

Stay Home - Make Music

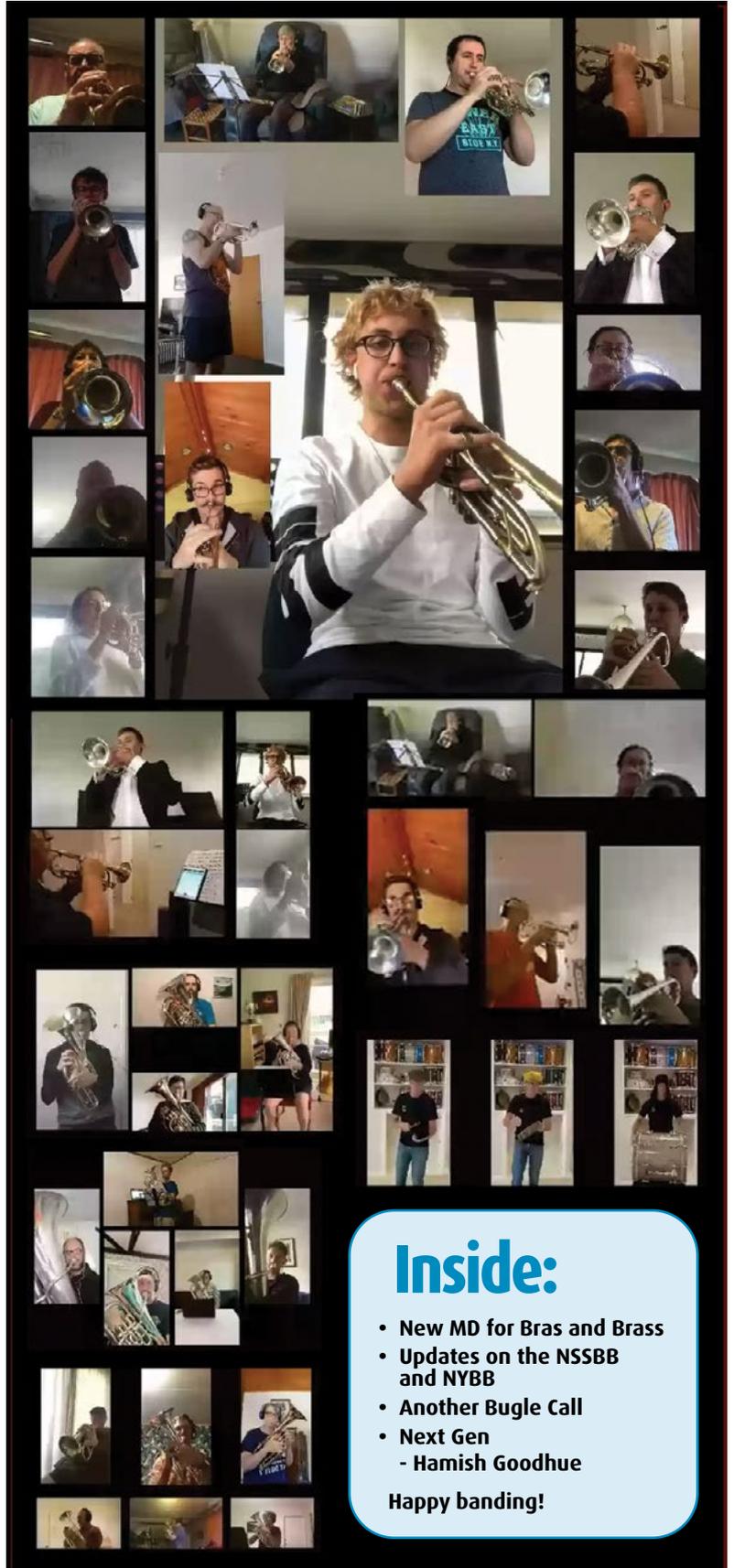
One of the earliest indicators for me that the COVID-19 pandemic was becoming serious was the cancellation of rehearsals for our band and others around the country. Taking away something simple, like going to band practise, was a strange prospect. However, I noticed that most musical groups going through the same hiatus were looking into means of performing online and efforts to continue playing in groups using the technology at our disposal. My idea was to write a new piece for bandsmen around the country to join in on from home; to create some sketches and a click track that would be sent around to interested players who wanted something to play at home without a band.

The music itself was initially going to be quite slow; however, I realised that when the editing stage came around, something with a consistent tempo and rhythm would be easier to piece together. I anticipated that the parts had to be playable for any skill level, so some optional parts were included. The piece didn't end up being as musically complex as I had thought, therefore I decided that the complexity in the music would come from my editing process. This meant the parts were incomplete and featured quite a few bars rest so that I could chop up the recordings quickly, thereby making the piecing together of everyone's parts the composition process. For example, I asked Joe Thomas and Jonty Zydenbos to provide a 16-bar improvised solo each. I didn't think I needed to put this into everyone's parts though, so those sections are omitted from the parts entirely. Instead, the band backings to the solos are included. A little difficult to explain in writing, unfortunately.

Soon after, New Zealand officially went into lockdown, and I suddenly had plenty of time to work on this project. I was thrilled to receive around 60 recordings from 38 players; some had recorded multiple parts for me. After exporting all of the audio from each video and running them by my university friend, Michael Adams, who has an MFA in audio post-production, the cleaned audio was edited into varying sections then ripped apart, slowed down, sped up, pitch-shifted, copied and pasted... (Dare I say the odd bung note was removed!) With the audio mixed, I then filmed some new video at home for some in-between sections and edited everyone's videos together in time with the completed audio. And I played with some video effects.

I'm really happy with the final product, and I want to extend my gratitude to all of the players who had a go at this; some of it wasn't easy, so I am grateful for the time and effort that went into the recordings. Thank you also to everyone for the kind feedback I've received about *Sketches from Isolation*.

Jack Bewley



Inside:

- New MD for Bras and Brass
 - Updates on the NSSBB and NYBB
 - Another Bugle Call
 - Next Gen
 - Hamish Goodhue
- Happy banding!

Bras and Brass

As you read this, we hope that the country has started to come out of COVID-19 restrictions. Like all bands around the country and indeed the world, Bras and Brass have been unable to plan in 2020. Hopefully, we'll soon be able to look at what can be arranged before the year is out. We have an invitation to be a guest band at the "2020 Manawatu Tattoo" in Feilding in September, but that is looking unlikely to go ahead. With any luck, we can get a weekend gathering and concert sometime in October, which is "Breast Cancer Awareness Month" or failing that, November.

We are pleased to announce the appointment of Michelle Lowe as Musical Director. Michelle is a popular playing member of Bras and Brass. We welcome her

into the role, and we look forward to having her at the front of the band leading Bras and Brass into its next line-up of concerts. And we hope that we do not have to wait too much longer to be able to do that.

Bras and Brass would like to thank our loyal followers and supporters, Rhys McDonnell and Brass Direct, Mrs Verity Doak, Betty and Trevor Bremner at Sshhmute.com, Bronwynne and Andrew Leech at ABI Music, and Paula Boulcott of the House of Oom for their continued support. To everyone out there, thank you.

Breast cancer awareness is very important, as are funds raised to assist with research. Many of us are affected either personally or through a friend, a family member, or

a work colleague. Every year we know of someone in need. Last year we did manage to raise around \$ 2,700.00 after all costs, but we could have raised more with bigger audiences. We are in the process of setting up a Trust – this will take time, but it is underway. Although raising funds is important, so is raising awareness. Looking after the health and well-being of those affected is critical.

With more support, we can do even better. But first, we need to get out of our COVID-19 bubbles so we can all do what is needed.

Cheers

Bras and Brass Management Team

Follow us on Facebook <https://www.facebook.com/Brasandbrass/>

Meet Michelle

I'm thrilled to be the new Musical Director of Bras and Brass. As a playing member last year I experienced the joy of working alongside so many beautiful, talented brass band ladies from around New Zealand, who come together with one connected vision, to raise funds and awareness for breast cancer.

Originally from England, I came out to these beautiful shores in 2004. Although primary trained, I have spent most of my teaching years here in New Zealand in the secondary sector, and my last job was HOD/Director of Music at St Paul's Collegiate School in Hamilton. Music is my absolute passion, and with over 30 years' experience, both in the UK and here in NZ, I have conducted, taught instrumentation, musicianship skills and theory, and played my trumpet and cornet in a variety of bands, orchestras and orchestra pits. I have enjoyed playing in musical theatre in many shows over the last 15 years. Director of Music, HOD Music at St Paul's Collegiate School Hamilton gave me the opportunity to coach and mentor students, Years 9-13, to successfully pursue a variety of music-related opportunities. I was one of the Waipa District Council's judges for the Arts Awards for four years and a member of the Waipa District council panel for grant applications.

Although I am primarily a teaching musician, I also enjoy directing brass bands and youth bands. In the UK, I began my brass banding life playing the cornet from the age of seven. Brass banding is 'in my blood' as my great-great-grandfather and uncle played the tenor horn for the St Hilda Colliery Brass Band in South Shields, Tyneside. I remember the stories about how the band blew the opposition away by winning the World Championship title in 1912, 1920, 1921, 1924 and 1926 and my great-grandfather had his world championship medal to prove it! Not

bad for a little colliery band whose members bought their own instruments and worked 'down the pit', surfacing for a shower before band practise.

For me, brass banding life began at the age of seven playing the cornet for the Yorkshire Main Colliery Band and continuing with them until the miners' strike and battle with Margaret Thatcher meant eventual disbandment as the mine closed in the 1980s. For a while after that I focused on the trumpet, gaining my Grade 8 and then ALCM (Trumpet). I returned to brass banding with the Thornton's Brass Band, formerly Orion Airways Brass and Britannia Airways Brass around the 1990s. As a Champion Section Band times were tough but fun and we enjoyed competing and performing all over the UK. My biggest inspiration at that time was our Musical Director, Peter Shimwell.

Since my arrival in New Zealand, I've played mainly the trumpet, which has brought me a lot of work both orchestrally and in the orchestra pit for many musicals for schools and theatre groups within the Waikato. Taking up the baton for the Cambridge Brass Band in 2004 saw a revival of the band from non-competing, with only eight players, to becoming D Grade Champions and then promotion to C Grade. This was a very rewarding time for me and one I will never forget. Many friendships and lifetime connections were made.

I have been the recipient of several educational scholarships which enabled me to complete four Master's level papers in Music Education at the University of Waikato. These included an Arts Waikato Scholarship in 2009 for outstanding Services to the Arts and the KBB Midwest Scholarship 2011, which allowed me to attend the world's biggest music convention in Chicago.



Michelle Lowe

There I attended rehearsal labs including inspirational sessions by Richard Floyd, UIL State Director of Music and Professor Anthony Maiello, conductor of the National Symphony Orchestra at the J F Kennedy Centre. I have also presented at a couple of conferences, "Orff-ing Around" NZAIMS Conference – Let's lead 2010 and Cultural Chords' MENZA National Music Conference 2011.

My passion lies in cultivating environments for community members to excel and enjoy their music-making. It is within this environment that I believe I thrive and I possess a keen interest in teaching people, from a whole variety of backgrounds, to achieve their best while at the same time fuelling their desire to contribute. My goal has always been to "awaken possibilities in others". As directors of music, it is so important to value everyone and their contribution but most importantly, to remember what it is like to sit in the ensemble.

New Normal



On Good Friday the National Management Committee met via conference call. Given the uncertainty at the time around the ending of the level 4 lockdown along with the communicated likelihood of continuing significant restrictions on movement and gatherings, the difficult decision was made not to hold the 2020 National Contest planned for Christchurch in July.

This decision was not made lightly as we wanted the contest to proceed if possible, however, the safety and wellbeing of our members are paramount. We believe that it is vital to our movement that the Christchurch contest is well attended, and after polling bands, it had become apparent that this wouldn't be the case this year. What was made clear to us was a strong desire to continue with Christchurch as the contest venue. For that

reason, we decided that the 2021 contest will be held in Christchurch from 14 to 18 July, with the Wellington contest moved to 13 to 17 July 2022 and the Dunedin contest moved to July 2023.

On behalf of BBANZ, I would like to extend my thanks to Graham Hickman and the Christchurch Contest Committee for the tremendous amount of work done in preparation for the contest. We look forward to working with them to make the 2021 contest a real success thanks to the support of the New Zealand bands. Over the last few weeks, we heard from many individuals and bands both for and against going ahead with the contest, and we would like to thank you all for sharing your thoughts and opinions.

Level 4 and 3 lockdowns have forced many businesses into re-evaluating how they operate. With staff located remotely, we are becoming very familiar with web-based meeting software. I expect for some companies these changes to their business

model will become permanent. Musicians have also adopted online technology with virtual bands, and multi-layered video and audio recordings filling Facebook feeds, often to great success. As we become more and more comfortable with these powerful software tools, perhaps it is time to consider if they have a place in our contesting environment? Maybe a remit or two at this year's AGM challenging our traditional contest model?

I wish your bands all the best over the next few months as things hopefully start to get back to our new normal. If there is anything we can do to help or support you, please feel free to get in touch.

Take care and all the best to you and your families in keeping safe and well.

John Sullivan,
President Brass Band Association
of New Zealand

The Next Youth Band

Even though the last National Youth Band course doesn't seem that long ago, it's already time to start thinking about the 2021 NYBB! Given that we all probably have a bit of extra time on our hands at the moment in our bubbles, we thought it would be useful to circulate the audition requirements now in case any of you want to get an early start on practising (or even recording!) your auditions. Please email band manager Emily Richards for the audition requirements at

nybb2021@gmail.com or on 021 607 483.

Applications are due on Saturday 1 August so there is plenty of time, and application forms will be available in mid-May.

As a reminder, to be eligible for the NYBB, you need to be registered with a BBANZ-affiliated band and be under 23 at the start of the course (expected to be Saturday 16 January 2021).

Friends of the National Youth Brass Band:

P Adams, BJ Aldridge (in perpetuity)
E Aldridge (in perpetuity), J Aldridge,
Stephen and Clair Clayton, T and B Cudby,
D and M Dawson, JW Edmondston,
JB and NC Hollick, I Levien, AG Lewis,
JR McGough, O Melhuish, D Miller,
G and C Moseley, NZ Army Band,
B and M Platt, E Sayer, M Smith,
J and R Sullivan, The Estate of Joan Norma
Morris.

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, Trevor Bremner MNZM, Tony Cowan BEM, JP, Trevor Cudby, Kevin Dell ONZM, Beverley Kench, Ian Levien QSM, Stephen Leader, Tony Lewis MNZM, Bill Platt, Evan Sayer, Dianne Smeehuyzen JP, Rodney Sutton MBE JP, Murray Warrington

Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, 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, L Thorne, FJ Turner, RS Waterston.

Closing Soon! SOUNZ Brass Composition Prize

SOUNZ Centre for New Zealand Music, together with BBANZ and CANZ (Composers' Association of New Zealand), presents a composition competition for works for a solo brass instrument, with optional piano accompaniment.

The piece should be written for a brass instrument, with or without piano accompaniment, and be 3-7 minutes long. The solo must be in the style of a slow melody.

Prizes: First prize \$400, performance and recording of winner and finalist works and one-year membership of CANZ.

There is no entry fee and no age restriction. Composers must be New Zealand citizens or residents. Submissions due: 9.00am Monday 11 May 2020.

Please read the full rules and submission guidelines [HERE](#).

SOUNZ 
Centre for New Zealand Music **Toi te Arapūoro**



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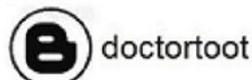
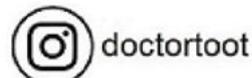
- Accepting instruments by Appointments or Couriers only
- When you bring in or send, remove all stuff from the case (enclose the mouthpiece)
- Enclose your full name, address, email address and mobile phone number

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Next Gen

In this issue we interview 17-year-old Hamish Goodhue, percussionist for Wellington Brass.

What was your first introduction to a brass band?

I was first introduced to brass banding by Dominic Jacquemard who started teaching me percussion when I was in Year 9. I originally picked up percussion through the Taranaki Youth Orchestra before transitioning into brass banding as well.

Does musical ability run in your family?

My family is a rather musical one. My sister Izzy learnt classical guitar for 10 years before picking up the cello when she got to high school. She has been in multiple orchestras such as the National Secondary Schools' Symphony and the Victoria University Orchestra. Alongside this, she also sings and plays the ukulele. My mother has also played the cello since high school and dabbles in a little bit of guitar.

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

Definitely the three National Youth Brass Band courses that I have been a part of. In the most recent course I was lucky enough to be principal percussionist, so the experience of organising a section was a real highlight. Another musical highlight was winning the junior section of the New Zealand Biennial Classical Guitar competition in 2018 and the Muriel May Performing Arts scholarship competition.

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

Both these bands really taught me a lot

about preparation and organisation. Leading up to the courses it was my job to divide parts among the section and make sure that all instrument changes were actually achievable. This taught me a great deal about organisation because without doing it as soon as possible, the section wouldn't be prepared and would let the band down. Teamwork is also a big part of it. Getting along with the people you are playing with is important because they are going to be your colleagues once you graduate into the workforce.

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

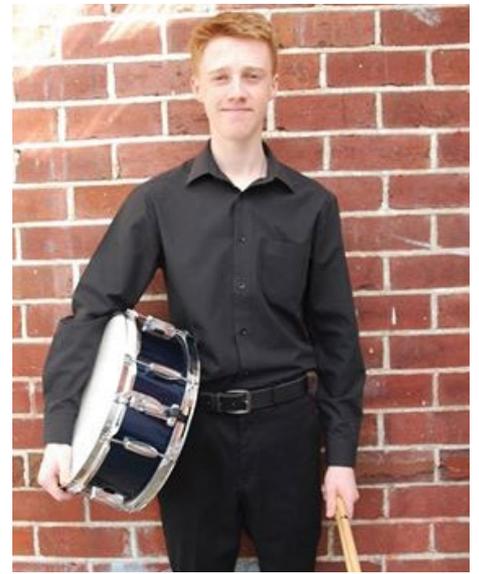
I think the work that BBANZ is doing with the National Secondary Schools' Band and getting as many people involved as possible is really good. Especially in terms of giving players a chance to develop more musical skills by playing in a higher grade band situation than they might have done before.

Who or what has been your greatest inspiration?

The enthusiasm and support of all of my teachers has definitely been my greatest inspiration. All of my teachers have always been proactive about organising events and performances for experience, which was really beneficial for my musical development, and seeing the enthusiasm they put into it really inspired me.

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

The family-like atmosphere. One thing that I have found from being in multiple brass bands is that everyone is very friendly and supportive. They always encourage you to be your best which makes it a really fun and enjoyable thing to be a part of. It's also a great way to get advice from musicians who have lots of experience.



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

All of my past and present teachers and conductors for putting in lots of hard work, and most of all putting up with me!

What do you hope to achieve in the future?

Studying a classical performance degree, as it is definitely my goal to make a living performing and teaching music. Outside of this I would also like to keep playing in local bands and potentially take up conducting and help to develop younger musicians and bands.

Quick fire questions.

What type of music do you listen to most?

Indie

Other interests? Fitness

Favourite food? Nachos

Favourite place? My room

Favourite film? *The Breakfast Club.*

Favourite instrument? Vibraslap

Favourite piece of music? *Birdland.*

Got Spare Time?

Hi all, these are definitely strange times, and I hope you are finding ways to stay motivated to practise and improve on your instruments. I found the first week a bit weird, not going to work or band practise, and suddenly having all this time to practise. By the second week, I was firmly into routines and working on aspects of my playing I'd been putting off for a while. I thought it might be useful to share a few rules that I have adopted during these times in regards to my practise.

Schedule the time to practise. Everyone has a different-looking bubble, some with kids, pets, work commitments, etc. Schedule (preferably the day before) your practise time around the things you need to do during the day. For me, the best rehearsal time is in the morning.

Do smaller chunks. Try doing 30 minutes of practise and then taking a break (for a coffee). You can space several 30-minute

sessions throughout the day, so you don't feel like you are hammering away at it for a long time. Allot specific activities to each 30-minute session, such as warm-up, studies, solo or band work, sight reading etc.

Change your days up. Vary your routine so as not to do the same thing two days in a row. Mix it up, and try and cover as many aspects of your playing as you can. You will feel more motivated to practise if you are not slogging away at the same material every day.

Find some new exercise books. I am constantly scouring the Internet for new books that have studies that will help my playing. I have a collection of about ten books I regularly use for different skill practise, but I am always looking for new books. Please feel free to email me if you want some help with ideas for new material to practise.

Try recording a duet with a friend. I have been busy recording various projects for NZSO and other groups. This is so much fun

and a great way to see familiar faces and perform with them. I also found it a great way to stay motivated to keep in shape as you never know when someone is going to ask to do a duet or need a recording. Try the app Acapella (14 days free and then a paid app) and record some duets with a friend. Peter Graham is releasing a set of duets that you can download for free. These range from slow melodies to fast, trickier ones.

Most importantly, use this time to work on aspects of your playing that need some attention. Get stuck in now, and be a stronger player when we come out of this lockdown.

I'm happy to answer your questions and offer helpful suggestions to you and your band - through a Zoom conference.

All you need to do is email your band members and work out the best time to get together (via Zoom). Then contact me to book in your session bilbobremner@gmail.com or 021 224 2920.

David Bremner - BBANZ Director of Education

It's On!

Planning is well underway for National Secondary Schools' band camps in Christchurch and Taupo this year. We understand there is concern right now around holding contests and camps; however, with the long timeframe before the camps are to be held, we hope that they will go ahead. If not, we will let everyone know as soon as we can.

The accommodation, practise and concert venues are booked, and applications have been coming in thick and fast. The closing dates for submitting application forms is now 22 May, which is an extension to reflect the current COVID-19 alert level. We particularly want to hear from horn, baritone and euphonium players, and South Island tuba players (Eb or BBb). We already have an original composition submitted from a student, which will be workshopped during the camp and performed in the concerts.

If any other players would like to share a full band composition, please send it in to nssbb2020@gmail.com

Andrew Snell is the 2020 Musical Director. Originally from England, Andrew lives in Oxford, north of Christchurch, and is the Manager of Performing Arts at the Ara Institute of Canterbury. He has extensive experience as both a player (including 11 years with the Grimethorpe Colliery Band) and a conductor (including bands across many grades in the UK, NZ and Australia), and recently completed a successful spell as MD of the A Grade Darebin City Brass, Preston Band in Melbourne.

Andrew graduated from the Band Course at Salford University in the early 1990s and has had considerable experience in music education, both as a teacher, conductor and administrator, including itinerant teaching in primary and secondary schools in the UK, NZ and Australia and as CEO of the Wollongong

Conservatorium of Music in New South Wales.

Andrew says: "As we spend time in our bubbles at the moment, I'm sure that, like me, you're missing that regular interaction with your fellow bandies. Events like National Championships are the highlight of my year, a great chance to make music, but also to spend time in the company of people that share the same passion. The cancellation of the contest makes me look forward even more to the NSSBB camps later in the year. They're great to develop your playing skills, but just as importantly many friendships are made through these camps, friendships that can last a lifetime. If you've never considered applying before, can I suggest that this might be the perfect year?"

2020 sees the introduction of Assistant Musical Director, Te Reo Hughes. A Waikato wahine born and bred, Te Reo hails from Te Awamutu and comes from a very musical family. She was Te Awamutu Brass' Principal Cornet for many years and later became their MD, leading them to be C Grade Champions in 2014. Te Reo has been a member of several National Secondary Schools' and National Youth Bands and counts the Youth Band's ANZAC UK Tour in 2003 as a highlight.

Having gained a Bachelor of Music from Waikato University, majoring in performance trumpet, Te Reo also has piano and cornet qualifications from Royal Schools of Music and Trinity College of London. Te Reo is principal Tenor Horn for Hamilton City Brass and the MD for Hamilton Auxiliary Brass. She really enjoys teaching brass players in their early stages of learning.

International cornet virtuoso Harmen Vanhoorne has performed as a soloist with the finest bands in the world, and we are so lucky to have his incredible playing and inspirational teaching as part of the National Secondary Schools' camps. As Head Tutor for

the camps, he will be creating exciting ways to engage with the students in solo and chamber music as well as performing for us throughout the course

The full list of tutors giving up their valuable time is as follows:

South Island

Head tutor and soloist – Harmen Vanhoorne
Guest speakers – Thomas Eves, Harmen Vanhoorne, Tyme Marsters and Mike Ford
Cornet tutors: Harmen Vanhoorne, Thomas Eves and Anthony Smith
Horns: Mike Ford
Euphonium/Baritones: Dwayne Bloomfield
Trombones: Scott Taitoko
Basses: Nigel Seaton
Percussion: Doug Brush

North Island

Head tutor soloist – Harmen Vanhoorne
Guest speakers – Alan Spence, Harmen Vanhoorne, Luke Spence and Fraser Bremner
Cornets: Harmen Vanhoorne, Matt Stein, John Sullivan and Alan Spence (Flugel)
Tenor Horns: Te Reo Hughes
Euphonium/Baritone: Luke Spence
Trombones: Mark Close
Basses: Alex King
Percussion: Fraser Bremner

The guest speakers will present a 20-minute "TED Talk" about various topics that will range from proper warmups to instrument maintenance and many more. Both camps will have a concert on the Saturday to show off all the new skills learnt during the previous three days.

The application process closes on 22 May 2020, and we will publish the two band lists by the end of May so relevant travel can be organised.

Remember, there are no auditions for membership this year, so fill in the application form and send it in!

For anyone needing any further information, please contact Band Manager Jo Doyle on nssbb2020@gmail.com



Composer Jack Bewley in isolation

Sketches from Isolation by Jack Bewley

Thank you to the players from around the country who practised and recording parts for Jack Bewley's original composition, *Sketches from Isolation*. You can view the final product [HERE](#).

Zach Holloway-Jones, Chris Lawrence, Trevor Bremner, Anthony Smith, Logan Ford, Clarke Spence, Nadia Kevill, Ioan Fuller, Jonty Zydembos, JJ Jones, Julia Mallett, Cathy Smith, Kevin Hickman, Sandy Jones, Tania Spence, Cam Patterson, Alan Spence, Brad Mancer, Mike Ford, Ray Farrow, Tania McKay, Lachlan Spence, Beverley Brockelbank, Laine Ratsep, Ana-Maria Bewley, Byron Newton, Dave Bremner, Hamish Jellyman, Carmel Spencer, Andrew Yorkstone, Liam Bewley, Joe Thomas, Luke Spence, Harry Smith, Adrian Dalton, Josh Mansbridge, Grant Myhill and Fraser Bremner.

Another Bugle Call

Last month I wrote a little about the calls used on Anzac Day – *The Last Post, Reveille and Rouse* – as they seemed pertinent to an April issue. Little did I realise at the time of writing, that few if any of us would have the opportunity to play them traditionally this year.

They say timing is important in music and my timing was certainly out of kilter courtesy of an invisible virus and consequent lockdown. But those calls will not go out of fashion and will be needed for commemorations and funerals in the months ahead. Indeed, there may be an increased demand with the likelihood of memorial services to “compensate” for our being unable to hold public funerals in recent weeks.

Depending on family wishes, memorial services and events can often expose us, buglers, to a range of different environments. At times these can test our flexibility and our adaptability, but the calls will still remain the same. So keep rehearsing them, especially now when many of us have no excuse for not doing “home” practise.

Speaking of adaptability, I would be interested to hear from buglers who have played in strange venues or had unusual bugling experiences in exotic places.

I would be happy to write these up for future issues to help illustrate the vastness and timelessness of the bugling craft in the world of today. Please email anecdotes to me at deniseandian@xtra.co.nz

To conclude, a quick reference to the Retreat call traditionally played at the close of day (Sunset). This is an example of what I mean by “timelessness” for the quote is from a rather old book.

Beating Retreat: Reference “Regular Soldier”, Frank Rennie (page 290)

“Beating Retreat is a very old military custom. In Blands’ Military Discipline (1727) we read that ‘Half an hour before the gates are to be shut, which is generally at the setting of the sun, the drummers of the Post Guard are to go upon the ramparts and beat a retreat to give notice to those outside, that the gates are to be shut.’ Some combined this with the firing of an evening gun. Flags are also lowered because it was considered that details of the flag could not be distinguished after dark.”

Of course, the modern ceremony would not be complete without *Retreat* sounding as the flag is lowered. Do you know the call? Can you play it?

Ian Levien



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National Secondary Schools’ Brass Band

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2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,
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2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander
mtsander007@gmail.com



Musical Director – Eastern Bay of Plenty Brass

After 25 years of musical leadership by Alan Spence, Eastern Bay of Plenty Brass is heading back to the future. We are looking for a hard-working Musical Director to lead us as we regrow our musical success through a combined Development Squad and senior band. The experience, creativity and musical talent you bring will also be matched by the shared vision we have of growing younger players to love brass banding and to challenge themselves continually.

We don’t know what grade we might play in at competitions, but our motivation is to enjoy the music we are playing while focussing on bringing our next generation of young talent through, with support from our more experienced players.

We are based in Whakatāne, a town within the beautiful Bay of Plenty with easy access to beaches, lakes and bush walks, with great opportunities for fishing, golfing and of course music. Whakatāne provides excellent schooling opportunities, with plenty of community groups, and provides a safe and healthy lifestyle for you and your family.

Want to know more? Please wow us with your CV by sending it to

Info@ebopbrass.org.nz or by contacting initially our President Stephen Clayton
Ph: 021 196 3238

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