



NEW ZEALAND

Mouthpiece

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2025 National Youth Brass Band



NYBB at the Christchurch Arts Centre.
Photo credit: Cameron Burnett

NYBB musical director Tyme Marsters.
Photo credit: Cameron Burnett.

Inside this Issue:

- News from Roxburgh and Te Awamutu bands
- A list of those who received BBANZ Long Service awards in 2024
- Next-Gen Mia Yee
- We will have a full report on the 2025 National Youth Brass Band course in the March issue.



Happy 2025!

I hope you enjoyed some quality time with your families and have made the most of the summer holidays, even if the weather wasn't as good as we would have liked.



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 they prepared for the 2025 National Youth Band of New Zealand. The band's management chose to do something a little different this year, with the second half of the concert featuring the band providing the soundtrack for the Wallace & Gromit movie *"The Wrong Trousers"*. This innovative change was a resounding success, as evidenced by a sold-out concert in Christchurch.

As a management committee member and parent of a Youth Band member, I witnessed again the vast amount of work that went into organising and running a successful training camp and tour. A big thank you to Tyme Marsters, Emily Richards, course tutors, NZ Army Band, local Christchurch bands and the many others who supported this year's band for your assistance and hard work in providing wonderful lifelong memories to another group of young musicians. The high quality of the final concert and the wonderful team spirit among the players is a credit to everyone involved. I especially want to acknowledge the band

members for their dedication and hard work over the summer. Your efforts have made your parents, family and musical directors incredibly proud. Another real banding highlight for me – thanks, Emily S.

A huge thank you to Tyme Marsters for your commitment in a number of roles to the NYBB over the last six years. What a legacy you have created in helping develop, motivate and inspire the future of our organisation.

One of our biggest challenges is raising the funds required to operate our three representative bands. The continued operational challenges within the hospitality sector make it difficult to obtain grant funding. We are often only aware of our success or failure in the final days before a band assembles. Not ideal when budgeting and planning a programme. The course fee paid by each player is, therefore, essential to enable events such as the NYBB to operate. We fully appreciate it is not easy for families with members in the band to find this money, along with the cost of travel 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, a couple of initiatives we already have in place are Payroll Giving and donating to the BBANZ Charitable Foundation and the Friends of the National Youth Band.

Each year I say ... Payroll Giving is a reasonably "painless" way to give back to our movement. I would like to encourage more people to join a small but dedicated group of donors who do this already. These small, regular donations provide an income stream that allows the Association to plan with more certainty, without having to always rely on a declining pool of funding from grants. All for the price of one coffee a week!

The BBANZ Charitable Foundation is structured to provide assistance to individuals and bands. By gifting now and adding to the existing fund, you can share the joy of seeing our banding grow and prosper. Likewise, donations to the Friends of the National Youth Band provide seed funding to get each year's band underway. Thank you to those who are already contributing, and if this also interests you, please 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 back, as for some of us the call of the beach was far stronger than the call of the rehearsal room. Yes, Harmen, I am talking mainly to you!

John Sullivan – President
Brass Band Association of New Zealand

Quick Notes

Congratulations to our NZ bandies who made the 4barsrest award nominations for 2024. David Bermner, musical director of Wellington Brass and Brisbane Excelsior, was nominated in the Conductor of the Year category, with Wellington Brass again nominated in the Band of The Year section. 2024 Champion of Champions Mike Ford, from NBS Nelson City Brass, was selected in the 4barsrest Band of the Year along with Kevin Hickman (North Shore Brass and Sydney City Brass) and Chris Collings (Wellington Brass).

PS. Iwan Fox of 4barsrest is keen to receive news from local bands. Send your news to general@4barsrest.com



Mike Ford



Kevin Hickman



Chris Collings

Gig Guide

Friday 21 February

Carmina Burana at the 2025 Hamilton Arts Festival - Toi Ora ki Kirikiriroa. Featuring Hamilton City Brass with Festival Chorus, guest vocalists and children's choir 8.00pm-9.15pm on the Rhododendron Lawn at Hamilton Gardens, Cobham Drive, Hamilton. BYO blanket or low seating. Tickets available [HERE](#)

Sunday 23 February

Woolston Brass: **In Your Community: Sound Waves**, 1.00pm-2.00pm Cathedral Square, Christchurch. FREE!

Wednesday 26 March

Marlborough District Brass AGM, 7.30pm at the Bandrooms, 15 Auckland St, Blenheim. All welcome.

Thursday 27 March

Woolston Brass: **Seriously Brass: Harmony Music** featuring Guest Trumpet Soloist Thomas Eves, 7.30pm-9.30pm, at The Piano, 156 Armagh Street Christchurch. Book [HERE](#)

Sunday 30 March

Young Stars of Brass featuring soloists from across North Shore Brass, 2.30pm at Takapuna Normal Intermediate School. Door sales only.

Saturday 5 and Sunday 6 April

The OSBBA band and solo contest in Invercargill.

Saturday 12 April

ANZAC Concert by Marlborough District Brass 7.30pm at ASB Theatre Marlborough. Tickets on sale from 27 February [HERE](#)

Friday 25 April

Woolston Brass presents **ANZAC**, 2pm-4pm at The Piano, 156 Armagh Street, Christchurch. Book [HERE](#)

All For Peace. An ANZAC Tribute with all three bands from North Shore Brass Academy, 4.00pm at Takapuna Normal Intermediate School. Entry by donation.

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.

Saturday 17 and Sunday 18 May

The West Coast band and solo contest in Nelson.

Friday 23 to Sunday 25 May

Canterbury Association youth band camp.

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

You can also list your events at <https://sounz.org.nz/events> and <https://www.rnz.co.nz/concert/programmes/rnz-concert-live-diary>

Why Do We Do It?

The following article, written by Shelley Robertson from the Manukau Symphony Orchestra, was published on the Orchestras Association website. It has been reprinted courtesy of the author and the website. And why have we reprinted an article about an orchestra? Because, as community music groups, we share similar experiences.

Why would you give up your evenings and weekends to play in a community orchestra [band]?

For the music, of course!

But it's not just the music.

Community orchestras [bands] are special because they offer something far beyond the notes we play. What we get to experience as community musicians is a deeply immersive and multifaceted world. It's a rollercoaster of emotion – adrenaline-fuelled inertia mixed with moments of pure tension and elation.

And in this shared journey, you are never alone.

Each musician on stage is intensely focused on the conductor (or should be!), counting their beats, reading the music, and fully dedicated to the collective task at hand. For 90 to 120 minutes or so, we are swept up in the rise and fall of crescendos – with no time to dwell on Monday's meeting or the laundry piling up at home. In those moments, nothing matters but the music. Being on

stage, surrounded by friends, colleagues, and fellow musicians, or mentors, feels like being part of something bigger than ourselves.

Together, we create something beautiful.

Any difficulties or dislikes melt away in the face of this shared goal.

But it's not just about the performance either. Beyond ticket sales, reviews, and audience applause, there's an unspoken sense of growth that emerges from mentorship. Experienced players take younger or less experienced musicians under their wing, offering guidance on tricky sections, sharing insights, or even just being a supportive buddy when things get tough. It's a space where everyone can grow, not only musically but personally, through the bonds we build.

There's a wonderful accountability that comes with being part of this ensemble – not just the dread of the conductor's frown but the internal drive to excel for the sake of the team.

We've all felt that moment when we realise we need to practise a tricky passage more, and the relief and pride when we finally nail it. The applause at the end of a concert is wonderful, but the personal satisfaction and camaraderie we share backstage, knowing we've supported each other to create something meaningful, is priceless

The spirit of a community orchestra [band] is shaped by its members. We come from completely different walks of life – each with our own dreams, responsibilities, and daily challenges. Yet, when we step into rehearsal, we leave all that behind and unite in a shared passion for music. It's an atmosphere where people of all ages and backgrounds feel supported and encouraged to develop, both as musicians and as individuals.

This sense of community fosters a space where learning is continuous. Mentorship happens naturally, whether through informal conversations during breaks or sitting next to someone who plays a little more confidently. The rehearsal room becomes not just a place to perfect a piece of music but a place where bonds of trust and respect form, where we learn from one another and, in turn, become better musicians and better people.

At the end of the day, this is why we keep coming back, no matter how tired we might feel after a long day at work or school. We sit at our desks or stands and play into the night, not just for the applause or the thrill of performing but for the joy of being part of this community. A community where every note we play contributes to something bigger, something that leaves us feeling accomplished, inspired, and connected.



2025 National Youth Brass Band on stage

Photo credit: Liam Anderson

News from Roxburgh

At the recent concert in the local town hall on Sunday, 15 December, the Roxburgh Pioneer Energy Brass had the honour of presenting Life Membership awards to two band members. Douglas Dance, a truly dedicated member, joined the band at the tender age of 17. His unwavering commitment is evident in his 66 years of service, still playing the BBb Bass. His leadership as a committee member for 60

years, including an eight-year tenure as president, and his representation of the band on the OSBBA committee all testify to his dedication.

Ann Hill, another deserving recipient of a Life Membership award, has been a vital part of our band since 1979. Hailing from Wales, she has been our Treasurer since 1993, a role in which her financial acumen

has greatly benefited the band. Ann has also contributed greatly as a flugel horn and cornet player. We are truly grateful for her multifaceted contributions to our band.

President of the band, Norman Marsh, also congratulated Warren Cox and David Leslie on receiving BBANZ Long Service awards for 72 and 71 years of service, respectively. We think these guys are amazing!



Doug Dance receives his Life Membership award



Ann Hill receives her Life Membership award.



Warren Cox and David Leslie are acknowledged for their long service to the Band Association.

Long Service Awards

In 2024, awards for long service to the brass band movement in New Zealand were presented to 48 people from 16 bands. Our heartiest congratulations to all those who have given so freely of their time to brass banding as players, conductors, administrators and accompanists over many years.

Addington Brass: Chris Bull 56 yrs, Brian Smith 54 yrs, Dave Johnstone 55 yrs, Grant Dempsey 41 yrs, Nathan Cottom 40 yrs, Grant Pitcher 36 yrs, Trevor Wilson 35 yrs, Dave Clearwater 35 yrs, Pam Dempsey 30 yrs, Brain Hodges 25 yrs and Mark Gregory 25 yrs.

Ascot Park Hotel Brass: Rodney Sutton 75 yrs, Lee Newcombe 66 yrs, John McKinlay 60 yrs, Warren Crighton 56 yrs, John Bath 56 yrs, Kath Herman 53 yrs, Grant Chalmers 50 yrs, Ken Wellington 50 yrs, and Matthew Dick 37

yrs.

Brass Whanganui: Chris Wilson 56yrs.

Hamilton City Brass: Michael Rogers: 50 yrs.

Kumeu Brass: Peter Lucas 73 yrs, Eric Cole 70 yrs, Bruce Sinton 65 yrs, Don Whiting 57yrs and Judith Little 50 yrs.

Levin & Districts Brass: Colin Honey 70 yrs, John Gibbs 46 yrs, and Ray Harvey 52 years.

New Brighton Silver Band: Margaret Miller 60 yrs.

North Shore Brass: John Sullivan 47 yrs and Rachel Sullivan 42 yrs.

Rangiora RSA Club Band: Doug Sowman 68 yrs.

Roxburgh Pioneer Energy Brass: Warren Cox 72 yrs and David Leslie 71 yrs.

St Kilda Brass: Les Green 72 yrs.

Tauranga City Brass: Alex Garrett 75 yrs, Graeme Thomas 59 yrs, Dave Lawrence 40 yrs and Malcolm Gapes 28 yrs.

Te Awamutu Brass: Trevor Bremner 75 yrs, Betty Bremner 55 yrs and Colin Robertson 40 yrs.

The Devon Hotel New Plymouth Brass Band: Peter Martin 40 yrs and Amanda Bollond 35 yrs.

Trust Porirua City Brass: Sandra Jones 40 yrs.

Woolston Brass: Wayne Shears 62 yrs.

Long Service awards start from 25 years and are given 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



The Long Service Award recipients from Addington Brass. Front row L to R: Chris Bull, Pam Dempsey, Grant Pitcher, Dave Clearwater. Back row: Mark Gregory, Grant Dempsey, Dave Johnstone, Trevor Wilson and Nathan Cottom.



News from Te Awamutu

On Thursday, 19 December 2024, Te Awamutu Brass held its last concert for the year, followed by the presentation of the annual Band Awards. The event was also an opportunity to showcase our Learners Group and the work they had been doing alongside the senior band recently. There was a great turnout of supporters who helped celebrate the following members and their achievements.

Local Band Service Awards: Laura-Jane Elrick, 5 years; Cara Denby, Hannah Yarndley and Jenny Yarndley, 10 years; Sarah Carroll, 20

years; and Colin Robertson, 40 years.

BBANZ Long Service Awards: Colin Robertson, 40 years; Betty Bremner, 55 years; and Trevor Bremner, 75 years.

Learners Group Awards

Junior Attendance Award: Emma Carr
Junior Most Promising Player: Annie Burrows
Special Recognition: Jacob Carr

Senior Band Awards

Attendance Cup: Brandon Stanbridge
Most Improved Player: Stuart Lindsey

Outstanding Contribution to the Band:

Gaynor Krippner

Most Outstanding Musician: Vicki Spriggs

Section of the Year: The Trombones (Asarina Johnson, Brandon Stanbridge, Philip Spriggs, and Jared Oliver)

Soloist of the Year: Mike Martin

Youth Award for Overall Excellence: Asarina Johnson

President's Underhill Rose Bowl Trophy: Sarah Carroll and Laura-Jane Elrick.



BBANZ Long Service award recipients Colin Robertson, Betty Bremner and Trevor Bremner.



Local band service awards went to Jenny Yarndley, Cara Denby, Laura-Jane Elrick, Sarah Carroll and Colin Robertson.

2025 National Contest Test Music

At the 2024 AGM, a remit was passed changing the date the test music for the national contest is announced. The announcement date is now 170 days before the contest instead of 120 days – which means the test pieces were announced on Monday, 13 January.

Contest entry forms and detailed information will be circulated on Tuesday 4 March, with the contest entries closing on Saturday 3 May, 2025.

A Grade: *A Tale As Yet Untold* by Philip Sparke. Published by Anglo Music.

B Grade: *Sounds* by John Golland. Published by Kirklees Music

C Grade: *The Lost Village of Imber* by Christopher Bond. Published by Christopher Bond Music

D Grade: *Be Still* by David J Evans arr. Stephen Tighe. Published by Pennine Music Publishing.

Brass Test Solos	Title, composer/arranger, publisher
Eb Soprano Cornet	<i>Tenor Horn Concerto</i> movements 2 and 3 by Martin Ellerby (Pub: Studio Music)
Championship Cornet	<i>The Cry of the Soul</i> by Gilles Rocha (Pub: EMR Marc Reift Editions)
Amateur Bb Cornet	<i>Northern Fantasia</i> Op. 20 by Theodor Hoch
Flugel Horn	<i>Rustiques</i> by Eugene Bozza (Pub: Alphonse Leduc)
Tenor Horn	<i>Bad Spirit</i> by Damien Lagger (Pub: Marc Reift Editions)
Baritone	<i>The Healing Power of Flame</i> by Tom Davoren (Pub: Studio Music)
Euphonium	<i>Carmen Fantasy</i> by Georges Bizet arr. Luc Vertommen (Pub: Band Press)
Tenor Trombone	<i>Fantaisie pour Trombone Ténor</i> by Sigismond Stojowski (Pub: Alphonse Leduc)
Bass Trombone	<i>Allegro Maestoso</i> by Jan Koetsier (Pub: EMR Marc Reift Editions)
Eb Bass	<i>Allegro Fuoco</i> by Roland Szentpali (Pub: Editions BIM)
BBb Bass	<i>Rhapsody for Euphonium</i> by James Curnow (Pub: Winwood Music)



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Next-Gen

In this issue, Lachlan Spence interviews 17-year-old Mia Yee from Christchurch, who plays cornet and flugel horn for Addington Brass and is a first-time member of the National Youth Brass Band.

What was your first musical experience?

When I was six years old, I went up to my mum and out of the blue, said, 'I want to play the trumpet!' So of course, she put me into piano lessons. I loved piano (and I still do!), but I was adamant

about learning the trumpet, so at eight, I started taking lessons. A few months in and my teacher at the time, Slade Hocking, recommended that I join a band. That's when I joined the Nor'west Zephyrs.

Describe how musical ability runs through your family.

My family aren't heavily musical, but my mum plays piano, so all my musical influences come from her. My younger brother, Kyle, also plays piano and percussion.

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

Some musical highlights for me would be leading a trumpet trio with the CSO at Sparks in the Park and having the opportunity to play a flugel solo with Addington Brass. Something more recent would be achieving my ATCL trumpet diploma and, of course, all of the NSSBB courses!

What have you gained from being in the Secondary Schools' Band?

Just meeting new people and making friends from across the country. It's amazing to be able to share my passion for music with others who have the same spirit.

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

I think promoting more of the various opportunities such as the representative bands (like NSSBB and NYBB). I feel that getting involved is one thing, but staying involved is another. The great thing about these opportunities is that you have the chance to make friends that keep you going back to band but also keep you going in life.

Who or what has been your greatest inspiration?

All of the players I've met, played with, and learnt from, young to old, from experienced to new. I am in awe of the talent and the shared love for music that people around me have. This is what gets me up in the morning (along with my alarm clock).

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

The community. It truly feels like one big family. Also I've got to mention the music. Not only are the pieces great, but there's just something special about the sound of brass instruments.

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

I would like to thank my first teacher, Slade Hocking and my current teacher, Barrett Hocking, for all the guidance and advice. I would also like to thank Adrian Dalton for giving me a place in Addington Brass and getting me started in banding. Lastly, I'd like to thank my mum for her ongoing support and all the times she has accompanied my solos.

What do you hope to achieve in the future?

After I graduate from high school, I'd like to continue both my passions in design and music.

Quickfire questions

What type of music do you listen to most? Funk-pop and cinematic classical.

Other interests? Painting, animation and reading.

Favourite food? Udon noodles.

Favourite place? Japan.

Favourite film? Kiki's Delivery Service.

Favourite piece of music? Gershwin's Prelude No. 1

What do you dislike most? Dark places.

For the more technical amongst us; what make of instrument do you play? Yamaha Bobby Shew flugel horn, Yamaha Xeno Bb trumpet and Yamaha Neo Cornet.

Obituary Kevin Robinson 1948-2024

Kevin Robinson's playing career started at age eight as a keen cornetist in the Onehunga Boys Band, moving on to play with the Takapuna Band and then to Continental Airlines Auckland Brass during the band's peak under Errol Mason in the 1980s. Kevin was selected for the National Band on four occasions and was the principal cornet in two of those bands in 1976 and 1978. Other banding highlights included winning a World Championship at Kerkrade with Continental Airlines Auckland Brass in the 1980s and multiple national A Grade championships with Continental and later Dalewood Auckland Brass in the 80s, 90s, and 2000s.

Kevin was an electrician by trade in Auckland, and upon retiring to Whitianga with his late wife Lyn, he initiated a Men's Shed programme while also giving unwavering service to the Whitianga Lions Club as president and Lions International. He was well known in the Coromandel region for his musical talent and he continued to engage in community music organisations in his later years, joining both the Big Band and Dixie Band.

On Thursday, 9 January, a large section of the community – friends and family – gathered at St Andrew's Church, Whitianga to farewell Kevin and send him on his way to his beloved wife Lyn, who passed away 17 months ago. They had been married for 53 years, life-long sweethearts and parents to Grant and Katherine.



SOUNZ Brass Composition Prize | Submissions Open

Submissions are now open for the SOUNZ Brass Composition Prize | Te Whakataetae Pūtētere a Toi te Arapūoru, closing on Monday, 7 April 2025.

The Brass Composition Prize is a collaboration between the SOUNZ Centre for New Zealand Music, the Brass Band Association of New Zealand and CANZ (Composers' Association of

New Zealand). Together, they present a biennial composition prize for works for solo brass instrument, with optional accompaniment, to be performed at the National Championships of the Brass Band Association of New Zealand in July 2025.

The winner receives a \$400 cash prize, performance and recording at the BBANZ National Championships and a one-

year optional membership of CANZ. Highly commended composers receive a performance and recording at the BBANZ National Championships.

Click [here](#) for more information on this opportunity and how to submit a composition.»

SOUNZ

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Toi te Arapūoru



Composers
Association of
New Zealand

Te Rōpū Kaitito
Puoro o
Aotearoa



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National Youth Brass Band

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Manager: Emily Richards
nybb2024@gmail.com
M: 021 607 483

National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland.
Course Manager: Malcolm Barr
malcolm@kbarr.co.nz
M: 021 606 428

2025 National Contest in Christchurch 2 to 6 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington 8 to 12 April
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 JP, Bill Platt, Evan Sayer, Dianne Smeehuyzen MNZM JP, Denis Spurdle and Murray Warrington MNZM.

Life Members who have served BBANZ

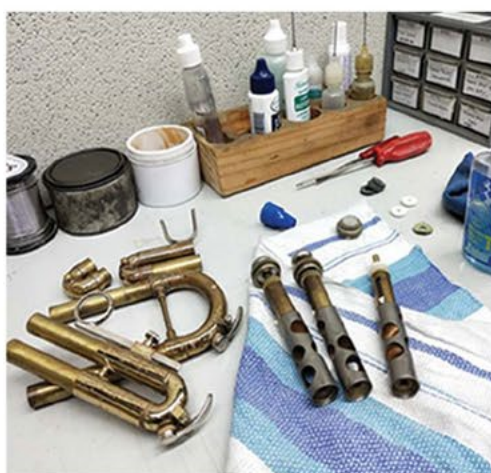
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Black Dyke Principal in NZ

Richard Marshall, principal cornet of the world-renowned Black Dyke Brass Band, will visit Christchurch in April to perform with the Addington Brass Band.

Richard Marshall's brass band career spans over three decades, and he is widely regarded as one of the finest cornet players of his generation. Born in England, Marshall began playing the cornet at age nine. In 1996, aged 19, he was appointed principal cornet of the Grimethorpe Colliery Band, a position he held for 10 years, during which the band visited New Zealand with their sell-out *Brassed Off* concert tour. He ultimately became the principal cornet of the Black Dyke Brass Band, one of the most prestigious brass bands in the world. Under his leadership, Black Dyke has won numerous national and international titles, and Marshall himself has earned a reputation for his virtuosic playing and expressive performances. In addition to his work with Black Dyke, Marshall has performed as a soloist with various ensembles and has worked closely with emerging brass talent, sharing his expertise with the next generation of musicians. Marshall is a Professor of Cornet at the Royal Northern College of Music.

Marshall first visited Christchurch in 2004 and again in 2005 and has kept in contact with members of Addington Brass since.

Adrian Dalton, the Music Director of Addington Brass, expressed his excitement about the collaboration, saying, "We're all thrilled to be working with Richard. Having such a master musician gives us so many options. A real treat for the local audience too, one not to be missed." Dalton's enthusiasm highlights the significance of this performance, not just for the band but for the entire Christchurch community. Jack Banks, Addington's principal cornet, said, "To perform with one of the world's most renowned cornet players is such a privilege.

I look forward to hearing what he has in store for us, and I hope it's a good challenge for the band." Monika Duncan, who sits repiano for Addington, echoed Banks' sentiment, saying, "I've been listening to the Black Dyke band since high school, and it feels so special to have the opportunity to play with the principal of one of the best bands in the world."

Richard Marshall's visit to Christchurch presents a rare opportunity for local

audiences to witness a world-class cornet performer up close. His technical precision and emotional depth are well known, and his contribution to Addington Brass' concert will undoubtedly elevate the band's impressive repertoire. The programme promises a blend of classical brass band music, newer compositions, and solos that showcase Marshall's exceptional artistry.

Book your ticket [HERE](#)

Inside this Issue:

- A full report on the 2025 National Youth Band
- Background on the band test pieces selected for the 2025 national contest
- a call for new works for the 2026 national contest
- and a full page of Gig Guide events.

Happy banding.

Down To Business

I'm sure the anticipation for the 2025 National Contest is palpable in many bandrooms as we gear up to head to Christchurch for the return of our premier event to the 'Garden City' and its magnificent Town Hall complex. Our logistics guru/contest manager, Denis Spurdle, will visit Christchurch this month to ensure everything is in place for the 37 bands that have indicated they will be competing at the contest. But our year is not just about the national contest, as we're also planning for the 2025 National Secondary Schools training course in October.



Both of these events were naturally key topics at our most recent BBANZ National Management Committee meeting. Spending both days of your valuable weekend in a meeting might not be the

most exciting prospect. But that is exactly what we chose to do to ensure 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. I would, however, encourage bands to consider holding a longer planning meeting once a year, just as BBANZ does, to ensure there is genuine time to enable in-depth discussion around new ideas and challenge the status quo. Perhaps this can be combined with a social event to encourage newer band members, especially younger players, to engage.

Bringing together people from diverse backgrounds and ages, with their unique ideas and opinions, significantly contributes to the success of bands and their committees. Inclusivity and diversity at all levels are not just important, they are vital for the future of brass banding. Let's take pride in providing 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 confidently manage and lead.

I am particularly excited to see our younger members' passion for brass banding and willingness to be more involved. All of this provides a broader range of opinions which in turn helps drive new ideas, change and growth. The calibre of the young members in our movement has never been stronger, as was evident with this year's National Youth Band. I have no doubt that many will move on to have very successful careers in a variety of fields, and I believe that their experiences in brass bands will help equip each with a broader skill base to tackle life's challenges.

John Sullivan – President
Brass Band Association of New Zealand

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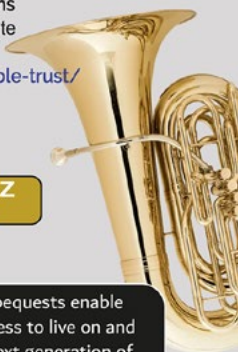
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\$20 concession
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Gig Guide

Sunday 16 March

Riverside Brass: a free community concert by the brass bands of Christchurch from 12.00pm.

Sunday 23 March

The Salvation Army National Youth Band to perform at the morning service at the Upper Hutt Salvation Army Corps before heading on an overseas concert tour. Upper Hutt Brass will also perform. 10.30am at 695 Fergusson Drive, Upper Hutt.

Wednesday 26 March

Marlborough District Brass AGM, 7.30pm at the Bandrooms, 15 Auckland St, Blenheim. All welcome.

Thursday 27 March

Woolston Brass: **Seriously Brass: Harmony Music** featuring guest trumpet soloist Thomas Eves, 7.30pm-9.30pm, at The Piano, 156 Armagh Street Christchurch. Book [HERE](#)

Sunday 30 March

'On Parade' Concert by Royal NZ Artillery Band 2.00pm at Centrestage Theatre, Orewa. Tickets [HERE](#) or 09 426 7282

Young Stars of Brass featuring soloists from across North Shore Brass, 2.30pm at Takapuna Normal Intermediate School. Door sales only.

Brass in the Park at Levin Adventure Park 12.00pm: Brasso - Kapiti Brass Ensemble 1.00pm: Buzzing Brass Wellington 2.00pm: Feilding Brass 3.00pm: Levin & Districts Brass

Wet weather venue: Levin Salvation Army Worship Centre. A free community event thanks to financial assistance from Horowhenua District Council and the Pelorus Trust

Saturday 5 April

Grand Concert Dinner to celebrate 100 years of Waitakere Auckland Brass, 6.00pm at Te Truist Arena, 65-67 Central

Park Drive, Henderson, Auckland. Enquiries to admin@waitakerebrass.com

Saturday 5 and Sunday 6 April

The OSBBA band and solo contest in Invercargill.

Monday 7 April

New Zealand Army Band: Jazz in Concert, 7.30pm at Southwell School, Hamilton Tickets [HERE](#)

Tuesday 8 April

New Zealand Army Band: Jazz in Concert, 7.30pm at the Little Theatre, Whakatāne. Tickets [HERE](#)

Wednesday 9 April

NZ Army Band Jazz Showcase, a Port of Tauranga 62nd National Jazz Festival event, 8.00pm, Baycourt Addison Theatre, 38 Durham Street, Tauranga. Tickets [HERE](#)

Saturday 12 April

ANZAC Concert by Marlborough District Brass 7.30pm at ASB Theatre Marlborough. Tickets on sale [HERE](#)

An Evening with Richard Marshall and Addington Brass Band, 7.30pm at the Salvation Army Church of Christchurch City, 853 Colombo Street. Tickets [HERE](#)

The Armed Man - A Mass for Peace presented by the Christchurch City Choir with the Rangiora RSA Club Brass Band, and Martin Setchell on Organ. Sir Karl Jenkins' powerful and moving choral work, conducted by Dr John Linker. 7.30pm at the Douglas Lilburn Auditorium, Christchurch Town Hall. Tickets [HERE](#)

Friday 25 April

Woolston Brass presents **ANZAC**, 2.00pm-4.00pm at The Piano, 156 Armagh Street, Christchurch. Book [HERE](#)

All For Peace. An ANZAC Tribute with all three bands from North Shore Brass Academy, 4.00pm at Takapuna Normal Intermediate School. Entry by donation.

Monday 28 April

Morning Melodies by the NZ Veterans' Band, 11.00am at the Bruce Mason Centre, Takapuna.

Saturday 3 May

Closing date for entries to the 2025 National Contest.

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.

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.

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.

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

You can also list your events at <https://sounz.org.nz/events> and <https://www.rnz.co.nz/concert/programmes/rnz-concert-live-diary>

Full house at the Youth Band concert in Christchurch



Photo credit: Cameron Burnett



2025 National Youth Brass Band

Player's Perspective

They always say to save the best for last, and the 2025 National Youth Brass Band did just that, bidding the most spectacular farewell to Tyme Marsters with one of the most unique and memorable NYBB courses to date.

Our incredible band of 35 players came together at Arcady Hall at the University of Canterbury on Saturday, 19 January, ready to get into a week of music and fun. After a short catch-up session with our friends from every corner of New Zealand, Tyme was eager to begin. This year's vast repertoire consisted of some classics, such as Bill Whelan's *Riverdance*, John Strauss II's *Czardas*, and *Amazing Grace*, contrasted with some brass band remakes of big band compositions *All Night Long* and *Do Dat Thing*. We were privileged to have a few works by Christchurch jazz artist and composer Cameron Pearce, including two trumpet solos: *Green Dolphin Street* and *It Don't Mean A Thing If It Ain't Got That Swing*. But what about the major work, you may ask? Well, believe it or not, Tyme and Emily had something different in mind. The NYBB had the fantastic opportunity to perform the New Zealand debut of *Wallace & Gromit: The Wrong Trousers* with live brass band accompaniment. To put it simply, we were expected to play the entire soundtrack of *Wallace & Gromit: The Wrong Trousers* while the film was playing behind us. This was a new and challenging experience for the whole band and was thoroughly enjoyed by everyone. But after many hours of travel time, five hours of rehearsal, and the following social time (definitely not till the early hours of the morning), most of the band had a good rest.

The second day was a bit too early for

some people, with breakfast at 8.00am in preparation for the almost 10 hours of rehearsal ahead. Thankfully, we did have a break to hear a valuable seminar from Kyle Lawson and Mike Ford, which left us all with a wealth of knowledge and a deeper understanding of these amazing players. The third day was much the same as the second, with a seminar from Aishah Leitner and Cameron James, which proved to be just as interesting and fruitful as the previous one. As if that wasn't enough, we also had a tutor Q&A session later that night, giving us the opportunity to delve into the minds of the tutors and learn from their experiences. Following this, Emily put on the highly anticipated pizza and quiz night. Unfortunately, the game was rigged, and my team ended up second to last. And, of course, we made sure to get an early night's sleep for the concert the next day (we did not).

Wednesday morning was a flurry of activity, preparing for our lunchtime concert in the Christchurch Arts Centre - a beautiful location to play in. Despite a few music mishaps caused by the wind, the audience greatly enjoyed the performance. The concert programme was made up mostly of 'lunchtime exclusives' with a few solo items that would feature in the main concerts. This was a great way to kick off the start of the NYBB performances. However, I think the most memorable part of the experience for some of us was the wonderful sunburn that lasted most of the week.

Thursday was another rehearsal day, preparing for our first main concert in Ashburton on Friday. Tension was building as we got closer and closer to performance time, but once we started, the audience was mesmerised by the spectacular performance (and hopefully missed the bloopers). This

was also the official debut of *Wallace & Gromit*, which required such a high level of concentration but was so much fun to play. The hardest part was trying to stop yourself from turning around and watching the film on the big screen. The concert prepared us well for the following day's performance at The Piano in Christchurch. This concert was so close to perfection in the full-house auditorium and created the most wonderful atmosphere for Tyme's final concert with the NYBB. To finish it all off, the band even received a standing ovation from the audience, a tribute to the hard work of the band and staff. This was such a memorable experience, and I'd also like to commend the band for all their efforts throughout the week.

Unfortunately, all good things come to an end, with the course prizegiving happening later that evening at the Addington bandroom. Addington Brass had graciously put on a barbecue for us to enjoy as the presentations went out to players, tutors, support people, Emily and Tyme. What a great way to finish the course, giving us all some final hours to socialise before our early departures the following day.

Obviously, the NYBB doesn't happen in a vacuum - many people work tirelessly to keep the course running smoothly. At the helm was Tyme Marsters, to whom we owe not only an insurmountable debt of gratitude but also a bittersweet farewell. Those who have been under your baton for the past three years and those who joined later have been a part of something we will never forget. The legacy you have left, pushing everybody to their limits and bringing the absolute best out of everyone, is inspirational and will forever be forged into the identity of the NYBB. Thank you so much for all your efforts, and I look forward



to seeing you at nationals or wherever else our paths may cross.

Next, I'd like to thank our amazing section tutors: Kyle Lawson (Front Row Cornets), Anthony Smith (Back Row Cornets), Mike Ford (Horns), Cameron James (Euphos/Baris), Aishah Leitner (Trombones), Matt Toomata and Roanne Funcke (Percussion), there is so much that could be said about every one of you. But sadly, word counts exist, so I would like to thank you all collectively for the time you took out of your own lives to bestow your wisdom and support upon us all. To be able to work with such inspirational people is so rare and we were so lucky to be able to work with you all.

And finally, sticking with the theme of 'saving the best for last', to Emily Richards, who is probably one of the most hard-working people I have ever met. You continue to keep providing the most incredible NYBB course experiences and, despite the stress, somehow manage to keep a clear head while responding to everybody's silly emails. No amount of gratitude would ever be enough to make up for your years of dedication to the band. We look forward to working with you again next year!!

Again, on behalf of the band, I'd like to thank Emily, our incredible team of tutors, our friends, family, and bands who supported us along the way, BBANZ, and Tyme, for bringing the best out of us all. Thank you!

And with that, the Tyme Marsters trilogy comes to an end. We will miss you Tyme!!

Toby Clark – 1st Baritone NYBB

From the Music Director

In January, I completed three years as the Musical Director of the National Youth Brass Band. (Six years if you include the three years prior to that as Assistant MD). Now is the time for reflection and to thank many people for their work over those years, which has continued to shape the NYBB into

a formidable musical ensemble.

The Band Manager, Emily Richards, was simply amazing. Emily is a fantastic administrator (and much more). The countless hours she spent ensuring every possible detail was completed was phenomenal. Thank you, Emily!

I was fortunate enough to be the Assistant MD under the wonderful Alan Spence who had no qualms about me conducting during his concerts, so it was great to continue this initiative and work alongside Phil Johnston (2023) and Nic Scott (2024). Both brought different ideas, styles, and experiences to the table, giving the band some variety during the tours. I'd like to thank them both for their time and energy and wish them all the very best for their future endeavours.

To our guest soloists, Nic Scott (2023) and Shannon Pittaway (2024): We are so lucky to have such an abundance of world-class soloists, but Nic and Shannon were also so willing to share their knowledge, experience, and wisdom with the band. Their outstanding professional attitudes made them excellent role models to the band members, and personally, it was an absolute pleasure to work with you both. Thank you.

A special shout-out to the talented Kiwi composers who provided us with their music to perform. Dale Vail for his composition *Te Wā Heke Mai – The Future* (which was also the concert title in 2023), and Jack Bewley for his composition *Fantasia et alia* (2024). Also to local arrangers Cameron Pearce, Riwai Hina, Nick Johnson, Paul Sarcich, Daniel Dagleish and Hamish Jellyman. It was wonderful to utilise your talents throughout the tours and perform your works to appreciative audiences. Thank you for supporting the NYBB.

To the amazing tutors who gave up their summer holidays or popped in from work to help mould these fine young musicians; I can't thank this outstanding group of musicians enough for the time and effort that they put in over the tours:

Anthony Smith, Kyle Lawson, Kay MacKenzie, Raynor Martin, Mark Carter, Phil Johnston, Mike Ford, Nic Scott, Ross Gerritsen, Paul Black, Cameron James, Aishah Leitner, Shannon Pittaway, Matthew Toomata, Cameron Lee, Grant Myhill and Roanna Funcke. Each year, these tutors would spend the first three days of the course with the band and were an integral part of the daily programme. Section practises, individual practises, workshop sessions, Q & A sessions, they did it all, and after every session, there was always a noticeable improvement within each section. The tutors' connections and excellent working relationships with the band created an authentic learning environment. They are the unsung heroes of these tours, so thank you all very much.

To all other supporters from the National Executive to the NZ Army and Air Force Bands, to the community bands and to the audiences, I appreciate all of your support and help along the way.

To the band members. You came in with energy and enthusiasm on every tour and were generally well-prepared. It didn't matter what was on the programme, 'Extreme Makeover', Euroflash, Arabian Nights, or one of the many *Malaguena* arrangements, or even *Wallace & Gromit*; you all took it in your stride and performed remarkably well. It has been a true honour and a privilege to have led you over this time, and to finish it off by performing something unique and receiving a standing ovation from a sell-out crowd was truly special.

And finally, to my family. Being involved in a group for this time takes commitment and sacrifice. Your support has been unwavering and endless. THANK YOU!!!

I wish the NYBB all the very best in the future, and I look forward to following its progress as it continues to be an outstanding music ensemble for New Zealand brass banding.

Tyme Marsters – Music Director, National Youth Band of New Zealand

From the Manager

We were delighted to return to Christchurch for our 2025 course and concerts and to tackle a first for the National Youth Brass Band – a movie with a live soundtrack, which was also the New Zealand premiere of *Wallace & Gromit: The Wrong Trousers*. We welcomed a number of new players this year, and it was great to see old friends reuniting and new friendships being made.

Toby has given an excellent summary of the course, so I won't repeat that, but I just wanted to add a few thanks. 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 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 to our soloists Walter Hughes, Liam Wright and Jonty Zydenbos. And a huge thanks to Tyme for his musical vision and leadership; *Wallace & Gromit* was a great experience for the band. On a personal note, I have really enjoyed working with Tyme for the last six years, first as Assistant MD and as Musical Director since early 2022 – it's been a great experience to see all the energy he brought to the courses, and the hours of behind-the-scenes work it takes to put a course together.

We wouldn't be able to put on NYBB courses and tours without the invaluable support of the banding community. This year, we had phenomenal support from Addington Brass, Woolston Brass, Ashburton Silver Band, and Timaru Brass – Addington Brass generously hosted our end-of-course function and put on a great barbecue at their bandroom.

A massive thanks to the New Zealand Army Band for their support with percussion and other gear, and particularly to Leigh Martin for driving the truck and spending so much time on-site during the course, and to Cameron Burnett for his fantastic work on social media and photography. We were also very grateful to be supported by tutors from the NZ Army Band. Thank you to Cameron James, Kyle Lawson and Aishah Leitner as well as our fabulous 'civvy' tutors – Anthony Smith, Mike Ford, Roanna Funcke and Matt Toomata. Thanks also to Bethany Mitchell, the harp player from the Christchurch Youth Orchestra, who joined us for *Wallace & Gromit* and did a fantastic job.

I've been lucky enough 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 please encourage your young players to audition to be part of future National Youth Bands.

A special mention for Jonty Zydenbos, who, as well as smashing it with his solos, was participating in his tenth youth band – only the third player to reach this milestone, which is a fantastic achievement.

And last but by no means least, the most enormous thanks go to the 2025 NYBB musicians: as always, you guys were amazing.

Emily Richards – Band Manager

And the awards went to:

Best audition

Jeshua Oram, Eastern Bay of Plenty Brass

Most improved player

Jack Banks, Addington Brass

Best soloist

Walter Hughes, Hamilton City Brass & Jonty Zydenbos, Hutt City Brass

Bandsperson of the Year

Liam Wright, North Shore Brass

Musical Director's award for the most outstanding musical contribution

Sho Woodhouse, Rangiora RSA Club Band

Outstanding player

Jeshua Oram, Eastern Bay of Plenty Brass

BBANZ thanks the following organisations and individuals for their financial and logistical support for the 2025 National Youth Brass Band:

Friends of the National Youth Brass Band
Pub Charity
Creative Communities Scheme,
Ashburton District Council
Kiwi Gaming Foundation
Four Winds Foundation
Youthtown Trust
New Zealand Army Band
Addington Brass
Ashburton Silver Band
Timaru Brass
Woolston Brass
Michelle Starns (programme and poster design)
Aardman Animations Ltd
James Parkinson, Jam Packed Productions

Best section

Percussion: Sho Woodhouse (Rangiora RSA Club Band), Nicolae Didenco (Woolston Brass), and Keina Rollinson (Woolston Brass)



Best Section



Jeshua Oram received the award for Best Audition and Outstanding Player

Photo credit: Cameron Burnett.



NZ ARMY BAND

JAZZ

IN CONCERT

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Listen Out

Our chief adjudicators have selected some wonderful works as the test pieces for the 2025 National Championships, which bands and the audience should thoroughly enjoy listening to. Here is an introduction to each piece compiled by Brendan Agnew.

A Grade: *A Tale as Yet Untold*

The Cory Band specially commissioned Philip Sparke to write *A Tale as Yet Untold* for the European Brass Band Championships in Linz, Austria, in 2010, and their winning performance gave them a hat-trick of victories at the competition.

The commission brought the composer full circle and completed his long relationship with this remarkable band from Wales, which commissioned one of the composer's first major works for the band, *The Year of the Dragon*, to celebrate their centenary in 1984.

The theme of the work, which is set in three movements, is one that recurs again and again throughout the music of Philip Sparke – specifically a series of works for concert band, which take as their subject the power of the human spirit to overcome adversity and how the beauty of music can help in this respect.

The 'tale' in the piece's title is deeply personal to the composer. It is an autobiographical narrative that he feels does not need to be disclosed to understand the music's programme. The first movement, for instance, opens with a nervous, repetitive figure in the cornets, under which an impassioned theme develops. This is cut short by a closely related faster section, which comprises two alternating moods: an aggressive 'toccata' interspersed by a yearning 6/8 melody. The second movement, the heart of the work, symbolises the ability of the human

soul to overcome the 'Sturm und Drang' of the first movement with an indomitable sense of optimism. The third movement tries to negate this feeling of peace but ends triumphantly in a salute to the power of the human spirit.

B Grade: *Sounds*

Sounds was composed in 1973 by John Golland. The National Band of Holland, conducted by Meindert Boekel, gave the first performance of the piece in October 1974.

In writing *Sounds*, the idea was to fashion a series of symphonic variations out of the opening musical fragments, particularly a little three-note motif, which governs the development of the melodic and harmonic interest. The ending, with its special sound effects, refers to the 'home' key of each variation.

Sounds was selected as the Test Piece for the 1993 European Brass Band Championship.

C Grade: *The Lost Village of Imber*

The Lost Village of Imber, written by Christopher Bond, was commissioned by Bratton Silver Band in 2019 to celebrate 160 years of the band, 1859-2019. Cory Band premiered the work at Wiltshire Music Centre in February 2020.

The village of Imber on Salisbury Plain was inhabited for over one thousand years before it was evacuated in 1943 to make way for military training in WWII. At the time, with preparations for the Allied invasion of Europe underway, most villagers put up no resistance, despite being upset, with the belief that they'd return once the war had concluded. To this day, Imber and its surrounding land remain a military training ground. The villagers never returned, and just the shell of what was once a community remains.

It is on this very real story that the work is based, setting out the series of events of 1943 in chronological order.

The first movement, *On Imber Downe*, portrays a sense of jollity and cohesiveness – a community of individuals living and working together before news of the evacuation had broken. Sounds of the village are heard throughout, not least in a series of percussive effects – the anvil of the blacksmith, the cowbell of the cattle and the bells of the church. The second movement, *The Church of St. Giles*, begins mysteriously. This sonorous, atmospheric opening depicts Imber in its desolate state and the residents' apprehension as they learn they have to leave their homes. Amidst this is the Church, a symbol of hope for villagers who wish one day to return, portrayed with a sweeping melodic passage before the music returns to the apprehension of villagers facing eviction around their sadness at losing their rural way of life. In complete contrast, the third movement, *Immerie Aeternum*, portrays the arrival of the military, complete with the sounds of the ammunition, firing and tanks – sounds which were all too familiar to those living in the surrounding areas. To close, the Church of St. Giles theme returns in a triumphant style, representing the idea that the church has always been, even to this day, a beacon of hope for the villagers and local community – both the centrepiece and pinnacle of a very real story.

D Grade: *Be Still*

Written by David J Evans, this piece was arranged by Stephen Tighe and dedicated to those who lost their lives to terrorist bombers in London on July 7, 2005. Marked "Molto Cantabile" and "With great feeling" throughout, this gorgeous hymn tune offers a prayer to those who died – may they *Be Still, in the presence of the Lord*.

The Church of St Giles in the lost Village of Imber.



Next-Gen

In this issue, Lachlan Spence interviews the youngest member of the 2025 National Youth Brass Band, 16-year-old Lachie McGregor from Invercargill, who plays for Ascot Park Hotel Brass Band and Southland Youth Jazz Band.

What was your first musical experience?

My first musical experience was learning the recorder and clarinet through Out of School Music Classes in Invercargill at age seven before moving to the tenor horn. From there, I joined the Ascot Park Hotel Auxiliary Brass, following in the footsteps of my siblings and at the invitation and encouragement of my tutors.

Describe how musical ability runs through your family.

All of my siblings are musical and involved in a variety of ways. My eldest sister, Kate, studies the baritone at NZSM in Wellington, and my older brother, Sam, plays the trombone and excels in musical theatre. I have three younger siblings who are also learning instruments.

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

Some of my musical highlights definitely include being part of the National Youth Brass Band 2025 and the National Jazz Band-It Competition 2024, where my band came fourth. Another highlight was receiving Runner Up for my composition in the 2024 Chamber Music Composition Competition. I also recently received distinction in my Grade 6 Tenor Horn and Drum Kit and Grade 5 Saxophone exams.

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

I learnt a lot from all the knowledgeable and talented musicians in each band and made connections with some fantastic people. Working with Mike Ford as a horn tutor with both bands has been a highlight. I particularly enjoyed the new experience of playing along with the movie *Wallace & Gromit: The Wrong Trousers* earlier this year. It was great to try something new.

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

I think young players benefit from good tutors and musical directors, and I would love to see the National Secondary Schools' and Youth Band continue. It would also be awesome to see the National Youth Brass Band tour overseas.

Who or what has been your greatest inspiration?

My greatest inspiration is listening to and playing in an A Grade band. I especially enjoy a good test piece. I am also inspired



Photo Credit: Cameron Burnett

by composers such as Philip Sparke and Derek Bourgeois.

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

The best thing about being in a brass band is playing great music by great composers.

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

I have been lucky to work with many amazing tutors and musical directors in my time. I'd like to acknowledge Kath Herman for my tutoring so far and Emma Jarman for her musical expertise.

What do you hope to achieve in the future?

I would like to carry on playing and continue to develop my musical skills.

Quickfire questions

What type of music do you listen to most?
I mostly listen to classical and brass band music or jazz fusion.

Other interests? I love cricket and reading.

Favourite place? Hagley Oval and The Piano in Christchurch

Favourite instrument? Tenor Horn

Favourite piece of music? I have three favourite pieces of music currently: *Dear Cassandra* by Ludovic Neurohr, *Ravelling*, *Unravelling* by Philip Sparke and *Concerto No.1* by Derek Bourgeois.

For the more technical amongst us, what make of instrument do you play? York Preference 3050 Tenor Horn.

SOUNZ Brass Composition Prize | Submissions Open

Submissions are now open for the SOUNZ Brass Composition Prize | Te Whakataetae Pūtētere a Toi te Arapūoru, closing on Monday, 7 April 2025.

The Brass Composition Prize is a collaboration between the SOUNZ Centre for New Zealand Music, the Brass Band Association of New Zealand and CANZ (Composers' Association of

New Zealand). Together, they present a biennial composition prize for works for solo brass instrument, with optional accompaniment, to be performed at the National Championships of the Brass Band Association of New Zealand in July 2025.

The winner receives a \$400 cash prize, performance and recording at the BBANZ National Championships and a one-

year optional membership of CANZ. Highly commended composers receive a performance and recording at the BBANZ National Championships.

Click [here](#) for more information on this opportunity and how to submit a composition.

SOUNZ

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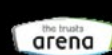
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Quick Notes

Waitakere Auckland Brass MD Update.
Having just completed our first gig of the year a couple of weeks after returning to rehearsal from summer break, it's time for a little announcement.

The All Blacks talk a lot about 'legacy and leaving the jersey in a better place', it's no different for us at Waitakere Auckland Brass, we all in our little way want to do that for



WAITAKERE
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ourselves and the band we belong too.

Grant Langdon, as our Musical Director for the last eight years, is stepping away. Grant has undoubtedly left the 'jersey in a better place' and we thank him for his dedication over the term....of course, we hope it's not

the last we see of Grant as a good friend to many of us but also an accomplished player.

At the same time, we are thrilled to welcome back newly appointed musical director Steven Booth, who, as a longstanding player and previous band conductor, is back for 'Round 2'. We're super excited to have Steven back in the middle with a newfound energy and enthusiasm, not to mention he's quite handy with a stick. This, of course, leaves a playing hole... but we don't think that's quite a straight swap!



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

Expressions of interest are sought for the position of Assistant Musical Director of the National Youth Band for 2026. This is an excellent opportunity to work alongside Mark Carter (Sub-Principal Trumpet in the New Zealand Symphony Orchestra and Musical Director of the National Youth Brass Band) and contribute to the future development of brass banding in New Zealand. We are particularly interested in hearing from people who see this as the next step in their development as a conductor.

Please email Helen Lee at bbanzeo@gmail.com by 31 March 2025 to tell us why you would like the role, including what you would gain from it and how you can contribute, along with outlining your conducting experience.

This appointment will be for one year only.

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

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More information [HERE](#).

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

For further information on the solo pieces, please contact Grant Langdon gkllangdon@gmail.com

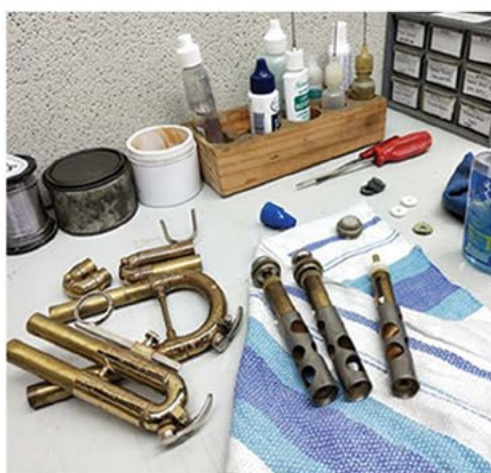
A link to the submission form is available at
BAND:
<https://forms.gle/PKiDC74g4XqT4j9a7>
SOLO:
<https://forms.gle/6bMHTi1gC7Zsua6A>

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Website: www.brassbanz.org.nz

Executive Officer

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

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National Management Committee

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National Youth Brass Band

Musical Director: Tyme Marsters, Christchurch
Manager: Emily Richards
nybb2024@gmail.com
M: 021 607 483

National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland.
Course Manager: Malcolm Barr
malcolm@kbarr.co.nz
M: 021 606 428

2025 National Contest in Christchurch 2 to 6 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington 8 to 12 April
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 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, 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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40 Years On: A Shout-out to the World Music Concourse Champions

In 1985, the National Band of New Zealand undertook a six-week concert tour of Europe, as well as several concerts in New Zealand, in the then-standard 26-piece brass player format. The pinnacle of the tour was the excellent performances on stage and in marching formats at the World Music Concourse in Kerkrade, The Netherlands.

Musical director Ken Smith (Jnr) presented an ensemble with a distinctive flavour in contest and concert performances. His innovative approach helped move brass playing away from more typical snap, pop and crackle band tones of the time to being almost criticised by a Dutch radio commentator for making *Festival Music* by Eric Ball sound too much like Mozart.

Personnel-wise, the band was not a band of champions. Potential players were daunted by the prospect of a long, rather arduous tour. All credit to Ken Smith, who melded the group to his particular and distinctly classical tastes despite criticism from within the band. There could be few fair criticisms of our marching, either as Stephen Leader efficiently drum majored the band to a

successful 12-minute marching display and the street marching formats in Kerkrade, and for other outings on tour. Over the two days of competition in Kerkrade, the band was placed third in display marching and first in the precision street march. On stage, the band scored maximum points for its interpretation of *Aotearoa* and *Festival Music* and 95% in every other category. It was an exceptional result, and as players, we felt we'd won a World Cup.

Ken Smith's contribution wasn't limited to only musical direction. He skilfully arranged nearly fifty percent of the repertoire. *Tropical Trumpets*, *Third Mode Melody* and *Russian Sailors Dance* come to mind as standouts. Being in awe of Ken's arranging, in 2020 an invited band recorded twelve of Ken's many arrangements over a gruelling weekend at Burnham Military Camp. Peter Adams and Ken Young astutely directed the band, and the event was made possible with the generous support of the New Zealand Army Band, Creative New Zealand, and Trevor Kempton. Every band member was sent a copy of the CD, entitled *Celebration*.

If you would like to purchase a copy of the CD, please contact SOUNZ or Errol Moore at muso1952@gmail.com. The CD is priced at \$20 (+P&P), with all proceeds supporting future activities of the National Band of New Zealand.

Kevin Dell and Errol Moore.

Inside this Issue:

- More about the 1985 National Band,
- A report and photos from Brass in the Park in Levin,
- A workshop session in Christchurch
- and information about the Australian Band Championships at Easter.

The 1985 National Band

Extracts from *Through Bolts & Bars* by Kevin Dell.

The 1985 tour was a long time in the making, having been conceived prior to 1980. It was an example of long-term planning, but also recognised the government's warning there might not be financial assistance for too many tours, and that the top players could no longer get time off work frequently. The employment climate had changed.

Initially, the net for potential engagements was cast very widely. In 1981, it was resolved to "investigate the possibility of a National Band touring overseas in 1985." The executive office of the association was directed to "explore every avenue possible". The possibility of a cultural exchange was discussed. Interestingly, a management committee member who had unsuccessfully applied to be the secretary/manager of the 1980 National Band the view that "National Bands were a disruptive influence and did nothing for bands." Thankfully, that view did not prevail.

Subsequently, President Alan Brieseman and Executive Office John Harrison went on an overseas promotional tour. Their report covered both North America and Europe. The view was expressed that the length of the tour might deter some experienced players, but that received little support.

1985 continued to be the favoured year because that was when the next World Music Concourse (WMC) was going to be held in Kerkrade and the National Band had not attended in 1981.

Appointment of the musical director had been challenging. Early enquires had come from people who had not previously conducted at that level, and past National Band conductors had shown no interest, partly because of the personal cost of being away from employment and family. That resulted in a discussion about whether the association might have to pay a musical director. Up until this point, not one had been paid, and some had even made the same personal financial contribution as the players. The only outcome of this discussion was that the musical director would not be asked to make any personal contribution.

When applications closed, there were only two applicants: Louis Fox and Colin Clayton. Two further applications from Ken Smith Junior and Norman Goffin were received after the closing date....

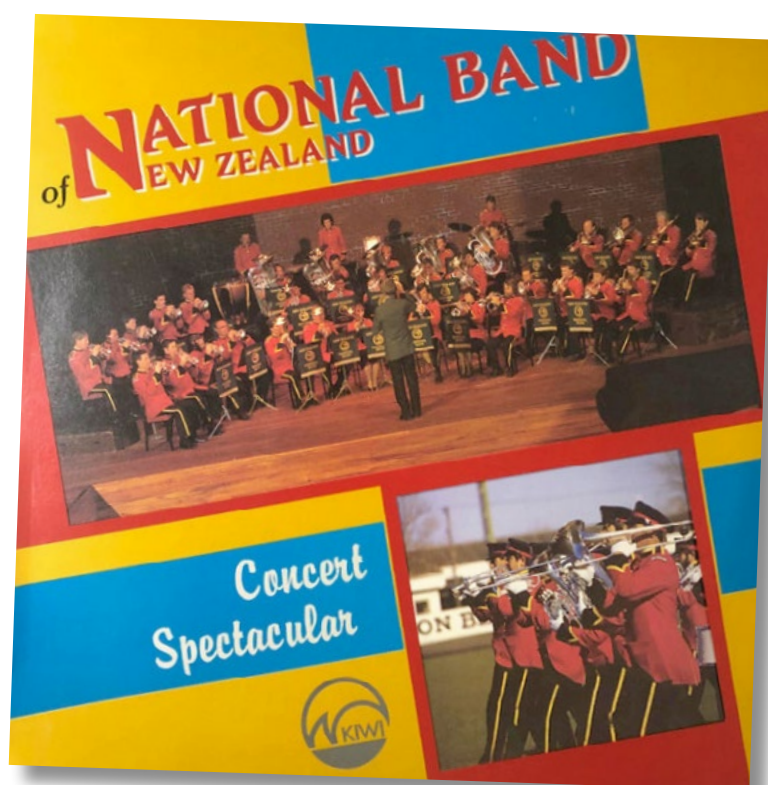
To return to the main narrative, that left two candidates: Clayton and Smith Junior. As it happened, both were sons of former musical directors. There were suggestions made that neither was right for the position... As is unfortunately often the case in such situations, more was made of their negative aspects than their positive aspect. In Clayton's case, there was concern whether he had sufficient achievement to attract the best players. In Smith Junior's case, the concern was about his programming and that he had for some time lived in Australia. Nobody had previously been considered for the position who lived out of New Zealand. There were minor issues about increased costs, but primarily the concern was around the benefit for New Zealand banding and which direct benefits he himself could bring to NZ.

The first meeting about who to appoint did not reach a conclusion, but resolved that both candidates be interviewed. Those advocating for Clayton put a final motion to the effect that if Smith Junior withdrew, Clayton be appointed. That was lost. Following the interviews conducted by Brieseman, there was a telephone conference of the committee, and Smith Junior was appointed.

But that was not the end of the matter. The Waimate Brass Band wrote to the committee objecting to the appointment...and Noel Taylor, a well-known brass bandsman, gave notice on behalf of the Christchurch Police Band that he intended raising the subject of the appointment at the annual general meeting.

To be continued.

Soprano Cornet	Brent Hoy Gary Valentine	Skellerup Brass OSB St Kilda
Principal Cornet	Kevin Dell	H&H Cougar Brass Invercargill
Solo Cornet	Vaughan McDonald Trevor Bremner Kevin Jarrett David Johnstone	Continental Airlines Brass Tenderkist Wanganui Tenderkist Wanganui Skellerup Brass
Repiano Cornet	Clyde Dixon Kerry Garrett	Continental Airlines Brass Tenderkist Wanganui
Second Cornet	Steve Thompson Alan Spence	Rotorua Municipal Band Rotorua Municipal Band
Third Cornet	Chris O'Toole Chris Taylor	Skellerup Brass Continental Airlines Brass
Flugel Horn	Tina Everitt David Lawless	Tenderkist Wanganui Rotorua Municipal Band
Tenor Horn	Merton Tapp Jane Turner Ian Lester David Gallaher	Skellerup Brass Rotorua Municipal Band Tenderkist Wanganui H&H Cougar Brass Invercargill
Baritone	Alan McKenzie Gary Bilton Mark Hickman	Continental Airlines Brass Gisborne Civic Evening Post Onslow
Euphonium	Errol Moore Murray Spencer	H&H Cougar Brass Invercargill Tenderkist Wanganui
Tenor Trombone	Ross McGavin John Edgecombe Barrie Aldridge	Tenderkist Wanganui OSB St Kilda Skellerup Brass
Bass Trombone	Russell Boyle	Martin Municipal
Eb Bass	Bob Grimwood Shaun Jarrett Jonathan Wood	Skellerup Brass Tenderkist Wanganui Skellerup Brass
BBb Bass	Russell Dick Graham Riach	OSB St Kilda Blenheim Municipal
Percussion	Jack Elliott Suzanne Warner John Everitt	Skellerup Brass Yamaha New Lynn Tenderkist Wanganui



Banding Together

Thank you, everyone, for your feedback on my monthly columns. Honestly, I continue to be surprised that anyone takes the time to read what I write, and I appreciate hearing your thoughts on the topics I raise. Please keep them coming.



The 2025 Australian National Contest in Melbourne is just around the corner, and a large number of New Zealand players and conductors will be travelling across the ditch to participate. This is a significant event, and I have no doubt that you will all represent our organisation with distinction. The Victorian economy will benefit from the influx of brass band tourists. It is also a matter of great pride to see that New Zealanders Tyme Masters and Richard Shirley have been invited to adjudicate at this prestigious contest.

Entries for our own 2025 National Contest in Christchurch are now open, and initial indications are that as many as 40 bands will be attending, including at least five from Australia. 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 have struggled with justifying the effort and cost to transport and

accommodate a full brass band and its significant equipment to this five-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, and we are all responsible for finding a solution that obtains agreement from the majority of our members. We are, however blessed with intelligent and passionate people, so let us bounce around ideas supported by robust debate. It is important that we all play a part in developing and evolving a National Contest model, trying small changes to improve this wonderful key event in our calendar.

The Brass Band Association regularly seeks feedback from its members through multiple forums. Last year, we formally did this through a survey of all bands, the results of which were then reviewed and discussed at our Annual Conference. A key question asked was whether BBANZ delivers value for money for your annual subscriptions. Some excellent responses were received, giving us plenty of food for thought. What was apparent is that we can do better by highlighting the areas and activities we do support and invest in but also that there is a strong appetite for education. This is a focus for the National Management Committee and plans are already underway for some very exciting education initiatives over the next 18 months. We can only arrange these events and it is up to bands to grasp the opportunities to make them a success. Engagement from our members in education is critical for enabling growth.

Stay tuned.

Contest music selection is a topic that motivates many to put pen to paper. Each year, we receive positive and negative comments from bands and players about the test music so it is clearly an area that many have an opinion on. Our adjudicators have the unenviable task of deciding on the test works – not the Management Committee. Having listened to the bands at our last contest, that year's adjudicator provides a shortlist of possible test pieces based on the standard of playing heard in each grade. The incoming adjudicator then makes the final selections as they need to be comfortable that the work allows for opportunities to compare bands performing the piece, and sit in the box and listen to it played multiple times. No system is ever 100% perfect, but it has served us well for many years. That said, sometimes we change it up. Recently we have called for New Zealand compositions of major works and solos to be considered for the 2026 contest as we look to play our part in promoting local composers.

There is a wealth of test music already available to bands locally and from all around the world so I look forward to hearing all the Own Choice selections in three months. Happy rehearsals!

Yours in banding.



John Sullivan – President
Brass Band Association of New Zealand

Australian Championships

Over Easter, the inner Melbourne suburb of Kew will resonate to the sounds of the 2025 Yamaha Australian National Band Championships. The venues are Xavier College and Methodist Ladies College, which boast state-of-the-art performance venues and high-quality audience facilities.

The championships kick off on Good Friday, 18 April, with the Open Grade Brass test and hymn. This year, a Premier grade has been added to challenge the best bands in the country. Saturday is a day of diverse performances, with the Junior Brass and all the Concert Bands taking the stage. Additionally, there is an optional Parade of Bands, which adds a unique element to the event. Easter Sunday, the Open Brass bands return to the stage for the Own Choice and Stage March, followed by the announcement of the results. The championships conclude on Monday, 21 April, with the solo and ensemble competition.

All open-grade brass and concert bands will perform for a panel of three adjudicators for the first time at the Australian National Band Championships since 2018. The panel for the Premier and

Open A Grade includes Margie S. Antrobus, a conductor and teacher at Manger Folkehøgskule, Norway, and former solo baritone for Yorkshire Building Society Band, and Ken Waterworth, an accomplished euphonium player formerly from the Melbourne Staff Band. Another international addition is Tyme Marsters, the former musical director of the National Youth Band of New Zealand and Woolston Brass.

Also part of an adjudicator panel is New Zealander Richard Shirley, judging the C Grade Open Brass alongside Dr. Joanne Heaton and David Musk.

Richard and Tyme began their brass careers with the Westport Municipal Band before joining the New Zealand Army Band. Richard now plays trombone in the Melbourne Symphony Orchestra and is a guest Trombone Tutor at the University of Melbourne Conservatory of Music.

You can find out more about the Australian National Band Championships [HERE](#) and watch all the events live [HERE](#)

Gig Guide

Saturday 5 and Sunday 6 April

The OSBBA band and solo contest in Invercargill.

Sunday 6 April

Hutt City Brass invites you to its ANZAC concert from 3.00pm at St James' Church, 71 Woburn Road, Lower Hutt. Koha entry.

Monday 7 April

New Zealand Army Band: Jazz in Concert, 7.30pm at Southwell School, Hamilton. Tickets available [HERE](#)

Tuesday 8 April

New Zealand Army Band: Jazz in Concert, 7.30pm at the Little Theatre, Whakatāne. Tickets available [HERE](#)

Wednesday 9 April

NZ Army Band Jazz Showcase, a Port of Tauranga 62nd National Jazz Festival event, 8.00pm, Baycourt Addison Theatre, 38 Durham Street, Tauranga. Tickets available [HERE](#)

Saturday 12 April

ANZAC Concert by Marlborough District Brass 7.30pm at ASB Theatre Marlborough. Tickets on sale from 27 February [HERE](#)

An Evening with Richard Marshall and Addington Brass Band, 7.30pm at the Salvation Army Church of Christchurch City, 853 Colombo Street. Tickets available [HERE](#)

The Armed Man – A Mass for Peace presented by the Christchurch City Choir with the Rangiora RSA Club Brass Band,

and Martin Setchell on Organ. Sir Karl Jenkins' powerful and moving choral work, conducted by Dr John Linker. 7.30pm at the Douglas Lilburn Auditorium, Christchurch Town Hall. Tickets available [HERE](#)

Sunday 13 April

Levin & Districts Brass presents **A Matinee of Brass**, 2.00pm, Village Hall, Speldhurst Country Estate, Levin. Door sales \$20 adults/\$5 students, Eftpos available.

Monday 14 April

A Day with Richard Marshall from 10.00am at Ferrymead Heritage Park, 50 Ferrymead Park Drive, Heathcote, Christchurch.

The Ferrymead Heritage Park entry fee of Adults \$15.00, Concession \$12.50 and children (6 to 15) \$10.00, includes access to the Workshop Day to be held in the Ferrymead Lodge.

Friday 25 April

Woolston Brass presents **ANZAC**, 2.00pm – 4.00pm at The Piano, 156 Armagh Street, Christchurch. Book [HERE](#)

'Live from The Meteor: an ANZAC Broadcast' with Hamilton City Brass 2.00pm – 4.00pm at the Meteor Theatre, Victoria Street, Hamilton. Tickets available [HERE](#)

All For Peace. An ANZAC Tribute with all three bands from North Shore Brass Academy, 4.00pm at Takapuna Normal Intermediate School. Entry by donation.

Monday 28 April

Morning Melodies by the NZ Veterans' Band, 11.00am at the Bruce Mason Centre, Takapuna.

Saturday 3 May

Closing date for entries to the 2025 National Contest.

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.

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.

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.

Wednesday 2 to Sunday 6 July

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

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

Join Us as Our New Contest Manager!



As Denis Spurdle retires after the Christchurch contest, BBANZ is excited to welcome a dynamic new Contest Manager to our team.

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 28 April 2025.

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BBANZ Charitable Trust Grant

At the 2024 Conference Workshops, Vickie van Uden shared ideas about the in-school music programme she runs on behalf of Woolston Brass at local primary schools. Vickie's presentation inspired one music teacher to find out more. With funding from the BBANZ Charitable Trust, Sarah Carroll, musical director of Te Awamutu Brass, travelled to Christchurch to see the programme in action.

Sarah sat in on an afternoon of lessons and observed how students transitioned from the in-school programme to an after-school group lesson held at the Woolston band rooms, and then to individual lessons for students who are actively involved in the Junior Band and sitting for grades. There are also lessons at the Music Theory Club, where participants learn how to understand what their music may be asking of them.

Sarah also had the opportunity to discuss a wide range of topics with Vickie, from funding for instruments to resources for teaching, which she has utilized throughout her career, particularly in her current work for Woolston Brass.


"The most striking aspects of my visit were Vickie's infectious enthusiasm and her nurturing relationships with the students," said Sarah. "The resources she used, complete with backing tracks, not only made learning more engaging but also introduced the students to ensemble skills early on. At the end of each 30-minute lesson, she would set a goal or skill for them to achieve in the next lesson, fostering a sense of continuous improvement and engagement."

"The day concluded by listening to the Woolston Junior Band practise. It was great to see that the band had a great mix of instruments covered, not just all cornets. The music Vickie had chosen was relevant to what students would know, but challenging enough to keep them interested and achievable with some dedication to practise."

While the visit was brief and very busy, Sarah has some great ideas to move forward with for Te Awamutu Brass.

If you or your band are looking for funding for a training activity, check out the application information on the BBANZ website about the **Charitable Trust**.

BBANZ Charitable Trust



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Application criteria and forms available from BBANZ website
www.brassbanz.org/bbanz-charitable-trust/




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A Day with Richard Marshall

Richard Marshall, Principal Cornet of the Black Dyke Band, a position that is heralded as the "hottest seat in banding," will be leading a workshop day on Monday 14 April. This is a unique opportunity for all music enthusiasts to learn from a maestro. The workshops will be held at Ferrymead Heritage Park and are open to everyone.

The first workshop from 11.00am-1.00pm is aimed at brass and percussion players aged under 18 but all are welcome for the whole day. Young players are encouraged to bring their instruments and a music stand. Percussion instruments will be provided.

1.00-2.00pm lunch break. Connect with Richard and fellow brass and percussion players from across Canterbury. Light refreshments will be served - thank you, Chris Bull.

2.00-4.00pm Richard will run a series of sessions including contest tips, generally technical aspects of brass playing, a brass band masterclass (bring your instrument and a music stand!) and a question and answer session.

The Ferrymead Heritage Park entry fee of Adults \$15.00, Concession \$12.50 and children (6 to 15) \$10.00, includes access to the Workshop Day to be held in the Ferrymead Lodge.

Ferrymead Heritage Park opens at 10.00am, and the Café will be open all day. Or even better, bring a picnic! So why not make the most of the opportunity to learn from one of the best in banding while enjoying all that Ferrymead has to offer.

<https://www.ferrymead.org.nz>

The Canterbury Provincial Brass Band Association has organised this event with support from BBANZ.



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Brass In The Park 2025

On Sunday, 30 March, a very warm sunny autumn afternoon in Levin saw four top brass bands from Wellington, Kapiti Coast, and Manawatu provide four hours of free entertainment at the Levin Adventure Park in the annual "Brass in the Park" concert, hosted by Levin and Districts Brass Inc. There were picnic blankets, camping chairs, and plenty of applause as the four bands each took their turn on stage.

With their fresh jazz focus, regulars from the Kapiti region's Brasso opened the programme at noon. They are led by David Langley, who arranges all their music and writes original works, one of which, *Reikorangi Rag*, was featured in their programme. Other items included *Save the Last Dance for Me*, *Desperado* and *A Whiter Shade of Pale*. As usual, they provided a captivating and crowd-pleasing performance.

The capital city's Buzzing Brass, under the musical direction of Byron (Buzz) Newton, made their second appearance at Brass in the Park with their typically exciting and varied programme, which included *Everybody* (by the Backstreet Boys), *The Mandalorian*, and *Sugar Blues* featuring Ben Cookson on cornet.

Feilding Brass, with Musical Director Keenan Buchanan, was next up, the band featuring at Brass in the Park for the seventh time. Their repertoire for the day included some real nostalgia, featuring Elvis Presley's *Love Me Tender*, Dolly Parton's *9 to 5*, and The Beatles' *A Hard Day's Night*.

Host band Levin and Districts Brass completed the afternoon's programme, entertaining with their selection of popular brass music under the musical direction of David Maas. The varied programme included the rousing march *Star Lake*, *Memory* from the musical *Cats*, and *Floral Dance*, which featured in the movie *Brassed Off*.

Levin and Districts Brass President Chris Craddock stated, "We were delighted to host this free community event again in 2025 in such an ideal setting as the Levin Adventure Park. The crowd enjoyed some top-quality brass music performed by some of the very best musicians from the Horowhenua, Manawatu, and Kapiti Coast alongside the youth of Wellington. Brass in the Park has become another iconic event for the Horowhenua summer season of entertainment. We received generous financial support from the Pelorus Trust and the Horowhenua District Council, enabling us to host this free community event. We are indebted to them for their assistance."



Levin & Districts Brass



Feilding Brass



Soloist Ben Cookson with Buzzing Brass Wellington.



Brasso from Kapiti



NZ ARMY BAND
JAZZ
IN CONCERT

7 April, 7:30pm
 Southwell
 School Centre of
 Performing Arts,
 Hamilton

8 April, 7:30pm
 Little Theatre,
 Whakatāne

ADULTS \$25 • SENIOR \$20
 STUDENTS \$15 • UNDER 18 \$10
Tickets available from Eventfinda.
 Booking fees apply.

NGĀTI TŪMATAUENGA
NZ ARMY

SOUNZ Brass Composition Prize | Closing Soon

Submissions are now open for the SOUNZ Brass Composition Prize | Te Whakataetae Pūtētere a Toi te Arapūoru, closing on **Monday, 7 April 2025.**

The Brass Composition Prize is a collaboration between the SOUNZ Centre for New Zealand Music, the Brass Band Association of New Zealand and CANZ (Composers' Association of

New Zealand). Together, they present a biennial composition prize for works for solo brass instrument, with optional accompaniment, to be performed at the National Championships of the Brass Band Association of New Zealand in July 2025.

The winner receives a \$400 cash prize, performance and recording at the BBANZ National Championships and a one-

year optional membership of CANZ. Highly commended composers receive a performance and recording at the BBANZ National Championships.

Click [here](#) for more information on this opportunity and how to submit a composition.

SOUNZ

Centre for New Zealand Music



Toi te Arapūoru



**Composers
 Association of
 New Zealand**

**Te Rōpū Kaitito
 Puoro o
 Aotearoa**

Next-Gen

In this issue we meet 14-year-old Spencer Keoghan from Westport, who plays Westport Municipal Band, Moonee Valley Brass Band (Australia) and Aberfeldie Brass Band (Australia).

What was your first musical experience?

Going to band practises as a baby listening to the music playing.

Describe how musical ability runs through your family.

My parents have been playing around me since I was born, and this shaped me to be a strong music player too. My sister plays the cornet.

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

Winning the Under-16 Slow Melody at the 2024 Nelson Marlborough West Coast Brass Band competition.

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

Meeting new people, making new friends and playing music with a variety of new people along the way.

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

Ensuring music that is selected for these events is age-relevant.

Who or what has been your greatest inspiration?

My mum, Rebecca, and dad, Nathan.

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

Marching!!!!!! And wearing a tidy uniform!
Is there anyone you would like to thank for



helping you with your achievements thus far?

Mr Mason (Graham) and my Dad, Mum and Grandma!

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

I want to get into the Army Band! I am aiming for the NZ National Youth Band first and then keep working hard.

Quickfire questions

What type of music do you listen to most?
Country

Other interests? Coffee Making

Favourite food? Affagato (Coffee too!!)

Favourite place? Switzerland

Favourite film? Hacksaw Ridge.

Favourite instrument? Euphonium

Favourite piece of music? Invercargill March!

What do you dislike most? Slow conductors!!!!

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



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100

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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](#).

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

For further information on the solo pieces, please contact Grant Langdon
gkiklangdon@gmail.com

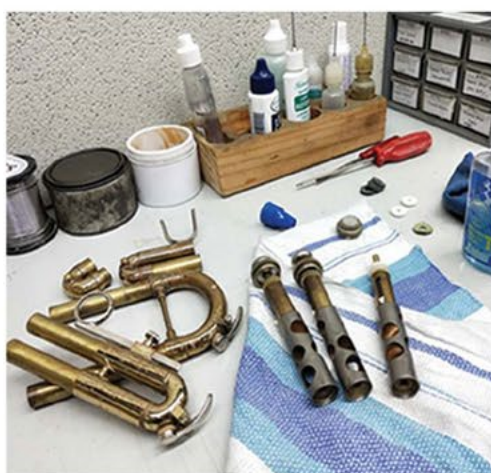
A link to the submission form is available at
BAND:
<https://forms.gle/PKiDC74g4XqT4j9a7>
SOLO:
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Executive Officer

Helen Lee
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National Youth Brass Band

Musical Director: Tyme Marsters, Christchurch
Manager: Emily Richards
nybb2024@gmail.com
M: 021 607 483

National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland.
Course Manager: Malcolm Barr
malcolm@kbarr.co.nz
M: 021 606 428

2025 National Contest in Christchurch 2 to 6 July.
Contact person Graham Hickman
festivalofbrassnz@gmail.com

2026 National Contest in Wellington 8 to 12 April
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 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, 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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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 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

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

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 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

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!

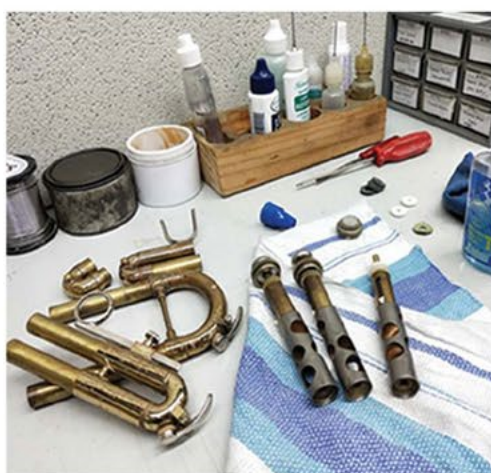
For the more technical among us, what make of instrument do you play? Mainly Bach Stradivarius trumpets

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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

For further information on the solo pieces, please contact Grant Langdon 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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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."



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Website: www.brassbanz.org.nz

Executive Officer

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Manager: Emily Richards
nybb2026@gmail.com
M: 021 607 483

National Secondary Schools' Brass Band

Musical Director: Linda Filimoehala, Auckland.
Course Manager: Malcolm Barr
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

2026 National Contest in Wellington 8 to 12 April
Contact person Mike Sander
mike.sander@tpl.co.nz

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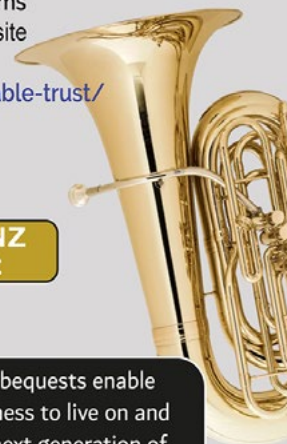
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If you would like to support the activities of the National Youth Brass Band please contact the **Executive Officer**.

Life Members of the BBANZ

Graeme Aldridge MNZM, Betty Bremner, Trevor Bremner MNZM, 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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Banding Together

National contest entries have closed for Christchurch 2025, with 37 bands represented and an estimated 1,500 competitors, so it will be a busy five days for our Contest Manager, Contest Administrator, the Contest Committee and the many volunteers. It is very exciting to have this many bands and soloists at our national contest, including five bands from Australia. In fact, it is 34 years since we last had this many bands attending our premier event.



Entries are again high in the Junior Slow Melody, with a record 45 entries this year. It is wonderful to continue to see strong participation in these youth classes. The growth in our youth playing base is a testament to the fantastic work that tutors, conductors and administrators do throughout the country and is reinforced by the 87 applications we received for the 2025 National Secondary Schools' Brass Band course in October. A reminder too that applications are now open for the 2026 National Youth Band that will again be assembling in January.

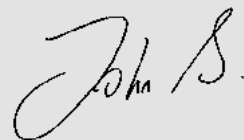
So much great work is happening within our organisation, so let's celebrate this by sharing information about our successes.

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 2025 Annual Conference will be held in Wellington on Saturday, 8 November, including some social time and a guest speaker and then the AGM on Sunday, 9 November. 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 we can help secure the future of our organisation financially. We continue to rely on the generosity of gaming trusts and foundations to operate nearly everything we do, whether it be the contest, representative bands or education. Without these grants, we couldn't function. I suspect it is a very similar situation for our member bands and associations. For reasons that continue to bewilder and frustrate, we struggle to meet the measures of Creative New Zealand, an organisation designed and funded to support the arts. Therefore, we must look to secure our future by supporting ourselves.

The BBANZ Charitable Trust is the ideal mechanism we have for this purpose. Through several generous bequests the Trust is on its way to building a financial base from which to help support brass banding in New Zealand. However it does have some way to go before we have a fund large enough to make a difference and allow significant reinvestment into the growth and development of our organisation. The term used is "Giving while Living" either through donations or payroll giving, as some in our movement are already doing. Many of us have gained so much from our lifetime passion for music, so perhaps it is time to consider how you can give back by providing others the opportunity to enjoy the same experiences. I am looking forward to hearing your thoughts and ideas on this important topic. Remember, this is your organisation.

I wish all bands and players well in your preparation for Christchurch 2025. May your bandroom be full of beautiful music and a smile permanently on your conductor's face. I am looking forward to catching up with many of you next month.



John Sullivan – President
Brass Band Association of New Zealand

Winning Compositions

SOUNZ Centre for New Zealand Music and the Brass Band Association of New Zealand are proud to announce the 2025 SOUNZ Brass Composition Prize winner and finalists.

This year's adjudicator was Dunedin-based composer, conductor, clarinettist, and Emeritus Professor of Music Peter Adams, who shared the following comments:

"2025 saw 29 entries competing for the SOUNZ Brass Composition Prize, and these works displayed a wide range of approaches, musical languages and styles. All showed craftsmanship, idiomatic writing for brass and excellent notation and score presentation. This impressive set of compositions made the judging process difficult but rewarding, with all works having something to say and something to offer the listener.

Most entries followed the 'slow melody' brief by allowing the brass performer scope for expressive phrasing, cantabile playing, and

to showcase the beauty of tone and control.

The best piano writing made use of more than just the middle register of the instrument and showed good understanding of pedalling and of voicing of harmonic progressions.

The very best entries had real personality and articulated a unique identity and style through individual and consistent harmonic language and well-shaped and memorable melodic writing. Their structure and formal organisation were effective: events were well-paced, and these works moved seamlessly between sections and intensity levels.

I want to sincerely thank all entrants for their creative work, and for taking this opportunity to contribute to New Zealand's rapidly growing original repertoire for brass."

WINNER: David Woodcock: Summer Evening

David writes: "I am delighted to be selected

as the winner of the 2025 SOUNZ Brass Composition Prize. I would like to thank both SOUNZ and the National Brass Band Association for promoting this competition; it is proving an important resource for new brass music in New Zealand."

FINALISTS:

YuYang Ding: Orchid in the Rain

YuYang writes: "It is an honour to be selected as a finalist for the 2025 SOUNZ Brass Composition Prize. I thoroughly enjoyed the compositional process as I exposed myself to a relatively unfamiliar genre of instrumentation and the tenor horn's lyrical qualities."

Keith Moss: Field Notes in Autumn

Keith writes: "I'm delighted to be a finalist in the 2025 SOUNZ Brass Composition Prize. Live recordings and performances of new works are invaluable to composers, and the support of SOUNZ in our work is equally important. I am looking forward to hearing the piece in Christchurch."

Gig Guide

Thursday 5 June

Free workshop with David Bremner, 5.00pm to 6.00pm at the Marlborough Bandroom, Blenheim. All welcome.

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](#)

Sunday 8 June

"Community Gisborne" presents the Gisborne Civic Brass Band in concert, 2.00pm at St Andrew's Church, 176 Cobden Street, Gisborne (next to Pak'nSave). Koha at the door.

Tuesday 10 June

Free workshop with David Bremner, 4.30pm to 5.30pm at the Due Drop Centre, 770 Great South Road, Manukau. All welcome.

Thursday 12 June

Free workshop with David Bremner, 5.30pm to 6.30pm at the Salvation Army Centre, 3 – 11 Aubrey Street, Whangarei. All welcome.

Saturday 14 June

Waikato Bay of Plenty Association AGM from 10.00am at Matamata band room, Huia Street, Matamata. All welcome.

RNZN Band 65th Anniversary Concert, 2.00pm at the Bruce Mason Centre,

Takapuna.

Tickets are just \$7 and are available from [Ticketmaster](#)

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. Book [HERE](#)

Sunday 22 June

Addington Brass Band and Addington Workshop Band will present a "**Major Works**" concert, 2.00pm in the Transitional Cathedral, 234 Hereford Street, Christchurch. This is a FREE community event.

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

Monday 23 June

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

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 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](#)

Sunday 20 July

Papakura Brass in Concert - featuring soloist Mike Ford from NBS Nelson City Brass, 2.00pm, at Papakura Off Broadway Musical Theatre, Papakura, Auckland.

Thursday 31 July

Closing date for submission of original test pieces and solos for the 2026 national contest. See page 6 for details.

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



The New Zealand Veterans Band. Read about its recent tour on page 16.

Obituary

Robert Anthony (Tony) Cowan BEM, Captain, RNZIR. 7.12.1939-26.4.2025

Life Member of: Brass Whanganui, Brass Band Association of New Zealand and the Friends of the Royal Whanganui Opera House.

Tony's lifelong relationship with brass bands began in 1948 at the age of eight, when he joined Whanganui's Queen Alexandra's Own Band, starting on the cornet, adding later the flugel, tenor horn, baritone and euphonium, all of which he excelled at.

In 1963, he enlisted in the New Zealand Army as a soldier to join the Army Band. Ultimately, he became Drum Major of the band, and in this capacity, he revolutionised the concept of display marching. There have been many highlights for Tony, including leading and training bands of various grades to win New Zealand marching championships and leading the National Band of New Zealand at the World Championships in Kerkrade, the Netherlands, winning a gold medal there.

One of his biggest challenges was combining the New Zealand Army Band and the National Band of New Zealand for the opening ceremony of the 1974 Commonwealth Games in Christchurch. Among the spectators at that event was Queen Elizabeth II. This event was televised worldwide and generated international demand for the Army Band to perform at tattoos and concerts. 1974 was the climax of his NZ Army Band career and the achievement of his childhood dream: to drum major the National Band of New Zealand.

Many people recognise Tony as a drum major and trainer of bands. Living in Burnham, he played for and drum majored the Christchurch Fire Brigade band and then Woolston for many years. His successes with bands at all levels of competition and with the NZ Army Band and the National Bands of New Zealand are well known. However, Tony was a musician in his own right and was a playing member and Drum Major of the National Band of New Zealand several times.

He served on the Brass Band Association National Executive, was Chief Military Judge for New Zealand and was National Contest Manager for several years. Concerned about the declining marching level, he organised national drum major/band trainer and drill judge seminars from 1976 to 1992 throughout New Zealand and Australia. He also managed the NZ Lions Youth Band to Brisbane in 1991.

Tony wrote the book on Drum Majoring, deleting the whistle that all bands used, and led the band movement by example with boundless enthusiasm to set the high standard evident in our top bands today.

On his return to Whanganui in 1985, he returned to his original band, now Brass Whanganui. As an instrumentalist, he contested with success, was active in leading junior groups, and was always busy planning concerts in Whanganui to further his love of banding and band music. He acted as concert director and compere on many occasions. One of his most satisfying activities during recent years was playing in the Auxiliary band, assisting youngsters to develop their musical ability.

Even when he had given up active involvement, he was a strong supporter of brass banding. He served as Brass Whanganui President and was Chairman of the Steering Committee that amalgamated the Whanganui bands. In his final years, he was Patron of Brass Whanganui. He was awarded the British Empire Medal (BEM) for his service to the Army and banding in NZ.

Tony saw his involvement in the brass band movement as a very fulfilling and challenging time. In his words:

A brass band is a wonderful organisation to join, make music and become part of a big band family that spans the world.



National Contest Preview

The 2025 National Championships could be called an Australasian Championship as five bands from across the Tasman join 32 bands from around New Zealand in Christchurch in July.

The championships get underway on Wednesday, 2 July 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 in the Invitation Slow Melody are Walter Hughes (2024 Junior Champion of Champions), Jeshua Oram, Aishah Leitner, Keina Rollinson, and David Maas, along with the winner and place-getters from the 2024 event, Anthony Smith, Kevin Hickman and Steven Booth, plus the New Zealand Champion of Champions, Mike Ford. One more spot is up for grabs in this prestigious event for the Open Slow Melody event winner earlier in the day. While the judging panel decides, the audience will be treated to the premiere performances of the three finalists of the SOUNZ slow melody composition competition, performed by Kay MacKenzie, Lachlan Spence, and Brad Mancer.

The Open Solo and Junior Ensemble events start at 9.00am on Thursday, 3 July and conclude that evening with the Open Champion of Champions starting at 7.30pm, with free admission.

What can you and our chief adjudicators, Frédéric Théodoloz and Nick Johnson, expect

to hear in the band events? Performances in the A Grade Own Choice section feature some of the most challenging major works, including Thierry Deleruyelle's *Sand and Stars*, the test piece at the 2023 British Open, Myth Forest (*Stig Nordhagen*), *Other Lives* (Oliver Waespi), *Brussels Requiem* (Bert Appermont) and works by New Zealand composers Todd Smith and Jack Bewley. Defending champions Wellington Brass, looking for a historic seventh win in a row, will have nine bands to contend with, including two from Australia, plus newly promoted Hutt City Brass and Auckland City Brass.

Without last year's winners, Tupou College, at the contest and with the promotion for two bands to A Grade, the B Grade contest is wide open, with seven bands preparing to battle it out for the title. The Own Choice music includes *Legacy* (Tom Davoren), *Quaternity – Forces of the Ancients* by Australian composer Benjamin Tubb-Hearne, *Fight For Liberty* (Mario Burki) and *New World Sketches* (Dan Price).

Last year, there was just .25 of a point between Matamata Brass and Rolleston Brass, and both are back to contest the C Grade title. But there is a huge field of 12 bands, including one from Australia and newly promoted Maamaloa Brass. The Own Choice section is a mix of old and new works, including *Albinus Variations* (Etienne Crausaz), *I, Daedalus* (Andrea Price), *Compostela* (Thierry Deleruyelle) and

Moorside Suite (Gustav Holst).

Seven bands will compete in the D Grade contest on Saturday, performing the test hymn *Be Still* by David J Evans, arr. Stephen Tighe and an Own Choice and Stage March. What an opportunity for the four-strong contingent from Christchurch up against challengers from Wellington and Otago Southland as none of these bands have won the D Grade title since 1998.

Also at the contest is Box Hill Academy Brass from Victoria, Australia, with its young players performing in the solo events, plus the Youth Grade contest on Friday.

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 Christchurch Town Hall. The championships will conclude on Sunday, 6 July, for the Parade of Bands street march outside the Town Hall, with the step-off at 10.30am and a prizegiving at 11.45am in the Town Hall.

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

2025 Festival
of Brass

CPBBA Camp

On a bright sunny weekend in May, the annual Canterbury Association band camp was held at Living Springs camp on Banks Peninsula. The camp has been run for many years by Peter Thorby, who has made it his mission to ensure as many young players as possible enjoy brass banding. The camp is also an opportunity for the young conductors of Canterbury to gain experience, such as Aishah Leitner, who is the camp's musical director for the next three years. Our thanks to Kiwi Gaming Foundation for its support.

Here's what 13-year-old Toby from Nor'west Brass had to say about the weekend.

"I came to this camp for the first time this year. When I arrived, I was greeted by Peter, who told me the point of the camp was to have fun. This could not be more accurate. Between the friendly people, cool activities, all the practise and the great food (and hot chocolates), it was easy to have fun the whole time. Not only did I make some good friends, but I was also given great advice for playing in bands. On the first day, we did a bit of practise, had pizza, and then went to bed. On Saturday, we woke up at 7:30am for breakfast, practised, morning tea, practised, lunch, activities (archery and shooting), marching practise, dinner, watched a movie, then played Spotlight. On Sunday, we had breakfast, practised, morning tea, practised and finally, the concert. If you play a brass instrument and enjoy playing or even just like having fun, you should definitely come along."



Making it all happen ... Mel Graham, Jordan Seaton, Aishah Leitner, Peter Thorby, Chris Gourlay and Vickie van Uden.



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

For further information on the solo pieces, please contact Grant Langdon gklklangdon@gmail.com

A link to the submission form is available at

BAND:

<https://forms.gle/PKiDC74g4XqT4j9a7>

SOLO:

<https://forms.gle/6bMHTi1gC7Zszua6A>



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NZ ARMY BAND **BRASS** **IN CONCERT**

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Timaru
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Mornings

with Andrew Clark
Weekdays 6am - 10am

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or on the RNZ app



CONCERT

Introducing...

Andrew Clark is a Scottish broadcaster who now calls New Zealand home. He hosts the Mornings programme on RNZ Concert and is a big fan of brass, as well as a broad range of music. He has an association with brass music, having played in his school brass band in Scotland. Andrew will be at the National Championships, AKA the 2025 Festival of Brass, next month as the MC for An Evening of Melody and the B Grade band events.

How did your love of brass music start?

I got into the trumpet at the age of 12. I think one was handed around the class at school one day, and I thought I'd give it a try and loved its sound. I got a place in the school band and, in three years, played trumpet, trombone, then euphonium. My brass teacher basically wanted me to switch instruments where the demand for players was needed (I took it as a compliment!) when players left the band, as they left school. When he asked if I could play the tuba, that's when I put my foot down. I lived 20km from the school, and there was no way I was carrying a tuba in its case on the public bus! And then another 20km to Perth, where I'd play in the regional wind orchestra.

How far did you go with music?

At the age of 15, I completed grade 8 (Associated Board) in the euphonium, and it helped me get an over 90% pass rate in my music exam. I had started some composing (I was no Mozart!).

Sadly, music clashed with German on the school timetable, and my German teacher demanded I drop music so I could study languages at uni, which I went on to do, to qualify as an interpreter. My parents couldn't afford the cost of a euphonium and lessons (only free if you were doing exams), and I then became a poor student!

To this day, I wonder how my life would have changed if that choice hadn't been a thing.

I played Mozart's Horn Concerto No 4 for my practical music exam, and I wondered if I'd moved to something like the French Horn and could have taken to a stage with an orchestra one day! Or joined a band in places like here, where I could relive all the fun. (Any offers?!)

At least I went to university in Yorkshire – a hugely popular area for brass band music. So I'd get a chance to see them perform in small towns and villages across the county.

What did you enjoy about playing in a band?

Our school went to the national championships in Glasgow one year which was a real buzz. Being part of the bigger picture and seeing how good or bad the competition was, was so good. As well as the joy of playing music, the band was a great place to make friends.

The most memorable concert performance was when the school minibus wound its way up the glens of Scotland towards Aberfeldy, where the Mòd was held. That's a competitive festival of Scottish Gaelic language and culture. We won enough prize money for us to stop at one of Scotland's best fish and chip shops on the way home, so we all felt it was amazing how we earned enough money to pay for our dinner!

What do you love about brass music?

Its range. You can get the glorious brass sounds from Baroque masters like Bach and Handel. That's where I feel brass instruments are perfect for our listeners when they tune in for Mornings on RNZ Concert. Something uplifting. I had figured this out already, but I remember a Professor of Music at Yale University talking about this when I did a refresher with him about the history of classical music.

On the flipside, the mellowness is pretty special too. And that often comes from the brass bands. We often have brass band versions of classics like the Grand March from Aida or opera arias, and the sound



gives it a warmer feeling.

I'm also loving how brass music is reinventing itself. I recently interviewed Christchurch Symphony Orchestra trumpeter Cameron Pearce on RNZ Concert. He'd released an album called *Progression* with some of his colleagues at the CSO (calling themselves Symposium Brass) and the New York-based trumpeter Ingrid Jensen. We still have tracks from the album on the Mornings playlist. It doesn't fit in one particular music genre; it's just great to listen to (check out his album *Apricity*.)

How popular do you think brass music and brass bands are in New Zealand?

I get good feedback from listeners when I play brass music. RNZ Concert will be recording some of the performances at the National Championships in Christchurch, and I'll be playing a sample of them on the show the following week.

I do ticket giveaways on the Mornings programme regularly, and it was really interesting to see how popular the tickets were for a couple of concerts featuring the National Youth Brass Band in Christchurch and Ashburton. They were playing the soundtrack to *Wallace and Gromit*. Seeing how many people want to see brass bands in concert was very encouraging.

You can catch Andrew on RNZ Concert from 6.00-10.00am weekday mornings on radio or streaming at [rnz.co.nz/concert](https://www.rnz.co.nz/concert)



Maj Graham Hickman (Director of Music, NZAB), SSgt Kevin Hickman (Recipient IMMS 'Bugle'), Denis Spurdle (IMMS Representative) and Lt Col Tim Tuatini (Commanding Officer, NZAB).

The Terry Moloney Memorial Bugle

The International Military Music Society (IMMS), New Zealand Branch, established the Terry Moloney Memorial Bugle annual award in 2011.

WO2 Terry Moloney was the founding Bandmaster of the 1st New Zealand Infantry Regiment Band in 1957, and became affectionately known as the 'grandfather of the New Zealand Army Band'. Terry passed away in December 2010 at the age of 88 and gave his blessing to the creation of an annual award in his memory.

The criterion for the annual award is "For the New Zealand military band member who has made the greatest contribution to military music."

Previous recipients of the 'Bugle' are SqnLdr Graham Hanify (RNZAF Central Band, 2021), WO1 Graeme Bremner (NZ Army Band, 2012), WO Denis Spurdle (RNZAF Band, 2013), WO Shaun Jarrett (RNZ Navy Band, 2014), FltSgt Sandra Wheeler (RNZAF Ohakea, 2015), WO2 Dwayne Bloomfield (NZ Army Band, 2016), WO2 Phillip Johnston (NZ Army Band, 2017), SSgt Tristan Mitchell (NZ Army Band, 2018), Sgt Bill Rimmer (Band of the Royal Regiment of NZ Artillery, 2019) Sgt Rick Henderson (7th Battalion Band, 2020), POMus Seleni Sulusi (RNZ Navy Band, 2021), SSgt David Fiu (NZ Army Band, 2022), and SSgt Nick Johnson (NZ Army Band, 2023).

On 12 May 2025, the 2024 recipient, SSgt Kevin Hickman of the NZ Army Band, was presented with the 'Bugle' at a ceremony in the Bandroom at Burnham Military Camp by IMMS representative Denis Spurdle and the NZ Army Band's Commanding Officer, Lt Col Tim Tuatini.

The citation read:

D134760 Staff Sergeant Kevin Hickman LTCL is a fifth-generation New Zealand military musician. He started his musical journey as a ten-year-old with Feilding Municipal Brass. After stints in Wanganui Brass under the baton of Kevin Jarrett and Hillingdon Band in London under Phillip Sparke, Kevin joined Woolston Brass in Christchurch as principal cornet, a position he held for 19 years.

Kevin is an accomplished cornet/trumpet/flugelhorn performer and has won fourteen national titles, including the coveted New Zealand and Australian Champion of Champions. At the time of his nomination, he was the current New Zealand Open Flugel Champion, the Australian Open Cornet Champion and the Australian Champion of Champions. Kevin has been selected as a musician for eight New Zealand National Bands. He also conducted the civilian band Woolston Concert Brass and led them to success, winning the 2021 New Zealand Brass Band "C Grade" Championships.

Kevin enlisted in the New Zealand Army Band as a Musician in June 2010. Since enlistment, he has held the positions of Cornet Section Leader, Communications Cell Manager, Deputy Drum Major and Deputy Bandmaster. In November 2021, Kevin was posted as Drum Major of the New Zealand Army Band.

As Drum Major of the New Zealand Army Band, Kevin's first marching display task was to design, choreograph, train and lead the unit's marching display at the 2022 Royal Edinburgh Military Tattoo, the world's premier military tattoo, with a live audience

of 220,000 and a social media/television footprint of over one billion.

The technical difficulties in designing and training a marching display cannot be overstated, requiring spatial awareness of each musician's individual choreography and the interrelation of all movements. Kevin rose to the challenge with dedication and significant time and effort devoted after hours. He designed a unique, innovative marching display with drama, theatre and humour. He efficiently trained the unit with attention to detail and persistent effort, and led the performances throughout an arduous month-long deployment. His efforts were rewarded with the Royal Edinburgh Military Tattoo's highest award, the Pooley Sword, awarded to "the act that has made the greatest contribution to the Tattoo as chosen by fellow cast performers".

Since then, Kevin has led the New Zealand Army Band at many domestic and international parades and performances, including the 2023 Basel International Tattoo and the 2024 Avenches International Tattoo in Switzerland. Over his career, Kevin has deployed internationally on nineteen occasions.

As a manager, he maintains a calm demeanour and has earned the respect of his troops, the admiration of his superiors, and the acclamation of civilian audiences.

The diligence, enthusiasm, dedication and professional expertise Kevin has displayed throughout his military career are worthy of formal recognition with the presentation of the International Military Music Society's Terry Moloney Memorial Bugle.

Nelson, Marlborough, West Coast Contest

The Nelson Marlborough West Coast Band Association held its contest in Nelson on 17 and 18 May. The adjudicators were Mark Carter from Wellington and Cameron James from Christchurch.

Traditional Contest	Hymn	March	OC	Agg
1 NBS Nelson City Brass	92	90	93	275
2 Westport Municipal	82	82	83	247
3 Motueka District Brass	79	84	80	243
4 Greymouth Municipal Band	75	78	75	228

Charlie Ross Trophy – (Aggregate)– NBS Nelson City Brass

Abrahams Beaumont Cup (Champion A/B Grade Band) – NBS Nelson City Brass

Gordon Russell Memorial Cup – (Champion C/D Grade Band) – Westport Municipal Brass

FESTIVAL OF BRASS – Entertainment Contest

Music Judges Mark Carter and Cameron James. Entertainment Adjudicator Rachel Boyack, MP for Nelson.

	Music	Ent	Agg
1 NBS Nelson City Brass	65	29	94
2= Westport Municipal	47	25	72
2= Motueka District Brass	50	22	72
4 Greymouth Municipal Band	41	21	62

Nicholas Family Cup (Aggregate): NBS Nelson City Brass

Best Soloist: Mike Ford, NBS Nelson City Brass

Solo and Ensemble Events

Premier Air Varie

- 1 Ross Gerritsen NBS Nelson City Brass
- 2 Mike Ford NBS Nelson City Brass
- 3 Kay MacKenzie NBS Nelson City Brass

Premier Slow Melody

- 1 Kay MacKenzie NBS Nelson City Brass
- 2 Mike Ford NBS Nelson City Brass
- 3 Ross Gerritsen NBS Nelson City Brass

55+ Air Varie

- 1 Robin Randall Marlborough District Brass
- 2 Tala Natapu Marlborough District Brass

55+ Slow Melody

- 1 Robin Randall Marlborough District Brass
- 2 Tala Natapu Marlborough District Brass
- 3 Kevin Moseley Marlborough District Brass

Intermediate Air Varie

- 1 Logan Ready Marlborough District Brass

Intermediate Slow Melody

- 1 Rachel Roxburgh Greymouth Municipal Band
- 2 George Salt NBS Nelson City Brass
- 3 Robin Ross Greymouth Municipal Band

Under 19 Air Varie

- 1 Niko Russell Marlborough District Brass
- 2 Janet Luka Marlborough District Brass
- 3 Ariel Rofe Marlborough District Brass

Under 19 Slow Melody

- 1 Ariel Rofe Marlborough District Brass
- 2 Janet Luka Marlborough District Brass
- 3 Luke Riley Marlborough District Brass

Under 15 Air Varie

- 1 Spencer Keoghan Westport Municipal Band
- 2 Benjamin Corban Marlborough District Brass

Under 15 Slow Melody

- 1 Spencer Keoghan Westport Municipal Band
- 2= Oliver Diamond NBS Nelson City Brass
- 2= Finbar Hanson NBS Nelson City Brass

Open Duet

- 1 Mike Ford and Ross Gerritsen NBS Nelson City Brass
- 2 Robin Randall and Tala Natapu Marlborough District Brass
- 3 Spencer and Rebecca Keoghan Westport Municipal Band

Open Ensemble

- 1 NBS Nelson City Brass

Junior Ensemble

- 1 Marlborough District Brass (No2)





Under-19 Ensemble winners, Auckland City Youth, with judge Tyme Marsters.

Auckland Bands Association Contest

The Auckland Bands' Association Solo and Ensemble contest was held at King's College on Sunday, 25 May. The adjudicators were Tyme Marsters and Natalie Paine.

Special thanks to Contest Manager Kathy McDonald and her assistants Peter Whyte, Laine Ratsep, Owen Melhuish, Ane Filimoehala, John Sullivan and Mark Close.

Under 11 years solo

- | | |
|------------------|--------------------------|
| 1 Mason Ding | Auckland City Youth |
| 2 Ryan Large | Waitakere Auckland Youth |
| 3 Luke Wakefield | Auckland City Youth |

Slow Melody Under 13 Years

- | | |
|------------------|--------------------------|
| 1 Jini Varekamp | Auckland City Youth |
| 2 Arthur Jin | Auckland City Youth |
| 3 Edwin Swainson | Waitakere Auckland Youth |

Not Slow Melody Under 13 Years

- | | |
|-----------------|-------------------------|
| 1 Celine Wu | North Shore Youth Brass |
| 2 Jimi Varekamp | Auckland City Brass |
| 3 Quinton Koit | North Shore Youth Brass |

Restricted U16 yrs

- | | |
|-------------------|---------------------|
| 1 Fabian Fabricus | Rutherford College |
| 2 Cadie McDonald | North Shore Academy |

Slow Melody Under 16 Years

- | | |
|-----------------|---------------------|
| 1 Celine Wu | North Shore Academy |
| 2 Sophie Wood | North Shore Academy |
| 3 Dante Nugroho | Auckland City Youth |

Not Slow Melody Under 16 Years

- | | |
|-----------------------|---------------------|
| 1 Dante Nugroho | Auckland City Youth |
| 2 Celine Wu | North Shore Academy |
| 3 Callum Shuker-Brown | North Shore Academy |

Slow Melody Under 19 Years

- | | |
|-----------------------|-------------------|
| 1 Matt Donaldson | North ShoreBrass |
| 2 Emily Sullivan | North Shore Brass |
| 3 Dimitrios Koulianos | North ShoresBrass |

Not Slow Melody under 19 Years

- | | |
|-----------------------|-------------------|
| 1 Emily Sullivan | North Shore Brass |
| 2 Dimitrios Koulianos | North Shore Brass |
| 3 Matt Donaldson | North Shore Brass |

Slow Melody Any Age

- | | |
|------------------------|-------------------------------------|
| 1 Francisco Ruiz Henao | Waitakere Auckland Brass |
| 2 Sang Hyn Kim | Auckland City Brass |
| 3 Kurt McDonald | Ascot Park Hotel Invercargill Brass |

Not Slow Melody Any Age

- | | |
|-----------------|-------------------|
| 1 John Sullivan | North Shore Brass |
|-----------------|-------------------|

2 Francisco Ruiz Henao

3 Kento Oyamada

Waitakere Auckland Brass

Auckland Brass

Slow Melody Championship

- | | |
|------------------------|--------------------------|
| 1 Steven Booth | Waitakere Auckland Brass |
| 2 Semisi Ahoatu | North Shore Brass |
| 3 Francisco Ruiz Henao | Waitakere Auckland Brass |

Waitakere Auckland Brass

North Shore Brass

Waitakere Auckland Brass

Not Slow Melody Championship

- | | |
|------------------------|--------------------------|
| 1 Semisi Ahoatu | North Shore Brass |
| 2 Andrew Large | Waitakere Auckland Brass |
| 3 Francisco Ruiz Henao | Waitakere Auckland Brass |

North Shore Brass

Waitakere Auckland Brass

Waitakere Auckland Brass

Veterans

- | | |
|----------------|-----------------------------|
| 1 Steven Booth | Waitakere Auckland Brass |
| 2 Pete Adams | Auckland City Brass |
| 3 Kerry Wood | Eastern Bay of Plenty Brass |

Waitakere Auckland Brass

Auckland City Brass

Eastern Bay of Plenty Brass

Duet Under 16 Years

- | | |
|-----------------------------|--------------------------|
| Arthur Jin/John Ula | Auckland City Youth |
| Lavinia Taunga/Sunia Taunga | Waitakere Auckland Youth |
| Rosie Gladding/Alison Want | North Shore Academy |

Auckland City Youth

Waitakere Auckland Youth

North Shore Academy

Duet Under 19 Years

- | | |
|-----------------------------------|--------------------------|
| Callum Keer Keer/Alison Lee Jones | Waitakere Auckland Brass |
| Bryan Cooper/Devon Fenwick-Rose | North Shore Academy |

Waitakere Auckland Brass

North Shore Academy

Duet over 19 Years

- | | |
|------------------------------|--------------------------|
| 1 Matt Donaldson/Mark Close | North Shore Brass |
| 2 Steven Booth/Grant Langdon | Waitakere Auckland Brass |
| 3 Tate & Ben Harrington | Waitakere Auckland Brass |

North Shore Brass

Waitakere Auckland Brass

Waitakere Auckland Brass

Trio - Under 19 Years

- | |
|-----------------------------|
| 1 Auckland City Youth |
| 2 North Shore Academy |
| 3= Auckland City Youth |
| 3= Waitakere Auckland Youth |

Quartet - Under 19 Years

- | |
|-----------------------|
| 1 Auckland City Youth |
| 2 Auckland City Youth |
| 3 North Shore Academy |

Ensemble - Under 19 years

- | |
|----------------------------|
| 1 Auckland City Youth |
| 2 Waitakere Auckland Youth |
| 3 Auckland City Youth |

Ensemble ver 19 years

- | |
|----------------------------|
| 1 Waitakere Auckland Brass |
|----------------------------|

Parent/Child/Family Group

- | |
|--------------------------|
| 1 Donaldson-Close Family |
|--------------------------|



Semisi Ahoatu, winner of the Not Slow Melody Championship.



Auckland Amalgamation

It's been no secret that City of Sails Brass (CoS) and Auckland City Brass (ACB) have been chatting for some time about an amalgamation. Since the Auckland Anniversary Day floods of 2023, when ACB lost their bandroom, it has rehearsed at the CoS bandroom (formerly home to Continental Airlines Auckland Brass and Dalewool Auckland Brass). Since CoS had not had an active band for some time, and ACB had no home, an amalgamation was a sensible solution.

However, it is not just an amalgamation of two bands, but four!

Back in the day, Onehunga Citizens' Band, formed in 1903, Waitemata Watersiders' Silver Band (1919), Mt Eden Boys' Band (1929), and Balmoral Boys' Band (1935) were vibrant parts of their respective communities. Over time, Onehunga and Waitemata combined to form Onehunga-Waitemata Silver, which then morphed into the Continental-Dalewool dynasty. On the other side of the ledger, Mt Eden and Balmoral became Mt Roskill Brass, which became Auckland City Brass in the mid-90s.

On Saturday, 10 March, many former Continental, Dalewool and CoS members, along with former and current members of ACB came to the bandroom to celebrate the amalgamation.

After words of welcome from CoS Life Member and co-President Jamie Ford, the assembled band commenced proceedings with a rendition of the march, *Sparkling Waitemata*. Commissioned by the Waitemata Silver Band and long-buried in the vaults, this march was composed by well-known British composer Denis Wright and dedicated to HJ Kelliher (band patron and boss of Dominion Breweries at the time). The march was named after the harbour, the band and a certain brew which went by the same name! According to well-placed sources, the Patron generously donated a crate of said beer to the band after each rehearsal! For those who will be there, you will hear the band perform *Sparkling Waitemata* at the Street March in Christchurch in July.

The band was delighted to welcome Brent Large to conduct an old favourite *'Mid all the Traffic*. Brent was the principal horn of Continental for many years during their heyday and also conducted Auckland City to two B-Grade Championships. He typifies many personnel links between the two bands; others include Lloyd Thorne, who led both bands to national contest victories during the '50s and '60s, and Vaughan McDonald, who started in Balmoral Boys' Band, went on to become Principal Cornet of Waitemata/Continental at the age of 17, and then won the A-Grade as conductor in 1989 and 1991.

Several former band members shared memories of the "old days". It

was particularly heart-warming to hear from Kel Sullivan (father of BBANZ President, John Sullivan), one of only two surviving members from the combined band's first-ever A Grade win in 1957.

Previously mentioned stalwart, Vaughan McDonald, shared many memories, which were well-received.

In addition to Jamie, thanks are due to Jennifer Carey, and Jan Ward and to Martyn Spencer for keeping CoS afloat during some tough years. And in more recent months, thanks are due to Co-President Ella Tunncliffe-Glass for her stellar work in getting the amalgamation over the line.

All who attended were very happy to drink a toast to the next exciting chapter in this history!!!

Mark Close - Auckland City Brass MD and former member of Dalewool Auckland Brass

Free workshops

Who wouldn't want to attend a free workshop run by David Bremner, principal trombone of the NZSO and MD of Wellington Brass, New Zealand's champion band?

David is passionate about brass banding and developing players and conductors. He has volunteered to lead workshops in the towns and cities that the NZSO or its brass ensemble are performing in this year.

Here are the dates for the first three workshops. Keep an eye out for further events later in the year.

Thursday 5 June: 5.00pm to 6.00pm at the Marlborough Bandroom, Blenheim.

Tuesday 10 June: 4.30pm to 5.30pm at the Due Drop Centre, 770 Great South Road, Manukau.

Thursday 12 June: 5.30pm to 6.30pm at the Salvation Army Centre, 3-11 Aubrey Street, Whangarei.

Everyone is welcome. There is no cost or registration - just turn up and bring your banding friends.

Our grateful thanks to the NZSO for their support.

CDBBA Contest

The Central Districts Brass Band Association's solo and party contest was held in Whanganui on Sunday, 11 May. The adjudicators were Lachlan Spence, Kodi Rasmussen, Daniel Dalglish, Hamish Jellyman and David Coleman.

Junior Novice Solo

- 1 Giovanni Marengo New Plymouth JAY Band

Under 13 Slow Melody

- 1 Indiana Waugh Hawera Brass
- 2 Giovanni Makau Brass Whanganui Concert Band
- 3 Lydia Holdaway Palmerston North Brass

Under 13 Air Varie

- 1 Indiana Waugh Hawera Brass
- 2 Lydia Holdaway Palmerston North Brass
- 3 Mac Waugh Hawera Brass

Under 16 Slow Melody

- 1 Callum Morgan Brass Whanganui
- 2 Moata Lievo-Benegas Brass Whanganui Concert Band
- 3 Arne Lievo Benegas Brass Whanganui Concert Band

Under 16 Air Varie

- 1 Moata Lievo-Benegas Brass Whanganui Concert Band
- 2 James Peng New Plymouth JAY Band
- 3 Mafa Fruean New Plymouth JAY Band

Under 19 Slow Melody

- 1 Delavan Domney-Mackey Devon Hotel New Plymouth Brass
- 2 Arabella Waugh Hawera Brass
- 3 Tyler Williams Devon Hotel New Plymouth Brass

Under 19 Air Varie

- 1 Arabella Waugh Hawera Brass
- 2 Delavan Domney-Mackey Devon Hotel New Plymouth Brass
- 3 Bryn Morgan Brass Whanganui

Junior Percussion Solo

- 1 Lucy Morgan Brass Whanganui
- 2 Quin Wen Brass Whanganui

Open Slow Melody

- 1 Ben Thompson Brass Whanganui
- 2 Ray Farrow Brass Whanganui
- 3 Jonathon Greenwell Brass Whanganui

Open Air Varie

- 1 David Miller Levn & Districts Brass
- 2 Wesley Richards Devon Hotel New Plymouth Brass
- 3 Rachael Richmond Brass Whanganui Concert Band

Championship Solo

- 1 Tahu Pikimaui Brass Whanganui
- 2 Keenan Buchanan Palmerston North Brass
- 3 Hamish Jellyman Brass Whanganui

Open Duet

- 1 Brass Whanganui

Junior Duet

- 1 Palmerston North Brass
- 2 Devon Hotel New Plymouth Brass
- 3= Hawera Brass
- 3= Hawera Brass

Junior Small Ensemble

- 1 Devon Hotel New Plymouth Brass

Junior Large Ensemble

- 1 Brass Whanganui No 2
- 2 Devon Hotel New Plymouth Brass
- 3= Brass Whanganui No 2
- 3= Hawera Brass



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 or 021 607 483.

2027 National Championship

With the announcement from the Ministry of Education of the term dates for 2027, we can confirm the 2027 contest dates are from **Wednesday 7 to Sunday 11 July** and held in Invercargill. See you there.



2028 National Championships

Applications are called for from organisations wishing to host the 2028 National Championships in the upper half of the North Island. Please contact Helen at the **BBANZ Office** to discuss your application and request an application form. Applications close on Saturday, 31 August 2025.



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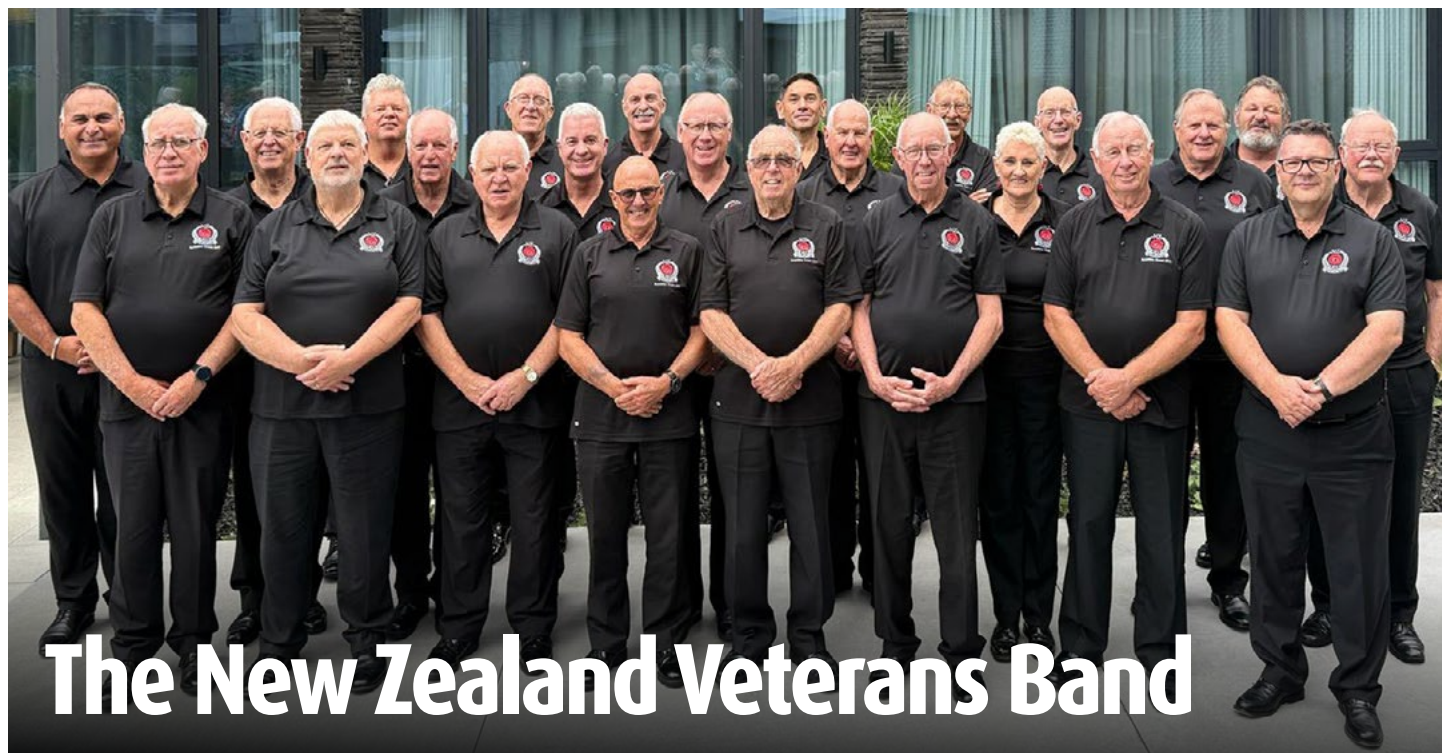
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The New Zealand Veterans Band

The New Zealand Veterans Band was formed in response to an official invitation from the Royal Passchendaele Society to support their 2012 Anzac Day services. The band was based at Ypres (Belgium) and performed at the dawn service at Polygon Wood, the morning service at Messines and the official parade and service at the Menin Gate. In addition to these Anzac Day commitments, the band performed public concerts at LeQuesnoy (Northern France) and the famous Zonnebeke Church.

While that initial tour had been planned as a "one-off" event, it proved so successful and enjoyable that the band decided to get together every couple of years. During each tour, a meeting is held to discuss and decide the next destination.

Since that first trip to Belgium, the band has embarked on highly successful tours of the Queensland Sunshine Coast and hinterland in 2013, 2015 and 2023, the Coromandel Peninsula in 2016 and Central Otago in 2019 and 2021. The band also returned to Belgium in 2017 to commemorate the 100th

Anniversary of the Battle of Passchendaele, a hugely significant event in our military history.

The New Zealand Veterans Band is a 25-strong brass band comprising former New Zealand Defence Force regular and territorial force musicians. Although most of them no longer play professionally, they are all still actively involved in music and brass banding, and between them, they boast over 1,500 years of playing their craft. They have an average of 23 years of service and friendships that go back decades, including their partners. Between them, members have won numerous national solo and ensemble events and featured in many national bands and orchestras over a 70-year period.

The band's most recent tour was based in Orewa last April, during which they supported the Hibiscus Coast Community RSA Anzac Services, followed by a rousing concert inside the club rooms. Four additional concerts were included during the week, highlighted by a sellout performance

at the wonderful Bruce Mason Theatre in Takapuna.

At the band's final dinner, they were entertained by Peter Harbidge and his trio. Pete's Trio, "No Direction", has entertained audiences over many years, with any funds raised given to various charities. For the Veterans Band event, Pete has asked that any funds we provided to his band be given to support the National Youth Band. We are, of course, very happy to support the youth of our band movement in this way, with many of our Veterans Band members having been members of National Youth Bands in the past. Coincidentally, a handful of the band members were in the same National Youth Band with Pete in the 1970s, while a couple of the oldest members were in the 1959 National Youth Band!

Planning has commenced for the band's next tour in 2027, which will see them again back at the Menin Gate in Ypres (Belgium), where it all began.

Tim McDavitt, founding member.



The 1985 National Band

Extracts from *Through Bolts & Bars* by Kevin Dell.

The Tour

The first part was an approximately week-long tour of the Netherlands. Some concerts had been given in the Netherlands prior to the World Music Contest, one of which was at Scheveningen, a beach town in The Hague. Once, it had been one of Europe's most distinguished seaside resorts. It no longer occupied that prestigious position, but was nevertheless an interesting first-time visit for the band. Another first-time visit was to the island of Schiermonnikoog, one of the West Frisian Islands, which the band accessed by ferry.

Most of the tour of the Netherlands was arranged by Bill van Dam, a valued supporter of the band. His arrangements were, as expected, excellent. They were often varied, some including marching engagements, one of which necessitated the band perform its display march in a carpark, which Drum Major Stephen Leader handled superbly. The performance in Rijnsburg coincided with a flower parade.

That part of the tour concluded with a concert in Kevelaer, Germany, which the 1978 National Band also visited.

Then, it was on to the second part of the tour, which was in France. This was the first time a national band had been to France. It was memorable for many reasons, one of which was the long distances travelled, including an overnight journey, following a concert, from Gien to La Rochelle, where we arrived around 5.00am. The performance that day involved another ferry ride, this time to La Flotte on the Île de Ré, where the band took part in a parade to celebrate one of the many battles that have taken place on the island.

Following the late-night travel and during some free time prior to our marching performance, some members of the band had a beer or two. This dismayed the musical director who said he "saw the band disintegrating before his eyes." However, all was well, and the band marched and played as normal.

The concert in Dunkirk almost did not happen. It was preceded by a street march on the road alongside the beach. When that concluded, there was no one to lead the band to the theatre. The inevitable happened – the band got lost. It was 10.00pm before the band arrived at the theatre. The full house was still waiting, and a full concert was given.

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

Nominations close: Friday, 6 June 2025

The band then flew to Glasgow for the third part of the post-Kerkrade tour. Former (National) bandsman Bob Mulholland (1967 and 1970) provided huge support, organising concerts at Fleetwood and Buxton in England, and providing logistical support for the whole tour. The highlight for the band was a concert in Central Hall, Westminster, where Harry Mortimer was invited by Ken Smith Junior to conduct the band. Mortimer paid the band one of the highest compliments of the tour when he compared it to Foden's Band in their heyday.

Then for the fourth part, it was home to concerts in Auckland, Wellington and Christchurch. Media interest in New Zealand and overseas was less than in the past, perhaps reflecting changes in the entertainment tastes of the public. Despite that, reviews in 1985 were generally glowing. Tom Brown of the *Christchurch Star*, reviewing the band's final concert, said, "A spontaneous standing ovation ... was a fitting climax ... [to] the finest brass band concert I have heard in the Town Hall". Stephen Simwell, after hearing the concert in Buxton, commented in the *British Bandsman* on the technical brilliance of the band in Dvořák's *Carnival Overture* and the breathtaking melodic beauty in Philip Sparke's *Aotearoa*. He said the memory of the band's artistry and musicality would remain.

The band travelled fifty thousand kilometres: forty thousand by air and ten thousand by coach. From the time it arrived in the Netherlands, it gave twenty-nine performances and competed in three contests in thirty-three days.

A reunion for the players, administrators and family members of the 1985 National Band is planned for Sunday, 6 July in Christchurch. Contact Errol Moore at muso1952@gmail.com if you are interested in attending.



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BAND WARS

May the Fourth Be With You



Wellington City Concert Band.
Photo credit to Dais Hayashi.

© 2025 Buzzing Brass Band

Review: 4 May, 2025, by John Smith

It's not every day you find yourself in a concert hall cheering for a swarm of bees, laughing at bad body odour jokes, and watching a brass band conductor lose a lightsaber duel, all in one night. But *Band Wars: May the Fourth Be With You* delivered all that and more in a witty, musically rich, and visually spectacular performance that celebrated both Star Wars and the art of community banding.

Presented by Buzzing Brass Wellington and the Wellington City Concert Band, this two-act production transformed Massey University's Great Hall into a band room far, far away. The massive wrap-around LED screen brought desert planets, space battles, and hive-shaped superweapons vividly to life, fully immersing the audience in the galactic spectacle. Coupled with dramatic lighting and smoke effects, the production value was nothing short of outstanding, all delivered with a delightfully distinctive community band twist.

Act One – Buzzing Brass: The Forte Awakens

We began on the sand-swept planet Tambourine, where the bass-blasting warlord Tuba from the Hutt (Mika Hayashi) had claimed the Pulse Sabre, a mystical baton

of rhythmic power. Darth Mouseious, the delightfully over-the-top villain played by Tom Baker, lurked in the shadows, plotting to copyright all entertainment in the galaxy.

Enter bounty hunter Dim Djaritone (Daniel Dalglish), whose mission is derailed by Tuba from the Hutt's tuba solo (Jabba the Hutt's theme). Salvation arrives in the form of Rey Mi Fa (Iris Percy-Boulcott), a young Jedi cornetist guided by the embodiment of "The Force," played to great comic effect by Jack Bewley in a green morph suit. Rey finds the Sabre and brings it to Jedi Master Buzz Lightyear (Buzzing Brass Musical Director Buzz Newton) to deliver it safely into the hands of the Brass Band Association of New Zealand Executive Committee, a laugh-out-loud in-joke for banders everywhere, just in time for a dramatic ambush by Darth Mouseious.

Their slow-motion duel was impressive and ridiculous, culminating in Buzz losing his hand, a loving parody of the famous "I am your father" scene. Mouseious claimed the Sabre, and the band, now under Sith control, was forced to play *The Imperial March*.

Act Two – WCCB: Revenge of the Synth

Wellington City Concert Band took the stage, led by Jedi Master O-brasso My'kashton

(Mike Ashton), to fight back. But the enemy had grown stronger. Mouseious was now aided by his new apprentice, Darth JuNo Mercy, the Dark Lord of the Synth-esiser. Their superweapon? A hive-shaped device powered by the Sabre, designed to copyright every performance in the galaxy.

Highlights included a swingin' Cantable Milk Bar scene with a blue milk-fueled jazz mash-up of *Cantina Band* and *Sing Sing Sing* and a thrilling musical journey to stop the superweapon. Just when all hope seemed lost, a swarm of buzzy bees arrived along with Buzzing Brass to turn the tide. In a dramatic twist, the Dark Lord of the Synth was revealed to be Buzz Lightyear himself, redeemed and ready to get his revenge on Darth Mouseious.

The finale was a brilliant flourish of music, theatre, and unity, with the combined bands striking down Mouseious in a glorious hat trick of B-flat major chords.

Verdict: With sharp narration from Kate Lineham and unforgettable performances from both bands, *Band Wars* was a joyful triumph of humour, harmony, and imagination. May the fourth be with them, always.

Tom Baker as Darth Mouseious





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