

National Youth Brass Band 2024



A Player's Perspective

Greetings, fellow bandies!! With the beginning of the New Year, we again saw the spectacular rise of the National Youth Brass Band. Be it the incredible, demanding music or the outstanding level of performance from New Zealand's 'Whetu O Apopo', 2024 will definitely be a year to remember for the NYBB.

First and foremost, I would like to say a huge thank you to our Musical Director, Tyme Marsters; Associate Musical Director and Horn Tutor, Nic Scott; Featured Soloist and Trombone Tutor, Shannon Pittaway; and the rest of our amazing tutors: Kay MacKenzie (Front Row Cornets), Mark Carter (Back Row Cornets), Paul Black (Euphos/Baris), Matt Toomata (Basses), and Grant Myhill (Percussion). It is such a fantastic opportunity to be exposed to your experience and knowledge, and the lessons you have taught us will last a lifeTyme. It was a privilege to work with you. I would also like to extend my immense gratitude to Emily Richards, our dedicated Band Manager, who has managed to run another smooth and entertaining course. This course could not happen without the hours upon hours you have tirelessly devoted to the NYBB, nor would it run as well with another Band Manager. We are ever grateful for your efforts and can't wait to see what you've got in store for next year! Our band of 37 players, alongside two

associate players, met at Wellington's Scots College on the 14th of January, ready to begin the first of many long rehearsals. After a short walk to our rehearsal space in the school chapel, we had the opportunity to have lunch and catch up with friends from across the country before really getting into it. Immediately, we realised we were in for an intense and challenging week. (Some of us may have wished we had practised just a little more.) Our impressive repertoire of 20 pieces included another Jack Bewley composition, *Fantasia et Alia*, commissioned for our youth band, a trilogy of George Roberts' Bass Trombone solos as a tribute to the talented trombonist, and, of course, the major work. I was pleasantly surprised but also terrified, alongside the other first years, to be playing Johan de Meij's infamous test piece, *Extreme Make-over*. For those of you familiar with the test piece, you will probably join me in saying that there should not be that many dots on a sheet of paper! But it didn't end there. Shannon and Tyme had decided to throw another major work at us. Paul Sarich's *Concerto for Bass Trombone*, which I'm pretty sure had more time changes in it than I do brain cells. But our incredible, clearly well-prepared players rose to the occasion. It's safe to say, though, after a long day of travelling and then intensive practising, we all slept quite well that night (and only slept on that night!)

The second day started earlier than many of us would've liked, with breakfast at 8.00am and to be warmed-up, ready to go at 9.00am. It was pretty clear who doesn't usually wake up till midday! After a long day of productive rehearsals, many of us were glad to finally have a decent rest, albeit at 7.00pm. During this time, we were fortunate to have Shannon present an informative seminar on ensemble performance. Mainly focusing on group tuning and rhythmic playing, we were then given the opportunity (forced) to play in an ensemble of our own, with an hour to learn a completely unrehearsed piece. An hour later, Shannon was waiting to judge our performance, which we got to do in front of all our peers. I don't remember who won (not my group, obviously), but one group (also not us) treated us to some rather amusing theatrics. The following night, the fun continued with the highly anticipated quiz night and a hugely beneficial Q&A session with our tutors and Tyme. With the splendid addition of pizza, the quiz night was probably a highlight of the whole week for the band. My team 'TLIH' (ask Lachie) was robbed of a glorious victory this year, but, as the humble person I am, a huge congratulations to 'Paul Sausage'. You'd better watch out next year!

On Wednesday, we headed down to Te Papa for our first concert. But we weren't to play

outside. This year, Emily, in all her amazingness, had managed to get us inside the building, free of the windy Wellington weather we all know and love. The short lunchtime concert included many pieces from our main concert programme in addition to a few 'lunchtime exclusives'. Don't tell anyone, but I also left all my music at the venue. Whoops! The gig was a great way to kick off our four days of performing with a decent-sized, supportive audience; however, it was also where we had to, grudgingly, let go of our associate players. They coped extremely well; we hope to see them in the full band next year.

I would also like to take this opportunity to thank the Air Force Band for providing all the stands, percussion, and other gear that was needed throughout the week. I don't think *Extreme Makeover* would have been the same without percussion.

Although the Te Papa concert was successful, it quickly disappeared from our minds as we prepared for our first evening concert in New Plymouth. The five-hour-long bus ride to get there was, well ... five hours. However, sleeping NYBB musicians did provide good models for some of our aspiring young photographers. When we did finally arrive in New Plymouth, we were greeted by an almost 30° heat. We were already sweating in our shorts and jandals with the air-conditioned bus, but as it turned out, New Plymouth Methodist Church didn't even have air conditioning. Do you know how hard it is to play when you're struggling to breathe? Thankfully, the executive decision not to wear suit jackets was made, and we managed to pull off a performance that was greatly appreciated by our audience. Big shout out to the Devon Hotel New Plymouth Brass, who provided us with a delicious barbecue dinner that night.

Next stop was my beautiful hometown, Whanganui, for another lunchtime concert before continuing our tour towards Feilding. Of course, every concert will have its challenges, and in Whanganui, our comperes had to learn the art of voice projection, for there was no mic available. Their ability to cope with this unexpected change was impressive, and the concert still ran smoothly, a good warm-up for our evening concert at the Feilding Civic Centre. Finally, we were blessed with air conditioning, making the environment far easier to perform in, though still too hot for suits. Feilding was our biggest concert yet and pushed us towards the final leg of our tour: Wellington.

Our return to the capital was 100% worth it, with our best performance of the week. The live-streamed concert was held at Te Whaea and truly illustrated the band members' immense efforts throughout the long course. I can confidently say that this concert made me genuinely proud to be a part of the NYBB and was a great way to finish my first year.

And, of course, it wouldn't be a National Youth Band without the prize-giving at the end, kindly hosted by Wellington Brass Band at their bandroom. The prize-giving was a blast, with the socialising, speeches, awards, and the fines. Each year, a few band members watch everyone closely and pick out each of their mistakes to announce them as 'fines' in this embarrassing part of our prize-giving. But we'll keep those to ourselves. "What happens at Band Camp stays at Band Camp." I chuckled as I wrote that, remembering I was writing an article detailing almost everything we did. But all the awards were well-deserved, showing how much we'd come together as a band and individuals throughout the course.

Again, on behalf of the band, I'd like to thank our band manager, Emily Richards, our incredible team of tutors, our friends, family, and bands who supported us along the way, BBANZ, and Tyme and Nic, for pushing us till the end. Thank you!

Finally, a shout-out to "Toby and Kate for being decent musicians but choosing to play Baritone." - Lachlan Grant
Thanks, Lachie!

Toby Clark - 1st Baritone NYBB



Liam Dixon received the Most Improved Player award from Tyme Marsters.



Bandsperson of the Year, Brianna Loan, receives the award from Nic Scott.



The Section of the Year: Shannon Pittaway (tutor), Amy Laithwaite, Jack McKenzie, Tyme Marsters, Clara Dujakovic and Matt Donaldson.



From the Manager

We were delighted to be able to finally put on the tour that was supposed to happen in 2022, but that unfortunately had to be cancelled due to COVID. We had quite a few new players this year, and it was great to see old friends reuniting and new friendships being made. We had a lot of viewers from overseas tune in to our live-streamed concert, and it was wonderful to share our music with our international brass band family. For those who didn't see the concert, it is still available to watch on our [Facebook page](#).

Toby has given an excellent summary of the course, so I won't repeat that, but I just wanted to add a few thank you. Thanks to all the players who applied, particularly those who weren't selected for the band this year; it takes a lot of preparation and courage to submit an audition, and it can be disappointing when you're not selected, but please don't let this put you off from applying for future bands. A big shout-out to all our amazing section principals, who all turned up very well-prepared and led their sections superbly. And a huge thanks to Tyme and Nic for their musical vision and leadership; the band relished the challenge of the music you picked, especially *Extreme Make-over*.

We wouldn't be able to put on NYBB courses and tours without the fantastic support of the banding community. This year, we had phenomenal support from Devon Hotel New Plymouth Brass, Feilding Brass, Brass Whanganui and Wellington Brass – New Plymouth generously put on a great feed at their bandroom.

We were incredibly lucky to feature Shannon Pittaway from the New Zealand Symphony Orchestra as our guest soloist on Bass Trombone. It was a real privilege to watch a player of Shannon's calibre work with and inspire the band, and they had a great week getting stuck into Shannon's solo, particularly Sarcich's *Concerto for Bass Trombone*.

A huge thanks to the Royal New Zealand Air Force Band for their support with percussion and stands, especially to Denis Spurdle for driving the truck on the seemingly never-ending cycle of packing in and packing out and being an excellent travel companion. We were also very grateful to be supported by tutors from the Royal New Zealand Air Force Band and the New Zealand Army Band. Thank you to Grant Myhill, Paul Black, Nic Scott, and our fabulous 'civvy' tutors – Kay MacKenzie, Mark Carter, Shannon Pittaway and Matt Toomata.

The title of our concert series, '*Whetu o Apopo – Stars of the Future*,' builds on the themes from previous years and reinforces the critical role the young players play in the future of our movement. I've been fortunate to be involved with the NSSBB and NYBB for a number of years now, and it's been a privilege to see these talented young players develop not only as musicians but also as individuals as they

move on to further education or into the workforce. Thank you to everyone across the country who spends their time supporting youth development.

And last but by no means least, the most enormous thanks go to the 2024 NYBB musicians and associate players: as always, you guys were amazing (yes, even you Anna).

Emily Richards – Band Manager

And the awards went to....

Best audition	Liam Wright, North Shore Brass
Most improved player	Liam Dixon, Woolston Concert Brass
Best soloist	Walter Hughes, Hamilton City Brass
Bandsperson of the Year	Brianna Loan, St Kilda Brass
Musical Director's award for the most outstanding musical contribution	Liam Wright, North Shore Brass
Outstanding player	Sho Woodhouse, Canterbury Brass
Best section	Trombones. Tutor: Shannon Pittaway; Jack McKenzie, Amy Laithwaite, Clara Dujakovic and Matt Donaldson.

BBANZ thanks the following organisations and individuals for their financial and logistical support for the 2024 National Youth Brass Band:

Friends of the National Youth Brass Band
 Four Winds Foundation
 Pelorus Trust
 Kiwi Gaming Foundation
 One Foundation
 Wellington (City Council) Arts & Culture Fund
 Tony Garing
 Royal New Zealand Air Force Band
 New Zealand Army Band
 Orchestra Wellington
 Devon Hotel New Plymouth Brass
 Feilding Brass
 Brass Whanganui
 Wellington Brass
 Michelle Starns (programme and poster design)
 Jack Bewley (composer)
 Riwai Hina (arranger)
 Denis Spurdle (logistics)



Percussion feature starring Keina Rollinson, Charlie Garcia-Gill, Jacob Hickman and Sho Woodhouse out the front and Nicolae Didenko on Kit.

Happy 2024

Happy 2024, everyone. I hope you all enjoyed some quality time with your families and have made the most of the summer holidays. I suspect most of you are glad you weren't sitting in the bandroom over January with the high temperatures we have been experiencing.



Instead, many of us are only now starting to think about locating our instruments and getting valves/slides/drumsticks working again before our first band rehearsals for the year. However, our finest young musicians did not have this luxury, as Tyme Marsters had sent out a challenging programme for them to prepare ahead of the 2024 National Youth Band of New Zealand. The band again performed with real distinction with outstanding concerts in Feilding, Whanganui, New Plymouth and Wellington. This year's NYBB was entitled "Whetu O Apopo – Stars of the Future", so it was a shame more people didn't take the opportunity to hear and meet the players who are exactly that.

Once again, I witnessed the vast amount of work that goes into organising and running a successful training camp and tour. A big thank you to Tyme Marsters, Emily Richards, Nic Scott, Guest Soloist Shannon Pittaway, tutors, NZ Army Band, Royal NZ Air Force Band and the many

others in this year's management team for their hours of preparation and hard work, all to provide wonderful lifelong memories to another group of young musicians.

The final concert's high quality and the players' wonderful team spirit is a credit to everyone involved. Like the other band members' parents, I especially want to acknowledge the players for "putting in the mahi" over the summer and making us so very proud. Another true banding highlight for me – thanks, Emily S.

One of the biggest challenges we continue to face each year is raising the funds required to operate our representative bands, as this year, we were again declined some key grant funding. As band treasurers and grant applicants will know, operational challenges within the hospitality sector continue to make it difficult to obtain grant funding. Often, we are only aware of our success or failure in the final days before a band assembles. It is not ideal when budgeting and planning a programme. Therefore, the course fee paid by each player is essential to enable the NYBB to operate. We fully appreciate it is not easy for families with members in the band to find this money each year, especially for those selected for other representative bands at the same time and for students funding themselves. Therefore, we must find alternative methods to obtain the necessary funds to continue to deliver the National Secondary Schools' Band, National Youth Band and National Band, which are all vital for the

sustainability of brass banding in New Zealand.

We are very open to ideas on how to help resolve this situation; however, one initiative we have underway is Payroll Giving. Payroll Giving is a reasonably "painless" way to give back to our movement by providing a regular income stream that allows the Association to plan with more certainty without having to always rely on declining funding from grants. All for the price of one coffee a week! Thank you to those who are already contributing in this manner, and if this also interests you, don't hesitate to get in touch with me or Helen to learn more about how you can help secure the long-term financial future of brass banding in New Zealand. Thank you also to those who donate annually to the Friends of the National Youth Band and those who also support the National Band

Finally, a quick note to all music directors: Be gentle at the first rehearsal. As for some of us, the call to the beach was far stronger than the call to the rehearsal room. Yes, Harmen, I am talking mainly to you!

Yours in banding.

John Sullivan – President
Brass Band Association of New Zealand

Grandad Goes Carolling

I was 10 when I joined Dannevirke Municipal Band as a 3rd/4th cornet. Carolling was the band's main fundraising effort. The band numbered about 25 playing members, a few of whom were adults. We divided into two teams, and three nights a week in December, we set out on the back of two trucks (chairs tied to the trays, us sitting on them holding our instruments and music stands.) The teams then targeted every house in the town, with four collectors from each truck knocking on every door for a donation. It was great when there were non-playing supporters to do this, but generally, the task fell to the 3rd and 4th cornets, 2nd horns and learners. The town landscape was quite different to today. Television had not arrived, few people had record players, radio reception was poor, and no one had air conditioning, so everyone had their

doors and windows open to let in the cooler evening air, and the kids would all be out playing in the street. A crowd would follow the truck as it stopped every 100 metres or so to play a few carols. Once or twice a night, a band supporter would come out and invite the band in for a drink. It was a real social occasion. Most years, we managed to finish every street in Dannevirke, and we would head off to play in Norsewood 20km north (easy, as there were only two streets) and one year, we even managed to head south to surprise the good citizens of Woodville 40km south. The highlight, however, was Christmas Day when those players who still remained in town gathered first at the hospital to play outside each of the wards, then headed off to the town's four hotels where we played to the guests in each of the private bars.

By the time I joined Cambridge Brass, the situation had changed completely. Television, air conditioning, paranoia and high wooden fences etc meant nobody gathered on the street for entertainment. Although some bands still tour their communities on the backs of trucks, Cambridge Brass Band still maintains a carolling tradition but it is much more community-based. Again, the band is divided into smaller groups, and we go off to each of the rest homes/retirement villages (of which there are a large number) and play for about 40 minutes. In addition, there is a carol concert and sing-along in the town hall and Christmas parades in Cambridge and nearby Putaruru. This year, we put on an additional performance at Braemar Hospital in Hamilton, where Grandma had her hip operation.

Chris Hendy



Carolling at Resthaven Hospital in Cambridge.

Long Service Awards

In 2023, awards for long service to the brass band movement in New Zealand were presented to 25 people from 9 bands. Our heartiest congratulations to all those who have given so freely of their time to brass banding over many years.

Feilding Brass: Terry Hammond 50 yrs, Nigel Towers 45 yrs and Steve Mackley 40 years.

Hamilton City Brass: Memorie Brooky 33 years.

Hutt City Brass: Neville Farr 26 yrs and Elaine McAlister 25 years.

Levin & Districts Brass: Blue Caldwell 70 yrs, Chris Craddock 50 yrs, Chrissie Butts 45 yrs, and Nigel Hewitt 45 years.

Matamata Brass: Doug Rose 55 yrs, Yvette Lawson 33 yrs, Sharon Porter 32 yrs and Rex Thorley 25 years.

Mosgiel Brass: Oscar van Stekeborg 45 yrs, Karen Parker 30 yrs and Brian Lee 25 years.

Te Awamutu Brass: Steve Wilson 40 years.

The Devon Hotel New Plymouth Brass Band: Ken Austin 60 yrs, Neil Overton 35 yrs, and Gordon Holmes 25 years.

Trust Porirua City Brass: Bill Platt 70 yrs, John Jones 55 yrs, Rick Anset 50 yrs and Marie Rockell 40 years.

Long Service awards start from 25 years and are awarded to players and administrators of BBANZ bands. If you would like an application form, please email Helen at the BBANZ Office at bbanzeo@gmail.com

Gig Guide

Saturday 24 February

'ON PARADE,' The Band of The Royal Regiment of New Zealand Artillery, 2.30pm at Hawkins Theatre, Papakura. Tickets: Adults \$24; Seniors & Students \$18 from [Eventfinda](#)

Wednesday 28 February

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 7.00pm at the ASB Theatre Marlborough, Blenheim.

Friday 1 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 7.00pm at the Ashburton Events Centre.

Saturday 2 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 7.00pm at the Mountainview High School, Timaru.

Sunday 3 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 1.30pm at the James Hay Theatre, Christchurch.

Thursday 4 to Monday 8 April

SAVE THE DATE Gumboots Band Showcase in the Manawatu with lead tutor Harmen Vanhoorne. Player enquiries to Kathy Clark 021 689 005.

Saturday 7 and Sunday 8 April

Otago Southland band and solo contest in Dunedin.

Sunday 7 April

New Zealand Army Band Diamond Jubilee Concert, 2.00pm at the Christchurch Town Hall

Tickets are available [HERE](#) Adults \$25, Seniors/Students \$20, Children \$10

To have your events listed in the Gig Guide, email the editor at bbanzeo@gmail.com

Quick Notes

Congratulations to our NZ bandies who made the 4barsrest award nominations for 2023.

Harmen Vanhoorne, musical director of North Shore Brass, was nominated in the Conductor of the Year category for the second year in a row. North Shore Brass and Wellington Brass were nominated in the Band of the Year section, with Wellington also listed in the Contest Performance of the Year for its rendition of *Audivi Media Nocte* (Oliver Waespi) to win the Own Choice section at our National Contest. 2023 Champion of

Champions Kay MacKenzie, from NBS Nelson City Brass, was nominated in the Player of the Year section and was selected in the 4barsrest Band of the Year along with Toby Pringle, with the 4barsrest team saying "Kay's 'Champion of Champions' solo title win in New Zealand capped off a fine year of achievement, whilst Toby Pringle was a beacon of classiness in leading Wellington to yet another New Zealand National title success."

PS. Iwan Fox of 4barsrest is keen to receive

news from local bands. Send your news to general@4barsrest.com

The **Waikato Bay of Plenty Brass Band** Association acknowledged the incredible amount of work Denise Sturt and Stephen Clayton have given to the Association over the years with Life Membership. Denise was the secretary and treasurer of the Association for many years, with Stephen serving as president. Both were instrumental in the staging of the 2015 national contest in Rotorua.



WAIBOP Association President Memorie Brooky, with new Life Members Denise Sturt, Stephen Clayton and WAIBOP Vice President Walter Genefaas.

Photograph courtesy of Richard Lummus.

National Honour

In the New Year's Honours list, former BBANZ management committee member Trevor Kempton of Dunedin was awarded the New Zealand Order of Merit (MNZM) for services to the arts and local government.

The official citation for the award reads:

Mr Trevor Kempton has contributed his business expertise to support the arts on a voluntary basis.

Mr Kempton has had a long-term involvement with brass bands as a player and held administrative and leadership roles with Kaikorai Metropolitan Brass and St Kilda Brass. He served as a National Executive Member of the Brass Bands Association of New Zealand from 1992 to 2000, focusing on youth development and sustainability.

He chaired the Southern Brass Academy from its inception in 2007 until 2011, actively supporting the Allbrassclass learning initiative, and is a trustee of the Ken Smith Players Trust.

Mr Kempton joined the Board of Choirs New Zealand in 2004 as a trustee and Chair. He led the negotiation of long-term funding through the Creative New Zealand Kahikatea programme improving the financial sustainability of the organisation. He is a trustee of the Choirs' foundation and a key committee member of the Dunedin Community Music Centre since 1994, focusing on its financial stability. He served as a trustee and Chair of the Dunedin Arts Festival, guiding the organisation through a period of considerable change.



Mr Kempton served as an Otago Regional Councillor from 2010 to 2019, chairing the regional Transport Committee and helping re-establish Engineering New Zealand's Otago Heritage chapter as its Chair in 2016.

Next-Gen

In this issue, we interview 18-year-old Jenny Howe, winner of the Junior Cornet solo at the 2023 National Contest and first-time member of the 2024 National Youth Band, who plays with North Shore Brass.

How did you come to join a brass band?

I had played piano and trumpet, but I joined North Shore Brass Academy as a front-row cornet in 2022 when my tutor Harmen encouraged me to pick up the cornet.

Describe how musical ability runs through your family.

My brother plays the flute in his school bands, but apart from that, none.

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

Winning the Junior Cornet and playing the *Concerto No 10 for Brass Band, Percussion & Onde Martenot* with North Shore in the A grade own choice at nationals last year, and winning the D grade with North Shore Brass Academy in 2022 at my first national contest.

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

Playing new repertoire and getting to meet other young brass players from around NZ.

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

More camps/workshops for young players

and more opportunities to play with experienced musicians.

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

Being able to travel to different places around New Zealand with your friends for events such as national contests and youth bands.

Is there anyone you would like to thank for helping you with your achievements thus far?

I would like to thank my tutor, Harmen Vanhoorne, for getting me to pick up the cornet and encouraging me to enter solos because, without his support, I would never have joined a brass band. I would also like to thank my parents for driving me to lessons and supporting me financially, as well as Andrew Leech for letting me join his band even though I had never played cornet before!

What do you hope to achieve in the future? Playing and work-wise.

I am hoping to finish my medical degree in five years' time, but in the meantime, I would like to win the A grade with North Shore Brass and maybe enter an open solo at a national or regional contest.

Quickfire questions:

What type of music do you listen to most? Pop/indie/R&B

Other interests? Skiing and football

Favourite food? Any form of potato

Favourite place? Whale Bay



Favourite film? Ratatouille

Favourite instrument? Cornet

Favourite piece of music? Hope by Stijn Aertgeerts

What do you dislike most? Running

For the more technical amongst us, what make of instrument do you play? Besson Prestige cornet with a Denis Wick 4 mouthpiece



5Qs for Pasifika Brass Leaders



Hamilton Lea, musical director of Auckland Seventh-day Adventist High School (ASDAH) Brass

How did the ASDAH Brass Band start and what was your motivation for starting it?

When I was at University of Auckland, the ASDAH chaplain (Pastor Pelikani' Esau) encouraged me to finish my degree and work at ASDAH (the church school Auckland Seventh-day Adventist High School). At that time, Reverend Dr Fisi'ihoi Mone was the person with the school brass band and another key figure who encouraged me to start ASDAH Brass during my undergrad. There was also Fine Teulilo, and my University brass friends Samiu Uatahausi, Fakaanga Uasike, Musie Uatahausi, Tavite Tonga, Paula Namoa and Semisi' Aho'atu started working there voluntarily in 2019. The way I saw it, my work there was like a form of ministry, and it allowed me to share the word of God and serve my community through my love of brass bands.

Can you talk more about ASDAH's first public performance?

It was the school's prizegiving in 2017. It was a good experience because we trained for only two months to get them there. We played an arrangement of *Jesus Christ Superstar*, and they were pretty good for a group that had only been playing for two months. And because they were able to play those songs, and the shock on the people's faces was incredible, it's something I'll always remember.

What has been the career highlight while teaching at ASDAH?

For me, the highlight has been seeing the development of the kids and seeing the standard of playing lifted each year. Now, the band can play higher standard pieces (one of which we presented this year at our school prizegiving).

What has changed between when you first started with ASDAH brass and now?

The culture within the band, it's a family vibe now. They learn about the school values (respect, excellence and commitment), and this guides our work ethic and how we approach each performance. Also, the ethnicities within the school are a lot more diverse now. In 2019, we developed the junior band (which feeds into our senior band). In the following year, 2020, we started seeing more ethnic diversity in the group, including Indian, Filipino and Samoan. It's always been a highlight to share the Tongan love for brass music with other cultures.

What do you think is important for the continuation of the ASDAH Brass in the future?

It's important for us as a collective to understand the school's vision and the importance of nurturing and growing the

kids. Brass music is something we can use to serve the community, and my hope is that our students can continue to promote brass music in their own communities too. There have been some key people helping shape the band into what it is today, and they'll be the ones who lead, train and support the future brass leaders in our band.



Calling for prospective tutors. If you are interested in being a tutor for the NSSBB course 2024 and beyond, please register your interest with Sandra Ginever at this email address. nssbrassbandnz@gmail.com

You will be sent a questionnaire to fill out.

We would like as many people from all parts of New Zealand to put their hand up. There is no guarantee of selection, nor is there any obligation to accept an offer to become a tutor. However, our MDs want to know of interested potential tutors so they can take you into consideration when the NSSBB comes to your area.

Te Awamutu Bandroom 50th Birthday

November 25 2023, marked 50 years since our current bandroom was built by Dick Edgecombe so we celebrated by having a party and our end-of-year awards. It was great to see a variety of people come together to mark this auspicious occasion, including present and past members of the band, Lou Brown representing the local council, and Betty and Trevor Bremner, as it was Betty's father who built the bandroom. We celebrated with a fantastic buffet dinner from a local business (Excel Catering), sang happy birthday to the bandroom and had life member and band patron Pat McMillan cut the birthday cake. We also presented our awards for 2023, had a selection of desserts on offer from local business "Hoops & Scoops", and then mixed, mingled and boogied into the night.

The following members were recipients of this year's awards:

Junior Attendance - Emma Carr

Junior Most Improved - Jacob Carr

Special Recognition - Blake Murrell

Te Awamutu Brass Attendance Cup - Gaynor Krippner and Jean Fisher

Numpy Award - Ethan Omundsen

Most Improved Player - Mike Martin

Outstanding Contribution to the Band - Hannah Yarndley

Most Outstanding Musician - Jenny Yarndley

Section of the Year - Basses

Soloist of the Year - Caleb Nicolson

Youth Award for Overall Excellence - Asarina Johnson

President's Underhill Rose Bowl Trophy - Joyce and Bruce Airey

TA Brass Local Service Awards - Lynette Denton 10 Years, Gaynor Krippner 15 Years, Steve Wilson 40 Years.

BBANZ Long Service Awards - Steve Wilson 40 Years.

TA Brass Life Membership - Jean Fisher and Colin Robertson.

Te Awamutu Brass had a busy December lined up with a range of gigs, from private Christmas parties and performances at cafes and rest homes, to Santa parades, Rose Sunday and more. We have some great events lined up for 2024, starting with our "Colab Concert" with Taupo Brass, which is hosted in Te Awamutu this year. We want to thank all our supporters for cheering us on in 2023, and a very big thank you to all our helpers from near and far, both musical, financial and in supportive or worker roles. Keep up with all our experiences and whereabouts by following us on Facebook at www.facebook.com/tabass



Life member and patron Pat McMillan.



Section of the year: The Basses: L to R: John Pye, Colin Robertson, Fraser Robertson, Daniel Starnes, Cara Denby, Alan Patterson (President) Absent - Caleb Nicolson.



*Special guests
Trevor and Betty
Bremner.*

The **AIR FORCE** *On Tour*

MARLBOROUGH

28 February

ASB Theatre

asbtheatre.com

ASHBURTON

1 March

Ashburton Event Centre

ateventcentre.co.nz

TIMARU

2 March

Mountainview High School

ateventcentre.co.nz

CHRISTCHURCH

3 March

James Hay Theatre

ticketek.co.nz



Porirua Celebrates

In November 2023, the band held a special occasion to formally recognise our members' great work and great milestones. We presented several annual awards, including:

the Lawton Family Cup, for the year's outstanding performance, awarded to Samuel Hudson;

the Jones Trophy, for the greatest effort to realise potential, awarded to Cameron Patterson;

the Marie Rockell Trophy, for best section, awarded to the Solo Cornets; and

the Life Members' Cup, for outstanding service, awarded to Tom Daniels.

We also presented long-service certificates and badges from the Brass Band Association of NZ, for 50 years to Rick Anset, 55 years to John Jones and 70 years to Bill Platt.

In recent months, we've welcomed some new and returning musicians to our ranks, and Nicholas Garrett is settling comfortably into his work as our permanent Musical Director.

We are working hard to attend the national brass band contest in Manukau in July – hope to see you then.

Many thanks to Keryn Campbell and Cam Patterson for the photos



Section of the Year: Solo Cornet team Edrick Child, Neariah Jackson, Andrew Brown, Kerry Garrett (Peter Gallagher absent.)



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BBANZ – Directory

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Website: www.brassbanz.org.nz

Executive Officer

Helen Lee
bbanzeo@gmail.com M: 029 770 4588

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

National Management Committee

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nznationalband@gmail.com

National Youth Brass Band
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Manager: Emily Richards
nybb2024@gmail.com
M: 021 607 483

National Secondary Schools' Brass Band
Musical Directors: Vickie van Uden, Christchurch
and Reuben Brown, Wellington.
Manager: Sandra Ginever
nssbrassbandnz@gmail.com
M: 021 211 2321

2024 National Contest in Auckland 10 to 13 July
Contact person: Owen Melhuish
owenmelhuish@gmail.com

2025 National Contest in Christchurch 2 to 5 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com



has a vacancy for PRINCIPAL CORNET

Applications in strictest confidence to

Adrian Dalton (Musical Director)

chchchooba@y7mail.com +64 22 354 8063

Applications close Friday 22nd March 2024 with a
view to auditions in April

Addington Brass are an ambitious and welcoming
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BJ Aldridge (in perpetuity), E Aldridge (in perpetuity), J Aldridge, D and M Dawson, Tony Garing, Pete and Billie Harbidge, JB and NC Hollick, Carol and Trevor Kempton MNZM, Brian Lee, I Levien, John McGough, O Melhuish, D Miller, G and C Moseley, NZ Army Band, Otago Southland Brass Band Association, B and M Platt, Evan and Lorraine Sayer, 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, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Rodney Sutton MBE JP and Murray Warrington MNZM.

Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, 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, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



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The Due Drop Events Centre.

Contest Countdown



When was the last time we had 40 bands at a national contest? Was it 1981, when there were 41 bands at the contest in Wellington? Based on replies to the annual contest attendance questionnaire, there could be 40 bands competing this year at the Due Drop Events Centre in Manukau. That number includes five overseas bands travelling from Japan, Hong Kong, Tonga and Australia, making the Pasifika-themed event a truly international competition. We could also see some new local bands in the Youth and D Grade - some of them at their first national contest.

The influx of overseas bands, mainly in the B Grade, has doubled the size of that grade compared to the last two years. So be prepared for some changes to the usual contest timetable, so that all band events

can be held on Friday and Saturday without starting predawn and finishing at midnight.

The test music and the contest entry forms will be released on Tuesday, 12 March, which gives all bands and soloists eight weeks to get their contest entries in on time by Saturday, 11 May.

If you have any questions about the contest rules, don't hesitate to get in touch with Denis Spurdle, the contest manager denis.spurdle@gmail.com or Helen Lee, the contest administrator bbanzeo@gmail.com

If you have any questions about the contest venue, practise halls, transport, etc please contact Will Kingi, Festival Coordinator/Community Outreach for the Pacific Festival of Brass 2024 pacfestbrass@gmail.com



Down to Business

I suspect looking ahead to the 2024 National Contest

is the topic of conversation around many bandrooms as preparations are made to head to Auckland. I am certainly excited about our premier

event returning to New Zealand's largest city. Now is the time when the rubber starts to really hit the road for the contest committee, and with such an enthusiastic and experienced team, I have no doubt this will be another contest to remember for all the right reasons. Of course, there is much more to the year than the national contest, with planning already underway for the 2024 National Secondary Schools' camp.

These events were key topics at our most recent BBANZ National Management Committee meeting. I am sure many of you would not be overly excited about spending both days of your valuable weekend in a meeting, but that is exactly what we chose to do to make sure we had time to properly set short and long-term objectives,



review financial matters, respond to operational challenges, and address areas for improvement. Most bands probably look to keep their meetings short, racing through standard agenda items. However, if you don't already, I would encourage bands to consider holding an extended planning meeting once a year, as BBANZ does, to give genuine time to enable in-depth discussion around new ideas and challenging the status quo. Perhaps this can be combined with social events to engage more band members, adding valuable additional opinions and thoughts. Some of the best and most open discussions happen in a casual environment.

This is precisely what I have found during my time on the National Executive. After a long first day of discussions on all aspects of the Association our day concludes with valuable conversations over dinner. We return on Sunday morning in a better position to put plans into place after having had the opportunity to sleep on some of the challenges raised during the previous day.

Bringing together a group from various backgrounds and ages and their differing ideas and opinions significantly adds to the success of bands and their committees. Just as BBANZ is trying to

do, I encourage you all to work hard to involve a mix of genders, ages, and ethnicities in your band's management. Inclusivity and diversity at all levels remain vital for the future of brass banding. Let's be proud to provide everyone in our society the opportunity to not only experience the joy of performing in a brass band but also the chance to learn and develop the skills that will enable them to manage and lead confidently. The quality of the young members currently within our movement has never been stronger, as evident with this year's National Youth Band. I have no doubt that many will move on to have very successful careers in various fields, and I would like to think that their experiences in brass bands will help equip each with a broader skill base from which to deal with whatever challenges life throws at them.

Yours in banding.

John Sullivan – President
Brass Band Association of New Zealand

Kapiti Brass - Playing Stylish Music on the Coast



Our current Musical Director is retiring, which means Kapiti Brass is searching for a Musical Director to lead our band into the future.

We are a busy community brass band, and we enjoy making music, performing in our community and supporting civic functions.

We are a non-competing band and welcome players of all ages and abilities.

We rehearse on Tuesday evenings
7.30pm - 9.30pm at:

Scots Hall, Weka Road, Raumati Beach.

All enquiries to Mark Thirkell (President):
mthirkell@gmail.com 027 7512 483

National Secondary Schools' Brass Band Musical Director for the Development Band



Applications are called for from Musical Directors who have the appropriate experience and motivation skills to work with our outstanding young musicians during their annual training course to be held during the school holidays from 1 to 6 October 2024.

The role will involve

- selecting music for the Development Band,
- rehearsing the Development Band during the training course to prepare it for a concert performance.

The role also involves working alongside Vickie van Uden to:

- review all player auditions,
- assist with assigning the seating positions within the two bands.

To apply, please send a current CV outlining your musical training and experience along with a covering letter to the Executive Officer bbanzeo@gmail.com before Monday 18 March 2024.

If you have any questions about the role, you are welcome to contact Vickie van Uden vickievanuden@gmail.com

Gig Guide

Friday 1 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 7.00pm at the Ashburton Events Centre.

Saturday 2 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 7.00pm at the Mountainview High School, Timaru.

Sunday 3 March

The Air Force on Tour: concert by the Royal New Zealand Air Force Band, 1.30pm at the James Hay Theatre, Christchurch.

Sunday 10 March

North Shore Brass presents Stars of Brass, featuring guest soloist Kevin Hickman, 2.00pm at St Peter's Anglican Church, Takapuna. Door sales only \$25/\$20 cash or Eftpos. Students are free.

Tuesday 12 March

Announcement of the test music for the 2024 national contest.

Saturday 23 March

Nor'west Brass 10th Anniversary Concert, 2.00pm at the Christchurch Transitional Cathedral
234 Hereford Street, Christchurch.
Gold coin donation is appreciated.

Thursday 4 to Monday 8 April

SAVE THE DATE Gumboots Band Showcase in the Manawatu with lead tutor Harmen Vanhoorne. Player enquiries to Kathy Clark 021 689 005.

Saturday 6 and Sunday 7 April

Otago Southland band and solo contest in Dunedin. Chief adjudicator – Adrian Dalton.

Sunday 7 April

New Zealand Army Band Diamond Jubilee Concert, 2.00pm at the Christchurch Town Hall
Tickets are available [HERE](#) Adults \$25, Seniors/Students \$20, Children \$10

Saturday 20 April

Annual General Meeting of the Waikato Bay of Plenty Band Association, 10.00am at Matamata band room, Huia Street, Matamata.

Thursday 25 April

All For Peace – ANZAC Day tribute featuring North Shore Brass Academy Bands, 4.00pm at St Peters Anglican Church, Takapuna. Door sales only.

Tuesday 30 April

Rhythm and Brass, featuring the New Zealand Army Band Jazz Ensemble and

the United States Air Force Brass Quintet, 7.30pm at The Piano, Christchurch. Tickets are available [HERE](#)

Wednesday 1 May

Rhythm and Brass, featuring the New Zealand Army Band Jazz Ensemble and the United States Air Force Brass Quintet, 7.30pm at the Ashburton Event Centre. Tickets are available [HERE](#).

Sunday 5 May

New Music Workshop from 10.00am in Wellington. Contact Aaron Lloyd for details. aarongrahamlloyd@gmail.com

Saturday 11 May

Closing date for entries to the 2024 national contest.

Saturday 25 and Sunday 26 May

West Coast Association band and solo contest to be held in Greymouth.

Sunday 26 May

Wellington District Association solo and party events to be held in Masterton.

To have your events listed in the Gig Guide, email the editor at bbanzeo@gmail.com

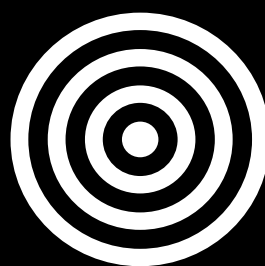
Wellington New Music Workshop

To coincide with New Zealand Music Month this year, the Wellington District Brass Bands Association is hosting a workshop to audition and showcase new or unpublished music by New Zealand composers. This is an exciting initiative that aims to celebrate and promote local creative artists and, at the same time, support bands looking for new music and New Zealand repertoire. Composers will have an opportunity to hear their works rehearsed and receive feedback from experienced conductors and performers. Complete works and draft fragments are equally welcome. The Association plans to record works for composers' reference and to build a resource for bands looking to expand their New Zealand repertoire.

District President (and composer) Aaron Lloyd encourages all New Zealand composers of original music to submit scores, regardless of profile or experience. "We're not setting an entry fee or eligibility requirements; it is absolutely not a competition. We want as much music of all kinds from anyone who writes. Although if we're oversubscribed, the organisers will give priority to composers from the Wellington District, and if a work is selected, there is an expectation that the composer attends the workshop."

The Association also encourages bands to take the opportunity to check their libraries and submit any music by local composers that might not have been published or just deserves more attention.

The workshop will be held on Sunday 5 May, starting at 10.00am, (venue to be confirmed) and will be open to the public. Submit scores by email to wdbba.secretary@gmail.com. Scores must be received by 7 April. Bands and composers should feel free to contact aarongrahamlloyd@gmail.com with any questions.



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New Zealand Army Band Diamond Jubilee

This April, the New Zealand Army Band will celebrate its Diamond Jubilee.

On 13 November 1963, the New Zealand Army approved the formation of a full-time Army Band to be based in Burnham Military Camp. Its role was to perform at state and ceremonial occasions and serve as a public relations unit for the army. Several weeks later, the 1 (NZ) Regiment Band, which had been deployed in Malaya for two years, returned to New Zealand. They were due to disband but instead were offered the opportunity to form the core of the new band. After Christmas leave, a small handful of musicians began the task of forming the New Zealand Army Band. The Bandmaster, Warrant Officer Class Two Jim Carson, and Corporal Michael Petterson undertook a recruiting drive throughout New Zealand and recruited some of the brass band movement's finest musicians, including Kevin Jarrett, Trevor Bremner, David Johnston and many others.

The New Zealand Army Band celebrates its 60th birthday on 5 April, recognising the band's first engagement, the opening of the Hall of Memories at the National War Memorial in Wellington on that date in 1964.

Formed initially as a traditional brass band, the New Zealand Army Band has evolved into one of New Zealand's most diverse entertainment groups. Incorporating a

rhythm section and vocalists in the 1970s broadened the band's repertoire and appeal to a broad audience. The ability to play multiple genres to suit all occasions has seen the band develop as the primary link between New Zealand's army and the civilian population, as well as becoming a major recruiting tool for the New Zealand Defence Force.

Regularly travelling domestically and internationally, the band has performed on some mighty stages, producing entertaining displays of music and movement which incorporate unique choreography, humour and intricate drill manoeuvres not generally associated with marching musicians. The band is a frequent performer at the Royal Edinburgh Military Tattoo. During their attendances at the 2013, 2019 and 2022 Royal Edinburgh Military Tattoos, the band received the Pooley Broadsword, awarded to the individual or contingent judged by the cast to have made the most outstanding contribution to the Tattoo. It was also the New Zealand Army Band's great honour to participate in Her Majesty the Queen's Diamond Jubilee Pageant in 2012 and the 90th Birthday Celebration in 2016 at Windsor Castle.

Last year, the band returned to Switzerland to perform at the Basel Tattoo, while next month they will perform in Spain for the

first time at the 2024 Castellón International Festival of Music in Valencia.

The 60th Diamond Jubilee Reunion will see former members travel from throughout New Zealand and internationally to come together and celebrate the unique history of the New Zealand Army Band. The band will host several functions, including a tour of Burnham Military Camp, a traditional Retreat Ceremony, and a public concert at the Christchurch Town Hall on Sunday, 7 April, at 2.00pm.

The concert will see the band play a variety of music, taking you on a musical journey through the band's history before showcasing the New Zealand Army Band as you know it today, featuring the band's fine vocalists and world-class brass soloists. Tickets for the concert are available from [HERE](#).

By MAJ Graham Hickman
and CPL Georgia Hoy



Back Row: Stan Perrott, Trevor Bremner, John Blackmore, Ray Baxter, Keith MacDonald, Kevin Jarrett, Hylton Adcroft, Ian Levien, Toni Dodd. Middle Row: Warren Isles, Norman Greig, John Sutherland, Les France, Roy Brydon, Peter Joughan, Alan Martin, Keith Tremain, Robbie Nichols, Jack Elliott. Front Row: Dave Johnston, Ewen Robinson, Roger Carter, Barry Flint, Jim Carson, Vic Griffiths, Max Garmonsway, Denis Dewe



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60 YEARS

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Thirty years on from the amalgamation of Hutt Municipal and Hutt Civic Brass, Russell Boyle, Lynda Carter, Allan Wright and Craig Stewart are still in the band.



Hutt City Brass - a “Banger of a Year”

Hutt City Brass finished last year by celebrating the successes of 2023 at their annual awards presentation during their AGM. After winning the B Grade Championship in 2023, the band had much to celebrate and reflect on. This included the presentation of the new memorial Carter-Richardson Cup of Commitment in memory of Richie Richardson and his years of commitment to Hutt City Brass, with his wife Lynda Carter supporting alongside. The band also celebrated the 30th anniversary of the amalgamation between Hutt Municipal Brass and Hutt Civic Brass in 1993. Special congratulations to the four band members who were in the band at the time of the amalgamation who are still performing in the band today.

Some other ‘fun facts’ from our year include:
Hutt Brass’s first photo was taken in 1863,

making us at least 160 years old!

In the last 30 years, as well as being regular attendees at national and local competitions, we have performed over 150 free community concerts.

We have one member who completed 60 years of service at Hutt City (Richard Richardson), three current members ready for their 50th BBANZ service awards in 2024, and another about to complete 70 years!

We also have many family connections within the band, including three mothers with their sons or daughters, four pairs of siblings, three couples, and several cousins.

We would like to thank our past conductors for the 30 years of Hutt City Brass magic, and recognise Matt Stein, our current Musical Director, who is doing a ‘banger of a job’ with

his outstanding musicality and ‘fun facts’.

The 2023 award recipients were:

Most Improved Player: Aran Quaggin-Molloy
Bandsperson of the Year: Graeme Howan

Best Section 2023: Flugel and Horns - Lynda Carter, Mark Oldershaw, Rosie Evans, Italy Collings and Graeme Howan

Carter-Richardson Cup of Commitment:
Russel Boyle

New Life Members: Dave Conning, Elaine McAlister and Neville Farr

30th Anniversary Amalgamation service recognition: Russell Boyle, Lynda Carter, Allan Wright, Craig Stewart

Lynda Carter
Band President



Photo credit “Keith Molloy” https://www.instagram.com/keithmolloy_photography/

Oral History Project

The Association's historians hit the road in November last year to continue recording interviews with a selection of musicians and contributors to our sector of the New Zealand Arts Scene.

Amongst these were:

Barbara Cooper. Originally from Balclutha but now Dunedin, Barbara has been playing for over seventy years and is a very valued band member of the Mosgiel Band. While Barbara was the first woman selected for a National Youth Band, within a week of being selected, she was de-selected from the band, as the Association couldn't cater for a woman in the camp. These were the days when women were not welcome in many band rooms around the country. Thank goodness we have moved on from those days. Women today contribute very much to our community bands and our National Bands.

Trevor Kempton MNZM. The 2024 New Year's Honours list included an MNZM for Trevor for his long-term involvement with brass bands as a player and in administrative roles with Kaikorai Metropolitan Brass and St Kilda Brass. He served as a National Executive Member of the Brass Band Association of New Zealand, focusing on youth development and sustainability. He chaired the Southern Brass Academy from inception in 2007 until 2011, actively supporting the Allbrassclass learning initiative, and is a Trustee of the Ken Smith Players Trust. He joined the Board of Chairs New Zealand in 2004, serving as a trustee and Chair.

John Rimmer. We met up with John at his home in Kaiteriteri. While John started his music career at a young age playing the piano, his brass band experience started with the Takapuna Municipal Band (now North Shore Brass) on the cornet. But the French Horn became his instrument of choice when he began his music studies at Auckland University. From 1974 to 1999, John was a music lecturer at Auckland University, where he was awarded a Professorship.

John has written many works, including solos, ensembles, concertos, and major works, including a piece for orchestra and brass band. He has written more than 200 works.

Betty Bremner. Most band members will know Betty's name as an accomplished accompanist at local and national contests and a recipient of the BBANZ Accompanist of the Year award.

Betty's dedication to bands spans over fifty years, and she has also been a valued band administrator.

Betty was awarded BBANZ Life Membership at the 2023 Annual General Meeting of the Association.

Murray Warrington MNZM. Most brass banders today will recognise Murray as a Contest Supervisor and the BBANZ Treasurer. However, Murray's involvement in brass bands spans over sixty years, having commenced playing in the early 1960s. Management of our National Youth Band (1994) and National Band (2003 and 2005) have been some of his significant contributions to the national brass band scene. These contributions follow playing and administrative roles with the Hastings Citizens Band. Murray managed the merger of the Hastings and Napier bands on behalf of both bands into the Deco Bay Brass Band.

Murray is also a foundation Trustee of the BBANZ Charitable Trust.

Lee Martelli-Wood. Known to most of us as an accomplished accompanist, Lee had a very diverse musical background, starting with singing and piano. Her formal education includes an Undergraduate Degree in Composition and then a Master's Degree in Music Analysis. This was followed by teaching music in secondary schools and then as an educator with the Auckland Philharmonia Orchestra for thirteen years. Lee worked for Creative New Zealand during the Covid lockdowns, which was challenging for all involved in the musical arts. Currently, Lee works for Choirs Aotearoa, amongst other arts activities.

We have now interviewed forty-two bandpersons, accompanists and administrators. These interviews have provided over one hundred hours of historical information on bands, musicians and the brass band community. In addition to conducting the interview, research is required beforehand and then the creation of an abstract for depositing with the National Archives.

We have identified a further ten musicians or administrators we wish to interview and record this year. When complete, we look forward to handing the microphones and recorder to others for the next group of significant contributors to be recorded.

Evan Sayer and Kevin Dell



Lee Martelli-Wood



Barbara Cooper

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asbtheatre.com

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TIMARU

2 March
Mountainview High School
ateventcentre.co.nz

CHRISTCHURCH

3 March
James Hay Theatre
ticketek.co.nz



Next-Gen

In this issue, Lachlan Spence interviews 21-year-old Amy Laithwaite, who plays for Auckland City Brass, Auckland Youth Orchestra, and the National Youth Brass Band.

How did you come to join a brass band?

I first came to play the trombone at the end of Year 3 when my primary school had an 'instrument try-out evening'. At first, I was interested in the clarinet, but I could make a good sound out of the trombone as soon as I picked it up (as well as having arms long enough to reach sixth position!) I joined a brass band after seeing the NZ Secondary School Band on social media in 2019 and joining that band in 2020. I had such an awesome time during the week-long camp that I joined Auckland City Brass in 2021.

Does musical ability run through your family?

My mum enjoyed piano and different genres of music and my dad played guitar and drums with a band in local gigs.

What have been some of your musical highlights?

My musical highlights have been performing a solo with the Baradene College Concert Band in our gold-award-winning performance at the 2019 KBB Music Festival. Another highlight was achieving my ATCL diploma in 2020. A third highlight was a clean sweep of the B Grade with Auckland City Brass at my first contest in 2022 and finally being a part of the 'Section of the Year' in the 2024 National Youth Brass Band.

What have you gained from being in the Secondary Schools' and National Youth Bands?

For me, being a part of the Secondary Schools' Band was my major introduction to brass banding and I got a much deeper appreciation of brass band music and community. The National Youth Brass Band was the exposure to epic works such as 'Arabian Nights' and 'Extreme Make-over' and the time we were given throughout the weeks to look at these pieces in depth. I also loved working with our inspirational tutors, soloists and



musical directors, as well as forming wonderful friendships with fellow musicians across the country.

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

To further promote the youth division in brass banding in local schools so more young players are aware of the youth brass bands.

Who or what has been your greatest inspiration?

My love of music has always been my greatest inspiration. After I hear an amazing work, I am always inspired to better my skills and technique to execute the work to the highest standard possible.

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

The community that I have been a part of both within my band and nationally.

Is there anyone you would like to thank for helping you with your achievements thus far?

I am so grateful for all the support and encouragement at each stage of my trombone journey so far. I would like to thank my family for being with me the entire way, my teachers and mentors throughout Kohimarama Primary School, Baradene College and the University of Auckland. I would also like to thank the leaders of all the music groups and programmes I have had the privilege of being a part of over the years, especially the Auckland Youth Orchestra and Auckland City Brass.

What do you hope to achieve in the future?

I am working towards graduating from the University of Auckland in 2024 with a Bachelor of Music in classical trombone performance and a Bachelor of Science in Statistics. I am excited to continue my trombone journey and explore new opportunities.

Quickfire questions

What type of music do you listen to most? Pop and classical.

Other interests? Gym, travel and watching live performances.

Favourite food? Tacos and chocolate ice cream.

Favourite place? Lake Bled, Slovenia

Favourite film? My Neighbour Totoro.

Favourite instrument? Trombone

Favourite piece of music? 1st Movement of Piano Concerto in A Minor by Edvard Grieg

What do you dislike most? Wasps.

For the more technical amongst us, what make of instrument do you play? Edwards 318CF bell and TBCN40 slide.*

5Qs for Pasifika Brass Leaders

Semimi (Misi) Ahotau, member of the National Youth Band and North Shore Brass

1. Tell us about your earliest experiences of learning cornet and how you entered the brass banding world.

My dad played the cornet for our church brass band, and so I wanted to play the cornet, too. It wasn't until I was about seven that my uncle taught me how to play. I grew up playing in church and never thought I'd ever join a NZ registered brass band. Fast forward to 2021, I'm now studying trumpet under Huw Dann at the University of Auckland, and I needed to register with a BBANZ band to be eligible for National Youth Band. I was good mates with the president of Auckland City Brass, Lachlan Grant, and he let me register for them. I then joined the Auckland City at the end of 2021. I met my good friend Liam Wright at the Youth Band, where he introduced me to my now teacher, Harmen Vanhoorne, and I registered with North Shore Brass in March 2022.

2. You recently just finished performing with the National Youth Brass Band - what was that experience like?

It was great as it was a massive programme with probably one of the most challenging brass band test pieces, *Extreme Make-over*. It was amazing to see how prepared everyone was, and to see the band, with the help of MD Tyme Marsters and all tutors, put everything together in three days was unreal.

3. You've recently joined the North Shore Brass Band - what are some of the challenges you've faced having joined an A Grade band?

The biggest challenge for me is just being prepared for all rehearsals, where you don't want to let the band down. Harmen does a great job of getting the best out of the band; it all comes together nicely in the end.

4. What has been the highlight of your playing career, and what are your future goals?

The best highlight for me personally is just seeing how much I've developed as a musician over the past few years, and it's really rewarding when I get to play next to some of the best players in the country. My goal is to keep developing and to just keep pursuing more performance experiences.

5. What words of encouragement do you have for any young people looking to join the National Youth Brass Band?

Practise every day, throw yourself out there and do things out of your comfort zone.



BBANZ Charitable Trust

What legacy will you leave?

One way to leave your mark on the world is a planned bequest to the Brass Band Association Charitable Trust. By doing so, your kindness will live on and help the next generation of brass band musicians.

The BBANZ Charitable Trust is grateful for bequests received from the Estates of Elaine Aldridge, Barrie Aldridge, J W Bamberg, K Martin and Jeffrey Mulraney.

BBANZCT contact details:

murrayshonaw@outlook.com

28 Hyatt Grove, Greenmeadows, Napier 4112





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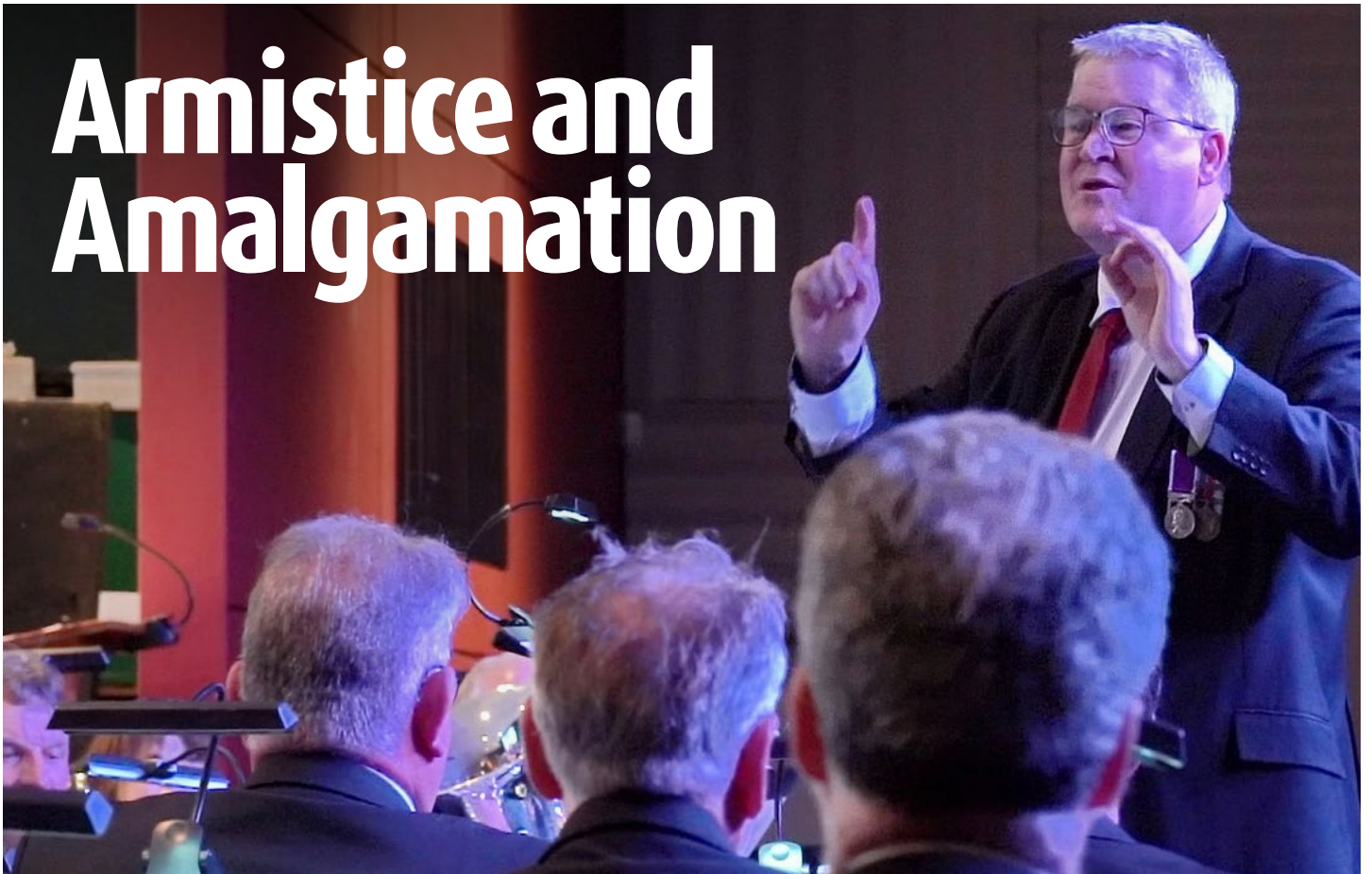


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Armistice and Amalgamation



Following the vision of band member John Gardner, Rangiora RSA Club Band performed *Armistice at Flanders Fields* on Armistice Day last November. The band's musical director, Dwayne Bloomfield, was commissioned to compose the music, and it premiered in front of a packed auditorium in Rangiora. The same concert was performed on the same day in Australia, South Africa, the United Kingdom, Canada and the USA. The performance was put together in conjunction with the Salvation Army, with all proceeds from the concerts donated to the Salvation Army Emergency Services and the RSA Welfare Fund in each country. Special thanks to Sam, Krystal and Matt Johnson for their generous support of the band and the performance. The band was privileged to be joined by cornet soloist Anthony Smith, fresh from National Band duties. The performance was recorded and can be viewed at [this link](#).

Other news from Rangiora is the recent

amalgamation with Canterbury Brass. It is no secret that many bands across all grades struggle to find players. Over the past two years, Canterbury Brass has found it increasingly difficult to find enough players to operate. Additionally, the band had difficulty obtaining a musical director, especially after the two wonderful years it enjoyed under the baton of Andrew Snell.

Recently, Canterbury Brass decided it had to explore other options to ensure the band's future. Thankfully, Canterbury quickly and professionally came to terms with Rangiora RSA Club Band – the recently promoted and ambitious band in North Canterbury. This agreement has seen Canterbury and Rangiora combining their players and gear to make one strong, healthy band. Under the direction of former Canterbury Brass musical director Dwayne Bloomfield, Rangiora now has a full band raring to make an impact on New Zealand banding.

Canterbury Brass chairperson Emma McMorran said, 'The name of Canterbury may be gone, but the band's essence continues within Rangiora RSA Club Band. There may be other bands around the country that are struggling, and we hope that we can be an inspiration not to give up and that opportunities can arise just around the corner.'

Rangiora RSA Club Band President Steve Ditmer, Dwayne, and the band welcomed the amalgamation. The band has a fantastic sponsorship from the Rangiora RSA Club, which just passed the 5000-membership mark. Along with great support from the community, the band looks forward to a great future with the amalgamation. After Anzac Day, the band's first major challenge is the Marlborough West Coast Contest in Greymouth on 25 May. The band is thrilled to have been invited over to the West Coast and looks forward to the weekend.





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nssbrassbandnz@gmail.com
M: 021 211 2321

2024 National Contest in Auckland 10 to 13 July
Contact person: Owen Melhuish
owenmelhuish@gmail.com

2025 National Contest in Christchurch 2 to 5 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington
Contact person Mike Sander
mike.sander@tpl.co.nz



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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, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Rodney Sutton MBE JP and Murray Warrington MNZM.

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Introducing... Addington Workshop Band

In the heart of Addington, amidst the rhythmic pulse of New Zealand's railway history, a new musical endeavour is taking to the rails. Emerging as an intermediate extension of the highly successful Addington TRAINing Band, the newly established Addington Workshop Band promises to uphold a legacy rich in brass harmonies and community spirit.

Named in homage to the former Addington Workshops Band, with its deep-rooted connections to the nation's railway heritage, the Workshop Band embarks on its melodic journey under the baton of talented Musical Director Matthew Harris.

The first rehearsal of this fledgling ensemble took place on the evening of Tuesday, 26 March. Here, amidst the enthusiasm of a new venture, members came together for a successful first blow, anticipating their public debut in just four short weeks at 'Organic Brass' alongside renowned local organist Grant Bartley and the Addington Brass Band.

Addington Brass MD Adrian Dalton said, "AWB is an exciting addition to the Addington family of bands. I'm looking forward to witnessing the growth and vibrancy that the Workshop Band will bring to Canterbury banding. It's also been great using my own bass mouthpiece!"

Under Matthew's expert guidance, the Addington Workshop Band will provide a step-up from the TRAINing band, offering a more adult-focused member experience and serving as a bridge for young talent

progressing to the main band. Additionally, AWB will also serve as a hobby band for those more interested in social performances. However, this does not preclude the Workshop Band from gracing the contest stage at Christchurch 2025.

"The founding of a new band is always an exciting experience. I am privileged to be named the Addington Workshop Band's first musical director, and I am excited to start working with the band on its first programme," Matt said.

The band has started at almost full strength

(nearly 76 trombones!), with just a few vacancies on the cornet seats. If there are any dormant players in the Christchurch region who wish to dust off their instruments and join us for a weekly blow, Adrian would love to hear from you. Please contact him at chchchooba@y7mail.com

As the first strains of music emanated from the rehearsal room on that joyous March evening, a new musical legacy—the Addington Workshop Band—stands as a testament to the growing strength of Canterbury banding.



Addington Workshop Band MD Matthew Harris and Addington Brass MD Adrian Dalton

Contest Time

Thank you, everyone, for your feedback on my monthly columns. I continue to be surprised that anyone reads what I write, so I appreciate hearing your thoughts on the topics raised. Please keep them coming.



With Easter weekend early this year, the 2024 Australian National Contest in Adelaide will be done and dusted by the time this edition of the Mouthpiece goes to press. Many New Zealand players and conductors had been called on to assist bands across the ditch, and no doubt you all represented our organisation with distinction. South Australia and its wonderful vineyards also benefited from the influx of brass band tourists.

Entries for our own 2024 National Contest are now open. Initial indications are that as many as 40 bands will attend this year, including bands from Australia, Tonga, Hong Kong and Japan. The National Contest has always been a highlight of my year. The chance to catch up with friends and colleagues and measure oneself against our country's best has motivated me to do whatever it takes to attend contests for more than 45 years.

However, I fully appreciate that many bands throughout the country struggle with justifying the effort and cost to transport and accommodate a full brass band and its significant equipment to this four-day event in a different location each year. There is also the environmental impact of the contest in its existing format with the large carbon footprint due to all the air travel. We understand these issues and difficulties for bands, but finding a solution that obtains agreement from the majority of our members is not easy. We are, however, blessed with intelligent and passionate people, so let us keep this debate and dialogue going because the contest remains a key event for our movement. It is important that we develop a National Contest model that meets our needs and requirements without creating excessive financial pressure on bands.

The Brass Band Association regularly seeks feedback from its members through multiple forums. Music selection, however, is the topic that motivates many to put pen to paper. Each year, we receive positive and negative comments from bands and players around the test music selected for the National Contest. Therefore, it might be worthwhile to outline BBANZ's process to select the band test works each year. Despite popular opinion, the National Management Committee does not select the test pieces. Since we are all active members

of bands, we work hard to maintain neutrality and only find out what we will be playing each year at the same time as everyone else. Our adjudicators have the unenviable task of deciding on the test works. Last year's adjudicators, having listened to all the bands at our previous contest and understanding the standard of each grade, are asked to provide our Executive Officer with a shortlist of possible test pieces. Our EO checks that the works are available and then forwards the shortlist to the incoming adjudicators, asking them to select pieces they would like to listen to. The incoming adjudicators then makes the final selections as they need to be comfortable they can compare bands performing the piece and sit in the box and listen to it played multiple times. No system is ever 100% perfect, but I believe it has served us well for many years. Again, we welcome your feedback and suggestions.

There is a wealth of test music available to bands locally and internationally, so I look forward to hearing all the Own Choice selections in three months' time

Happy rehearsals!



Yours in banding.
John Sullivan – President
Brass Band Association of New Zealand

2024 National Contest Test Music

A Grade: *Whitsun Wakes* by Michael Ball.

B Grade: *Diversions on a Bass Theme* by George Lloyd.

C Grade: *Salford Sinfonietta* by Darrol Barry.

D Grade: *Nicaea* by William Himes.

E♭ Soprano Cornet: *Escapade* by Joseph Turrin

Championship Cornet: *Wonderous Day* by Erik Leidzen. Pub: Salvation Army

Amateur B♭ Cornet: *Carnival of Venice* arr. William Rimmer. Pub: Wright & Round

Flugel Horn: *Concertpiece Opus 12* by Vassily Brandt. Ed, R Nagel. Pub: International Music Company.

Tenor Horn: *(The) Piper 'O Dundee* by Kenneth Downie. Pub: Kantaramusik

Baritone: *Rangitoto* by Goff Richards. Pub: Studio Music Co.

Euphonium: *Concertpiece No1. Op 11* by Vassily Brandt. Pub: qPress Music Publishing.

Tenor Trombone: *Thoughts of Love* by Arthur Pryor. Pub: Carl Fischer Music.

Bass Trombone: *Concerto in One Movement* by Alexander Lebedev, arr. Allen Ostrander

E♭ Bass: *Fatherland* by John Hartmann arr. L Blaauw. Pub: Molenaar Editions

BB♭ Bass: *Arioso and Allegro* by Joseph Hector Fiocco, arr. R Childs & P Wilby. Pub: Winwood Music.



Gig Guide

Thursday 4 to Monday 8 April

SAVE THE DATE - Gumboots Band Showcase in the Manawatu with lead tutor Harmen Vanhoorne. Player enquiries to Kathy Clark 021 689 005.

Saturday 6 and Sunday 7 April

Otago Southland band and solo contest in Dunedin. Chief adjudicator - Adrian Dalton.

Sunday 7 April

New Zealand Army Band Diamond Jubilee Concert, 2.00pm at the Christchurch Town Hall

Tickets are available **HERE**. Adults \$25, Seniors/Students \$20, Children \$10

Saturday 20 April

Annual General Meeting of the Waikato Bay of Plenty Band Association, 10.00am at Matamata band room, Huia Street, Matamata.

Organic Brass '24 featuring organist Grant Bartley, Addington Brass and Addington Workshop Band, 7.30pm at Knox Presbyterian Church, 28 Bealey Ave, Christchurch. Tickets \$20/\$15 at the door. Under 18s free.

Wednesday 24 April

ANZAC Salute, 7.00pm at the Cambridge Town Hall. Entry by gold coin donation at the door - proceeds to Cambridge RSA.

Thursday 25 April

All For Peace - Anzac Day tribute featuring the North Shore Brass Academy bands, 4.00pm St Peters Anglican Church, Takapuna. Entry by donation.

Woolston Brass presents ANZAC, with guest artist Rebecca Nelson, 2.00pm James Hay Theatre. Book at **Ticketek**

Tuesday 30 April

Rhythm and Brass, featuring the New Zealand Army Band Jazz Ensemble and the United States Air Force Brass Quintet, 7.30pm at The Piano, Christchurch. Tickets are available **HERE**.

Wednesday 1 May

Rhythm and Brass, featuring the New Zealand Army Band Jazz Ensemble and the United States Air Force Brass Quintet, 7.30pm at the Ashburton Event Centre. Tickets are available **HERE**.

Sunday 5 May

New Music Workshop from 10.00am in Wellington. Contact Aaron Lloyd for details. aarongrahamlloyd@gmail.com

Central Districts solo and party contest in New Plymouth.

Saturday 11 May

Closing date for entries to the 2024 national contest.

Music For Our Mothers, North Shore Brass and Academy Band, 7.30pm at North Harbour Lounge at North Harbour Stadium.

Saturday 25 and Sunday 26 May

West Coast Association band and solo contest to be held in Greymouth.

Sunday 26 May

Wellington District Association solo and party events to be held in Masterton.

To have your events listed in the Gig Guide, email the editor at bbanzeo@gmail.com



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Obituary Ron Wass

With great sadness, we report the death of long-time Marlborough member and life member **Ron Wass**. He was approaching 92 years of age and played with the Marlborough District Brass Band for 62 years, only hanging up his tenor horn in 2020.

Ron was born the sixth of eight children in 1932 to an emigrant family living in Petone. In his younger years, Ron enjoyed camping, hiking, tramping, and hunting. He joined the Petone Brass Band while studying as a draughting engineer at Petone College.

After relocating to Blenheim to take up a

position in town planning with the Blenheim Borough Council in 1958, Ron joined the Blenheim Municipal Band, where he formed strong friendships with George Hope, Evan Musgrove, and Ewan Robinson. It wasn't long before Ron became secretary and chief organiser of everything for the band, a position he held for 32 years. He also played with the Woodbourne Air Force Band and was secretary of Rapaura Tennis Club for many years.

In 1987, Ron was awarded Life Membership of Blenheim Municipal Band, later known

as Marlborough District Brass Band, and in 1990 he received a Queen's Service Medal for services to the community. Ron's meticulous, unflappable nature and boundless generosity of his time earned him the admiration and respect of all who knew him.

Ron's funeral was held in Blenheim on 23 February 2024, and Marlborough District Brass gave him a touching send-off.

RIP Ronald Leonard William Wass
(14 May 2032- 19 February 2024)





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The new band at Mounga' Olive.

5Qs for Pasifika Brass Leaders

Andrew Leech, director of ABI Music Ltd

Tell us about ABI Music and its connection to Tongan brass bands.

ABI Music started as a small brass and woodwind repair shop 36 years ago and has developed into one of the leading sales, repair and rental companies in New Zealand, as well as the distributor of Besson and Courtois instruments in New Zealand and Tonga.

Since we started, we've been doing repairs for school and church bands in Tonga. We've also been going to Tonga regularly over the last twenty years to spend time working with the school bands, and it's been fantastic to see them develop over that time.

What was the purpose of your recent trip, and did you achieve what you had set out to do?

We had two main objectives for this trip: to take Courtois artist Dave Bremner up to continue his work with the school bands and to distribute more of the donated instruments we had repaired ready for the schools that needed them the most. I must say a huge thank you to all of the bands and individuals around New Zealand who have donated their old instruments to help the young people of Tonga.

What were some of the highlights from your trip you'd like to share?

The absolute highlight of this trip was at Mounga' Olive - a small school with a roll of about 50. We visited them 18 months ago when they won a Sovereign cornet from the Besson prize draw. At that stage, they only had a few old instruments that needed much work, but they really wanted to start a band.

This year, we were able to present them with 12 donated instruments, and Dave, Bron, and I set about teaching them all how to play. It was so rewarding two hours later when they were all happily playing a C major scale!

We also took Dave to the island of 'Eua, worked with the local schools and churches there, and donated some more instruments. Due to work commitments, Dave couldn't travel to the islands of Vava'u with us, but we did a similar workshop with the combined bands of the three top high schools there. The kids' responses are always fantastic!

We have two really exciting projects underway with Dave for next year, so watch this space!

Thinking about the diverse communities we have here in Auckland, what do you think will be crucial in promoting brass banding in the wider Auckland region?

Auckland has one of the most diverse cultural mixes in the country, so I think it's fantastic that we're embracing this, especially with the strong Pacific (particularly the Tongan) communities in South Auckland, where this year's national contest is based. Virtually every school and church in Tonga has a brass band, and we have around 30 Auckland-based Tongan churches with bands. Because brass bands are so accepted in the Tongan culture (playing in a band carries the same prestige as being in the first XV rugby team!), it's great for our New Zealand brass band scene to be able to showcase elite players in our bands to such an interested audience. ABI Music is also proud to be sponsoring the live-streaming of the contest again so that everybody in the Pacific can watch and support their bands (on [brassbanned.com](https://www.brassbanned.com))

What's one thing you're excited about in the lead-up to this year's national contest?

I'm really looking forward to helping the bands from Tonga get here. I can't wait to see all the Kiwis' reactions to them when they hear them play—I think there will be a few shocked people around! The level of the school bands over there is really impressive.



At Eua High School.

Next-Gen

In this issue, Lachlan Spence interviews 17-year-old Hamish Williams, who plays for Wellington Brass, Buzzing Brass and the RNZ Air Force Band.

How did you come to join a brass band?

In early 2018, I was in Lower Hut with my mum and just so happened to watch Hutt City Brass play. I straight away knew I wanted the biggest horn. I initially didn't want to play in a brass band with the tuba, but after some looking around, my mum discovered Buzzing Brass. Once she got the offer of a free instrument if I played with the band, it was decided for me. I've been playing with Buzzing Brass since then.

Does musical ability run through your family?

My family is pretty musical in a casual way. They all play instruments, though not as hard out as I do. I have three sisters: one plays bass guitar in an Indie rock setting, one plays guitar in high school bands, the last sister and my mum play in the Capital City Wind Band on sax and clarinet, respectively, and my dad jams drums at home.

What have been some of your musical highlights?

The 2023 Nationals was definitely a musical highlight as it was my first year playing with Wellington Brass in the A Grade. It was a huge step up from playing in D Grade with Buzzing Brass the year before. The music choice was amazing; having such a skilled band around me was awesome experience. Competing in the Under 19 duet competition with Malachy Holborow was also a ton of fun. For me, duet playing is the hardest to get right, but when it all works it's the most rewarding.

What have you gained from being in the Secondary Schools' and National Youth Bands?

Mainly, what I got out of these programmes was meeting people who are just as passionate about music and working just as hard as I am. Playing some cool music is a big part of it, giving everyone a common goal to work towards. But making friends around the country who share your interest in music is so special; it makes all the hard work everyone puts in worth it.

Who or what has been your greatest inspiration?

My biggest inspirations have been Nick Scott and Byron Newton. Nick Scott is a



phenomenal player and listening to him across from me playing in Wellington Brass really expanded my view on what is possible on the instrument. I also learned so much from him as the 2023 national youth band tutor. Buzz (Byron) is also an amazing player, but I also love what he is doing with Buzzing Brass. It's the youth bands that keep the brass band tradition alive. I certainly would never have gotten so into brass banding if it wasn't for Buzz and Buzzing Brass.

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

The community and competitions. There aren't really many other music competitions like brass band championships. It gives you a week of the year to catch up with friends from around the country and to show off what you've been working on for months.

Is there anyone you would like to thank for helping you with your achievements thus far?

Buzz, for introducing me to brass bands; James Sutherland, for being my tutor for six years; and Dave Bremner and Wellington Brass, for giving me something to work towards and a high standard to strive for.

What do you hope to achieve in the future?

I'm not pursuing music as a career, but when I move to Christchurch to study engineering, I hope to join a band I can call home for a few years while studying at Canterbury University.

Quickfire questions

What type of music do you listen to most? Jazz fusion like Snarky Puppy and Shubbh Saran.

Other interests? Cooking and baking.

Favourite food? Neapolitan pizza.

Favourite place? Inside by the fire on a rainy day.

Favourite film? Inception.

Favourite instrument? F tuba would be my favourite because of its beautiful sound in the upper register, but the cello is also a very beautiful instrument.

Favourite piece of music? Audivi Media Nocte

What do you dislike most? Hangnails.

For the more technical amongst us, what make of instrument do you play?

A Sovereign 982 Eb tuba.

Rising Stars Buzz Off

Three talented musicians, Hugo Carter, Hamish Williams, and Thomas Baker, have recently been promoted from the Buzzing Brass youth band to the prestigious Wellington Brass Band (WBB), marking a significant milestone in their musical journeys.

Hugo Carter, currently in Year 11 at Wellington College, has had a remarkable year of development in 2023. His exceptional performance saw him clinch a top-three placing in both the Under 15 and Under 19 cornet competitions at the 2023 National Contest. Ending the year by playing for WBB at the District contest, Hugo's dedication and skill have undoubtedly earned him this promotion.

Hamish Williams, a tuba player in his first year out of Wellington High School, made waves last year when he was promoted to the senior band and showcased his talent with both Buzzing Brass and WBB at the Dunedin Nationals. Notably, he secured victory in the Junior Bass solo and the Junior Duet and emerged triumphant in the A Grade. Hamish's achievement as the principal tuba player in Buzzing Brass is a testament to his musical prowess, further validated by his recent audition success to join the Royal New Zealand Air Force Band.

Thomas Baker, a late bloomer in the brass scene, has shown remarkable progress since joining Buzzing Brass two years ago. Starting on soprano cornet and Bb cornet, Thomas's steady improvement caught the attention of WBB's Musical Director, David Bremner. His journey from novice to WBB member is a testament to his dedication and perseverance in honing his craft.

As these players embark on this new chapter with the Wellington Brass Band, the members of Buzzing Brass extend their heartfelt wishes to Hugo, Hamish, and Thomas. Their promotion not only highlights their individual talents but also reflects the nurturing environment and guidance provided by Buzzing Brass in fostering young and old musical talent.

The Wellington Brass Band gains three promising musicians poised to contribute to the ensemble significantly. With their skill, dedication, and passion for music, Hugo, Hamish, and Thomas are set to shine brightly on the senior stage, representing the vibrant future of brass music in New Zealand.



Thomas Baker

Hamish Williams



Hugo Carter

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BBANZ Charitable Trust

What legacy will you leave?

One way to leave your mark on the world is a planned bequest to the Brass Band Association Charitable Trust. By doing so, your kindness will live on and help the next generation of brass band musicians.

The BBANZ Charitable Trust is grateful for bequests received from the Estates of
Elaine Aldridge, Barrie Aldridge,
J W Bambery, K Martin and Jeffrey Mulraney.

BBANZCT contact details:
murrayshonaw@outlook.com
28 Hyatt Grove, Greenmeadows, Napier 4112



Colab Brass

Over the weekend of March 23rd and 24th, Te Awamutu Brass hosted the second annual "Colab Concert" with Taupo Brass (who hosted it in 2023). The bands rehearsed separately on Saturday before working on three pieces together as a mass band. With all the hard work paying off, it was time for a feed and some very entertaining renditions of songs via Karaoke.

Sunday, the bands came together to set up and rehearse at the Te Awamutu Intermediate School Hall concert venue before lunch. At 2.30pm, "Colab Concert 2024" began with Taupo playing a variety of pop, rock and brass band classics from the 1980s. This also marked the first time they wore their new uniforms, which were kindly donated by their pals at North Shore City Brass. The middle section of the concert saw Te Awamutu take the stage playing a variety of swing, musical theatre, rock 'n roll and more. There truly was something for everyone between both bands' performances. The final segment saw both bands on stage to perform the classics - *LOVE*, *Lemon Tree* and *Breezin' Down Broadway*. You can also follow the bands on their [Facebook](#) pages to see highlights from the concert.

Thanks to all who came to collaborate. We look forward to seeing where we will collaborate in 2025.





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Manager: Emily Richards
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M: 021 607 483

National Secondary Schools' Brass Band
Musical Directors: Vickie van Uden, Christchurch.
Course Manager: Sandra Ginever
nssbrassbandnz@gmail.com
M: 021 211 2321

2024 National Contest in Auckland 10 to 13 July
Contact person: Owen Melhuish
owenmelhuish@gmail.com

2025 National Contest in Christchurch 2 to 5 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington
Contact person Mike Sander
mike.sander@tpl.co.nz

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More information [HERE](#).

National Secondary Schools' Brass Band Course

Applications are now open for the 2024 National Secondary Schools' Training Course to be held in Nelson from 1 to 5 October.



Application Criteria

✓ Players must attend a New Zealand secondary school or be attending an equivalent educational institution (area school, correspondence school, home school)

✓ You do not have to be a member of a BBANZ-affiliated brass band.

✓ Players should be playing at **Grade 4 level** or above.

To apply, contact the Course Manager, Sandra Ginever, at nssbrassbandnz@gmail.com or 021 211 2321 to sign up for Google Classroom, where the audition requirements are available.

Applications close on Wednesday, 8 May, 2024.

Friends of the National Youth Brass Band:

BJ Aldridge (in perpetuity), E Aldridge (in perpetuity), J Aldridge, D and M Dawson, Tony Garing, Pete and Billie Harbidge, JB and NC Hollick, I Levien, John McGough, O Melhuish, D Miller, G and C Moseley, NZ Army Band, Otago Southland Brass Band Association, B and M Platt, RNZ Air Force Band, Evan and Lorraine Sayer, 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, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin, Bill Platt, Evan Sayer, Dianne Smeehuizen MNZM JP, Rodney Sutton MBE JP and Murray Warrington MNZM.

Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, 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, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



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Marlborough Brings Home Aussie Silverware



Marlborough District Brass triumphed at the Australian National Band Championships held in Adelaide over Easter weekend, bringing home the Silver Perpetual Cup for the highest B Grade aggregate, the John Kelly OAM Trophy for the highest drill mark in the marching championships, and the Jim Brill Memorial Trophy for the Best Drum Major.

Marlborough was the only New Zealand band to attend this year's Australian contest. However, many familiar faces were present, with New Zealand players and conductors helping out various Australian bands.

Competing against nine Australian B Grade Bands in Adelaide University's Scott Theatre, Marlborough opened on Good Friday with the sacred item *Ave Maria* by Franz Biebl and arranged by Musical Director Robin

Randall, gaining 93 points and finishing in second place. Then followed the set test piece *Keystone* by Thierry Deleruyelle, a very descriptive piece describing the ancient building of the Odeon Theatre in the Netherlands city of Vriezenveen, with the band gaining 186 points and finishing in second place. Adjudicator Barrie Gott commended the band's performance, noting it was an enjoyable performance of a particularly challenging test piece.

Despite the scorching 30°C heat in Adelaide on Saturday, Marlborough District Brass continued to impress. They conquered the open-graded marching competitions on the historical Torrens Parade Ground, outshining 15 other marching bands in both music and drill points. This feat earned them the John Kelly Trophy and the title of Australia's

Champion Marching Brass Band. Drum Major Denis Teeling also headed off the competition, winning the Jim Brill Memorial Trophy for Champion Drum Major.

The band's final performance on Easter Sunday was their Own Choice selection, *Cap Hoorn*, which describes a 19th-century tall sailing ship's experience sailing around the notorious Cape Horn. Adjudicator Barrie Gott remarked that Marlborough's rendition was near perfect, awarding them 1st place with 189 points. The final item was the toe-tapping march, *Glorious Victory*, which earned another second place with 95 points.

Overall, the band's stage events aggregated 563 points, five ahead of the next-best band. This earned them first place and the coveted Silver Perpetual Cup, which was awarded to Australia's Champion B Grade Brass Band.





Robin Randle and adjudicator Barrie Gott.

Marlborough brings home Australian trophies.



Contest Time

The clocks have gone back an hour, temperatures are dropping, and our evenings are dark again as we head off to band practise - all signs that our annual National Contest is approaching.



As bands finalise their contest entries and we start dedicating more of our personal time for rehearsals it is a good time to review why we have this major event each year. A significant amount of time and money goes into making this happen. So what does it deliver to our organisation in return?

From the Brass Bands Association's perspective, the National Contest is our flagship event, that demonstrates to the broader community just how good our best amateur musicians are. In addition, BBANZ could not survive without the income that the National Contest delivers. It is a marketable event with worldwide appeal, highlighted by the demand for live streaming. We also shouldn't underestimate the critical role contests play in developing and extending the brass band repertoire, including

promoting New Zealand compositions and supporting our local artists.

For District Associations and local bands, it is often the financial incentive that motivates them to want to host the contest. What is great is that this income stays within brass banding to support key areas such as youth development. How appropriate that the money our supporters pay for listening to our premier musicians compete flows down to helping attract new players and strengthen grassroots banding. However we must also acknowledge there is a lot of effort required by each year's Contest Committee to learn and implement everything required to achieve a successful contest.

Bands themselves are exposed to considerable financial pressures to attend a national contest. In addition to the costs and hours that go into planning and preparation, there is a significant financial commitment. So, what is the return on investment for our players and bands, and does it justify the expenditure? Many of the benefits of attending a contest are hard to quantify financially, so it is up to every band and player to evaluate this for yourself.

Personally, I find the challenge of performing complex music in front of my peers and a discerning audience a

powerful motivation to practise. Without contests, I am sure my playing standard would suffer, and I would miss the satisfaction and buzz of the on-stage performance. I also get to re-experience intense nerves as I watch my children competing. Then there is the social environment of simply catching up with long-time friends. Kind of like a school reunion every year without the uncomfortable aspect of looking far older than everyone else from your class year, or is that just me?

It is important we continue to encourage healthy debate around our National Contest to ensure it meets the needs of our members. What can we do better, and how do we improve the structure and processes as we evolve as an organisation? For me, however, I believe the event is a vital component in what makes brass banding unique and special.

I look forward to seeing you all in Auckland in two months' time.

John S.

Yours in banding.
John Sullivan – President
Brass Band Association of New Zealand

Gig Guide

Wednesday 1 May

Rhythm and Brass, featuring the New Zealand Army Band Jazz Ensemble and the United States Air Force Brass Quintet, 7.30pm at the Ashburton Event Centre. Tickets are available [HERE](#)

Saturday 4 May

Annual General Meeting of the Waikato Bay of Plenty Band Association, 10.00am at Matamata band room, Huia Street, Matamata.

Joining Forces: Woolston Concert Brass and Nor'west Brass, 7.30pm at the McCombs Performing Arts Centre, Cashmere High School, 172 Rose St, Christchurch.

Book now at [Eventfinda](#)

Sunday 5 May

New Music Workshop from 10.00am in Wellington. Contact Aaron Lloyd for details. aarongrahamlloyd@gmail.com

Central Districts solo and party contest in New Plymouth.

Variations with Hamilton City Brass. 2.00pm at Performing Arts Centre, Southwell School, Hamilton. Cash door sales: Adults \$25 | Seniors / Students \$20

| Under 15 \$10 | Under 5 free. Featuring soloists Richard Edgecombe, Walter Genefaas, Malcolm Barr and Walter Hughes.

Saturday 11 May

Closing date for entries to the 2024 national contest.

Music For Our Mothers, North Shore Brass and Academy Band, 7.30pm at North Harbour Lounge at North Harbour Stadium. [Book HERE](#)

Sunday 19 May

Annual General Meeting of the Otago Southland Brass Band Association, 12.30pm at the Rosebank Lodge, Balclutha. There is a finger food lunch at 12.00pm followed by the AGM at 12.30pm. To register, email OSBBA secretary Kathleen Bradley at jesus_wears_levis@hotmail.com

Friday 24 to Sunday 26 May

Canterbury Association Youth Band Camp is at Living Springs Camp, Banks Peninsula. A fun weekend of music and other activities for brass and percussion musicians aged 10 to 18. Inquiries to cpbassociation@gmail.com

Saturday 25 and Sunday 26 May

West Coast Association band and solo contest to be held in Greymouth.

Sunday 26 May

Wellington District Association solo and party events to be held in Masterton.

Auckland Bands Association solo and party contest at Westlake Girls High School.

Saturday 8 June

Seriously Brass: Paganini. Featuring Woolston Brass and guest trombone soloist David Bremner, 7.30pm at The Piano, Armagh Street, Christchurch. Tickets available [HERE](#)

Saturday 15 June

Jubilance: Woolston Concert Brass and guest soloist Anthony Smith, 2.00pm at the Salvation Army Citadel, 853 Colombo Street, Christchurch. [Book HERE](#)

Wednesday 26 June

Virtuoso Brass: Woolston Brass Solo Competition, 7.00pm at the John Rhind Chapel, Christchurch. FREE

Sunday 7 July

KidsFest Big Brass Bang featuring Woolston Junior Band, 2.00pm at Te Waka Unua School Hall, Woolston, Christchurch. Tickets available from Eventfinda

To have your events listed in the Gig Guide, email the editor at bbanzeo@gmail.com



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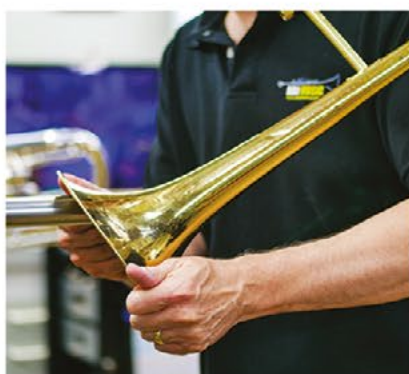


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The Terry Moloney Bugle Award

In 2011, the International Military Music Society established the Terry Moloney Bugle annual award for the New Zealand military band member who contributed the greatest to military music. Named in honour of Warrant Officer Class Two Terry Moloney, the founding Bandmaster of the 1st Battalion NZ Regiment Band and fondly recognised as the 'grandfather of the New Zealand Army Band', the award recognises individuals who have made significant strides in military music.

This award was presented to Staff Sergeant Nick Johnson by the Chief of Army, Major General John Boswell DSD, during the New Zealand Army Band's Diamond Jubilee weekend.

Before immigrating to New Zealand, Staff Sergeant Johnson had a 24-year career in the British Army. This included a tenure as Bandmaster of the Royal Logistic Corps from 1999-2002 before being appointed to the role of Bandmaster for the Welsh Guards based in London, providing high-profile ceremonial support within the Household Division. During his career in the British Army he toured throughout Europe, North America and the Caribbean, as well as operational tours to Cyprus, The Balkans and Iraq.

In 2009, Staff Sergeant Johnson enlisted in the New Zealand Army, and in the years since, he has performed in the band as a trombonist throughout New Zealand, the United Kingdom, Switzerland, Germany, the United Arab Emirates, China, Tonga, and Australia.

Staff Sergeant Johnson was appointed Senior Instructor, leading the New Zealand Army Band's School of Music in 2012. During his 11-year tenure in the role, he was responsible for the musical development of the band's members, helping them to attain formal qualifications with Trinity College and the Associated Board of the Royal Schools of Music. This role also saw him leading the band's Mutual Assistance Programme (MAP), delivering musical training to musicians from Pacific Island and South East Asian nations. These students, comprising up to ten musicians, undertake a nine-month intensive course that includes instrumental tuition, theory training and, in some cases, band leadership. These students also work towards and attain formal qualifications up to associate diploma level in performance and Grade 8 in music theory. Staff Sergeant Johnson has also deployed to a number of Pacific nations, not only as an instructor but also to provide guidance on how to grow and develop music capabilities. These countries included Papua New Guinea, Timor Leste, Vanuatu and Fiji.

In 2024 Staff Sergeant Johnson was appointed to the role of Bandmaster of the New Zealand Army Band. The first few months of his tenure have already seen him lead the band in numerous engagements, including a New Zealand Defence Force recruiting tour of Wellington secondary schools, the annual 'Forces in the Park' family event at Trentham Military Camp, concerts at the International Festival of Party Music in Castellón Spain, as well as leading the second half of the New Zealand Army Band's Diamond Jubilee Concert at Christchurch Town Hall. He also regularly writes musical compositions and arrangements for the band.

Staff Sergeant Johnson's leadership, work ethic, and vast musical skillset have defined his nearly 40-year career. The International Military Music Society, with the award of the Terry Moloney Bugle, recognises his significant contributions to the New Zealand Army.

Staff Sergeant Nick Johnson and Major General John Boswell DSD.



BBANZ Charitable Trust

What legacy will you leave?

One way to leave your mark on the world is a planned bequest to the Brass Band Association Charitable Trust. By doing so, your kindness will live on and help the next generation of brass band musicians.

The BBANZ Charitable Trust is grateful for bequests received from the Estates of

Elaine Aldridge, Barrie Aldridge,
J W Bambery, K Martin and Jeffrey Mulraney.

BBANZCT contact details:

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David Bremner
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Listen Out

Our chief adjudicators have selected some wonderful major works for the 2024 National Championships, which bands and the audience should thoroughly enjoy listening to.

A Grade: *Whitsun Wakes* by Michael Ball (b. 1946).

Composer's Note: *Whitsun Wakes* was commissioned by the BBC and first performed by the Black Dyke Band, conductor James Watson, in Bridgewater Hall, Manchester, on 26 May 1997 as part of the BBC Music Live! Festival. It was subsequently selected as a test piece for the British Open Championships on 6 September 1997 at Symphony Hall, Birmingham.

The work is a tribute to the Lancashire of my early youth and to the holiday spirit of Wakes Week, in which factories and often whole towns would simply shut down for one or even two weeks, and a sizeable part of the population would decamp for recreation to Blackpool or other seaside resorts.

The original meaning of the Whit Holiday was still observed in the Whit Walks, however: the church processional parades that took place the day before on Whit Sunday; this element is also celebrated in the piece.

Part of the work is a kind of elegy for Manchester's Belle Vue, now sadly decayed, a place that will always be associated with Northern popular entertainment and recreation: with the fairground, the famous Bob's Racer roller-coaster, and of course with the brass band movement, in particular with the Open Championships, which was first held at Belle Vue during Wakes Week of 1852 and continued there apart from one year until 1981.

B Grade: *Diversions on a Bass Theme* by George Lloyd (1913-1998).

Diversions on a Bass Theme is a captivating musical composition. It was commissioned for the finals of the Mineworkers' National Brass Band Contest in 1986, which was held in the Winter Gardens, Blackpool.

The piece revolves around a bass theme. Traditionally, variations explore different treatments of a given tune. However, in *Diversions on a Bass Theme*, the pattern is reversed. The initial bar, played by the basses, provides the motif for the entire work. From this starting point, a series of tunes grow and evolve throughout the composition.

This innovative approach infuses the piece with freshness and creativity. As the variations unfold, listeners are treated to a rich tapestry of melodies and harmonies, all stemming from that initial bass theme.

It is a testament to George Lloyd's skill as a composer and his ability to breathe new life into traditional forms

Lloyd's works include 12 symphonies, four piano concertos, two violin concertos and a cello concerto. For his three operas, Lloyd's father wrote the libretti. Lloyd also wrote four other works for brass band, *Royal Parks*, *English Heritage*, *Evening Song* and *Kings Messenger*.

C Grade: *A Salford Sinfonietta* by Darrol Barry (1956-2018).

The City of Salford Music Services commissioned Darrol Barry to write *A Salford Sinfonietta* to commemorate its 25th anniversary in 1992. The piece has been dedicated to Colin Rice, a friend of the composer who died around the time of the composition.

This piece is a three-movement suite:

Intrada, Threnody: (In Memoriam Colin Rice 1957-1991), **Danza.** The work is known for its engaging melodies, expressive harmonies, and skillful orchestration. It was selected as the Second Section Test Piece for the 1994 Regionals of the British Brass Band Championships.

D Grade: *Nicaea* by William Himes (b. 1949).

This rich, modern interpretation of the age-old melody *Holy, Holy, Holy* is another fine example of finding beautiful new ways to express enduring ideas through the composer's art.

Based on the 19th-century melody of the same name by Dr J.B. Dykes, this three-verse setting draws its inspiration from the familiar and majestic text of Reginald Heber:

*"Holy, holy, holy, Lord God Almighty!
Early in the morning our song shall rise to thee;
Holy, holy, holy, merciful and mighty,
God in three persons, blessed Trinity!"*

Himes masterfully weaves this timeless hymn into a rich, modern interpretation. The piece resonates with reverence and awe, capturing the essence of worship and praise. The melodic lines soar, and the harmonies evoke a sense of divine grandeur.

Since 1977, William Himes has been music director of The Salvation Army's Central Territory, which encompasses the eleven midwestern states of America. In this capacity, he is also conductor of the Chicago Staff Band, an internationally recognized ensemble which he has led on successful tours of New Zealand, Chile, Canada, Jamaica, Mexico, Singapore, the Philippines, Hong Kong, England, South Korea, and Australia.

Kiwis Assist Aussie Champs

Conducted by New Zealander David Bremner, Brisbane Excelsior reclaimed the Australian National A Grade championship title for the first time since 2016 in a fiercely competitive battle. The win came courtesy of Excelsior gaining the higher mark on the set test piece over defending champion Sydney City Brass, led by Jason Katsikaris. However, neither band topped that event of the four-part contest. That honour went to third-placed Brisbane Brass, which, under the baton of New Zealand's Alan Spence, was close to claiming its first A Grade National Championship title, finishing just a point behind its rivals in the overall standings with second place in the hymn and third place in the own choice and stage march. Their consolation was receiving the Ian Mathers Trophy for gaining the highest aggregate points total (including the Parade of Bands march contest) over the weekend.

Excelsior's victory came from the accumulated points gained with first place in the hymn, second place in the test piece, stage march and own-choice.

Although Sydney won the own choice and stage march, they were joint third place on the test piece and fourth place on their hymn, which saw them miss out on a hat-trick victory.

Congratulations to Kevin Hickman on winning the Australian Champion of Champions title for the second year in a row. Kevin, playing for Sydney City Brass, qualified for the prestigious event by winning the Bb Cornet solo, having also placed third in the Flugel Horn solo on the same day.



Kevin Hickman with adjudicator Prof. Nicholas Childs.

Next-Gen

In this issue, Lachlan Spence interviews 18-year-old Logan Ready, who plays for the Marlborough District Brass Band.

How did you come to join a brass band?

I first became interested in the trombone while watching Southern Jam at my primary school. Something about the big and smooth sound of a trombone in a big band really enchanted me. So, as soon as I started at Marlborough Boys' College, I meandered into the music department and was met by Kevin Moseley, who got me buzzing on a mouthpiece and taught me most of what I know today. From there, I naturally joined the Marlborough District Beginners' brass band, and within three years, I worked my way up to the principal trombone position.

Does musical ability run through your family?

My father and grandfather play piano, but other than that, playing music, especially brass, is not really a shared passion in my family.

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

Playing the trombone solo in *The Year of the Dragon* at the 2023 NZ Brass Band Championships. In February this year, being offered a position in the New Zealand Army Band and playing in the Marlborough band when we won the B Grade in the 2024 Australia Brass Band Championships

What have you gotten out of being in the Secondary Schools' Band?

I learn at least five new things every time I go to one. I feel really privileged that we have such a wealth of knowledge in New Zealand, with top-class musicians willing to teach and share their skills and practise techniques. I also have many great friends and people to look forward to seeing at contests.

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

More persuasion from primary schools and high schools to get young people involved in music as soon as possible.

Who or what has been your greatest inspiration?

Probably in terms of playing trombone, it would have to be Martin Schippers. If I ever want to remind myself how I want my articulation and playing to sound I can just pull out my phone and have a listen.

What's the best thing about being in a



brass band?

Playing in the Marlborough District Brass Band is so much more special than just a group to play awesome music with; it's a massive family. There are so many kind and wise people in the band who I can rely on for anything, whether its backstage pep talks and encouragement for a solo you are stressing out over, someone to remind you to 'Get your music and mutes before you get on stage' (happens all too often) or even an older role model to help you make sensible decisions in your life, there's always someone who's there for you.

Is there anyone you would like to thank for helping you with your achievements thus far?

Definitely Robin Randall and Kevin Moseley because I wouldn't be a musician today without their support.

What do you hope to achieve in the future?

I've recently been offered a position in the New Zealand Army Band, which I'm

predicting I will start in June. This job will support me to get better at playing the trombone and hopefully get into the National Band one day.

Quickfire questions

What type of music do you listen to most?
I love soul and funk music.

Other interests? I love bodybuilding and hitting the gym with any spare time I have.

Favourite food? Eggs bene.

Favourite place? Out tramping in the wild, it doesn't matter where.

Favourite film? *The NeverEnding Story*

Favourite instrument? Trombone duh!

Favourite piece of music? *I've Got You Under My Skin* sung by Frank Sinatra.

What do you dislike most? Out-of-tune cornet players.

For the more technical amongst us, what make of instrument do you play?

A JP tenor trombone.

Red, White and Brass: The Play

To get you in the mood for our Pasifika-themed national contest, the Auckland Theatre Company is proud to present the stage adaptation of Aotearoa's screen hit *Red, White and Brass*, which will be performed at ASB Waterfront Theatre from 18 June to 6 July. This production not only reunites many of the original cast members, including the film's lead actor John-Paul 'JP' Foliaki, reprising his role as Maka, but it also marks his stage debut.

The official cast includes a host of other familiar faces from the film, with Haanz Fa'avae-Jackson (*Shortland Street*, *The Panthers*, *North by Northwest*) stepping back into the role of Terrence, Mikey Falesiu (*Dawn Raids*) returning as Samisoni and Onetoto Ikavuka (*Shortland Street*, *The Eel and Sina*) now in the role of Reverend Pita.

Adapted by Leki Jackson-Bourke (*Baby Mama's Club*, *Inky Pinky Ponky*) and under the direction of Anapela Polata'ivao (*Things That Matter*, *Wild Dogs Under My Skirt*, *Our Flag Means Death*) and Vela Manusaute (*Brutal Lives*, *Teine Sā*). *Red, White and Brass: The Play* will feature a large Pasifika supporting cast and a live brass band.

Auckland Theatre Company Artistic Director & CEO Jonathan Bielski says:

"The stage adaptation promises to be a must-see production, capturing the enchantment and emotion of the original film. Audiences can look forward to a visually stunning and passionate experience that will stay with them long after they leave the theatre."

Red, White and Brass: The Play is a heartwarming experience that the whole family can enjoy. To make this season accessible to all audiences, Auckland Theatre Company offers discounted tickets for groups of six or more. Thanks to the generous support of Europcar, anyone under the age of 30 can attend for only \$30.



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Woolston Brass

Seriously Brass: Paganini

Woolston Brass • Music Director **Tyme Marsters**
Guest Trombone Soloist **David Bremner**
Saturday 8 June, 7.30pm The Piano • Book now at Eventfinda

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Nominate Your Best

To paraphrase – behind every good band is a team of people doing a great deal of work.

Each year the National Management Committee seeks nominations from bands and District Associations for the Administrator and Accompanist of the Year. The objective of this annual award is to acknowledge the people whose outstanding work supports our brass band community.

The Administrator of the Year and Accompanist of the Year awards will be announced, and the trophies will be presented, at the National Contest. Most years, the award winners have no idea they have been nominated and often must be coerced under some pretence to attend the presentation. Bands that have gone to great trouble to keep it a secret are delighted to see the surprise on their nominee's face when the award is announced.

Please send your nomination to Brass Band Association of New Zealand, 159 Gayhurst Road, Dallington, Christchurch 8061 or to bbanzeo@gmail.com

Nominations close: Friday, 14 June 2024

3Qs for Pasifika Brass Leaders



Amanda Wilson and Taute Vaai will be the mentors who will work with the youth interns before and during this year's National Championships.

1. Before joining the Pacific Festival of Brass team, what were some of the projects that you were working on?

Amanda: I've done a whole bunch! I worked at RainbowYOUTH in their communications team, Auckland Pride, as their Major Events Producer for the March & Party! I've also been working alongside Musician PATI AF, bringing her shows to life as her Event Producer.

Taute: I have been involved in multiple creative endeavours over the past year, including dance shows, theatre productions, and photojournalism assignments. In these projects, I have served both as a photographer and a marketer. Outside of my role with the Pacific Festival of Brass team, I am part of the marketing team at the Basement Theatre.

2. How did you get involved with this year's contest, and what are some of the current projects you're working on with the Pacific Festival of Brass?

Amanda: Shoutouts to William Kingi, who is a good friend of mine who told me about this role and instead of recommending someone, I put my own hand up (ha ha). At the moment, we're in the pre-production process, organising all the small details people may forget about - traffic cones lol, catering, venue, health & safety - we've been doing it all together. I'm really lucky to be working alongside Will and Taute to help bring this festival/competition to life. It also means I get to hang out with Will and Taute, which is always nice.

Taute: When the opportunity to mentor with the Pacific Festival of Brass arose, I couldn't resist. It is an absolute privilege for me to share my skills and knowledge within this internship program, especially as someone who grew up attending my siblings' concerts; this opportunity feels very nostalgic. Leading up to the Pacific Festival of Brass, I will be collaborating with William Kingi and our interns on various marketing initiatives. This includes developing marketing strategies, drafting press releases, coordinating and managing social media posts, and overseeing advertisements.

3. Now that you've joined the Pacific Festival of Brass team, what are you looking forward to most for this year's festival?

Amanda: Well, I didn't know it existed, so I'm really looking forward to the four-day festival/competition and seeing how the street march runs as well as all of the individual competitions.

Taute: I'm excited to collaborate with our interns and witness the festival in full swing in July. Additionally, I have friends who will be competing, so I'm keen to witness Pacific excellence on the big stage!



Taute Vaai



Amanda Wilson

Families in Banding

For Marlborough District Brass, one family name appears regularly: the name Moseley.

When the band competed at Easter in the Australian National Band Championships, eight members of the family played. Brothers Kevin and Graham, their wives Kathy and Christine, Kevin's daughter Nicola Moynihan, grandson JP Moynihan, Graham's son David, and their nephew Clynton Payne. Kevin's second daughter, Julia Mallet, was missing from the team, but she'll join the band in Greymouth in May for the NMWC Provincial Contest while David has other commitments.

Interestingly, it wasn't always the Moseley family. Back in the day, the name Holdaway was dominant in the Blenheim Municipal and Marlborough Regimental Band eras.

Kevin says it all started way back when David Beaumont handed him a cornet and said, "Learn to blow and come back next week to start learning to play." Well, as happens, one thing led to another, and in time, younger brother Graham took up a cornet as well, and they began to make friends in the banding family. Soon, it transpired that Kevin met a certain Miss Kathy Holdaway, and, well, as they say, the rest is history.

Today, Christine plays the tenor horn and is treasurer and general good sort when anything needs doing; Graham plays solo cornet, teaches juniors, and takes charge of our instrument stocks and issues; Kathy plays percussion and keyboard, accompanies soloists, takes charge of uniforms, and has recently stepped aside from a two-year term as secretary; Kevin

plays the cornet or flugel horn as required, and has always worked hard for the band both in teaching, conducting, fundraising, and nurturing those all-important contacts that keep the wheels greased.

There are other family members in our wider organisation, too. Graham and Christine's daughter Letitia is married to Nick Garrett and plays with Porirua Brass. Julia's husband Dave and their two children, Cooper and Henry, play with Woolston bands, and Clynton's sister Michelle plays cornet with Porirua Band.

Marlborough District Brass Band were pleased to officially appoint Kevin Moseley as Patron of our Band at the AGM held in March to honour his continuous commitment to all aspects of our organisation.



L to R from the top: Kevin Moseley, David Moseley, Graham Moseley, Kathy Moseley, JP Moynihan, Nicola Moynihan, Clynton Payne and Christine Moseley.

OSBBA Contest

The cool wind on an early Saturday morning didn't stop the sound of brass echoing through a Mosgiel neighbourhood as day one of the Otago and Southland Brass Bands Association Regional Contest commenced on 6 April. Kaikorai Metropolitan Brass of Dunedin hosted this year's contest. All solo, party, and band events were held on the grounds of Taieri College.

The day began with different age groups and sections of Air Varie solos, duets, and ensemble events. After a quick lunch break, it continued into the afternoon, again with different age groups and sections wowing audiences and adjudicators with the sweet sounds of slow melodies.

On Saturday night, the six competing bands battled it out for graded placings in the Sacred Item and Own Choice selection.

The entertainment competition on Sunday afternoon thoroughly entertained the audiences while being judged by three local figureheads on the entertainment component and the Chief Adjudicator on the musical content. A time limit of 30 minutes is set and starts from when the first person goes on stage to set up until the last person gets off stage at the end of the performance.

We extend our sincere thanks to the Kaikorai Metropolitan Brass organising committee, our invaluable sponsors, and the dedicated team at Taieri College. Your warm hospitality and support made this event a success, and we are truly grateful.

A special thanks to the weekend's Chief Adjudicator, Adrian Dalton, along with Ben Rickerby, Jim Turrell, Matthew Toomata, Sam

Pinder, and John McAdam, who adjudicated and made difficult decisions among the various sections.

As with any solo event, we can't do it without the generosity of the accompanists, who we know put in countless hours of rehearsal on the ivories to make the soloist sound good. To the accompanists from the soloists, THANK YOU!

And finally, a heartfelt congratulations to the winners and to every participant who stepped up and showcased their talent. Your participation is what truly makes this event special and we are grateful for your contribution.

Chris Herman
OSBBA Executive

Under 13 Slow Melody

- 1 Caitlin Checketts, Ascot Park Hotel Auxiliary Brass
- 2 Flynn McGregor, Ascot Park Hotel Auxiliary Brass
- 3 Alex Barnes-Milbank, Mosgiel Brass

Under 13 Air Varie

- 1= Alex Barnes-Milbank, Mosgiel Brass
- 1= Caitlin Checketts, Ascot Park Hotel Auxiliary Brass

Under 16 Slow Melody

- 1 Lachie McGregor, Ascot Park Hotel Auxiliary Brass
- 2 Ruan Hamman, Mosgiel Brass
- 3 Dodie Pickett, Ascot Park Hotel Auxiliary Brass

Under 16 Air Varie

- 1 Ruan Hamman, Mosgiel Brass
- 2 Lachie McGregor, Ascot Park Hotel Auxiliary Brass
- 3 Dodie Pickett, Ascot Park Hotel Auxiliary Brass

Under 19 Slow Melody

- 1 John Chesney, Ascot Park Hotel Brass
- 2 Kate McGregor, Ascot Park Hotel Brass
- 3= Bridget Adams, Ascot Park Hotel Auxiliary Brass
- 3= Isla Craigie, Mosgiel Brass

Under 19 Air Varie

- 1 Kate McGregor, Ascot Park Hotel Brass
- 2 John Chesney, Ascot Park Hotel Brass
- 3 Serenity Hook, St Kilda Brass

Open Slow Melody

- 1 Joanna Hughes, Mosgiel Brass
- 2 Leon Kendall, St Kilda Brass
- 3 Jill Simson, Kaikorai Metropolitan Brass

Amateur Air Varie

- 1 Leon Kendall, St Kilda Brass
- 2 Bella O'Connor, St Kilda Brass

Premier Slow Melody

- 1 Steve Gooding, Ascot Park Hotel Brass
- 2 Matt Patchett, Kaikorai Metropolitan Brass
- 3 Megan Gooding, Ascot Park Hotel Brass

Championship Air Varie

- 1 Megan Gooding, Ascot Park Hotel Brass
- 2 Nina Gooding, Ascot Park Hotel Brass
- 3 Anna Redmond, Ascot Park Hotel Brass

Senior Event

- 1 Phillip Craigie, Mosgiel Brass
- 2= Ken Wellington, Ascot Park Hotel Auxiliary Brass
- 2= Brian Lee, Mosgiel Brass

Novice Event

- 1 Teresa Gu, Kaikorai Metropolitan Brass
- 2 Stephen Murphy, Kaikorai Metropolitan Brass
- 3 Rob van Abs, Mosgiel Brass

Percussion Solo

- 1 Callum Christie, Ascot Park Hotel Auxiliary Brass

Junior Duet

- 1 Megan Ashton & Bridget Adams, Ascot Park Hotel Auxiliary
- 2 Lachie & Sam McGregor, Ascot Park Hotel Auxiliary Brass

Open Duets

- 1 Megan & Nina Gooding, Ascot Park Hotel Brass
- 2 James Ung & Joanna Hughes, Mosgiel Brass
- 3 Mei Admiraal & Bella O'Connor, St Kilda Brass

Open Ensembles

- 1 Mosgiel Brass
- 2 Kaikorai Metropolitan Brass
- 3 Kaikorai Metropolitan Brass

Percussion Ensemble

- 1 Ascot Park Hotel Auxiliary Brass

Band Events

Sacred Item

- A Grade: 1 Ascot Park Hotel Brass 2 St Kilda Brass
B Grade: 1 Kaikorai Metropolitan Brass
C Grade: 1 Alpine Energy Timaru Brass 2 Mosgiel Brass
D Grade: 1 Ascot Park Hotel Auxiliary Brass

Own Choice Selection

- A Grade: 1 Ascot Park Hotel Brass 2 St Kilda Brass
B Grade: 1 Kaikorai Metropolitan Brass
C Grade: 1 Alpine Energy Timaru Brass 2 Mosgiel Brass
D Grade: 1 Ascot Park Hotel Auxiliary Brass

Entertainment Programme

- A Grade: 1 Ascot Park Hotel Brass 2 St Kilda Brass
B Grade: 1 Kaikorai Metropolitan Brass
C Grade: 1 Alpine Energy Timaru Brass 2 Mosgiel Brass
D Grade: 1 Ascot Park Hotel Auxiliary Brass



Lachie McGregor of Ascot Park Hotel Auxiliary Brass winner of the U16 Slow Melody with supervisor Anna Redmond



Ruan Hamman of Mosgiel Brass with the U16 Air Varie trophy.



Ascot Park Hotel Auxiliary Brass of Invercargill under the baton of Aaron Herman.



Ascot Park Hotel Brass of Invercargill under the baton of Peter Adams.



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Manager: Emily Richards
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M: 021 607 483

National Secondary Schools' Brass Band
Musical Directors: Vickie van Uden, Christchurch.
Course Manager: Sandra Ginever
nssbrassbandnz@gmail.com
M: 021 211 2321

2024 National Contest in Auckland 10 to 13 July
Contact person: Owen Melhuish
owenmelhuish@gmail.com

2025 National Contest in Christchurch 2 to 5 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington
Contact person Mike Sander
mike.sander@tpl.co.nz

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More information [HERE](#).

National Secondary Schools' Brass Band Course

Applications are now open for the 2024 National Secondary Schools' Training Course to be held in Nelson from 1 to 5 October.

Application Criteria

✓ Players must attend a New Zealand secondary school or be attending an equivalent educational institution (area school, correspondence school, home school)

✓ You do not have to be a member of a BBANZ-affiliated brass band.

✓ Players should be playing at **Grade 4 level** or above.

To apply, contact the Course Manager, Sandra Ginever, at nssbrassbandnz@gmail.com or 021 211 2321 to sign up for Google Classroom, where the audition requirements are available.

Applications close on Wednesday, 8 May, 2024.



Friends of the National Youth Brass Band:

BJ Aldridge (in perpetuity), E Aldridge (in perpetuity), J Aldridge, D and M Dawson, Tony Garing, Pete and Billie Harbidge, JB and NC Hollick, I Levien, John McGough, O Melhuish, D Miller, G and C Moseley, NZ Army Band, Otago Southland Brass Band Association, B and M Platt, RNZ Air Force Band, Evan and Lorraine Sayer, 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, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin, Bill Platt, Evan Sayer, Dianne Smeehuysen MNZM JP, Rodney Sutton MBE JP and Murray Warrington MNZM.

Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, 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, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



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The Due Drop Events Centre - the contest hub

Celebrating the Best of Brass and Pacific Culture

South Auckland, home to the world's largest concentration of Polynesian people across the Pacific, is set to host a remarkable event this year: the National Brass Band Championships, aka The Pacific Festival of Brass. This year's festival is not just a celebration of the top brass bands and musicians in New Zealand but also a vibrant gathering that aims to bring together communities through the power of brass music, with a particular focus on engaging with South Auckland's Pasifika communities.

Held at the Due Drop Events Centre, the national championship make its first appearance in Manukau, South Auckland. This location underscores the festival's commitment to Pasifika inclusivity and diversity, highlighting the cultural richness of this area. The festival will welcome bands from across the Pacific, including participants from Australia, Hong Kong, Japan, and Tonga, making it a genuinely pan-Pacific event. Additionally, the festival will also host 1200 dedicated contest participants from across New Zealand, further enriching the competitive and collaborative spirit of the event.

Over the past nine months, the festival team has worked tirelessly to delve deeper into our brass communities, advocating

for a form of music-making that holds a significant place in New Zealand's musical heritage. The growth of the brass movement in New Zealand is evident in the growing interest in brass bands (with the recent success of the hit movie *'Red White and Brass'*), and it is thrilling to witness the increasing diversity within this community.

The Pacific Festival of Brass promises an array of exciting highlights. Participants can look forward to masterclasses by renowned musicians Huw Dann and Douglas Cross from the Auckland Philharmonia and Eastman endorsee Matthew van Emmerick, courtesy of Music Works. There will also be Pasifika performances from local secondary schools, showcasing the incredible talent and cultural pride of South Auckland's youth.

The Brass Canvas art competition will feature stunning works from Manurewa, Alfriston, and James Cook High School students, adding a visual arts dimension to the festival. The winner of this art competition will have their piece featured on the front cover of the contest programme. Moreover, the festival team has organised local mini-tours, offering a deeper connection to the community and its surroundings, and an internship programme guided by mentors Amanda Wilson and Taute Vaai, providing

In this issue

- We certainly have a bumper issue this month as we preview our National Contest, including what our Chief Adjudicators will be listening for.
- Prepare to be inspired as we announce the members of the 2024 National Secondary Schools' Band, a testament to their hard work and dedication. We also introduce Linda Filimoevala, the recently appointed musical director of the Development Band.
- For those young players keen to move on to the next step, you will find information about applications for the 2025 National Youth Brass Band.
- The wonderful initiative, Bras and Brass, updates us on their plans for this year and next. Plus, there's news from Kumeu Brass and results from the Central Districts and Auckland solo contests.

The *Mouthpiece* will take a break in July, but we will return on the first of August with a full report on our national championships.

Happy banding!

invaluable experience for aspiring music administrators and event organisers.

The Pacific Festival of Brass would not be possible without the generous support of its major funder, Tātaki Auckland Unlimited, and other funders, including the Four Winds Foundation, Auckland Council Creative Communities, Auckland Airport, and the Manurewa Local Board. We are also grateful to our event sponsors, who, at the time of going to press, are the Royal New Zealand Navy Band, Dame Adrienne Stewart, David Miller, New Zealand Army Band, and Besson. ABI Music kindly sponsors the live streaming provided by [Brassbanned.com](https://brassbanned.com)

We also welcome a new sponsorship from Waitoa Beer, a Wellington-based brewer of fine ales whose product will be available in the social area within the Fisher & Paykel foyer at the main entrance.

This year's Pacific Festival of Brass not only highlights musical excellence but also instils a sense of unity and cultural pride within the community. We are excited to welcome everyone to this celebration of brass and look forward to the blend of music, cultures, and community spirit.

Of course, such an event could only happen with the support of wonderful volunteers. We are looking for more to help out on Wednesday 10 and Thursday 11 July. This is a great opportunity for students in the local area seeking work experience to build their CVs, those participating in the Duke of Edinburgh programme, or anyone looking to be a part of the Pacific Festival of Brass journey. If you are interested in volunteering, you can find more information under the 'Contest Info' tab at [our website](https://brassbanned.com),



Banding Together

National contest entries have closed for Auckland 2024. With 34 bands represented and an estimated 1,200 competitors, it will be a busy four days for our Contest Manager, Contest



Administrator, the Contest Committee and the many volunteers. It is very positive to have such a large number of bands and soloists at our national event, including international bands from Japan, Hong Kong, Australia and Tonga. It is 13 years since we last held a contest in Auckland, and the first time a contest has been held in South Auckland. The Due Drop Events Centre in Manukau allows us to hold all (but three) events under one roof, plus a Street March route right outside the door.

Entries are again high in the Junior Slow Melody, with 33 this year. It is fantastic to see strong participation in all the youth classes, including three bands in the Youth grade and one high school band in an Open grade. The continued growth in our youth player base is a testament to the fantastic work that tutors, conductors and administrators do throughout the country. This great work is also reflected in the

84 applications we received for the 2024 National Secondary Schools' Brass Band course in October. See further information on the selected bands inside this edition. A reminder too that applications are now open for the 2025 National Youth Band that will again be assembling in January.

So much great work is happening in many bandrooms around the country, so celebrate it by sharing information about your successes. The *Mouthpiece* is one of the forums you can use to do this, and our Annual Conference is the other. This gathering is an ideal opportunity for conductors, players and administrators to share ideas through workshops and discussion sessions. The BBANZ 2024 Annual Conference will be held in Christchurch on Saturday, 9 November, including some social time, a keynote guest speaker, and then the AGM on Sunday, 10 November. Put the date in your diaries and attendance at the event in your budgets.

The conference weekend provides a chance to engage with a broad cross-section of our members through varied training workshops. Participation is the key to its success, so please let us know what you would like to learn more about or feel we should discuss at this year's conference.

One area we are particularly keen to discuss and brainstorm at this year's

conference is how best to keep members engaged with our organisation as they move towns, commit to tertiary education or begin/change careers. We fully appreciate that at each of these points in life's journey, a break from banding commitments may be necessary, so how do we still keep these individuals informed about all the great things happening both nationally and with their local band? What do we need to implement to encourage them back into banding when the time is right? Do we need to remove any barriers to make their return as simple as possible?

I look forward to your thoughts and opinions on this critical topic. We have many intelligent people in brass bands throughout New Zealand, so help guide us. Remember, this is your organisation.

I wish all bands and players well in your preparation for Auckland 2024. May your bandroom be free of COVID and a smile permanently on your conductor's face. I am looking forward to catching up with many of you next month.

Yours in banding.

A stylized, handwritten signature in dark ink, appearing to read 'John S.'.

John Sullivan – President
Brass Band Association of New Zealand

Gig Guide

Saturday 8 June

Seriously Brass: Paganini. Featuring Woolston Brass and guest trombone soloist David Bremner, 7.30pm at The Piano, Armagh Street, Christchurch. Tickets available from [Eventfinda](#)

Sunday 9 June

A Celebration of Brass: Ascot Park Hotel Brass and Auxiliary Band in concert, 3.00pm at First Church, 155 Tay Street, Invercargill.

Friday 14 June

Nominations close for the BBANZ Accompanist and Administrator of the Year.

Saturday 15 June

Jubilance: Woolston Concert Brass and guest soloist Anthony Smith, 2.00pm at the Salvation Army Citadel, 853 Colombo Street, Christchurch. Tickets from [Eventfinda](#)

Tuesday 18 June to Saturday 6 July
Red, White and Brass: The Play, at ASB Waterfront Theatre, Auckland. Tickets [HERE](#)

Wednesday 26 June

Virtuoso Brass: Woolston Brass Solo

Competition, 7.00pm at the John Rhind Chapel, Christchurch. FREE.

Sunday 30 June

Kumeu Brass and Kumeu Vintage Brass 75th Anniversary celebration free concert at the Kumeu Community Centre, 35 Access Rd, Kumeu, West Auckland.

Sunday 7 July

KidsFest Big Brass Bang featuring Woolston Junior Band, 2.00pm at Te Waka Unua School Hall, Woolston, Christchurch. Tickets available [HERE](#)

Wednesday 10 to Saturday 13 July
Pacific Festival of Brass – the 2024 National Brass Band Championships.
www.pacificfestivalofbrass.org

Wednesday 10 July

Events from 10.00am. Solos for Under 15, Juniors, Masters and Open Slow Melody. All percussion events. All Open ensembles/duets.

Junior Champion of Champions at from 5.00pm

Invitation Slow Melody from 8.00pm

Thursday 11 July

From 9.00am – Open solos and Junior

Ensembles/Duets and Slow Melody.

Open Champion of Champions from 7.30pm

Friday 12 July

Sacred/Reflective item and Test Selection for A, B and C Grades. Youth Grade contest.

The Street March from 2.30pm.

Saturday 13 July

Own Choice selection for A, B and C Grades.

D Grade contest.

Saturday 27 July

Applications for the 2025 National Youth Brass Band close at 5.00pm. Contact band manager Emily Richards for details. nybb2025@gmail.com

Saturday 31 August

Save the date for the 'Colours' concert, Brass and Brass and Addington Brass, in Christchurch. Details [HERE](#)

To have your events listed in the Gig Guide, email the editor at bbanzeo@gmail.com



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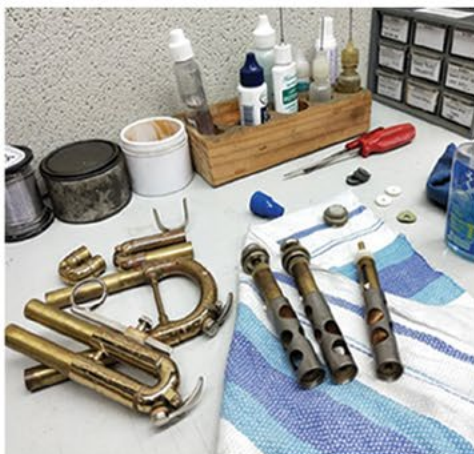


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ABI Music wishes the best of luck to everyone competing in the 2024 New Zealand Brass Band Champs!

Bras and Brass Foundation

It is with great pleasure we announce that the Bras and Brass Band now has charitable status, with the establishment of the Bras and Brass Foundation. The step to an Incorporated Charitable Trust Foundation is important for the band to carry out an even more comprehensive range of goals. Our principal goals remain unchanged: to raise awareness of breast cancer among our brass players and the wider membership, to raise funds for breast cancer needs, and for the band to have fun doing so. For those who have performed in the band already, you will know how much fun it is to come together, to make fun yet challenging music, and to enjoy the company and fellowship of each other. Each gathering is like a family reunion. We are an inclusive group and have a whole heap of fun along the way. If your band has combined with us, you, too, will understand what we are all about.

A broader goal, and one in which the establishment of a charitable trust becomes even more important, is for the Bras and Brass Band to provide support to brass and percussion players across New Zealand when diagnosed with cancer. We will be able to provide a support network from members of the band who are breast cancer survivors and the wider band who are there for the cause. Once the Foundation is fully underway, we intend to have an application process for brass and percussion players diagnosed with breast cancer to apply to the Bras and Brass Foundation for support, which may include financial assistance for those in need.

The Bras and Brass Foundation's initial trustees are Mike Sander, Bronwynne Leech, Julie Anne Garnons-Williams, and Gillian Boyes. They will meet as required to approve budgets for the band's activities, make funding decisions, and provide governance.

Julie Anne Garnons-Williams is working hard on a dedicated Bras and Brass website to complement our social media presence. This site will have a wealth of information on the band, the Foundation, and how you can

support us.

With around 100 registered players, we get bigger and better every year. Although we have not been together since the *La Fiesta Women's Festival* and concert with Brass Whanganui earlier last year, several performances are coming up. Please read the separate article detailing our plans. We hope that you can make it along. The band management continues to run the band itself, with Musical Director Michelle Lowe and management team members Mike, Bronwynne, Carmel Spencer and Julie Anne.

We want to take this opportunity to thank our loyal supporters, including Sshmutes, Brass Direct, House of Oom, BBANZ, and Miller Associates, for your support which makes it so much more possible for Bras and Brass to carry out its work. Also, the hard work of our volunteers, music makers, and, of course, our fabulous women and men in pink – yes, our broad membership of fabulous musicians. We look forward to the next couple of years as we visit different parts of the country and get together with different bands to perform entertaining concerts for an excellent cause.

For more information on how you can help, and in the first instance, please contact Mike Sander at 029 773 1441 or mtsander007@gmail.com

Bras
AND
Brass

Bras and Brass in Action

It is hard to believe that Bras and Brass have been in action for over six years! We had our first gathering and performance in Wellington in April 2018, under the baton of David Bremner, and shared the billing with Hutt City Brass. Since then, we have lost one of our founding members, dear Lou; at least one other of our number has fought the good fight (and won) against the big 'C', and we have had a pandemic to boot..... but you can't keep a good woman down – and it is near impossible to keep this bunch of good women (including our honorary women) from continuing to work towards fun-filled weekends, making music and raising funds for Breast Cancer Research.

The Bras and Brass Foundation (yes, we are officially a charity now) is back at it with two gatherings (so far) this year and one in early 2025 on the books. Firstly, we are greatly looking forward to joining Adrian and the team at Addington Brass at the end of August for our combined 'Colours' concert on Saturday, 31 August, in the evening. Details will be available as we get closer to the time. If you are based in Canterbury, pop that date in your diary now! If you come up to me at halftime and tell me you read this article – you get a pink marshmallow chocolate fish!

Following fast in the footsteps of this, we all come back to Wellington with Wellington Brass for a very special concert on Sunday, 13 October. More details to come closer to the time, and I may have some chocolate fish for those who make themselves known to me. First in – first served!

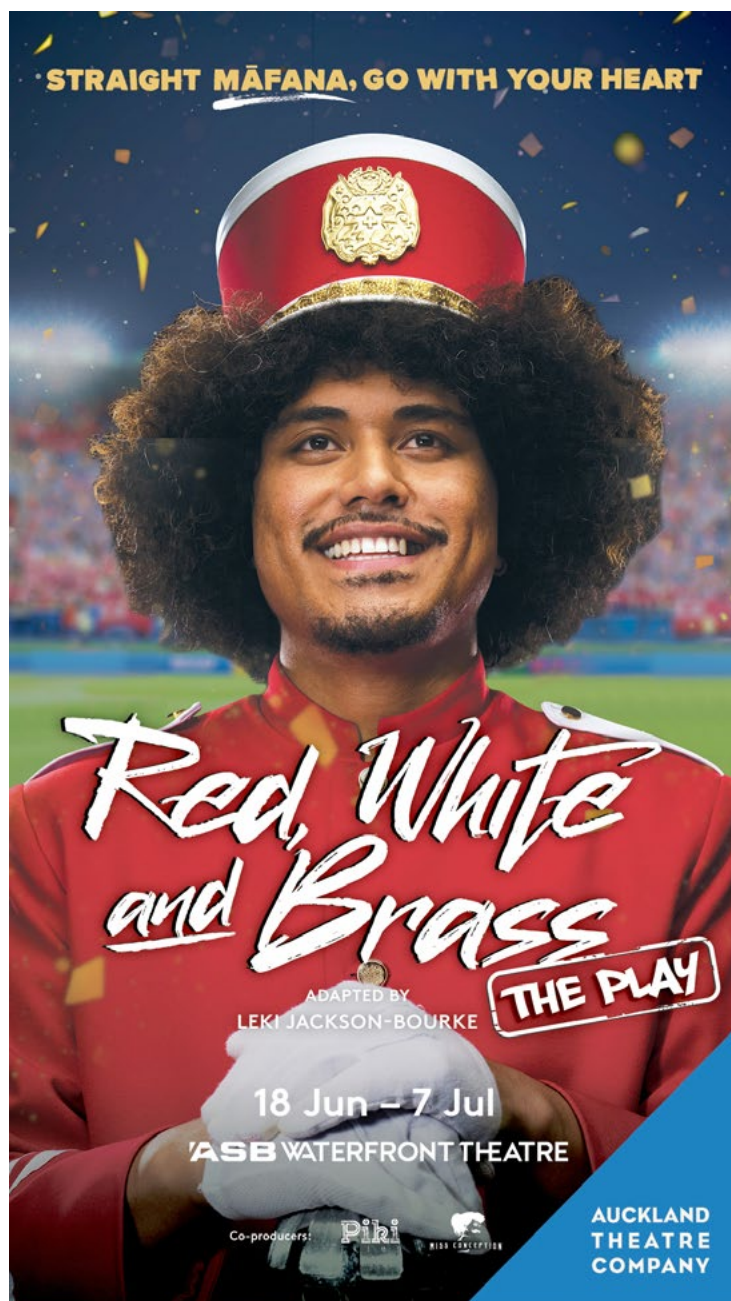
Fast forward to Saturday, 29 March 2025, in Taupo, where we connect with many groups at the Great Lakes Centre for a 'Funk-Raiser'. A huge thanks to Matt West in Taupo for organising this for us. It will be a night of dancing, frivolity and good cheer, featuring Taupo Brass, Taupo Concert Band and Matt's own funk band. If you feel like a fun weekend in one of New Zealand's most beautiful spots – get that date in your diary and book a room!

Our success wouldn't be possible without the support of our sponsors and supporters. If you're interested in joining us as a player, sponsor, or helper, please do not hesitate to get in touch. Bronwynne Leech is your best point of contact at bronleech@gmail.com for players and helpers. If your band or local community has an event where you'd like us to be involved, we'd love to hear from you. Mike Sander is the person to get in touch with at mike.sander@tpl.co.nz. You can also follow us on [Facebook](#).

We strongly encourage all women players in New Zealand to have their names on our database. You never know when we may pop up in your town, and all for a very, very good cause.

Carmel Spencer – Bras and Brass Foundation

Bras
AND
Brass



Auckland Contest Results

The Auckland Bands Association Solo and Ensemble contest was held at Westlake Girls High School on Sunday, 26 May. The adjudicators were Vaughan McDonald, a former member of the National Band and winner of the New Zealand Champion of Champions and Tom Chester, conductor of the Auckland Jazz Orchestra and Manukau Symphony Orchestra.

Under 11 years solo

- 1 Sohan Sood, Auckland City Youth Brass
- 2 Luke Wakefield, Auckland City Youth Brass
- 3 Alan Wakefield, Auckland City Youth Brass

Slow Melody Under 13 Years

- 1 Celine Wu, North Shore Youth Brass
- 2 Jimi Varekamp, Auckland City Youth Brass
- 3 Dante Nugroho, Auckland City Youth Brass

Not slow Melody Under 13 Years

- 1 Celine Wu, North Shore Youth Brass
- 2 Jimi Varekamp, Auckland City Youth Brass
- 3 Francis Wong, Auckland City Youth Brass

Restricted Under 16

- 1 Viliami Fa'au, Sistema Aotearoa

Slow Melody Under 16 Years

- 1 Sophie Wood, North Shore Brass Academy
- 2 Callum Shuker-Brown, North Shore Brass Academy
- 3 Inoke Unga, ASDAH Brass

Not Slow Melody Under 16 Years

- 1 Inoke Unga, ASDAH Brass
- 2=Michelle Hendra, North Shore Brass Academy
- 2=Callum Shuker-Brown, North Shore Brass Academy

Slow Melody Under 19 Years

- 1 Emily Sullivan, North Shore Brass
- 2 Harry Parker, North Shore Brass
- 3 Aria Dalgleish, Auckland City Brass

Not Slow Melody Under 19 Years

- 1 Harry Parker, North Shore Brass
- 2 Matt Donaldson, North Shore Brass
- 3 Callum Keer-Keer, Waitakere Auckland Brass

Slow Melody Over 19 (Novice)

- 1 Francisco Ruiz, Waitakere Auckland Brass
- 2 Trish Wilson, Auckland City Brass
- 3 Matthew Smart, Papakura City Brass

Not Slow Melody Over 19 (Novice)

- 1 Francisco Ruiz, Waitakere Auckland Brass

Slow Melody Any Age

- 1 Chris McCloy, Auckland City Brass
- 2 Jake Krishnamurti, Auckland City Brass
- 3 Mark Bingham, Auckland City Brass

Not Slow Melody Any Age

- 1 Semisi Ahoatu, North Shore Brass
- 2 Anga Uasike, North Shore Brass
- 3 Yuri Handa, North Shore Brass Academy

Veterans

- 1 Steven Booth, Waitakere Auckland Brass
- 2 Murray Borthwick, North Shore Brass
- 3 Ian Voss, Kumeu Brass

Slow Melody Championship

- 1 Steven Booth, Waitakere Auckland Brass
- 2 Anne Filimoehala, Waitakere Auckland Brass
- 3 Liam Wright, North Shore Brass

Not Slow Melody Championship

- 1 Jake Krishnamurti, Auckland City Brass
- 2 Steven Booth, Waitakere Auckland Brass
- 3 Linda Filimoehala, Waitakere Auckland Brass

Duet under 19 Years

- 1 Gabriel Kaiti & Inoke Unga, ASDAH Brass
- 2 Paula Kafoika & Joseph Tongotongo, ASDAH Brass

Duet over 19 Years

- 1 Linda & Anne Filimoehala, Waitakere AB
- 2 Steven Booth & Grant Langdon, Waitakere AB

Trio under 19 Years

- 1 North Shore Youth Brass

Quartet under 19 Years

- 1 North Shore Youth Brass
- 2 North Shore Youth Brass
- 3 North Shore Youth Brass

Ensemble under 19 years

- 1 North Shore Youth Brass
- 2 ASDAH Brass Girls Ensemble
- 3=Auckland City Youth Brass
- 3=Auckland City Youth Brass

Quartet over 19 years

- 1 Waitakere Auckland Brass

Ensemble over 19 years

- 1 Waitakere Auckland Brass

National Contest Preview

In the 144-year history of our national championships, the 2024 event will be the most international contest. Not only will the championships celebrate Pasifika music and culture, but they will also welcome five international brass bands: Immortal Brass Eternally from Japan, Hong Kong Brass Band, Tupou College from Tonga, Parramatta City Band, and Marion City Band from Australia.

The championships get underway on Wednesday with the Junior Solos and Open Ensembles. The day's highlights will be the Junior Champion of Champions in the late afternoon and, later that evening, the Invitation Slow Melody. The performers are Matt Donaldson (2023 Junior Champion of Champions), Jeshua Oram, Byron Newton, Andrew Large, and Steven Booth, along with the winner and place-getters from the 2023 event, Kevin Hickman (the 2024 Champion of Champions of Australia), Murray Borthwick and Liam Wright, plus the New Zealand Champion of Champions Kay MacKenzie. One more spot is up for grabs in this prestigious event for the Open Slow Melody event winner earlier in the day.

The Open Solo and Junior Ensemble events start at 9.00am on Thursday and conclude that evening with the Open Champion of Champions. The Junior Slow Melody event has again attracted 33 entrants.

Twenty-nine bands from throughout the country are joining our international bands, tuning up and ready to perform for our chief adjudicators, Brett Baker and Michael Dowrick. Soloists, bands, and their conductors often wonder what the adjudicators are listening for, so we asked them. You can read Brett and Michael's thoughts on adjudicating on page 8.

What can you expect to hear in the band events? Performances in the A Grade Own Choice section feature some of the most exciting major works, including Thierry Deleruyelle's *Sand and Stars*, the test piece at the 2023 British Open, *Fraternity* also by Thierry Deleruyelle, *Hypercube* (Oliver Waespi), *Journey of the Lone Wolf* (Simon Dobson) and *Breath of Souls* by Paul Lovatt-Cooper. Seven bands will contest the A Grade title, including defending champions Wellington Brass, looking for a historic sixth win in a row.

In recent years, only six bands have competed in the B Grade, but this year it is the largest grade at the contest with 11 bands, thanks to the inclusion of four international bands. Can defending champions Hutt City Brass and close rival Auckland City Brass keep the title in New Zealand? It is great to see the return of Eastern Bay of Plenty Brass to the championships. And great to have works by New Zealand composers in the grade, with *Elegy* by Fraser Bremner and *Meditation on 'St Clement'* by David Chaulk being performed in the Sacred Item section and a new work by Fendall Hill, *The Ockeghem Deposition*, in the Own Choice.

Without last year's winners, Woolston Concert Brass, at the contest, the C Grade contest is wide open, with ten bands preparing to battle it for the title. The Own Choice section is a mix of old and new works, including *Glorifico Aeternum* (Dean Jones), *Lake of the Moon* (Kevin Houben), *Lions of Legends* (Thierry Deleruyelle) and *Purcell Variations* by Kenneth Downie. Nice to see a nod to New Zealand composers with Ken Young's arrangement of *Eventide* in the Hymn section.

Three bands will compete in the D Grade contest on Saturday. They will perform William Himes's test Hymn *Nicaea* and an Own Choice and Stage March. Motueka District Brass is making the trek from the top of the South Island to take on two local bands from Auckland.

Having three bands competing in the Youth Grade this year is fantastic. As this event has open adjudication, we can name the bands. Come along on Friday afternoon to hear North Shore Youth Brass, Auckland Seventh-day Adventist High School Band (ASDAH) and Auckland City Maamaloa Youth Band. Although ASDAH are not BBANZ affiliated, band members have participated in our National Secondary Schools' Band for the past three years. And as ASDAH are the only D and Youth band marching, they will definitely take home one trophy.

Admission is free to all band events on Friday and Saturday to allow all supporters, band members, and the general public to hear as many bands as possible. So come to the BNZ Theatre and the Sir Noel Robinson Convention Centre in the Due Drop Events Centre. Plus, the highlight for many, the Parade of Bands, will take place on-site with the step-off at 2.30pm on Friday.

We are all looking forward to bringing you a great contest. Still, if you can't make it there, you can watch the events on live streaming at www.brassbanned.com hosted by the inimitable and energetic Tim Kelly.

Helen Lee – Contest Administrator



From Brett Baker

I often hear band personnel complaining about the lack of transparency in adjudication and what judges are looking for. Quite simply, they need to read the PAC (performance assessment criteria) document on the Association of Brass Band Adjudicators' website [AOBBA](#)

What do I look for as a band adjudicator?

A band should...

Firstly, play together with the same articulation and be balanced. To me, this means the relevant tunes come out of the various textures. If a band clearly cannot play the piece in front of them as a group, then they are not going to score very highly. Also, if they can play the pieces in front of them but not convincingly, then again, they are not going to score very highly.

Secondly, tuning and intonation issues should be minimal. The band should have a consistent sound and approach, show dynamic and articulation differences, and show musical intention regarding phrasing and musical shape.

Thirdly, I want to go on a journey in a performance. I want to be entertained and moved, for a band to stir emotions, and for there to be an element of interpretation and tension present. I do not want to be bored!

How much effort will this take?

The performance ability of many youth bands, after hours and hours of graft, may not be achievable with individuals coming together for a short amount of time before a competition, but we all know what good playing sounds like, how it is achieved, and that it takes regular interaction as a group of players.

What should judges be thinking about?

It is important that judges are constructive and tell bands and players what is good and what they need to improve on, and language is very important in achieving this. Remarks must be straightforward and clear rather than flowery and open to interpretation. Effort should be rewarded, but at the end of the day, a great leveller is the standard of playing whatever music is being played, and however they interpret it.

What should bands think about when approaching a competition?

Conductors and players who try to please an adjudicator by playing pieces they like or in a way they think they will like can very much backfire. I suggest bands play to their strengths, play what they enjoy, and aim to impress and entertain without becoming tacky. There will be a fine balance, but in the end, a considered, thoughtful, and sincere approach will always do well.



From Michael Dowrick

Regarding what I am looking for, I fully appreciate the need to know and, from bitter experience, understand the frustrations of hearing the adjudicator say the infamous, 'what I was actually looking for... and, in particular...' just before the results are read out. The following are my key points of interest as a conductor or adjudicator.

Tune: Time: Tone: Texture: Style.

The first element is being *in tune* as individuals and as a group. In preparation, I use hymn tunes and singing to develop aural skills within the group (yes, at the professional level too). Starting a rehearsal with some time spent on listening skills (no more than 15 minutes).

In time: This is again as individual players, sections and a whole ensemble. This can be trained for in the warm-up sessions. Muscle memory can be developed away

from instruments by clapping or tapping out a rhythm. *Tempi* also falls into this area – if there is a metronome mark on the score, utilise it. The comment 'did not follow the composer's intent' might arise if these are ignored. Within 'in time', articulation needs careful consideration; think of the whole sound of notes, how the note starts (soft through to hard attack), its shape, and how it ends. Words or phrases can be used to describe or learn articulation and attack.

In tone: Looking for a balanced sound, stylish with good architecture to the dynamic range. Not every forte or piano is the same – for me, *forte* is a light dynamic. The literal translation is *strong*, NOT *loud*! To achieve a wide range of dynamics (rather than on or off), working hard on the softer elements aids the range of *fortes* and *fortissimos* and gives more depth to those big moments, making them much easier to achieve. Again, using disciplined chorales or hymns to establish or affirm these helps. How we move the air is crucial here.

In texture: Who has the tune? Who has the harmonic direction? Who has the filling or accompaniment? Along with good balance, a defined sense of layering is all part of a great performance. Extending the ideas formed in the articulation element of *in time* brings forward the next part to consider: what is the shape of the phrase? Eg: Does it start big and fade? Does it swell to the centre, first half, second half, and away? Or does it grow from start to finish? Are the phrases regular, i.e. 8 bar or irregular, 5 plus 5? Are they overlapping? The list is endless.

Having shape and contour is a particular element that helps develop the piece towards the next element, which is, *in style or overall musicality*, the thorough understanding of the form and shape of the big and small elements of the piece. Regarding what is being looked for, the style of *crescendos*, *diminuendos*, and *tempo changes* must be relevant and in keeping with the general mood or sound picture the music is trying to evoke. This, aligned with all of the above, will help everyone perform the piece with ease. A thorough analysis of the piece is crucial for the conductor, and sharing this analysis over the rehearsals with individuals and the band builds all of the above: tell the story, perform the story. The whole piece will come together if everyone knows their part in the story.

I believe, at the very least, the band and individuals should aim to be able to understand the what, why, when, where and how of every single element. I do appreciate that one man's medicine is another's poison, and writing about music requires transliteral representation of something that doesn't tangibly exist, but working on the very basics of musicianship (which I believe are the fundamentals described above) will not only improve your performance, it will shape your successes.

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Meet our Pacific Festival of Brass Interns

The Pacific Festival of Brass team is thrilled to introduce our talented Pacific Festival of Brass interns. We're incredibly fortunate to have such a diverse group of interns this year, each bringing a unique set of skills and passions to our festival. We're eager to see the distinctive contributions they will make. We extend our heartfelt thanks to the Auckland Creative Communities Scheme for their generous support, which has made these internships possible and will enrich the experiences of our interns.



Kasi Valu

Kasi Valu: Eua, Lapaha, Ma'ufanga/Tonga: Actor, writer, producer – my work currently centres on our Pacific peoples' experiences, wit, nuance, and universality. Whilst being a full-time Fia Poto (joker), I look forward to forging connections between our Pacific peoples and the Pacific Festival of Brass. This opportunity is an invitation for me to deepen my understanding of this strand of our arts community and the history of Ifi Palasa (brass playing) within our Tongan communities, locally and abroad.

Shanna Paese: Tālofa lava, mālō e lelei! I am an actor, filmmaker and lover of all things creative. My current creative involvements are with the Auckland Theatre Company Youth Company as a performer and UoA's (University of Auckland) Stray Theatre Company as a video editor. I applied for the Pacific Festival of Brass internship to contribute to my community through the arts and to learn something new. This is my first time hearing about the festival, so I'm excited to experience it and be involved in its

marketing aspect. I can't wait to see Pacific excellence on the big stage, engage with our South Auckland/Pasifika communities, and learn and collaborate with the team.



Shanna Paese



Nia Vavao

Nia Vavao: I am a singer/songwriter who goes by the name "Spdrtnbby". I make neo-soul, jazz and R&B-style music. I graduated from the University of Auckland with a Bachelor of Music, specialising in songwriting and production. Born and raised in Avondale, I have a huge heart for serving our community as best I can with the skills I have attained through the many experiences and mentorships I have been blessed with. It is why I am so excited about this internship and am really keen to learn about the inner workings of event management, and to see what it takes to pull off a festival at this

scale. I greatly appreciate the opportunity; otherwise, I would not have known how to get into these spaces without something like this to ensure I have the right guidance in learning a new role. I am also very excited to witness our Pacific brass communities live. I hope this festival, being out South, will spark the interest of other Pacific brass brands to participate and know that these are spaces where we can be a part of as well.



Caleb Looker

Caleb Looker: Kia Ora, my name is Caleb Looker, a 24-year-old emerging creative artist from South Auckland. I have a passion for Dance and Music, as well as for serving my communities. I'm a member of NappyBoyz Sth Akl, a collective of dancers who share the same love for dance and our community. I am excited and grateful to be a part of the Pacific Brass Festival 2024. What I would like to take away from the internship is knowledge transfer from everyone who's part of this festival, and I would like to build my confidence in the marketing space! Growing up playing the alto saxophone at school, I've always had a huge respect for brass players, so I definitely look forward to seeing the brass bands perform and give it their all!


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Kumeu Vintage Band

Kumeu Brass Band celebrates 75 years

With an average age of 75, the Kumeu Vintage Band is living proof that age is just a number. Their oldest member, Jean Natapu, is a force to be reckoned with. Recently celebrating her 90th birthday, she is the band's percussionist and is instrumental in ensuring that each band member has the right music.

What is the secret to their longevity? Rep cornet player Brenda Rosamond, 77, suggests the secret is their weekly practises in their band room at the Kumeu Showgrounds. "It gets you out, gets you amongst others. It exercises your brain." The Kumeu Vintage Band seems just as much about the music as the socialising and cups of tea afterwards.

Their longest-serving member, Eric Cole, has been with the band since its inception in 1948, when Mr Bill Trevena approached Jack Faulder, father of current Huapai resident Derry Faulder, about starting a local brass band in Kumeu. Bill obtained some old brass band instruments from the Helensville Borough Council: three cornets, two basses, and two baritones, which became the first instruments for the new Kumeu Brass Band.

Their first practise was held in a packing shed on Station Road. Before long, the Kumeu Districts and Citizen's Band was playing their first dance recital at the Kumeu Hall under the baton of bandmaster Bill Trevena.

In 2007, the band split into two entities: The Kumeu Brass Band and the Kumeu Vintage Band. The former focuses on competing in band contests, and the latter community performances, whether adding to the festive

spirit with their carolling at Christmas time or bringing entertainment and joy to local retirement homes. The band is also a regular feature at local Anzac services, the Kumeu Show and the Christmas parade.

But don't let the division fool you – as all those who have witnessed their performances can attest, both bands' performances are of high calibre and testament to the musical skill of the band members. And that is an important part of belonging to the band – the opportunity to practise and improve. As a band member states, "It challenges me to play harder and harder tunes, to hit higher and higher notes."

Kumeu Brass Incorporated will celebrate its 75th anniversary with a free concert at the Kumeu Community Centre on Sunday,

30 June, at 1.00pm. Everyone is welcome to attend. Kumeu Brass will present its test pieces, which it will perform at the upcoming New Zealand Brass Band Championships in Manukau, Auckland.

The Kumeu Vintage Band will then play a selection of music. Both musical directors will be performing solos on the euphonium and flugel horn. The concert will be followed by an afternoon tea for past and current members. Community support has always been crucial to the band's success, with Jack Faulder noting in his diary in 1950, "chap left horse here for the band to sell at Gala Day." So, head along on Sunday 30th, to enjoy our musical talent and support our significant milestone (you can leave your horse at home).



Kumeu Districts and Citizen's Band, 1949

Tom Hill (1933-2024)

By Fendall Hill & Karen St Guillam.

The Reverend Tom Hill died on Anzac Day 2024 in his 91st year.

Tom was born in Timaru but raised in Christchurch by his mother and Salvation Army grandparents. At the age of seven, Tom was handed a trombone, and along with older brother Bill on cornet, he was taught by his uncle, Arthur Johnson (1921-2022), who was at that time Bandmaster of Linwood Salvation Army Corps. Tom decided that anything his older brother could play on the cornet, he could play on the trombone.

Tom excelled at trombone and, in his teenage years, became a top soloist with the Salvation Army, often performing solos in concert and live on air on National Radio (usually 4-weekly with the Christchurch Citadel SA Band). He became well known worldwide, even beyond Salvation Army circles, in 1952, following the release of a top-selling record featuring him playing the solo *Maoriland*. This solo demonstrated staggering technique and triple-tonguing at a time when trombonists just didn't!

Tom moved to Wellington to become Bandmaster of the Wellington South SA band. He subsequently played with the Wellington Citadel Band before becoming an Anglican minister in 1965. After serving in parishes in Blenheim and Greymouth, the family moved to Auckland, where Tom became a chaplain in the NZ Navy. In 1970 Tom took on Musical Directorship of the C Grade New Lynn Citizens' Band (now Waitakere Auckland Brass). This was the beginning of his extraordinary 15-year involvement in the NZ brass banding movement.

New Lynn Citizens' Band flourished under Tom and subsequently achieved the musical success of moving from C grade to A grade within four years – 1976 to 1980. Throughout this period, the band comprised mostly young people who came up through the band's learner groups. Tom's style of teaching and directing could often be unorthodox. For example, after not getting the result he wanted from a player, he would say, "Give me that," and regardless of the instrument, mouthpiece size, or lack of warm-up, he would commandeer the instrument and play "how it should be played" in James Morrison-esque fashion. Tom also strongly encouraged solo and ensemble playing, which resulted in most of the band entering provincial and national contests. Tom instilled confidence and self-belief in his players, and those who played under his baton felt they could achieve at the highest level.

Solo playing was a big part of Tom's life, and he somehow found time to perform and compete – winning an initial National Trombone title in 1971 and coming runner-

up to rival and friend, virtuoso cornet player Errol Mason, in the Champion of Champions. Tom competed against other legendary trombonists of this time, including Bill Henderson and Ross McGavin, but managed three more national titles in 1974, 1977 and 1981. He also recorded several Trombone Sonatas and Concertos for NZBC. In 1974, Tom performed the *Joshua Trombone Concerto* with the NZ Symphony Orchestra, composed for him by Douglas Mews Sr. He also appeared as a guest soloist with the NZ Army Band in both New Zealand and Singapore.

A talented player of slow melodies, Tom remained unbeaten each time he competed at the Auckland Regional contests throughout the 1970s. The great Riki McDonnell cited Tom as an inspiration on one of his CD sleeve notes.

Banding was a family affair, and the 'Hill family trio' (Tom, Jeff, and Karen) performed as a Trombone Trio for performances, and competitively at competitions, gaining placings and winning National contests.

After relocating to Australia in 1989 and settling near Gosford, NSW, in 2001, Tom helped guide local band Gosford (now Central Coast Brass) through to B Grade by assisting with training and conducting leading up to their C Grade win in 2005. Tom enjoyed playing the trombone well into his 80s and joined in with the Gosford Salvation Army Band from time to time.

Tom passed his love of music (and brass playing) to his three children. His eldest son, the late Jeff Hill, a trombonist who conducted the New Brighton Silver Band for many years; Karen St Guillaume, his only daughter, a trombonist and music teacher; and his youngest son, Fendall Hill, an acclaimed

soprano player and composer.

Tom is remembered as a great soloist, band trainer and conductor. He has touched people's lives through his music, and his legacy lives on in the form of the numerous great brass musicians he has taught, mentored, and influenced, many of whom are still in the brass band movement today.



The Hill family trio: Karen, Jeff and Tom.



Hey There, Young Musicians

It's that time of year again to plan your summer holidays – by which we mean it is time to apply for the 2025 National Youth Brass Band.

All the information you will need can be found via [this link](#).

Please submit a completed application form, an audition with all the required material, and a letter of recommendation from a Musical Director by 5.00pm on Saturday, 27 July. The selection panel is meeting in Christchurch on 3 and 4 August to listen to the auditions and select the band. The good news is that you have more than two months to get everything together so don't leave it to the last minute.

If there are any problems accessing the form or any questions about the audition/application process, please contact Emily Richards, band manager, at nybb2025@gmail.com or on 021 607 483.



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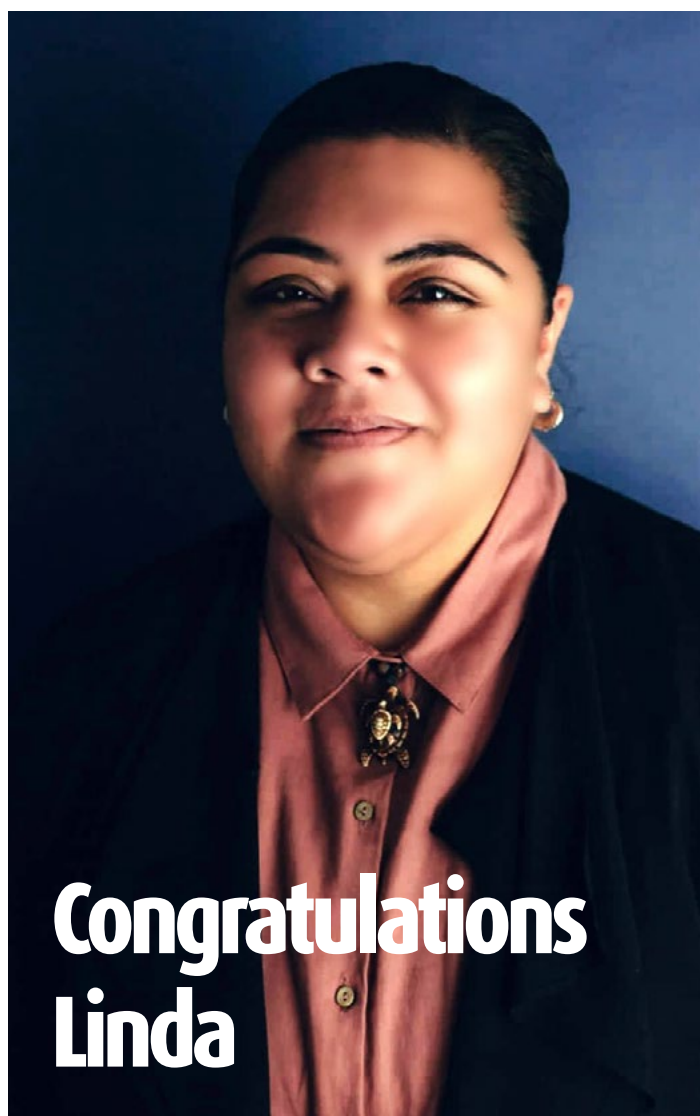
One way to leave your mark on the world is a planned bequest to the Brass Band Association Charitable Trust. By doing so, your kindness will live on and help the next generation of brass band musicians.

The BBANZ Charitable Trust is grateful for bequests received from the Estates of
Elaine Aldridge, Barrie Aldridge,
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BBANZCT contact details:

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Congratulations Linda

BBANZ is delighted to announce Linda Filimoahala's appointment as the musical director of the 2024 NSSBB Development Band.

Since the age of eleven, Linda has won many competitions throughout her playing career. In 2013, she achieved a groundbreaking milestone by becoming the first Pacific Islander and euphonium player to reach the Auckland University Graduation Gala Concerto Competition finals. This feat remains unparalleled to this day. Her prowess continued to shine as she secured a Gold in the New Zealand Concert Band Association (NZCBA) solo competition and claimed victory in the open-age category from 2017 to 2022, holding the record of five consecutive wins.

Hailing from a family of talented Tongan musicians, Linda's commitment to her craft extends beyond personal achievements. Her family shares her passion for music, creating a harmonious legacy that resonates through generations.

In 2015, Linda achieved one of her most significant milestones—opening a music academy that provides free education and instruments to children who otherwise couldn't afford music lessons. This charitable endeavour, undertaken with her family, showcases Linda's deep commitment to making the transformative power of music accessible to all.

In 2020, Linda took on the role of musical director for Kumeu Brass, where she has found ways to explore the boundaries of her creativity. Her dedication and willingness to continuous learning have allowed her to become more confident as a musician and expand her experience outside the brass world.

Linda is one of Auckland's busiest musicians, juggling roles as a euphonium player in three brass bands, the music director of a fourth, and a dedicated music educator in her family's music academy and local schools.

2024 National Secondary Schools Bands

The National Secondary Schools' Brass Band management team congratulates the 83 students selected for this year's NSSBB course. Our Musical Directors, Vickie van Uden and Linda Filimoehala have selected two outstanding bands: the National Secondary Schools' Brass Band (44 students) and the NSSBB Development Band (39 students). This group collectively represents 43 schools and 31 brass bands from Auckland to Invercargill. For many, this will be their first time with us; we look forward to sharing many opportunities together. Vickie and

Linda are working behind the scenes to select a team of experienced tutors, music and activities for their bands.

The management team also acknowledges the effort put in by music tutors and brass bands around the country to encourage students to put in such high-quality auditions. We know the brass banding movement is in good health when so many students are keen to play. Let me finish with a quote, as I always do: "hara taku toa i te toa takitahi engari he toa takitini, - It is not my strength alone, but the strength of many

that contribute to my success."

Students, rejoice in this moment, acknowledge those who have supported you and be ready for the next stage of your learning journey. The team looks forward to meeting some of you at the National Contest in July and others when we meet in October.

Sandra Ginever
NSSBB Course Manager

2024 National Secondary Schools' Brass Band

Soprano Cornet	Emma Shore	Oxford Area School	Woolston Concert Brass
Principal Cornet	Luca Cable	Burnside High School	Woolston Concert Brass
Solo Cornet	Hugo Carter	Wellington College	Wellington Brass
Solo Cornet	Melody Gordon	New Plymouth Girls High	Devon Hotel New Plymouth Brass
Solo Cornet	Anastasia Ika	Auckland Seventh-Day Adventist High	N/A
Repiano Cornet	Bella Price	Paraparaumu College	Levin & Districts Brass
Repiano Cornet	Ruan Hamman	John McGlashan College	Mosgiel Brass
2nd Cornet	Kyle Contreras	New Plymouth Boys High	New Plymouth JAY Band
2nd Cornet	Harry Spice-Kendrick	Dannevirke High School	Dannevirke Brass
2nd Cornet	Lizzie Barr	Sacred Heart Girls College – Hamilton	Hamilton City Brass
3rd Cornet	Ariel Rofe	Marlborough Boys College	Marlborough District Brass
3rd Cornet	Ryan Finey	Te Paepae O Aotea – Hawera	Hawera Brass
3rd Cornet	Thomas Flavall	Hillmorton High School	Woolston Junior Band
Flugel Horn Co Principal	Emily Sullivan	Westlake Girls' High	North Shore Brass
Flugel Horn Co Principal	Mia Yee	Riccarton High School	Addington Brass
Solo Tenor Horn	Daniel Saunders	James Hargest College	Ascot Park Hotel Brass
Solo Tenor Horn	Bridget Adams	Southland Girls High	Ascot Park Hotel Auxiliary Brass
1st Tenor Horn	Lachie McGregor	Verdon College	Ascot Park Hotel Auxiliary Brass
2nd Tenor Horn	Jessica Playford	Nelson College for Girls	N/A
2nd Tenor Horn	Claire Frew	New Plymouth Girls High School	Devon Hotel New Plymouth Brass
Principal Baritone	Toby Clark	Whanganui High School	Brass Whanganui
2nd Baritone	Dodie Pickett	Southland Girls High School	Ascot Park Auxiliary Brass
2nd Baritone	Jack McDougall	St. Patrick's College	Buzzing Brass Wellington
2nd Baritone	Tevita Vao	St. Peter's College	Palmerston North Brass
Principal Eupho	Wesley Richards	New Plymouth Boys High	Devon Hotel New Plymouth Brass
Euphonium	Inoke Unga	Auckland Seventh-Day Adventist High	Auckland City Brass
Euphonium	Hannah Goodall	Southland Girls High	Ascot Park Hotel Auxiliary Brass
Principal Trombone	Anessa Ginever	Morrinsville College	Hamilton City Brass
1st Trombone	Hugh Maas	Feilding High School	Levin & Districts Brass
2nd Trombone	Oliver Diamond	Nelson College	N/A
2nd Trombone	Bryn Morgan	Whanganui High School	Brass Whanganui
Bass Trombone	Benjamin Pickering	Bayfield High School – Dunedin	Kaikorai Metropolitan Brass
Bass Trombone	Matt Donaldson	Westlake Boys High	North Shore Brass
Principal Bass (Eb)	Mika Hayashi	Wa Ora – Lower Hutt	Upper Hutt Brass
Eb Bass	Daniel Hulley	Macleans College	Howick Brass
Eb Bass	Grace Seaton	Rangiora High School	Woolston Concert Brass
Eb Bass	Delavan Domney-Mackey	Inglewood High	Devon Hotel New Plymouth Brass
Principal Bass (BBb)	Elena Ashmore	Papanui High School	Nor'west Brass
BBb Bass	Liam Dixon	Cashmere High School	Addington Brass
Principal Percussion	Jacob Hickman	Cashmere High School	Woolston Brass
Percussion	Keina Rollinson	Rangi Ruru Girls School	Woolston Brass
Percussion	Aran Quaggin-Molloy	Scots College – Wellington	Hutt City Brass
Percussion	April Sullivan	Westlake Girls' High School	North Shore Brass Academy
Percussion	Nicolae Didenco	Cashmere High School	Woolston Brass

2024 NSSBB Development Band

Principal Cornet	Callum Shuker-Brown	Homeschool	North Shore Brass Academy
Solo Cornet	Catherine Frew	New Plymouth Girls High	Devon Hotel New Plymouth Brass
Solo Cornet	Mitchell Cosford	Whanganui High	Brass Whanganui
Solo Cornet	Amelie Keoghan	Buller High	Westport Municipal Band
Solo Cornet	Sophie Wood	Glenfield College	North Shore Brass Academy
Repiano Cornet	Tyler Williams	New Plymouth Boys High	Devon Hotel New Plymouth Brass
2nd Cornet	Tevita Tongotongo	Auckland Seventh Day Adventist High	Maamaloa Youth Brass
2nd Cornet	Noah Terry	Hastings Christian School	Deco Bay Brass
3rd Cornet	Vilaiami Vao	St. Peter's College	Palmerston North Brass
3rd Cornet	Paula Kafoika	Auckland Seventh Day Adventist High	N/A
3rd Cornet	Harper Shallard	Mount Maunganui College	Tauranga City Brass Auxiliary
Flugel Horn	James Peng	New Plymouth Boys High	New Plymouth JAY Band
Principal Horn	Katia Ashmore	Papanui High School	Nor'west Brass
1st Tenor Horn	Paige Chatterton	New Plymouth Girls High School	Hawera Brass
2nd Tenor Horn	Maile Kaulave	Auckland Seventh Day Adventist High	N/A
2nd Tenor Horn	Joshua Vao	St. Peter's College	Palmerston North Brass
Principal Baritone	Spencer Keoghan	Buller High School	Westport Municipal Band
2nd Baritone	Jaiah Gemmell	Dannevirke High School	Dannevirke Brass
Principal Euphonium	Joseph Tongotongo	Auckland Seventh Day Adventist High	Papakura City Brass
Euphonium	Isla Craigie	Queens High School - Dunedin	Mosgiel Brass
Euphonium	Eliana Brown	Awatapu College	N/A
Principal Trombone	Shane Mannerings	Awatapu College	Palmerston North Brass
2nd Trombone	Paula Vea	Auckland Seventh Day Adventist High	N/A
2nd Trombone	Sam McGregor	Verdon College	Ascot Park Hotel Auxiliary Brass
2nd Trombone	Arryn Dustan	Buller High School	Westport Municipal Band
Bass Trombone	Kiahn Murray-Witana	Awatapu College	Palmerston North Brass
Bass Trombone	Malu Maka	Auckland Seventh Day Adventist High	N/A
Bass Trombone	Andrew James	Papanui High School	Addington TRAINing Brass
Principal Bass (Eb)	Bryn Emmett-Pene	New Plymouth Boys' High School	Devon Hotel New Plymouth Brass
Eb Bass	Filipo Avia	Auckland Seventh Day Adventist High	N/A
BBb Bass	Michael James	Papanui High School	Nor'west Brass
BBb Bass	Andrew Zambazos	Awatapu College	Palmerston North Brass
Principal Percussion	Danica Newby	Pukekohe High School	N/A
Percussion	Lucy Morgan	Whanganui High	Brass Whanganui
Percussion	Eliana Suluoto	Auckland Seventh Day Adventist High	N/A
Percussion	Callum Christie	Verdon College	Ascot Park Hotel Auxiliary Brass
Percussion	Amazing-Grace Tufue	Auckland Seventh Day Adventist High	N/A
Percussion	Hannah Wilson	James Hargest College	Ascot Park Hotel Auxiliary Brass
Percussion	Caelan Nichol	Buller High School	Westport Municipal Band



The 2023 National Secondary School bands.

CDBBA Contest

Central Districts Brass Band Association solo and party contest was held in New Plymouth on Sunday, 5 May. Entries were huge in all events, with over 150 competitors taking part. The adjudicators were Barry Cullen, Sarah Carroll, Peter Smith, Kayla Brew and Bryce Gordon.

Under 13 Slow Melody

- 1st = Indiana Waugh, Hawera Brass
- 1st = Callum Morgan, Brass Whanganui Concert Band
- 3rd = Michke Grobbelar, New Plymouth JAY Band
- 3rd = Esther Quinn, New Plymouth JAY Band
- 3rd = Tutira Tui, Hawera Brass
- 3rd = John Watts, Hawera Brass
- 3rd = Elijah Linton, Hawera Brass
- 3rd = Henri Botha, Hawera Brass

Under 13 Air Varie

- 1st Indiana Waugh, Hawera Brass
- 2nd Mac Waugh, Hawera Brass
- 3rd Callum Morgan, Brass Whanganui Concert Band

Under 15 Slow Melody

- 1st Sophie Loveridge, Brass Whanganui Concert Band
- 2nd James Peng, New Plymouth JAY Band
- 3rd Eloise Sharrock, Hawera Brass

Under 15 Air Varie

- 1st James Peng, New Plymouth JAY Band
- 2nd Kylie Contreras, New Plymouth JAY Band
- 3rd Hunter Standon, Brass Whanganui

Under 17 Slow Melody

- 1st Bryn Morgan, Brass Whanganui
- 2nd Connor Rooke, Brass Whanganui
- 3rd= Mitchell Cosford, Brass Whanganui
- 3rd= Melody Gordon, New Plymouth Brass

Under 17 Air Varie

- 1st Delavan Mackey, New Plymouth Brass
- 2nd Bryn Morgan, Brass Whanganui
- 3rd Mitchel Cosford, Brass Whanganui

Under 19 Slow Melody

- 1st Bryn Emmett-Pene, New Plymouth Brass
- 2nd Toby Clark, Brass Whanganui
- 3rd Catherine Frew, New Plymouth Brass

Under 19 Air Varie

- 1st Francis Gregory, Brass Whanganui
- 2nd Toby Clark, Brass Whanganui
- 3rd Fletcher Gordon, Hutt City Brass

Junior Percussion Solo

- 1st Emma Warren, New Plymouth Brass
- 2nd Lucy Morgan, Brass Whanganui
- 3rd Quinn Boylin, Brass Whanganui Concert Band

Novice Solo

- 1st Rachael Richmond, Brass Whanganui
- 2nd Alexa Linton, Hawera Brass

Open Slow Melody

- 1st Ben Thompson, Brass Whanganui
- 2nd Keenan Buchanan, Palmerston North Brass
- 3rd Carina Holdaway, Palmerston North Brass

Open Air Varie

- 1st Mike Martin, Te Awamutu Brass
- 2nd Luke Squire, Brass Whanganui
- 3rd Chris Scudder, Brass Whanganui

Championship Solo

- 1st Jonathon Greenwell, Brass Whanganui
- 2nd Ray Farrow, Brass Whanganui

- 3rd Bryce Gordon, New Plymouth Brass

Junior Duet

- 1st Bryn Morgan/Toby Clark, Brass Whanganui
- 2nd Catherine Frew/Isaac Lamb, New Plymouth Brass
- 3rd Paige Chatterton/Marie Wilkinson, New Plymouth JAY Band

Junior Quartet

- 1st New Plymouth Brass
- 2nd Palmerston North Brass

Junior Ensemble

- 1st Palmerston North Brass

Open Duet

- 1st Carmel Spencer/Keenan Buchanan, Palmerston North Brass
- 2nd Ray Farrow/James Peng, New Plymouth Brass
- 3rd Chris Scudder/Jonathan Greenwell, Brass Whanganui

Open Quartet

- 1st Palmerston North Troms
- 2nd Palmerston North Non-Troms

Open Ensemble

- 1st Palmerston North Brass



Duet champions Carmel Spencer and Keenan Buchanan.

What is Payroll Giving?

If your employer offers payroll giving, you can donate to charities and similar organisations directly from your pay. You choose the organisation you want to donate to, how much you want to donate and how often. You can choose more than one organisation. The organisation you choose needs to be on the IRD's list of approved organisations. For a list of donee organisations go to ird.govt.nz/donee

Your employer deducts the money on your behalf and passes it on to the organisation. For every dollar you donate you get 33.33 cents back as a tax credit. The credit reduces the amount of PAYE you pay. You do not need to do anything at the end of the tax year as you've already received the tax credits.

More information [HERE](#).



BBANZ – Directory

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

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Course Manager: Sandra Ginever
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2024 National Contest in Auckland 10 to 13 July
Contact person: Owen Melhuish
owenmelhuish@gmail.com

2025 National Contest in Christchurch 2 to 5 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington
Contact person Mike Sander
mike.sander@tpl.co.nz

2027 National Championships

Applications are called for from organisations wishing to host the 2027 National Championships in the lower half of the South Island. Please contact Helen at the **BBANZ Office** to discuss your application and request an application form. Applications close on Saturday, 31 August 2024.

Nominate Your Best

Each year the National Management Committee seeks nominations from bands and District Associations for the Administrator and Accompanist of the Year. The objective of this annual award is to acknowledge the people whose outstanding work supports our brass band community. Please send your nomination to Brass Band Association of New Zealand, 159 Gayhurst Road, Dallington, Christchurch 8061, or to bbanzeo@gmail.com Nominations close: Friday, 14 June 2024.

Errata

Unfortunately, there were a couple of typos in the May issue of the Mouthpiece listed in the results from the Otago Southland contest.

The correct result for the A Grade Own Choice is Ascot Park Hotel Brass Band first and St Kilda Brass second, giving Ascot a clean sweep in the band events. The Junior Duet was won by Megan Ashton and Bridget Adams, with Lachie and Sam McGregor placed second.

Friends of the National Youth Brass Band:

BJ Aldridge (in perpetuity), E Aldridge (in perpetuity), J Aldridge, D and M Dawson, Tony Garing, Pete and Billie Harbidge, JB and NC Hollick, I Levien, John McGough, O Melhuish, D Miller, G and C Moseley, NZ Army Band, Otago Southland Brass Band Association, B and M Platt, RNZ Air Force Band, Evan and Lorraine Sayer, 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, Tony Cowan BEM, JP, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Rodney Sutton MBE JP and Murray Warrington MNZM.

Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, 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, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



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