1897). How little has changed.

Samantha Owens

Many thanks to Coralie Smith, Motueka and District Historical Association.

Goodbye but then, Hello!

It's always sad when a brass band is forced to close its doors, leaving members to, hopefully, find other bands to play in. So, it was especially sad, earlier this year, to hear that the London-Heathrow-based British Airways Band had ended ... a band that I had so many wonderful memories of, as a member for many years.

The band had played at numerous memorable events: the Lord Mayor's parade, the Mansion House livery banquets, polo events at Queen's Lawn, in Windsor Castle and Westminster Abbey, entertaining on Rhine cruises, at festivals in Poland and Belgium and Germany, at Disneyland in Los Angeles and so many more.

In its scarlet jackets and pilot's hats, it was as smart as any regimental band – but cheaper! It never contested, but regularly gave concerts of tuneful, popular music. It regularly played Sunday concerts in London parks, alongside the top British and army bands. It produced several successful CDs and can still be heard on Spotify or YouTube. However, massive challenges in the airline industry led to an ending of all financial or even moral support from BA and the closure of the Concorde Club (the social club for BA employees and the home for many sporting and cultural clubs within the BA fold) and the loss of all the practise and storage facilities ensured its final decline and ultimate demise. It played for the unveiling of Concorde – and it played for the ending of Concorde 50 years later. Its own existence mirrored that of Concorde.

Upon returning to New Zealand, specifically Tauranga, it was good to be able to join a local brass band – even if it meant getting back into contests and contest music! Tauranga City Brass is now a B Grade band, so the music can be challenging!

So, it has been heartening to now be part of the formation of a new band – Golden Brass.

This band has been formed by some current and former members of the Tauranga City Brass, as well as players who have retired or who, for various reasons, wish to practise during the day. The band's ethos is non-competitive, focusing on tuneful, popular music ideal for garden parties, small playouts, and the like when the main band is unable or unwilling to perform. In this way, it does not compete with the main band, but it can enhance brass banding's involvement in the community. Tuba player Malcolm Gapes, the Golden Brass President and a committee member of Tauranga City Brass, further supports and guides the link. Golden Brass has started with around 15 regular players, forming a well-balanced sound. The main band has given it wonderful support, allowing it to use the band room, equipment, and music without charge. One especially welcome innovation is the excellent morning teas provided for the band, so it already has a very sociable atmosphere. Golden Brass has already played two lunchtime concerts – to a retirement village and to an

adult special needs centre, where many in the audience thoroughly enjoyed the opportunity of conducting the band, under the watchful eye of Alex Garrett, the Golden Brass band's actual conductor. Alex has a long and distinguished band history, having conducted the Hawera band and the Tauranga band for many years. In the main Tauranga band, he now sits happily on tuba – or baritone – or cornet – or wherever!

Mike Kearsley



The British Airways Band at Windsor Castle.



Golden Brass at the Pacific Lakes retirement village with Alex Garrett conducting with MC Petula, wife of solo cornet Keith Patey.

Next-Gen

In this issue of the Mouthpiece, Stacey Adams interviews 17-year-old Lachlan Checketts, who plays BBb bass with the Ascot Park Hotel Brass and Development Brass Bands and the 2026 National Secondary Schools' Brass Band. Lachlan also plays for ILT City of Invercargill Highland Pipe Band, the National Youth Pipe Band and James Hargest High School Percussion Ensemble.

What was your first musical experience?

I grew up around music, but my earliest memories are music lessons with my great aunt (singing, piano, and theory). I got involved in brass because I had a gap in my timetable at Out of School Music, so I picked up cornet to fill the time. This led me to play bass and join the Ascot Park Hotel Development brass band.

Describe how musical ability runs through your family.

Almost everyone on my mum's side of the family (and my grandma on dad's side) has some music training. My great-grandparents were lifetime members of the Invercargill Garrison Band, and my great-uncles and my great-aunt played with Ascot (Rodney Sutton, and Ken and Marjorie Wellington). My mum learnt a few different instruments, and my sisters both play/have played in brass and pipe bands too.

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

Playing at this year's Otago Southland provincials with Ascot - I really enjoyed all the pieces we played, especially *Paganini Variations*. Another highlight was playing in the massed pipe band at the Royal Edinburgh Military Tattoo in Auckland this year.

What are you looking forward to most about being in the Secondary Schools Band?

Playing cool music and meeting other players outside of Otago/Southland.

Who or what has been your greatest inspiration?

Rodney Sutton, Ken Wellington, and Aaron Herman. Ali MacKenzie (pipe band).

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

I like how brass band music encompasses a variety of genres, which makes for some very cool pieces. I also really enjoy the people and the community aspect.

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

Aaron and Kath Herman, Ali MacKenzie (pipeband), Trinity Waddell (percussion) and my family.

What do you hope to achieve in the future?

I hope to play many more cool pieces with Ascot and keep having fun while doing it. I also hope to eventually make it to the Pipe Band World Championship in Glasgow. Next year I'm taking a gap year where I will fill all my free time with brass and pipe bands, before training to be a paramedic.

Quickfire questions

What type of music do you listen to most?
Pipe and Brass band music

Other interests? Geography and History

Favourite place? Both the Invercargill Pipe Band rooms and the brass band rooms.

Favourite film? *Project Hail Mary*

Favourite instrument? Bagpipes, Tuba, and Pipe Organ

Favourite piece of music? *Paganini Variations* by Phillip Whilby. Honourable mention goes to *Balkan Dance* by Etienne Crausaz.

For the more technical amongst us, what make of instrument do you play? York preference 3094 BBb Tub





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

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