



## Anzac Day around the country.

Devon Hotel New Plymouth Brass.  
Photo credit Ricky Malcolm.



Addington Brass



Sumner Silver Band



Hamilton Auxiliary Brass



Anzac Day with Te Awamutu Brass



# The 1985 National Band

Extracts from *Through Bolts & Bars* by Kevin Dell

## The Contest.

The first assembly of the band was in Whanganui following the 1985 National Contest held there. The second and final assembly reinforced the National Band's strong connection with our armed forces. We stayed at the Royal New Zealand Air Force Hobsonville base (since demolished) and rehearsed in the cinema at their Whenuapai base, sometimes rehearsing marching on the tarmac.

As well as competing in the World Music Concourse, the band was featured in two gala concerts while at Kerkrade. Both were in the Wijngrecht Theatre. As part of the programme for one of those concerts, Ken Smith Junior included *Festival Music*, which was the test piece for the contest in a couple of days' time. The reviewer was critical of the band and particularly the performance of that piece. That caused a minor panic in some senior members of the band who should have known better. They met to discuss the issue and then approached Smith Junior with some suggestions. He was far too experienced and confident in his own ability to be swayed by a reviewer and rightly proceeded as before. The organisers were happy with the concerts because they tried to negotiate a third, but the parties were unable to agree terms.

Of the options for the test piece Smith Junior had chosen, Eric Ball's *Festival Music* is still, in my opinion, one of the great original works for brass band. For his own-choice piece, Smith Junior chose *Aotearoa* by Philip Sparke, a piece which had been commissioned by the association to be the A-grade test piece at its centenary contest in 1980.

## Contest Day:

We were the first [draw] on the day, so we were at the venue relatively early, which was an advantage. I remember taking my three mutes on stage, prior to the band going on stage, one at a time simply to get a feel for and accustomed to the stage before we had to play. I remember too, Ken Smith stretched out on his back on a table trying to relax before the event, and various other people all a lot more edgy than I had ever seen before. There had been one or two critics of Ken's interpretation of *Festival Music*. However, the critics were all silenced by the three judges' total acceptance and praise for the interpretation. The performance of *Festival Music* and *Aotearoa* was one of the rare occasions when the band simply knew that its performance was of the highest order and there would have been plenty of self-satisfaction even if the judges had not seen it that way.

The jury members gave the band a standing ovation as did the audience. Smith Junior himself described the two performances as "tremendous exhilaration."

The band received a total of 350.5 points out of a maximum of 360, gaining first prize with honours and the highest points in the brass band section first division. All three judges gave maximum points for interpretation in both pieces, thus totally justifying Smith Junior's refusal to be swayed by a reviewer.

The previous day, the two marching competitions had been held under Drum Major Stephen Leader. The first event was the Marching Contest, essentially a street march but around an athletics track. There were 47 bands of all varieties from around the world competing. The National Band scored 87 points, a first prize although not

with honours, and third place overall. There were less competitors in the Show Contest (essentially a display march contest), with 17 in the first division. The band scored 92 points for a first prize with honours and second equal place overall.

The band manager reported to the committee that he was a little disappointed in the marching results, but that we needed to remember that the National Band was one of the few bands competing in three disciplines and with limited time for preparation.

The victory in the Music Contest ended any doubts about what Smith Junior was trying to achieve, and the band proceeded on its tour, which, broadly, was made up of four parts.

## To be continued.

Forty years on is long enough to wait for a get-together of the 1985 band, and the Christchurch contest committee has been supportive. Errol Moore would like to hear from you if you were a player, administrator or interested family member of the 1985 National Band and want an informal function after the presentation of marching awards on Sunday 6 July at the Christchurch Town Hall. Refreshments will be provided, and the Town Hall bar will be open. There are many tall stories and images that need further exaggerating all these years later. Many of us are still playing and conducting, some better than others, of course. That's banding! Regardless, it would be great to catch up with you. Spread the word if you know someone who should be there but is not in the usual band channels. Contact Errol at [muso1952@gmail.com](mailto:muso1952@gmail.com) to let us know if you will be there.

# Banding Together

April is always a busy month for all bands, with my Facebook highlighting the significant and vital role brass bands play in Anzac Day services throughout the country. These services couldn't happen as they do without the support of the community brass band. I often wonder if local councils and the public understand this commitment made by band members, all done without any fuss ever since the first observance of Anzac Day in New Zealand in 1916.



As the clocks have turned back an hour, the temperatures are dropping, and our evenings are once again shrouded in darkness, we eagerly head off to band practise. These are all signs that our much-anticipated National Contest is drawing near. As bands put the finishing touches on their contest entries and we dedicate more time to rehearsals, the excitement is palpable. It's a perfect time to reflect on the significance of this major event that we eagerly await each year. A substantial amount of time and money is invested in making this event a reality, so what does it bring to our organisation in return?

From the Brass Band Association's perspective, this 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 shouldn't underestimate the key role contests play in developing and extending the brass band repertoire, including promoting New Zealand compositions. Profits obtained by the contest organising committee are often injected into key areas such as local youth development. How appropriate that the money our supporters pay for listening to our premier musicians flows down to help attract new players and strengthen grassroots banding.

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

On a personal note, I find the challenge of performing complex music in front of my peers and a discerning audience to be a powerful motivator for practise. Without contests, I am certain that my playing standard would suffer, and I would miss

out on the satisfaction and thrill of the on-stage performance. The social aspect of catching up with long-time friends is an added bonus.

Easter weekend saw New Zealand musicians, musical directors and adjudicators voluntarily travel to Melbourne for the Australian National Contest. This highlights that for many, contesting is a key element of why they are a member of a brass band. Congratulations to Sydney City Brass on winning the new Premier Grade. There has been a lot of discussion recently that New Zealand should consider something similar, so it would be great to hear your thoughts.

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? I continue to believe the event itself is a vital component in what makes brass banding unique and special.

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

John Sullivan – President  
Brass Band Association of New Zealand

## National Secondary Schools' Brass Band Course

We are delighted to announce the opening of the applications for the 2025 National Secondary Schools' Brass Band training course. Information about the course and the audition requirements can be found at this link <https://www.nssbb.org>

### IMPORTANT DATES

25 May Deadline for submitting applications – 5.00pm

22 June Positions for the 2025 National Secondary Schools' Brass Band offered

27 June Final date for accepting a place

30 Sep - 4 Oct National Secondary Schools' Brass Band Course at Scots College, Wellington.

If you have any questions, please don't hesitate to contact the band manager, Malcolm Barr, at [manager@nssbb.org](mailto:manager@nssbb.org)

### 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.



# Gig Guide



## Sunday 4 May

**BAND WARS: May the fourth be with you.** Presented by Buzzing Brass and Wellington City Concert Band, 7.00pm, at the Theatre, Massey University, 21 Buckle St, Mount Cook, Wellington. Tickets are \$20 Waged, \$10 unwaged, 13 and under FREE and available [HERE](#)

## Saturday 10 May

**Music For Our Mothers**, featuring North Shore Brass and North Shore Brass Academy Band, 7.30pm at North Harbour Lounge - North Harbour Stadium. Book at Eventfinda.

Woolston Concert Brass and Nor'west Brass present **Aotearoa Rhapsody** 7.30pm at the Aldersgate Centre, 309 Durham Street, Christchurch. Book [HERE](#)

## Sunday 11 May

Central Districts solo contest in Whanganui.

## Saturday 17 and Sunday 18 May

The Nelson, Marlborough, West Coast Association band and solo contest in Nelson.

## Sunday 18 May

Wellington District Brass Band Association solo contest in Porirua.

## Monday 19 May

**Morning Melodies** by the North Shore Brass, 11.00am at the Bruce Mason Centre, Takapuna.

## Friday 23 to Sunday 25 May

Canterbury Association youth band camp at Living Springs, Banks Peninsula. Book a place [HERE](#)

## Sunday 25 May

Auckland Bands Association solo and ensemble contest, from 9.00am at Kings College, 41 Golf Avenue, Otahuhu. Adjudicators: Tyme Marsters and Natalie Paine.

Closing date for applications for the 2025 National Secondary Schools' Brass Band training course.

New Zealand Army Band — **In Full Swing!** 4.00pm at The Piano, 156 Armagh Street, Christchurch. Tickets [HERE](#)

This concert is part of Play it Forward! All net proceeds from the Piano's Play it Forward series go towards our Next Generation Fund, which covers the cost of free tickets for young people to attend concerts at The Piano, and supports venue hire costs for organisations enabling rangatahi to engage with the arts.

## Friday 6 June

**New Zealand Army Band – Brass in Concert** 7.00pm at the Oamaru Opera House, 90 Thames Street, Oamaru. Tickets [HERE](#)

## Saturday 7 June

New Zealand Army Band – **Brass in Concert** 7.00pm at St Mary's Anglican Church, 24 Church Street, Timaru. Tickets [HERE](#)

## Monday 23 June

**Morning Melodies** by Kumeu Vintage Brass, 11.00am at the Bruce Mason Centre, Takapuna.

## Thursday 19 June

Woolston Concert Brass presents **Contest Sounds** (a guest performance from Woolston Junior Band) at 7.30pm at the Aldersgate Centre, 309 Durham Street, Christchurch.

## Sunday 22 June

Woolston Brass presents **Seriously Brass: The Contesters**, 7.30pm at The Piano, 156 Armagh Street, Christchurch. Book [HERE](#)

## Wednesday 2 to Sunday 6 July

2025 National Championships, aka the Festival of Brass, Christchurch Town Hall.

## Wednesday

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

From 9.00am - Open solos and Junior Ensembles/Duets and Slow Melody. Open Champion of Champions from 7.30pm

## Friday

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

## Saturday

Own Choice selection for A, B and C Grades.

D Grade contest.

## Sunday

The Street March from 10.30am, followed by presentation of the marching awards.

## Sunday 13 July

Woolston Junior Band presents **KidsFest Big Brass Bang**, 2.30pm, followed by try a brass instrument, Te Raekura Redcliffs School Hall, 113 Beachville Road, Redcliffs, Christchurch. Book [HERE](#)

## Thursday 31 July

Closing date for submission of original test pieces and solos for the 2026 national contest. See page 12 for details.

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

# 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 2026 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 **Saturday 26 July 2025**. The selection

panel meets in Wellington on 2 and 3 August to listen to the auditions and select the band. The good news is that you have almost three months to get everything together, so don't leave it to the last minute.

If there are any problems accessing the form or questions about the audition/application process, please contact Emily Richards, band manager, at [nybb2026@gmail.com](mailto:nybb2026@gmail.com) or 021 607 483.





# Kiwis Assist Aussie Champs



*Sydney City Brass Kiwis:  
Janna Vandavelde, Sam Pinder,  
Harmen Vanhoorne, Rachel Thomas,  
Brendan Agnew and Kevin Hickman.*

The wet weather over Easter weekend gave many band enthusiasts the perfect excuse to watch the live stream of the 2025 Australian Band Championships. And once again, Kiwi players and conductors featured in many of the top-performing bands.

Sydney City Brass, under the direction of Jason Katsikaris and bolstered by at least six players from New Zealand, emerged as the victors in the newly formed Premier Grade. The band's triumph was sealed with first placings in the test and hymn on the first day, followed by second placing in the own choice and third in the stage march. Second place overall went to Brisbane Excelsior, conducted by David Bremner, having won the stage march and placed

third in the three other events. Darebin City-Preston, led by Andrew Snell, had a strong start to the contest with two second placings on day one. Although they weren't placed on the second day, Darebin held on to gain third place overall on a countback from Willoughby City, which won the own choice with an inspired performance of Z-1920 aided by a superb 'Zorro' lead from principal cornet Kyle Lawson. While Brisbane Brass under Alan Spence didn't feature in the results, its two Woolston cornet players, Raynor Martin and Anthony Smith, were first and second in the Open Bb Cornet solo on the last day of competition. Fellow Woolston soloist Kevin Hickman, representing Sydney City Brass, won the flugel solo, while Luke

Spence, playing with the champion A Grade band, Footscray-Yarraville City Band, was third in the Open Euphonium solo.

Also at the contest was Tyme Marsters in the top seat, adjudicating. "It was a privilege to be involved in the Australian Brass Band Championships, which was my first time being on a panel of three adjudicators," said Tyme. "It was a pleasure to listen to all of the Premier and A Grade bands and to judge alongside Margie Antrobus and Ken Waterworth. From an adjudicator's point of view, the stage events were run smoothly and without a glitch. Congratulations to all involved in running a wonderful contest."

Full results [HERE](#)



*Tyme Marsters in the adjudicators' tent.*





# Brass, Banter and Brilliant Playing: A Day with Richard Marshall

On the first Monday of the school holidays, the sound of brass and laughter echoed through Ferrymead Heritage Park as the world-renowned cornet virtuoso Richard Marshall led two memorable workshops for local musicians. Hosted in the charming, nostalgic setting of the park in the band room of the Sumner Silver Band, the day drew together players from throughout Christchurch, some enthusiastic younger players in the morning session and other players who had managed to weasel their way out of work for the occasion in the afternoon! The very keen ones stayed for both sessions.

From the first note, Richard Marshall delivered a workshop that was as entertaining as it was educational. With a blend of expert insight, personal stories, and down-to-earth advice, he created an inspiring and wonderfully relaxed atmosphere. Between masterclass-style moments and reminders about the all-

important basics, Richard kept everyone engaged with practical exercises, funny anecdotes, and plenty of good humour.

Adding a touch of performance magic, Richard treated attendees to some breathtaking solos, accompanied beautifully by the ever-talented Frankie Daly on piano. It was a privilege to witness the artistry of one of the world's leading cornet players up close – even if, as one participant joked, “just being in his presence didn’t magically improve my playing.”

Sumner Band prepared a lovely lunch that added to the community feel of the day, giving everyone a chance to chat, compare notes (pun intended) and recharge for the afternoon session.

The post-lunch Q&A was full of insightful questions and practical answers – refreshingly, no sugar-coating. When it comes to those elusive high notes, Richard

offered tips, exercises and the ultimate truth: there’s no substitute for good old-fashioned practise (dammit).

The day wrapped up with a group play-through of the D Grade test piece *Be Still*, with Richard leading the way and offering valuable guidance throughout. It was a perfect way to end a day that was not only musically enriching but also filled with laughter, learning and camaraderie.

Everyone left with something to work on, something to think about, and the shared feeling that they’d been part of something special. Here’s hoping it’s not the last time Richard Marshall graces us with his presence – and perhaps next time he’ll bring a few high-note secrets with him.

Big thanks to BBANZ for sponsoring the day and Addington Brass and Chris Bull for sponsoring Richard’s trip to Christchurch.

Kate Sanders





# Nominate Your Best

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

Each year, the National Management Committee seeks nominations from bands and District Associations for the Administrator and Accompanist of the Year. This annual award aims 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](mailto:bbanzeo@gmail.com)

Nominations close: Friday, 6 June 2025

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# The working man's symphony orchestra?

Researching NZ brass bands - Connecting to Collections 2025, a free event on Tuesday 20 May, 12.00-1.00pm. An online event.

In this Music Month talk, Lilburn Research Fellow, Dr Samantha Owens, discusses her project on the early history of brass bands in Aotearoa (1840–1920). Using photos from the Alexander Turnbull Library, the talk highlights the key role brass bands played in Aotearoa's music culture.

## A central role in popular music culture.

Memorably referred to as the working man's symphony orchestra, brass bands existed in huge numbers across Aotearoa during the decades on either side of 1900.

Playing a central role in the country's popular music culture, they offered both performers and listeners the chance to be actively involved in music-making. In the era before radio, bands were especially valuable, particularly for those unable to afford music lessons, concert tickets, or a gramophone.

## Making music accessible

From regimental, garrison and town bands, to ones founded by workers, societies, and religious congregations, brass bands were

also significant markers of community identity. Some of these groups have been neglected by researchers, such as the numerous Māori brass bands that flourished from the 1880s onwards or ensembles that featured women, including the many Salvation Army Lassies' Bands or the Wairarapa's Stonestead Band, which in 1878 included five "young ladies of the Jackson family playing the brass instruments with great ability."

## Brass band photographs in the ATL collection

Photographs in the Alexander Turnbull Library's rich collection demonstrate just how pervasive brass bands were in everyday life: performing at concerts (indoors and out), dances, hui, official receptions, parades, picnics, political rallies, race meetings, sports days, tangi, weddings, and many more occasions besides.

Please register to watch the talk online [HERE](#):

## About the speaker

Musicologist Samantha Owens is this year's Lilburn Research Fellow. An Honorary Professor at the University of Queensland, her books include *The Well-Travelled Musician*: John Sigismond Cousser and

*Musical Exchange in Baroque Europe* (2017) and the co-edited collections *Searches for Tradition: Essays on New Zealand Music, Past and Present* (2017), *J. S. Bach in Australia: Studies in Reception and Performance* (2018) and *Music at German Courts, 1715–1760: Changing Artistic Priorities* (2011).



Samantha Owens



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# Next-Gen

*In 2017, we featured 18-year-old Isabella (Bella) Thomas, recently selected on flugel horn for the National Secondary Schools' Band and National Youth Band. Back then, Bella was at high school in Auckland and playing lower cornet for North Shore Brass.*

Here's what she had to say then.

*What was your first musical experience that you can remember?*

When I was about seven, I took keyboard lessons for a few months, and I remember one of my homework tasks was to compose my own piece. My older brother graciously did it for me!

*What got you interested in playing a brass instrument?*

My Granddad (Neville Thomas) introduced me to brass banding. He plays tuba in the Kumeu Vintage Brass Band, and I watched his concerts from a young age with little to no interest at all. Then, one day, he hired a cornet for me and taught me the basics before my first lesson. He's been a huge inspiration since day one!

*So far, what have been your musical highlights?*

The National Youth Brass Band tours and going to Hawaii earlier this year with the Rangitoto College music groups for the Pacific Basin Music Festival.

*What sort of things would you like to see happen to support young brass players, both in your region and nationwide?*

I'd like to see more promotion of brass banding in secondary schools. My school, for instance, has plenty of brass players, especially in junior levels. However, numbers drop significantly as the years progress. I know of only one other girl at my school who plays in a brass band. Most of my peers, who lost interest early on, never took part in any musical groups outside of school. It's important that students know what's out there.

Now aged 25, Bella is spending the year in Sydney working in the Sydney Symphony Orchestra as their 2025 trumpet fellow.

*What brass bands have you been a part of?*

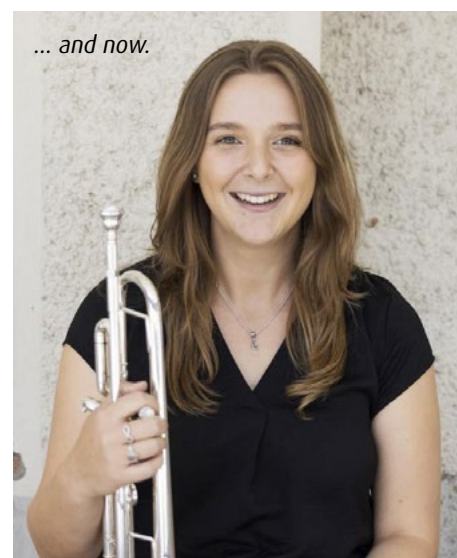
North Shore Youth Brass Band (2011-2017), North Shore Academy Brass Band (2013-2017), NZ National Secondary Schools' Brass Band (2015-2017), North Shore Brass (2015-2017), National Youth Brass Band of NZ (2017-2021), Wellington Brass (2018-2022), Darebin City Brass Band (2023-)

*What have been some of your musical highlights?*

Studying at the Australian National Academy of Music (ANAM) was extremely musically enriching. Over the last three years, some



Then...



... and now.

highlights include playing in side-by-side orchestras with professional orchestras around Australia and New Zealand, and playing in concert programmes and with guest soloists such as Katy Woolley and Jeroen Berwaerts.

*What positive impacts has brass banding had on your musical success?*

Brass band is the first extracurricular musical group I joined after playing the cornet for 11 months at school. I quickly got better, as playing in Ken Cant's youth band forced me to focus hard and had me sightreading parts that were well beyond my level, with other student musicians who were, well, beyond my level! I think I am a pretty solid sight-reader thanks to this. Colin Clark and North Shore Brass taught me to play in tune and with a good tone. Battling in the backrow for years really gets you thinking about sound blend and so that really developed my ensemble skills. Then, with Dave Bremner and Wellington Brass, I developed all these skills and also started to become a lot more musically aware. Dave talks a lot about phrasing, sound colour, and style. I believe that brass banding is directly linked to faster improvement! Playing with people above your level is so important, and the more unfamiliar music you sightread and practise, the better you get! I also made heaps of friends at band, so the potentially daunting aspects of playing challenging music were balanced out with fun rehearsals full of laughter. #wholesome.

*What would you say to young brass musicians who want to pursue a music career?*

Have fun, stay curious and always be welcoming of constructive feedback.

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

Yes, so many, haha... Neville Grenfell, Ken Cant, Kay Mackenzie, Mia Camilleri, Colin Clark, Dave Bremner, Mark Carter, Matt Stein, Yoram Levy, Dave Elton, Brent Grapes, Anthony Heinrichs, Toby Pringle and Huw Dann... I'd also like to thank my mum for

driving me to countless band rehearsals and lessons and always showing up in the audience. Most of all, I'd like to thank my grandparents, Neville and Rosemary (Roey) Thomas. They're my biggest fans and lovers of classical music themselves. Granddad played the tuba and got me into brass banding. I'm so, so grateful for them and their support

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

I would love to win a trumpet job in a full-time orchestra within Australasia, and I'd also love to develop my teaching skills. To be honest, I'm not putting too much pressure on myself to win a job. I'll try my best of course, but I know I'll always be happy as long as I'm playing music and surrounded by the people I love.

Quick-fire questions:

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

Then and now: Orchestral

*Other interests?* Then: Napping. Now: Going for scenic walks, tennis, swimming, learning Ukrainian, and learning to surf (slowly).

*Favourite food?* Then: Pierogi. Now: My late Baba's Varenyky (Ukrainian potato dumplings), served with sour cream and caramelised onions

*Favourite place?* Then: Home. Now: Manly Beach and Shelly Beach in Sydney

*Favourite film?* Then: *A Clockwork Orange*. Now: *Wicked*

*Favourite instrument?* Then: Trumpet. Now: Flugel horn

*Favourite piece of music?* Then: *The Swan* (Saint-Saens). And now: I don't have a favourite, but at the moment, maybe Mahler 2, or *My Mind* by Yebba. Although my happy songs are always *Grace Kelly* by MIKA and *One Day Like This* by Elbow.

*What do you dislike most?* Cockroaches - yucky!

*For the more technical among us, what make of instrument do you play?* Mainly Bach Stradivarius trumpets

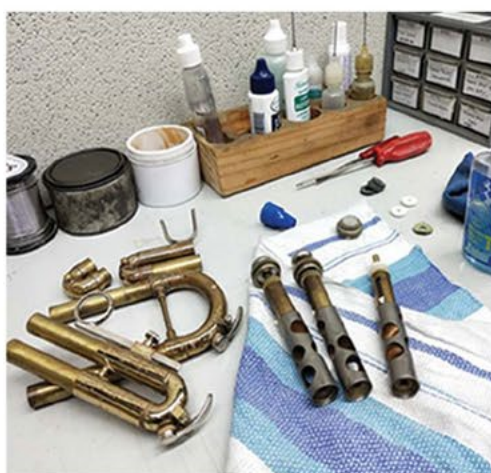


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# Anzac Day Parade in New Brighton



Photo credit: Justin Marshall.

The Cenotaph in New Brighton was unveiled 99 years ago, and the New Brighton Band has been involved in every Anzac Day Parade since then.

This year was no exception, and the band was again joined by 10 young men from around the Pacific who are part of the Mutual Assistance Programme (MAP) run by the NZ Army Band. New Brighton Silver Band is the host civilian band for these young men. They paraded with us in their national uniforms and provided an added dimension to this special day.

Drum Major Jim Hill, with a band of 32

players, led the parade of Returned Servicemen, Army Cadets, Emergency Service personnel, and the youth groups of our community, including the Prefects from both Avonside Girls' and Shirley Boys' High Schools, along Marine Parade to the Cenotaph. Marine Parade was lined with many families who joined in at the end of the parade to gather with us at the Cenotaph. It's heartening to see that, like other places, the numbers attending Anzac Day services are increasing, and a significant crowd was present to participate in the service.

The band played the anthems and traditional

music, including a reflective piece and bugle calls. Special thanks to our bugler, Vickie Ward, who we believe is the first woman to play the bugle calls in our 99-year Anzac history.

Of special significance for the band is the discovery of a photograph in the paper, under a Remember the Past section, of the 1938 New Brighton Band lining up for the Anzac parade. It's a powerful testament to our shared heritage that today's band contains members who are first, second and third generations on from that day in 1938. Our oldest member was one year old when this photo was taken.





# Join Us as Our New Contest Manager

BBANZ is looking for a new Contest Manager to join our team. If you are interested, you are welcome to chat with Helen Lee to learn more about the role. To assist with the transition to the role, BBANZ will provide accommodation and transport to the Christchurch contest (2-6 July) to the successful candidate to work alongside Denis Spurdle, the current contest manager.

In this vital role, you will:

Collaborate with contest committees ahead of the event to ensure flawless execution, advising on venue logistics, percussion needs, warm-up areas, and the seamless flow of bands on and off stage.

Tackle any logistical challenges that arise during the contest, ensuring a smooth experience for both bands and the committee.

Collaborate closely with the BBANZ Contest Administrator before and throughout the event, making a significant contribution to the overall success of the contest.

To thrive in this position, you should possess:

Previous experience at a national contest, either as a player or band manager, giving you valuable insights into the event's unique demands.

Physical fitness is required, as the role requires considerable walking and active engagement.

Expertise in venue logistics, including setup and managing band movements.

A proactive, positive attitude that inspires teamwork and cooperation. - Exceptional problem-solving abilities, with a knack for thinking on your feet.

The capacity to connect and work effectively with diverse groups towards a shared vision.

If you're ready to take on this exciting challenge and drive the success of our contests, we want to hear from you! Please contact the **BBANZ Office** by 30 May 2025.



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# Call For Scores

The Brass Band Association of New Zealand (**BBANZ**) invites submissions of **brass band works** by New Zealand composers to be considered as the test selections for the 2026 National Brass Band Championships, to be held in Wellington in April 2026.

Submissions will be assessed by a panel of prominent figures in the international brass band movement, and their shortlist of works will be presented to the adjudicator(s) for the 2026 contest to make the final selection.

The composer will retain all rights to the sale of their work(s), and all competing bands will be required to purchase the work from the composer or their representative. There is no cash prize associated with the selection of a work.

Submission of a recording (either live or computer-generated) is **optional** but highly encouraged.

BBANZ Recommends that works not exceed the following duration and percussion requirements for the given grades:

A Grade: 18 minutes, 4 percussionists (including timpani)

B Grade: 15 minutes, 4 percussionists (including timpani)

C Grade: 12 minutes, 3 percussionists (including timpani)

D Grade: 6 minutes\*, 3 percussionists (including timpani)

*\*The D Grade test selection is to be a sacred/reflective item.*

## Test Solos

The Brass Band Association of New Zealand (**BBANZ**) also invites submissions of **solo brass works with piano accompaniment** by New Zealand composers to be considered as the open solo test selections for the 2026 National Brass Band Championships, to be held in Wellington in April 2026.

The composer will retain all rights to the sale of their work(s), and all competitors will be required to purchase the work from the composer.

Submission of a recording (either live or computer-generated) is **optional** but highly encouraged

**BBANZ recommends that works not exceed 8 minutes in duration**

Solos are sought for the following

categories: Championship Bb Cornet, Amateur Bb Cornet, Eb Soprano Cornet, Bb Flugelhorn, Eb Tenor Horn, Bb Baritone, Tenor Trombone, Bass Trombone, Bb Euphonium, Eb Bass, BBb Bass

## Key Dates

Submissions close: Thursday 31 July 2025

Test selections announced:  
Thursday 23 October 2025

Open Solo performances:

Thursday 9 April 2026

A, B and C Grade Test Selection

performances: Friday 10 April 2026

D Grade Test Selection performances:

Saturday 11 April 2026

For further information on the band pieces, please contact Brendan Agnew  
[brendan.agnew.nz@gmail.com](mailto:brendan.agnew.nz@gmail.com)

For further information on the solo pieces, please contact Grant Langdon  
[gkklangdon@gmail.com](mailto:gkklangdon@gmail.com)

A link to the submission form is available at

BAND:

<https://forms.gle/PKIDC74g4XqT4j9a7>

SOLO:

<https://forms.gle/6bMHTi1gC7Zsua6A>



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IN CONCERT**

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# BAM Celebrates Fifth Birthday

April marks five years since Band Asset Manager was first conceived to be a comprehensive and transparent method of recording the issue of brass band uniforms and instruments to members.

Over the ensuing years, development has continued as more bands have joined, and the application now includes assets, library, membership, and event planning facilities in a secure cloud-based data application. BAM is used by brass and pipe bands in both New Zealand and Australia, with access available from any internet-connected device and security controlled by secure password authentication.

Principal Brian Nicholas says security is a major consideration, and BAM employs proven technology and trustworthy providers to ensure all data is stored fully encrypted and is only available to authorised users.

Although all bands face similar issues, each is unique, and BAM's adaptability allows bands to maximise the aspects most important to their needs.

After winning the 2024 NZ National Championships BAM competition, Woolston Brass is using BAM to record the issuing of over 250 plastic instruments used in their three primary school programmes and instruments used by all three Woolston bands.

General Manager Todd Turner said that during their 133-year history, the band has had a combination of manual handwritten registers and spreadsheets, with varying levels of reliability. "We've had great administrators over the years, but as they move on, their intellectual property also leaves, and the records are not always maintained. We will have lost equipment over the years through asset records not being managed, resulting in gear not always being retrieved when members leave the organisation," Todd says.

Aussbrass uses BAM for membership records of their three bands - Brisbane Excelsior, Windsor Brass, and Lutwyche. With a single application, they can identify which members are registered and play with contesting bands, and which members play in non-contesting environments.

One of the first bands to join BAM was Matamata Brass. President Robb Adamson says they had a mix of rather daunting databases, spreadsheets, and OneDrive applications for their membership, assets and library records. But when any of these roles changed hands, access to the information became challenging, and everyone had different ideas on how to work it. "Band Asset Manager has enabled us to keep all our admin in one place, and the best part is that it can be accessed from

any computer or smartphone. It doesn't matter who has the job of looking after certain parts of the band; all they need is access to BAM, which is very user-friendly."

Kerry Marshall, Treasurer of Napier Pipe Band, finds BAM's member record-keeping functions particularly useful with the ability to attach documents to member records, allowing the band to fulfil its compliance requirements more easily.

Bands can store music in sets or as individual parts, so that they have quick and easy access to their music stock, and can email individual parts to members if necessary.

To celebrate Band Asset Manager's fifth birthday, BAM is offering installation at no up-front cost to all bands signing up before 31 October 2025. In addition, BAM will run a competition at the 2025 National Brass Band Championships in Christchurch for a free first-year subscription. "We invite bands to the BAM Trade Table at the contest to enter our free draw," says Brian. "You have to be in to win."



**Band Management Solutions**  
bandmanagementsolutions@gmail.com  
Phone / text 027 220 1711



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## BBANZ – Directory

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

### Executive Officer

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

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

### National Management Committee

#### President

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

#### Vice-President

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

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

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

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

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

#### Treasurer

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

### National Youth Brass Band

Musical Director: Tyme Marsters, Christchurch  
Manager: Emily Richards  
[nybb2026@gmail.com](mailto:nybb2026@gmail.com)  
M: 021 607 483

### National Secondary Schools' Brass Band

Musical Director: Linda Filimoevala, Auckland.  
Course Manager: Malcolm Barr  
[malcolm@kbarr.co.nz](mailto:malcolm@kbarr.co.nz)  
M: 021 606 428

**2025 National Contest** in Christchurch 2 to 6 July.  
Contact person Graham Hickman  
[grahamhickman@xtra.co.nz](mailto:grahamhickman@xtra.co.nz)

**2026 National Contest** in Wellington 8 to 12 April  
Contact person Mike Sander  
[mike.sander@tpl.co.nz](mailto:mike.sander@tpl.co.nz)

# BBANZ Charitable Trust



Registered Charity  
CC48032

We provide financial assistance to individuals  
and organisations seeking to further brass music  
education, or performance excellence,  
in New Zealand



Application criteria and forms  
available from BBANZ website

[www.brassbanz.org/bbanz-charitable-trust/](http://www.brassbanz.org/bbanz-charitable-trust/)



### Donating to BBANZ Charitable Trust

Donations may be made  
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Planned bequests enable  
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Investment returns  
from donations assist brass  
musicians in NZ

### Friends of the National Youth Brass Band:

Pete and Kylie Adams, 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, 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, Kevin Dell ONZM, Ian Levien QSM, Stephen Leader, Leigh Martin JP, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Denis Spurdle and Murray Warrington MNZM.

### Life Members who have served BBANZ

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





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