



NEW ZEALAND

# Mouthpiece

The Official Journal of the Brass Band Association of New Zealand

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## Bands in the Community



Alpine Energy Timaru Brass lead the Christmas parade in Geraldine in a hailstorm.



Carols by candlelight with Eastern BOP Brass including a musical tribute to those affected by the Whakaari/White Island eruption only days earlier.



Drum Major Amanda Bollond in front of the Devon Hotel New Plymouth Brass Band.



Carolling with Trust Porirua City Brass

### Inside:

- Farewell Jeff Mulraney
- News from Takaka and Nelson Bands
- A call for buglers
- Plus photographs from around the country of bands performing in their communities.

Happy banding!



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# 2020 Vision



Happy 2020 everyone. I hope you all enjoyed some quality time with your families and have made the most of the summer holidays.

Just like 2018 and 2019, this year began with some unfortunate news, the passing of recent BBANZ National Executive Member Jeffrey Mulraney. As a result of a lifelong career as a high school teacher, Jeff was passionate about education and youth and took responsibility for helping develop BBANZ's strategic plan. A successful soloist and member of six National Bands, Jeff also provided a lot of valuable input around music selection and representative bands. It was a privilege to attend the celebration of Jeff's life at a service in Blenheim along with many others who had contact with this unique and special man through his broad range of interests. Our thoughts and love go to his many friends, in particular the Marlborough and Wanganui banding community where Jeff will be remembered both for his generosity and his larger-than-life personality.

For most of us, we 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, this is not the case for our finest young musicians. At the time of writing this, the 2020 National Youth Band of New Zealand is busy preparing for a series of South Island concerts entitled "Gen Z - Celebrating Past and Future Stars". I am certainly neither Gen Z nor a "star" but have very fond memories of my time as a member of the National Youth Band, especially my first band in 1982 based in Nelson and under the baton of Musical Director Mr Kevin Jarrett and Drum Major Stephen Leader. That's right the band not only performed concerts but also marching displays!

As a playing member of the Youth Band, I for one had no appreciation of all the work that went into organising and running a successful band. I now get to witness some of what happens behind the scenes. I would like to thank Alan Spence, Emily Richards and the many others in this year's management team for their hours of preparation and hard work all to provide wonderful lifelong memories to another group of young musicians.

I don't doubt that one of the biggest challenges we will continue to face will be raising the funds required to assemble and operate our representative bands. It is becoming more and more challenging to

achieve grant funding, and often we are only aware of our success or failure in the final weeks. Not ideal when attempting to plan and prepare. All the advice we are receiving is that this situation is not going to improve. So, we need to find alternative approaches to obtain the necessary funds to operate the National Secondary Schools' and National Youth bands, which are both so vital for the future of brass banding in New Zealand. We are very open to ideas on how to help resolve this situation, however one initiative we have underway is Payroll Giving.

Payroll Giving is a reasonably "painless" way to give back to our movement by providing a regular income stream that allows the Association to plan with more certainty without having to always rely on funding from grants. All for the price of one coffee a week! Thank you to those who already contribute in this manner. If this interests you, then please contact Helen or me to learn how to put this into place.

Yours in banding,

John Sullivan,  
President Brass Band Association  
of New Zealand

## Quick Notes

**In the Vault:** In January the Alexander Turnbull Library in collaboration with Air NZ and the Te Puna Foundation launched "In the Vault". This is a playlist and audio channel for long-haul flights with music from the Turnbull Library collections. The first selection includes *Spectacular Brass*, recorded by the 1978 National Band of New Zealand. Even if you are not flying long-haul soon you can hear this recording and others on Spotify. <https://open.spotify.com/album/48F7awYspPs489kjcAZnyp>

**New website:** The Brass Band Association received an early Christmas present last year with the launch of a new website. The purpose of the website is as a shop window for the Association in conjunction with our Facebook pages where general news and events will be posted. The site was designed by Todd Harper of TThread Co, Cambridge. It can be accessed using all our former website addresses.

[www.brassbanz.org](http://www.brassbanz.org)  
[www.brassbanz.org.nz](http://www.brassbanz.org.nz)  
[www.brassbanz.nz](http://www.brassbanz.nz)

**Nelson City Brass** awarded Life Membership

to Andrew Clark (posthumously) and Bob Boodee for their contribution to the band over many years. Both have held a number of roles in the band including President, Vice President, Committee Member and Drum Major (Andrew) as well as being active playing members. Andrew's partner Jo and his parents were present to accept the award. The band's musical director Nigel Weeks recently received his QSM for services to music at a ceremony in Wellington.

The band recognised the great work by its members at its annual awards evening. Presentations went to

Jeffrey Winter - Bandsperson of the year

Douglas Couchman - Player of the Year

Best section - the Tenor Horns

Josh Mansbridge - Most Improved Player

Douglas Clark - runner-up, Most Improved Player

Well done to **Toby Pringle** who was named in the cornet section of the 2019 Band of the Year alongside stars from the best British and European bands. The virtual

band is compiled annually by the popular international brass band website 4barsrest.

2019 was a big year for Toby. He was the leader of the National Youth Band and New Zealand's champion band Wellington Brass, won the Champion of Champions solo title and started postgraduate study at the Conservatorium van Amsterdam.



Nigel Weeks QSM



## Obituary: Jeffrey Alexander Mulraney 1955 – 2019

*It is with sadness we report the passing of Jeffrey Alexander Mulraney on 24 December. Jeff had a life-long interest in music and education, both choral and brass bands. He was a versatile musician who played baritone, trombone and euphonium with bands in New Plymouth, Palmerston North, Whanganui and Blenheim. Jeff won the Open Baritone Championship title in 1978 and 1982 plus the Australian title in 1980 and was a member of the National Band of New Zealand on six occasions (1986, 78, 89, 90, 92, 95). Jeff was also a member of the BBANZ National Management Committee from 2009 until 2018.*

*In December 2018 Jeff received a BBANZ Long Service Award in recognition of fifty-one years of service to brass banding.*

### **Remembering Jeffrey Mulraney**

Members of the Marlborough District Brass Band and the community alike are mourning the loss of a man who, throughout his life, touched so many hearts and minds.

Blenheim local, Jeffrey Mulraney, passed away peacefully at Christchurch Hospital on Christmas Eve.

He was well-known and respected

throughout the region, both for his teaching and adjudicating, and for his spectacular talent as a trombone, euphonium, tenor horn and baritone player.

Having taught a lot of Marlborough students, both through the band and as an itinerant music teacher at Marlborough Boys' College, Jeffrey was a "true gentleman", an "extremely interesting character", and a "really funny guy".

"It's a tragedy that he's gone," Marlborough District Brass Band conductor and friend of Jeffrey, Kevin Moseley, says. "We'll really miss him... it's a big loss."

When reflecting on what he'll remember most vividly about Jeffrey, Kevin says that some of Jeffrey's main qualities were his unwavering spirit and his commitment to everything he did.

"He was a man of very strong opinions," he says. "Jeffrey knew immediately if he agreed or disagreed with something. [I admire that because] it's hard to be a Jeffrey in the 'PC' world we live in.

"He was also really committed and always there. He was unwell for a very long time,

but there was only one time he didn't come into band... something about having the flu."

According to Kevin, Jeffrey was involved with many activities and groups throughout his lifetime; from being in the orchestra for multiple Blenheim Musical Theatre productions, including the recent season of *Blackadder Goes Forth: The Musical*, to playing principal trombone in the National Brass Band of New Zealand (as well as baritone horn).

Described by Kevin as quite the character, Jeffrey had a love of all things quirky.

"He'd always wanted a Rolls-Royce [car], so he bought one and used to drive it around town wearing his bowler hat," Kevin chuckles. As well as this, Jeffrey also built his own grandfather clock and even collected pedal organs!

"The kids loved him to bits," Kevin says. "I was always very careful about what I said in band, because if I [picked on] one of the kids, Jeffrey would glare at me," he laughs. "But I wouldn't have had it any other way."

By Aimee O'Hagan, courtesy of *The Blenheim Sun* newspaper

# Gig Guide

## Monday 10 February

**"Valentines Songs of Love", Kumeu Vintage Brass** with very special guest artists Mark and Kathi Harris performing for Morning Melodies, 11.00am at the Bruce Mason Centre, The Promenade, Takapuna. Tickets only \$7.00.

## Thursday 20 February

**The BIG Buzz:** an open evening with New Zealand's fastest growing brass band Nor'west Brass from 5.00pm to 7.30pm at Rangi Ruru Girls' School, 59 Hewitts Road, Christchurch.

Your opportunity to see the Nor'west Brass development bands in action, talk to expert brass tutors and try an instrument for yourself.

## Sunday 23 February

**SummerTimes:** Brass in the City, Addington Brass, 1.30pm at Remembrance Park on the banks of the Avon River, Christchurch City. A free event – bring a picnic.

## Tuesday 10 March

**The announcement of the test music for the 2020 National Brass Band Championships.**

## Saturday 14 March

**Kumeu Vintage Brass** at the Kumeu Show, Showgrounds, 41 Access Road, Kumeu.

**Closing date for applications for the 2020/21 National Band.**

## Sunday 15 March

**Brass at the Falls** with Kumeu Vintage Brass 2.30pm at Falls Park, Alderman Drive, Henderson.

## Sunday 22 March

**Kumeu Vintage Brass** Free Public Concert, 2.00pm at Couldrey House, Wenderholm Regional Park, 37 Schischka Road, Waiwera, SH1.

**Brass at the Falls** with Air Force Base Auckland 2.30pm at Falls Park, Alderman Drive, Henderson.

## Sunday 29 March

**Brass at the Falls** with Waitakere Auckland Brass 2.30pm at Falls Park, Alderman Drive, Henderson.

## Saturday 4 and Sunday 5 April

**Otago Southland Brass Band Association** solo and band contest in Mosgiel. Contact person Kath Herman, contest manager [rnynkt@kinect.co.nz](mailto:rnynkt@kinect.co.nz)

## Friday 8 to Sunday 10 May

**CPBBA Band Camp** at Living Springs, Banks Peninsula. Email [cpbba@gmail.com](mailto:cpbba@gmail.com) for details.

For more events and news, visit our Facebook pages.



<https://www.facebook.com/brassbanz/>

<https://www.facebook.com/nznybb/>

<https://www.facebook.com/nssbbnz/>

<https://www.facebook.com/nationalbandnz/>

# Congratulations

In 2019 awards for long service to the brass band movement in New Zealand were presented to 68 people from 13 bands. This may be a record for the most awards presented in one year. Our heartiest congratulations to all those who have given so freely of their time to brass banding over many years.

Ascot Park Hotel Brass: Rodney Sutton (70), Lee Newcombe (61), John Bath (51), Warren Crighton (51) and Ken Wellington (45).

City of Sails Auckland Brass: Murray Carey (63) and Jennifer Carey (44).

Feilding Brass: Murray Coffey, Karen Willis and Terry Lowe 25 years each.

Greymouth Municipal Band: Bill Stanley (50), Peter Henry (50), Graeme Sara (48), Wayne Russell (44), Tony Russell (37), Helen Russell (35), David Wilson (35) and Lyn Welsford (28).

Hamilton City Brass: Geoff Ledger (46), Michael Rogers (45), Yvette Lawson (30) and Ben Burnell (25).

Levin & Districts Brass: Colin Honey (65), Raymond Harvey (45), John Gibbs (41) and Neil Hickmott (30).

Marlborough District Brass: Ronald Wass (67), Ian Gifford (66), Kevin

Moseley (52), Graham Moseley (46), Brian Ross (42), Kathy Moseley (42), Christine Moseley (41), Brian Nicholas (30) and Alan Papps (28).

Mosgiel Brass: Ian Hebbard 60 years.

North Shore Brass: Peter O'Shaughnessy (38), Andrew Leech (36), Craig Rhodes (31), and Bronwynne Leech (27).

Roxburgh Pioneer Energy Brass: David Leslie (63), Dave Hughes (62), Warren Cox (62), Doug Dance (61) Margaret Dance (60), Alex Gordon (60), Alastair Monteath (46), Debra Bradley (42), Ann Hill (40), David Weatherall (35), Daniel Dance (32), Christine Wright (27), Victoria Dance (26) and Lynne Ellis (25).

The Devon Hotel New Plymouth Brass: Betty Bremner (50), Peter Martin (35), Annette Haley (30) and Amanda Bollond (30).

Trust Porirua City Brass: Sandra Jones (35) and Edrick Child (30).

Westport Municipal Band: Ken Hill (63), John Wilson (61), Graham Mason (60), Tony Robertson (50), Laythel Hill (50), Nathan Keoghan (32), Rebecca Keoghan (29) and (posthumously) Graham Dick 55 years.



*Nelson City Brass award winners*  
From left: Jeffrey Winter - Bandsperson of the Year, Douglas Couchman - Player of the Year, Douglas Clark - runner up, Most Improved Player, Carrie Wilson - representing the best section, Tenor Horns, and Josh Mansbridge - Most Improved Player.



*Alpine Energy Timaru Brass paying in the local hospital.*

# SOUNZ

## Brass Composition Prize

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

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

Prizes: First prize \$400, performance and recording of winner and finalist works at the National Championships in Christchurch on 8 July and one year membership of CANZ.

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

Please read the full rules and submission guidelines at [www.sounz.org.nz/info-for/composers/sounz-brass-competition](http://www.sounz.org.nz/info-for/composers/sounz-brass-competition) or contact [info@sounz.org.nz](mailto:info@sounz.org.nz).



## 2020 National Secondary Schools' Brass Band – apply now

Application forms are now available for the Big Brassy Band Camps being held in Christchurch from 30 September to 4 October and in Taupo from 7 October to 11 October. Applications are open to secondary school-aged students who play at least at Grade 5 standard. You don't need to be a member of a BBANZ band.

To get an application form and any other details please contact Band Manager - Jo Doyle [nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)

## Vacancy - Musical Director Ascot Park Hotel Brass

Following the retirement of Matthew Dick, the Invercargill Garrison Band Society is seeking expressions of interest for Musical Director of its senior band, Ascot Park Hotel Brass.

Formed in 1867, the world's southernmost A Grade Brass Band has a proud and rich history. With practises twice a week we compete regularly at both provincial and national level as well as regular community events including Anzac Day, Carols in the Park, and more.

The Senior Band (A Grade) currently has about 22 regular players. The Auxiliary Band (C Grade) has about 30 regular players with a large percentage of those being junior players.

The successful applicant will have a strong musical background as well as the drive, focus and commitment to build on the band's history and lead it into the future. Please send your application detailing your experience, along with a cover page detailing your vision for the band, to [secretary@ascotbrass.org.nz](mailto:secretary@ascotbrass.org.nz)

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# Celebrating 70 years

Crowther Clive Reynish first started playing in the Takaka Citizens' Band in 1949. He was just eight years old and learned the cornet from his father.

Crowther has played The Last Post at many funerals and Anzac parades over the last 70 years. I don't believe he has missed a Christmas Day carolling through town on the back of a truck; such has been his commitment to the band.

Crowther has led from the front as the president of the band for 20 years. He was also a member of a Bavarian band for many years, playing at numerous functions from which the proceeds were used to fund the activities of the Takaka Citizens' Band.

His commitment to the community has been outstanding. He has supported many community groups by allowing them to fundraise in the foyer of his Fresh Choice supermarket and often supplying goods at a discount or free to schools for fundraising events.

Crowther's love for music and performing for the enjoyment of others is undeniable. He takes pleasure in encouraging young players and watching their progress.

In 2001 Crowther was awarded Life Membership of the Takaka Citizens' Band and is still an active member of the band.

Maryanne Soper  
Vice President  
Takaka Citizens' Band

# AGM wrap-up

The 87th Annual General Meeting of the Brass Band Association in Christchurch was attended by 36 representatives from our bands and District Associations and Life Members Tony Lewis, Graeme Aldridge, Murray Warrington and Stephen Leader. The annual report summarised by president John Sullivan thoroughly covered the Association's activities for the year. The financial accounts presented by treasurer Murray Warrington again showed a better-than-budgeted surplus for the year, due to the continued reduction in expenses, good results from grant applications and very good return from the Hamilton Contest Committee. To ensure the future financial stability of the Association delegates unanimously endorsed a \$30 increase to affiliation fees for 2019/2020.

The location for the 2022 National Contest was confirmed as Dunedin from Wednesday 13 to Sunday 17 July. The Contest Manager announced that the adjudicators for the 2020 contest are Dr Brett Baker from the United Kingdom and Mark Ford from Melbourne, Australia.

As usual, the presentations of the remits produced some lively and entertaining debate. The results of the remits were:

**Remit 1** Contest Regulation 11.A regarding percussion solos was passed meaning the Under 15, and Junior percussion solos will follow the same format as the Open solo.

**Remit 2** regarding changing the title Chief Drill Judge to Chief Marching Judge was passed.

**Remit 3** regarding Contest Regulation 10.3 was passed and now reads: A band may

change its personnel and instrumentation during the course of the contest, but any such changes must be confined to registered members of the band. No changes to personnel may take place during an event.

**Remit 4** Contest Regulation 11.1 was amended with the addition of a new clause that enables players resident overseas to start in a national solo contest without having competed at an NZ District contest.

**Remit 5** submitted by Marlborough District Brass regarding a slow melody event of Junior players was withdrawn, and the management committee was asked to look into the possibility of running a trial event.

**Remit 6** submitted by Marlborough District Brass was passed meaning that the Open Slow Melody Event will now be included in the Schedule of Contest Events.

**Remit 7** regarding the promotion and relegation of bands and submitted by Ascot Park Hotel Brass required the support of two-thirds of the delegates present at the meeting before it could be presented. The delegates voted against this, and therefore the remit was withdrawn.

**Remit 8** Contest Regulation 9 now has a new clause which enables bands to request regrading.

**Remit 9** relating to including the marching points in with the stage points to decide the champion band was lost.

Thank you to all those who attended and took an active part in the AGM. See you all next year.

Helen Lee - Executive Officer  
Brass Band Association of New Zealand



*The EBOP Development Squad with MD Jen Hardy entertained all those waiting for the Whakatane Santa Parade.*

# Bugle Call

In recent years it has become increasingly challenging to locate a bugler to perform Last Post and Reveille for the remembrance sequence at service funerals, and this causes much disappointment to families of the deceased.

Some families opt for the bugle calls to be played from a recording and at some funeral venues this may be provided as an audio-visual presentation. Almost without exception, people find this an unsatisfactory alternative, and some even consider it disrespectful to the military service of the deceased.

In the lead-up to the World War One Centenary, with the unfortunate and short-sighted reduction in military bands throughout New Zealand, the shortage of buglers extended its negative impact from funerals to commemoration ceremonies generally. In some cases, there was also a shortage of pipers to play a lament and drummers to provide a beat for marchers in commemoration parades on Anzac Day, etc. In an attempt to address the problem the idea came to form a corps of young remembrance buglers, pipers and drummers, to serve the ceremonial needs of local communities.

The idea is to bring together three essential elements:

- Young people interested in learning to play the bugle, pipes or side drum – preferably intermediate and secondary school pupils or members of Cadet units
- Instruments no longer in use – most bands have some of these lying unused in cupboards - (bugles, trumpets, cornets, etc.); some schools and Cadet units have their own already; families of former musicians might donate them.
- Experienced musicians who are prepared to tutor the aspiring young players – buglers focussing initially on Last Post & Reveille/Rouse and similar start points for developing pipers and drummers

The idea was shared with several older bandsmen, and they greeted the concept with enthusiasm. Some immediately began implementing the plan informally at their local schools and support has been gradually growing in quarters, including amongst the pipe band fraternity who felt the same need applied to the piping of a lament at remembrance ceremonies. Some saw the consequential benefit in recruiting band members. Young people might later progress to joining a band to further develop their discovered interest and talent.

As a result of this increasing interest, it has been decided to grow the concept in a more structured way. And so, the **“New Zealand Youth Remembrance Corps of Buglers, Pipers and Drummers”** was founded.

Much support and many ideas have been forthcoming already, and we are well underway.

If you are interested in supporting this concept in any way, please contact Chris Mullane or Ian Levien

E: [cmullane@druid.co.nz](mailto:cmullane@druid.co.nz) ;

M: +64 27 252 4645; L/L: +64 9 445 8135

E: [deniseandian@xtra.co.nz](mailto:deniseandian@xtra.co.nz) ; L/L: +64 9 298 9012

## Friends of the National Youth Brass Band:

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

If you would like to support the activities of the National Youth Brass Band please contact the Executive Officer or make a donation at: [www.brassbanz.org/friends-of-national-youth-band](http://www.brassbanz.org/friends-of-national-youth-band)

## Life Members of the BBANZ

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

## Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.



A vibrant orange and black concert poster for James Morrison. At the top, it says "Jazz Trumpeter" in a cursive font, followed by "JAMES MORRISON in concert" in large, bold, red and black letters. Below this, there's a photo of James Morrison, a bald man in a dark suit and purple tie, holding a trumpet. To the left of the photo is a large, stylized illustration of a trumpet. The text "with Marlborough District Brass" is written in a bold, sans-serif font. At the bottom, it says "21st March 2020 ASB Theatre Marlborough" and "A celebration of one man and his band - Mr Kevin Moseley QSM -". The Marlborough Brass Band logo is at the bottom right. There are also logos for the Fulton Foundation, Creative NZ, Ticketek, and ASB Theatre Marlborough.



## BBANZ - Directory

Postal: PO Box 35288, Shirley, Christchurch 8640  
Website: [www.brassbanz.org](http://www.brassbanz.org)

### Executive Officer

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W: 03 960 8829 M: 029 770 4588

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

### National Management Committee

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28 Hyatt Grove, Greenmeadows, Napier 4112

#### National Band of New Zealand

Band Manager: Garth Coffey, Wellington  
[nznationalband@gmail.com](mailto:nznationalband@gmail.com)

#### National Youth Brass Band

Musical Director: Alan Spence, Whakatane  
Manager: Emily Richards  
[nybb2020@gmail.com](mailto:nybb2020@gmail.com)  
M: 027 723 3740

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
027 454 9632

#### 2020 National Contest in Christchurch 8 to 12 July

Contact person: Stephen Leader  
[leader14@slingshot.co.nz](mailto:leader14@slingshot.co.nz)

#### 2021 National Contest in Wellington 14 to 18 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)

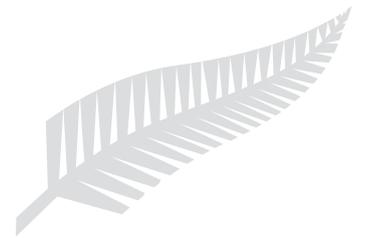


## Celebrating 50 years

An open invitation is extended to all who have been part of our band family (City of Porirua Brass and Metro Ford Porirua City Brass) over the past 50 years, whether players or supporters, to help us celebrate this milestone.

When: 2, 3 and 4 October 2020  
Where: Louis Fox Bandroom, Porirua

A weekend of reminiscing, music making and socialising is in the planning stages and your early expression of interest is advised by contacting the celebration committee at: [tpcb50celebrationsecretary@gmail.com](mailto:tpcb50celebrationsecretary@gmail.com)



## The National Band - apply now

BBANZ is seeking players for the next National Band of New Zealand. Applications are open to brass and percussion players registered with a BBANZ affiliated band. Successful applicants will be required to commit to the National Band for the next two years. Initial planning is underway to perform in several cities within New Zealand in 2020.

To apply email the BBANZ Office [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) to request an application form and the audition requirements which will include a set excerpt chosen by the Musical Director, Mr David Bremner.

The final date for auditions to be received is Friday 14 February 2020.



Auckland City Brass



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First rehearsal of *Black Bottom Stomp*. L to R Alex King, Zach Holloway-Jones, Logan Ford and Leo Read.



What better way to cool off before a concert than a swim in the Clutha. L to R Alex King, Reuben Brown, Jack McKenzie, Sebastian Hook, Liam Wright and Harry Smith.

## Gen Z – Celebrating Past and Future Stars

New Zealand's top young brass and percussion musicians joined together in Christchurch to create the 2020 National Youth Brass Band. With youngsters travelling up from the depths of Southland or heading down from the bustling North Shore of Auckland, the band pooled together 38 bandies with the majority coming from A Grade bands.

Saturday 18 January marked the first day of the course, with a meet and greet followed by seven hours of rehearsal that afternoon. The band's Musical Director, Alan Spence, and Assistant MD Tyme Marsters had chosen an exhilarating and challenging programme with the major work for the course being the 2018 A Grade test piece *The 39th Parallel* by Peter Graham. From the first rehearsal, it was clear the members were well prepared. After the initial run-through of the music, we had three-and-a-half days of solid rehearsals including sectionals with the expert team of tutors - Anthony Smith, Andrew Snell, Tyme Marsters, Byron Newton, Andrew Yorkstone, John Mason, and Cameron Lee. Each day two tutors would give a seminar on a multitude of things, ranging from balancing work and band, the ins and outs of the NZ Army Band, instrument maintenance, fundamental

breathing skills, life in the administration department of music, and how to work with a looping station.

Our guest soloist for this tour was none other than Cantabrian Byron 'Buzz' Newton! Buzz brought with him music from both the past and future, with well-established solos of *Jeanie with the Light Brown Hair* and *Harlequin*, and his looping arrangement of tubist Oystein Baadsvik's *Fnugg "Light" Blue*, and a new work commissioned for this tour, *Hard Return* by former band member Jack Bewley. Bewley and Baadsvik's pieces both contained the compositional device of looping tracks which was very new to us, our audiences, and the brass band community as a whole. This proved to be challenging in many respects, from the problematic nature of technology, and then even more troublesome, to synchronise the band with the set looping tracks. Buzz and Alan worked tirelessly to ensure these pieces were standouts in the concerts, as it is important to feature entrepreneurial composers as they delve into the combination of live music and electronics.

The band also had many opportunities to enjoy each other's company, as the band manager, Emily Richards, kept us entertained

with different events and challenges. Our university accommodation with its many shared spaces and large grounds also gave us many opportunities to interact with our fellow musicians. A strong connection was made between the young musicians through the music as we indulged in the incredible soundscape of doowaps and beatboxing from Byron "Buzz" Newton.

Our first concert was in Christchurch's Ngaio Marsh Theatre in front of a large audience.

*Continued page 3*

### Inside:

- News from Reefton, Greymouth and North Shore bands
  - Farewell to two banding stalwarts
  - Next Gen, Josh Mansbridge
  - Updates on the Ken Smith recordings and Bugle Calls
- Happy Banding!**

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Continued from page 1

The first half featured music by legendary brass composer, Philip Sparke, and welcomed Tyme Marsters to conduct another Jack Bewley commission, *In Memoriam Ken Smith*. We closed that half with the fascinating *The 39th Parallel*. Then after a quick uniform change to our youthful blue polo shirts, we emerged with new and engaging music. Daniel Dalglish (Solo Cornet) had used the Christmas period to arrange two big band pieces for our ensemble, *Hurricane Season* and *Some Skunk Funk*. With the band given a chance to relax and groove with these arrangements, it was easy to tell that we thoroughly enjoyed playing these tunes. Finishing the night with the quick, but lyrical, *Sang Till Norden*, we invited Buzz back to share a difficult duet with our 1st Baritone player, and Bandsperson of the Year, Tom Oldham.

Our next concert was in Oamaru, and following a rather long bus trip to our lovely accommodation at St Kevin's College, we were greeted by the hostel cat who improved our travel-exhausted mood dramatically. The concert there drew in keen bandies from around the North Otago region, who stayed a while for a chat afterwards to discuss the highlights of the evening!

After another long bus ride, we finally arrived in the birthplace of Jimmy's Pies - which many of the band dug their teeth into! We had noticed that the bus was getting rather cold with the AC always on, but as soon as we took one step away from the bus, we broke out in a sweat in high 30s weather. We were billeted out to the lovely homes of our Roxburgh hosts who seemed unaffected by the heat. Some of us headed down to the Clutha River for a quick dip, with our hosts showing us the long scenic route to the safest swimming spot. The concert was also tough as the temperature in the Town Hall barely differed to what was going on outside. Luckily, Alan finally succumbed to our begging for no jackets or bowties, which meant that none of us fainted on stage.

Early the next morning we headed to Invercargill for our final concert at Centerstage Theatre. We were pleased to leave the heat and surprised to see Invercargill on one of its better days with the sun shining and happy faces in the audience. Concert-goers have stated they thoroughly enjoyed the concert, especially Buzz's *Fnugg "Light" Blue* as various members of the band went up to add their own sound to

the looping track. *Black Bottom Stomp* was also well-received as Tyme led Logan Ford (Principal Cornet), Zach Holloway-Jones (Soprano Cornet), Leo Read (Principal Trombone), and Alex King (Principal Eb Bass) in the Dixie jazz number as they walked around the stage and stalls. We headed to the Ascot Park Hotel for our traditional end-of-course speeches, awards, and fines session - where we all shared many bursts of laughter and ended the course on a high.

Once more, I'd like to thank our manager Emily Richards for handling us with compassion and reason. Thanks to Helen Lee, BBANZ, and the brass band communities in the regions we visited, for their commitment to the tour and making sure it happened. Thanks to Tyme and our team of expert tutors for refining the little things in sectionals. And most importantly to Alan Spence, for leading us through some challenging and unique music, and for encouraging nothing but the best from us. We couldn't have done it without you.

And to my fellow members of the 2020 National Youth Brass Band - thanks for learning the dots.

Reuben Brown - principal euphonium

## Obituary: Davey Andrew (Doc) Johnson

Doc was a valued member of Te Awamutu Brass. His involvement with the band started in the 1970s when he began driving the truck at carolling time. Later Doc brought a truck himself, mainly to provide transport for carolling. He drove the truck for almost 40 years until his health and the truck's health prevented him from continuing in this role.



Doc was band president from 1980 to 1984, and followed this with a 20-year stint as band secretary. Throughout this time Doc was also 'tea man' for the band and the gofer person when anything needed to be done around the bandroom. And he was an elected representative on WAIBOP Committee and a supervisor at the district contests.

Another facet of Doc's involvement with the band was in the days of the Stein functions which were the primary source of income for the band in those days. Doc was in charge of the organisation of these nights, which included the bookings and set-up.

Doc was a quiet man who had very clear ideas around band management. He was honoured with Life Membership of the band in 1990 for his long and varied service to the band. From this point on he wore his Life Membership blazer with pride at every opportunity at band functions and regional and national contests.

As is often the case with people who live to a good age, most of Doc's band contemporaries have passed on. These include David Haberfield, Lloyd and Barry Lee, Dick Egglestone, Wally Derbyshire, John Dixon, Louise Davey, Tracey Sklenars, Ian Carthy, Bert McMillan, Arthur Fletcher, John Underhill and Geoff Barham.

In recent years Doc continued to support the band and the band will truly miss this proud man with a generous heart. Doc sadly passed away on Thursday, 23 January 2020, at Highfield Rest Home, Te Awamutu, aged 91.

Rest in Peace, Doc.

Denise Wilson - Te Awamutu Band

**Congratulations** to all members of the 2020 NYBB and especially to the following players whose outstanding work was acknowledged at the end-of-course prize-giving.

**Best Section:** The Horns, Lachlan Spence (principal), Emma McMorran, Eleanor Grigg, Gemma Wilshier, Hazel Wilson and Jonty Zydenbos (flugel horn). **Outstanding Player:** Zach Holloway-Jones, soprano, Nelson City Brass. **Most Improved Player:** Hannah Smith, percussion, Westport Municipal Band. **Best Soloist:** Harry Smith, euphonium, St Kilda Brass **Outstanding Musical Contribution:** Alex King, Eb Bass, North Shore Brass. **Best Audition:** Jonty Zydenbos, flugel horn, Marlborough District Brass. **Bandsperson of the Year** - Tom Oldham, Baritone, Woolston Brass. **The Players' Player:** Alex King, North Shore Brass.

### Friends of the National Youth Brass Band:

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

If you would like to support the activities of the National Youth Brass Band please contact the Executive Officer or make a donation at: [www.brassbanz.org/friends-of-national-youth-band](http://www.brassbanz.org/friends-of-national-youth-band)

### Life Members of the BBANZ

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

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

# 2020 Vision



Is it March already? Most bands will be back into the swing of regular rehearsals and summer community concerts. The 2020 National Youth Band has completed its very successful South Island tour, so a big congratulations to the management and members for a job well done.

Looking ahead, the 2020 National Contest is likely to be a topic of conversation around many bandrooms. I am certainly excited about our premier event finally returning to Christchurch and its revamped Town Hall complex. This is the period when the rubber starts to hit the road for the contest committee and with such an experienced team, I have no doubt this will be another contest to remember, especially if we have 40 bands attending.

Of course, there is much more to the year than just the national contest. Planning

is well underway for the 2020 National Secondary Schools' North Island and South Island camps, and our Director of Education is looking forward to working with District Associations and bands to schedule workshops and seminars. Audition recordings have been submitted for the next National Band with plans already in place for a New Zealand tour in November.

All the above, however, requires funding and as it becomes increasingly difficult to obtain it has become evident that we need to re-examine how we present our organisation to grant bodies, the Government and the wider community. What I think we fail to realise is the significant wider role brass bands play in the community. Yes, we perform music, but more importantly, bands provide a safe environment for young people to develop in. Research from the UK has shown that being a member of your local brass band will lead to higher academic performance and improvements in overall

wellbeing. The quality of the young members currently within our movement has never been stronger and was very evident with this year's National Youth Band. I don't doubt that many will move on to have very successful careers in a variety of fields and I would like to think that their experiences in brass bands will help equip each with a broader skill base from which to deal with life's challenges as they arise.

Wouldn't it be wonderful if in the coming years funding bodies saw beyond the band marching down the street on Anzac Day to a broader organisation located in nearly every town that for over 100 years has been improving the health and wellbeing of New Zealanders?

Yours in banding,

John Sullivan,  
President Brass Band Association  
of New Zealand

## Gig Guide

### Tuesday 10 March

**The announcement of the test music for the 2020 National Brass Band Championships.**

### Saturday 14 March

**Kumeu Vintage Brass** at the Kumeu Show, Showgrounds, 41 Access Road, Kumeu.

### Sunday 15 March

**Brass at the Falls** with Kumeu Vintage Brass 2.30pm at Falls Park, Alderman Drive, Henderson.

### Saturday 21 March

**James Morrison in Concert** with Marlborough District Brass to celebrate Kevin Moseley QSM upon his retirement after 30 years of conducting, 7:30pm, ASB Theatre Marlborough. Tickets available from any Ticketek outlet or at <http://www.asbtheatre.com/events/James-Morrison-Live/>

### Sunday 22 March

**Kumeu Vintage Brass** Free Public Concert, 2.00pm at Couldrey House, Wenderholm Regional Park, 37 Schischka Road, Waiwera, SH1.

**Brass at the Falls** with Air Force Base Auckland 2.30pm at Falls Park, Alderman Drive, Henderson.

**Cathedral Brass**, North Shore Brass

and Brass Academy featuring Harmen Vanhoorne (Cornet) and Brendon Agnew (Organ), 2.00pm at St Peters Anglican Church, 11 Killarney Street Takapuna. Tickets \$15/20 door sales available or book via email [owen@mortgagesupply.co.nz](mailto:owen@mortgagesupply.co.nz) or 021 281 0405

### Sunday 29 March

**Brass at the Falls** with Waitakere Auckland Brass 2.30pm at Falls Park, Alderman Drive, Henderson.

### Saturday 4 and Sunday 5 April

**Otago Southland Brass Band Association** solo and band contest in Mosgiel. Contact person Kath Herman, contest manager [rnynkt@kinect.co.nz](mailto:rnynkt@kinect.co.nz)

### Sunday 5 April

**Toe-Tappers Concert** by Te Awamutu Brass and the Hamilton Big Band, 2.30pm at Woolshed Theatre, Mahoe Street, Te Awamutu.

### Saturday 2 and Sunday 3 May

**Waikato Bay of Plenty Brass Bands Association** band and solo contest at Tauranga Boys' High School.

### Friday 8 to Sunday 10 May

**CPBBA Band Camp** at Living Springs, Banks Peninsula. Email [cpbba@gmail.com](mailto:cpbba@gmail.com) for details.

### Monday 11 May

**SOUNZ brass composition prize closing date.** Please read the full rules and submission guidelines at [www.sounz.org.nz/info-for/composers/sounz-brass-competition](http://www.sounz.org.nz/info-for/composers/sounz-brass-competition) or contact [info@sounz.org.nz](mailto:info@sounz.org.nz).

**Saturday 23 and Sunday 24 May**  
**Nelson Marlborough West Coast Brass Band Association Provincial band and solo contest**, ASB Theatre Marlborough, Blenheim.

### Sunday 24 May

**Auckland Band Association solo concert**, Onehunga High School, Auckland

### Sunday 5 July

**Marlborough District Brass Band Pre-Contest** Concert, 2.30pm, Marlborough Boys' College Hall, Stevenson Street, Blenheim.

### Wednesday 8 to Sunday 12 July

**2020 Festival of Brass**, the New Zealand National Brass Band Championships, Town Hall complex, Kilmore Street, Christchurch.

For more events and news, visit our Facebook pages.



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<https://www.facebook.com/nationalbandnz/>

# Reefton Reno

The Reefton Band Hall on The Strand, built in 1902, has recently undergone some splendid refurbishment by being cleaned, tidied and painted inside after- for the very first time- applying for and receiving funding from The Blackadder Trust, The Lion Foundation and a Buller District Council Community Grant. Mitre 10 Westport donated the roofing material, paint and other materials and, due to this generous donation, the toilet and plumbing were able to be fixed, as those were going to be addressed in the next round of funding applications. All the work was completed for the open day held on Boxing Day.

Tony Fortune, who's played in the Inangahua Silver Band for 45 years, said: "A lot of people think the band hall isn't used, but it's been in continuous and permanent use since 1902, with weekly practises being held, usually on a Wednesday evening."

The first band wasn't actually in Reefton, it was in Blacks Point with a band called The Blacks Point Band that formed in about 1877. Blacks Point also had a drum and fife band that had 15 members, and a Salvation Army band which was sometimes not particularly well-received due to their unpopular stance on alcohol abstinence; they would sometimes have rotten fruit and vegetables thrown at them.

Reefton's first band was The Reefton Garrison Band, which started up around 1880, followed closely by the Reefton City Band. The Blacks Point Band and The Reefton City Band amalgamated in 1902 and changed their name to The Inangahua Brass Band. (This name was changed to

the Inangahua Silver Band when brass instruments started being silver plated, which makes them last longer and prevents corrosion.) The band decided they needed somewhere of their own to practise, so the Band Hall was built.

The band has had its ups and downs over the years, membership-wise. At one point, during WW1, it nearly had to disband. However, older ex-members stepped into the breach by coming back from retirement and playing, and when the soldiers came home, they re-joined. Numbers fell again during WW2, but swelled again in the 1950s and mostly stayed that way until the late '80s early '90s, when membership dropped right off. At one point, in the early 2000s, there were only four members.

"I believe there's a few reasons for this" Tony said. "Kids stayed longer at home, and in Reefton itself, parents forced their kids to go to practise to learn an instrument and men stayed as they simply didn't move away. Then TV came along and now computers and cell phones and a lot of people have to leave Reefton to find work.

"I remember Bevan Wealleans' (who was the conductor from 1951 to the 1990s), face dropping like a stone whenever a kid said they needed to speak to him as he knew they were going to tell him they were going to leave the band," Tony added. But in between, in 1976, women were able to join. "It just wasn't the thing before then for them to play," Tony said. "The uniform had to be changed to incorporate skirts and green stockings, and Henry Goffin, a judge at one of the competitions the band attended,

actually wrote a march called *The Green Stockings of The Inangahua Silver Band.*"

Over the years, dances were held in the hall, with one band being called "The Modernaires" (or as the kids called them The Modern Squares), fronted by Lew Kearns, who played in the Inangahua Silver Band for 77 years. It also had a myriad of other uses, like ballet practise for instance.

The hall was last painted in 1983 by Tony Fortune and some Inangahua College students. Tony, on purpose, to see how long it would take for anyone to notice, left a bottle of turps and a rag behind one of the doors. Fourteen years later, Bevan Wealleans was the first to notice and asked why they were there, for how long, and to move them.

The fireplace was lit last in 1991, and even though it still functions and chucks out the heat, electric heaters have been used since that date. With the next lot of funding, it's hoped a space heater will be installed along with getting the floor sanded and polyurethaned.

The band now has seven permanent members - Craig Clarkson, Alison Hale, Ross Hall, Tony Fortune, Stu Gray, Emma Hoult and Cody Collis, and three casual members who come to play for New Year's Eve and Anzac Day - Lindsay Kearns, Ken Haldane and Joel Bolton. So even after all the peaks and valleys the Inangahua Silver Band has weathered throughout the years, it's still going strong.

By Claire Ward  
Courtesy of *The West Coast Messenger*



Inangahua Silver Band members L to R. Alison Hale, Ross Hall, Stu Gray, Craig Clarkson and Tony Fortune with Cody Collis in front.

# Next Gen

***In this issue we interview 17-year-old Josh Mansbridge, a member of Nelson City Brass and Nelson Symphony Orchestra.***

*How did you come to join a brass band?*

In 2016 I started college and decided I wanted to play the trumpet; much to my disappointment, I was given a cornet instead. I played the cornet with little-to-no improvement until the middle of 2017, when I saw a tuba in the back of the classroom. I decided it looked like more fun than the cornet. My music teacher at the time, Kay Mackenzie, decided I was much better on tuba than I had ever been playing the cornet, so I decided to switch. In April of 2018, Kay decided I was good enough to join the Nelson City Junior Brass Band. Joining the band proved to be a great decision as I improved very rapidly. In October of 2018, I got a promotion to the senior band when the conductor, Nigel Weeks, invited me to join the Nelson City Brass Band.

*Does musical ability run in your family?*

My dad has, many times, attempted to learn classical guitar to no avail, however, my brother plays the guitar quite well. It turns out that my great uncle Robert Mansbridge also played the tuba which I didn't know before I started. My step-grandad played with the band many years ago on euphonium as well.

*What have been some of your musical highlights?*

I really enjoyed both National Secondary Schools' brass bands I've attended and this year's Youth Band course. My first national competition in 2019 was also a highlight.

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

My first secondary schools' band was just before I joined Nelson City Brass, so I had very little experience playing in a band with good players. I also didn't know anyone or anything about the brass band community in New Zealand. During the week in Christchurch, I learnt how to play in a section, and I made lots of friends. I also learnt just how big brass banding is within the country. During the NYBB this year, I learnt lots of stuff about my technique and how important breathing exercises are. I've also learnt about potential careers in music outside of playing, and how you can still fit music into your schedule with a full-time job.

*Who or what has been your greatest inspiration?*

Anyone who is better than me at playing has been an inspiration in some way. No one in particular springs to mind but the thought of impressing people who know what



they're talking about keeps me going.

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

The community of awesome people that you join. It's kind of like a big family. When one person in the band is having a rough time, everyone in the band feels that, and we are willing to do what we can to help. Also, the community is so welcoming to new members.

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

My teacher, of course: Kay Mackenzie, the conductor of our band, Nigel Weeks, my very supportive family, and I also must thank a friend whom the band lost late last year. Clarky was the Bbb bass player who sat

beside me, and I feel I learnt the most from him. It hasn't been the same without you!

*Quickfire questions*

*What type of music do you listen to most?*  
Neo-classical

*Favourite food?* Tom-yum

*Favourite film?* *Interstellar* or *The Shawshank Redemption*

*Favourite instrument?* Pipe organ or piano

*Favourite piece of music?* *No Time for Caution* by Hans Zimmer

*What do you dislike most?* Spiders

*For the more technical amongst us; what make of instrument do you play?* Besson sovereign 994 Bbb



# Welcome Harmen

North Shore Brass is delighted to announce that Harmen Vanhoorne has joined the band in a permanent position.

Harmen has been the principal cornet for the band at recent contests since 2015 and has decided to move from his native Belgium to Auckland, also to join his partner Julia.

"Harmen has made a big impression since first performing with North Shore Brass in 2015. His extensive knowledge and passion for music mean he has become a natural leader within the band, helping to develop players of all levels within the North Shore Brass family. We also look forward to working closely with Harmen to develop our performances further, both in concert and on the contest stage," says Musical Director Colin Clark.

"I have fallen for New Zealand on each of the occasions that I have visited and can now fulfil my dream of performing, teaching and assisting the North Shore Brass Academy in the country that I love. I am thankful to the management team at North Shore in assisting with my move – especially Andrew Leech, who is the NZ Besson representative," says Vanhoorne.

Vanhoorne has just come from a successful contest, with Brassband Buizingen gaining a close fourth in the Belgium Nationals on 1 December under his directorship.

In a further announcement, the band has appointed Harmen as the Director of Community Engagement, a position that fits around his teaching commitments. "This is new territory for the band," says band president Owen Melhuish. "We are excited to be able to offer him some work across our whole organisation with an emphasis on our Academy."

"Harmen will be available for private lessons, and we are sure that he will be very busy with students from across Auckland as well as our Academy and other brass musicians seeking to have their playing reach another level," says Melhuish.

# SOUNZ

## Brass Composition Prize

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

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

Prizes: First prize \$400, performance and recording of winner and finalist works at the National Championships in Christchurch on 8 July and one-year membership of CANZ.

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

Please read the full rules and submission guidelines at [www.sounz.org.nz/info-for/composers/sounz-brass-competition](http://www.sounz.org.nz/info-for/composers/sounz-brass-competition) or contact [info@sounz.org.nz](mailto:info@sounz.org.nz).



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# 2020 NYBB - Band Manager's Perspective

Another year and another fantastic National Youth Brass Band course has come to a close.

It was amazing what the band was able to achieve in such a short space of time, particularly given the challenging nature of the programme featuring *The 39th Parallel* as the major work. The quality of the young musicians in the band meant that we were able to give a very polished performance of a substantial programme with only a few days of rehearsal.

The programme was a concert of two halves, with a traditional line up in the first half and a more contemporary feel to the second half. The programme featured world premieres of two new commissions by former band member Jack Bewley, including *In Memoriam Ken Smith*, a tribute to the legendary player and conductor. The second half also featured two big band charts, *Hurricane Season* and *Some Skunk Funk*, which were arranged by band member Daniel Dalgleish.

Virtuoso euphonium player and Besson artist Byron 'Buzz' Newton performed four pieces with the band, including the world premiere performance of *Hard Return*, a new commission featuring looping which was written for Buzz and the 2020 NYBB by Jack Bewley. Buzz is one of the most talented euphonium players in the world, and the band learned a lot from him during the week as they listened to him prepare his performance and work his magic with the looping station. The euphonium and baritone section was also lucky enough to have him as a tutor during the course.

The programme also featured several

soloists - Logan Ford (Principal Cornet), Zach Holloway-Jones (Soprano Cornet), Jonty Zydenbos (Flugel), Harry Smith (Euphonium, and winner of the Best Soloist trophy), Tom Oldham, Leo Read (Trombone) and Alex King (Eb Bass) - and ensembles from the band. The fantastic percussion section also performed the percussion feature, *Jerusalem*.

The Youth Band course showcased some of the finest young musicians from across the country and hearing the band makes me confident that brass bands will go from strength to strength in the future.

A huge thanks to Major Graham Hickman and the New Zealand Army Band for all their support - they not only provided some tutors, but also transport, percussion, audio equipment and stands.

Thanks to the local bands who helped out in various ways - Woolston Brass, Ascot Park Invercargill Brass, Alpine Energy Timaru Brass and Oamaru Garrison Band. A special mention must be made of Roxburgh Pioneer Energy Brass who not only helped publicise the concert but billeted the band and provided an excellent meal at the concert venue before the concert.

Thanks also to Helen Lee for her advice and support, Besson for supporting Buzz's attendance at the course, Leigh Martin for driving the truck, and all our sponsors, supporters, Friends of the National Youth Brass Band, and audience members.

Thanks to our incredible team of tutors - Anthony Smith, Andrew Snell, Tyme Marsters, Byron Newton, Andrew Yorkstone, Cam Lee and John Mason - for arriving prepared, getting through a massive

amount of work in their sectional rehearsals, giving excellent seminars which the band responded to well, and almost winning the quiz.

A special thanks to our Musical Director, Alan Spence - the course could not have happened without his enthusiasm and genuine passion for youth brass music, and he did a fantastic job pulling the course together from a musical perspective. He was very capably supported in this by Assistant Musical Director, Tyme Marsters, who conducted two pieces during the concert as well as tutoring the horn section (which was named Section of the Year).

And last but by no means least, a massive thank you to all of the band members for your hard work before and during the course - you were a pleasure to work with, and I'm proud of what you achieved over the course of the week.

Planning is already underway for the 2021 National Youth Brass Band, and we look forward to bringing you updates as details are confirmed over the coming months.

Emily Richards

BBANZ thanks the following organisations for their financial support of the 2020 National Youth Brass Band: The Friends of the National Youth Brass Band, Besson, Pub Charity, Four Winds Foundation, Mainland Foundation, Pelorus Trust, Southern Trust, One Foundation, the Winton and Margaret Bear Charitable Trust and the Kingston Sedgfield (NZ) Charitable Trust.



# OBITUARY: Bruce Logan Hayhow 1936 – 2020

It is sad to record the passing of Bruce Hayhow whose funeral was held at Fountains Memorial Chapel, Papakura on 29 January. With the support of his wife Judith, Bruce was a tireless worker within our community. In fact, it would be difficult to find anyone who worked so quietly for so many organisations and with so little fanfare.

Our band, Papakura Brass, was but one fortunate beneficiary of his efforts. Other to benefit from his expertise were, for example:

Senior Net where he was a foundation member, a leading administrator, and teacher of computer skills to senior citizens.

Golf as a club manager/administrator, member of The Eagles and, along with Judith, a referee for many years.

Military Music as a foundation member of the International Society (IMMS/NZ).

The Military as an officer in RNZE (Corps of Military Engineers) where he saw overseas operational service on major construction projects in Thailand and became the Chief Instructor at the School of Military Engineering in Linton. Bruce continued his engineer career in civilian life following his military service.

Family. The first priority for Bruce, father, grandfather and great grandfather (of 12 g.g. children) was family. This has to be mentioned before anything further as they are the pride and joy of both Bruce and Judith. It was for them he brought his promising Army career to a close. Family before personal ambition. That is the measure of this highly successful father who first introduced himself almost 20 years ago.

In 2005 the Hayhows travelled with

the National Band on the tour to the Netherlands. Shortly after our return Bruce asked, in his quiet way, if he could assist our Papakura Brass in some way. Oh happy day! I wish all conductors could experience such a moment.

Within a short time, Bruce was our treasurer (for a long time). The band was at a low ebb, light on players, no longer registered with BBANZ and certainly not capable of contesting. They had last attended the National Contest in 2000 in the B Grade. It seemed like only a year and Bruce had raised sufficient funds to pay off the band room mortgage. And he didn't stop there. New instruments were purchased on a regular basis, the band re-registered and returned to the National scene (D Grade) in 2007.

Along with this (probably some \$800,000 raised by Bruce in a 10-12-year period) came an update of our Constitution and our accounting system, legal updates to our Incorporated Society status and so on.

Yes, Bruce my good man, you certainly DID make a difference. So, it was fitting that the banding fraternity was well represented at your farewell. The venue itself, Fountains Chapel, was most apt for a "band" funeral and the attendance was overflowing, with all the above-mentioned groups represented, and your large family very evident (lovely to see). BBANZ had President John Sullivan there along with ABA President Owen Melhuish, Papakura Brass President Hugh Robinson and of course many members too.

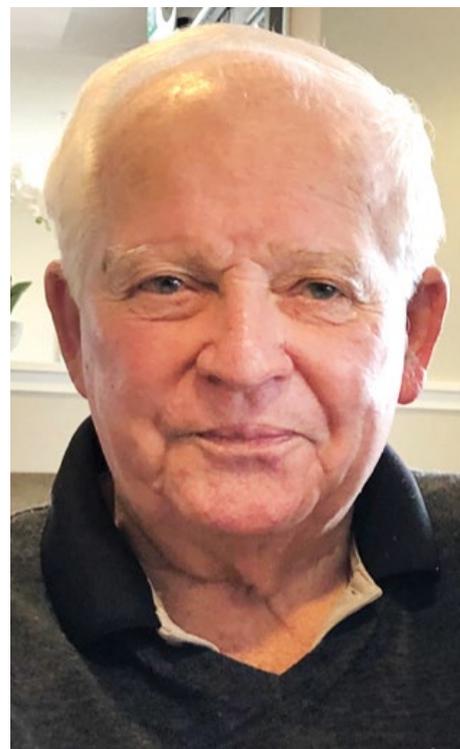
The eulogy was written by Bob Davis, recently retired IMMS International Chairman, read by the celebrant. Bob was Chairman of the 2007 Contest Committee

and Bruce helped him hugely that year (and again in 2011) by organising the volunteer workers - some 75 personnel, possibly a record at the time.

Thank you Judy Hayhow and family, for sharing your good man with us. We admire you all and I'm sure the New Zealand banding fraternity joins us with our condolences to you all.

Bruce was made a Life Member of Papakura Brass Band Inc. and was a worthy recipient of the BBANZ Administrator of the Year 2015.

Ian Levien QSM  
Life Member  
BBANZ



## Ken Smith Recording

More than 30 of New Zealand's finest brass and percussion players are set to enter a recording studio to celebrate the work of late, great Dunedin musician Ken Smith.

Project co-producer Errol Moore, of Dunedin, said Smith, who died in 2018 aged 88, was New Zealand's "foremost brass musician and leader to date".

"He set a standard and a style in the mid-1980s for New Zealand players like me, which was very different and inspirational."

Smith was "a skilled and diverse musician, an international cornet and trumpet player; a stylish and sensitive arranger with deep instrumentation instincts".

For the project, 33 of the most successful

brass and percussion players travelled from across New Zealand to voluntarily contribute their playing services for three days of recording.

The band would perform as the Ken Smith Players, at the New Zealand Army Band's recording facilities at Burnham Military Camp. The project aims to celebrate "the life of a New Zealand brass legend", his "significant contribution and success" as a musician, and to archive his music arrangements. The recording would be the first time Smith's arrangements would be available to listeners in a contemporary recorded form.

The project had a "strong" Dunedin connection, Dr Moore said. Project co-

musical directors and professional conductors were University of Otago music lecturer Associate Prof Peter Adams and University of Otago Mozart Fellow Ken Young, both of Dunedin.

Prof Adams said Smith "broke the mould". Mr Young agreed.

"It was a mould that needed to be broken... he developed a style of brass band playing which was then unknown in New Zealand."

Dr Moore said the plan was to launch the recording at the 2020 National Brass Band Championships in Christchurch in July.

By Shawn McAvinue, courtesy of *The Star*, Dunedin

# Quick Notes

**Well Deserved:** At a pre-Christmas function eight members of the Greymouth Municipal Band received BBANZ long service awards, adding up to a total of 337 years' experience. Greymouth's Mayor Tania Gibson was there to present these awards. She also presented Life Membership certificates to Lynn Welsford, Graeme Sara, Tony Russell, Bill Stanley and David Wilson, acknowledging their hard work and dedication to the Greymouth Municipal Band.

**Welcome back Hawera:** BBANZ is delighted to announce that Hawera Brass is to again join the national association in the C Grade. Conducted by Karl Anderson, the band has a membership of 31 players.

"We are excited to be back in the fold," said band secretary and sergeant Jason Cressingham "At last years' Central Districts Championships we outscored the C grade band in the major piece (didn't play so well with the others due to the time we had spent on the major piece). This, we believe shows we are capable of playing in this grade."

**Tattoo Tickets:** BBANZ has a family pass (for two adults and two children) to the New Zealand Military Tattoo to give away. To go into the draw to win this pass simply answer this question. Which **brass** bands are performing at the NZ Military Tattoo? You'll find the answer at [www.nztattoo.nz](http://www.nztattoo.nz) Then email your answer to [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) before 5.00pm on Friday 20 March.

The Tattoo is on in Palmerston North on Saturday 4 April.



Papakura  
CITY  
BRASS

## We're looking for you...!

### Papakura Brass is on the hunt for a Musical Director!

We are South Auckland's only contesting brass band based in Papakura, and we are eagerly seeking someone to help lead our passion for music.

We are an enthusiastic, diverse, and hard-working bunch looking for someone who:

- is passionate about music (but doesn't have to be a bandy)
- is an enthusiastic leader
- has a good level of musical knowledge
- has conducting and performance experience
- will work cooperatively with a supportive committee
- likes socialising over a cup of tea (or beverage of your choice) and the odd curry night out.

If you're interested, let us know! Email [papakuracitybrass@gmail.com](mailto:papakuracitybrass@gmail.com) for more information and let's chat.



## Vacancy - Musical Director Ascot Park Hotel Brass

Following the retirement of Matthew Dick, the Invercargill Garrison Band Society is seeking expressions of interest for Musical Director of its senior band, Ascot Park Hotel Brass.

Formed in 1867, the world's southernmost A Grade Brass Band has a proud and rich history. With practises twice a week we compete regularly at both provincial and national level as well as regular community events including Anzac Day, Carols in the Park, and more.

The Senior Band (A Grade) currently has about 22 regular players. The Auxiliary Band (C Grade) has about 30 regular players with a large percentage of those being junior players.

The successful applicant will have a strong musical background as well as the drive, focus and commitment to build on the band's history and lead it into the future. Please send your application detailing your experience, along with a cover page detailing your vision for the band, to [secretary@ascotbrass.org.nz](mailto:secretary@ascotbrass.org.nz)



Congratulation to members of Greymouth Municipal Band on receipt of BBANZ Long Service awards presented by Mayor Tania Gibson (Left). L to R. Graeme Sara 48 years, Peter Henry 50 years, Lynn Welsford 38 years, Tony Russell 37 years, Wayne Russell 44 years, Bill Stanley 50 years. (Front) Band secretary Helen Russell 35 years and David Wilson 35 years.



# Valentine's Songs of Love

## (Another popular concert by Kumeu Vintage Brass)

When the technician inadvertently cuts the stage lighting and your band is plunged into darkness but keeps on playing without so much as one bum note, and later in the foyer you find the audience didn't even notice because they had been mesmerised by the spotlight on the guest artists, then you know you are playing with a great band. When the audience count turns out to be the largest ever played to by your band, then you also know it's been one of your best concerts.

Such was the scenario at the latest production of Auckland City Council's increasingly popular Morning Melodies in the beautiful Bruce Mason Theatre in Takapuna. Kumeu Vintage Brass were the honoured hosts to the brilliant husband and wife duo, Kathi and Mark Harris. "Valentine's Songs of Love" was the theme and popular titles such as *Love is in the Air*, *Hey Jude* and *Love Changes Everything* were received with rapturous applause often starting some bars before the end of the pieces.

Then when Whitney Huston's *I Will Always Love You* was sung with such tenderness and talent as only Kathi's unique spiritual style will allow, there were few dry eyes in the house or within the band. Mark's response to being told to *Hit the Road, Jack* in no uncertain terms by Kathi was as memorable as was his solo rendition of *Can You Feel the Love Tonight*.

It is no easy task for 40 brass instruments to accompany vocalists empathetically. However, we did, thanks to intensive rehearsals over the recent holiday period. Commitment by all band members to achieving their personal best and to reaching the heights aimed for by our "that's-good-but-I-want-more" MD, Graeme Gillies, is genuinely high. Graeme sets standards - we strive to achieve them.

By way of light relief, Gene Kelly (aka Billy Rimmer) entered the stage *Singin' in the Rain* (complete with our percussionist, Jean Natapu's rainstick) and creating much mirth as he wrestled with his sometimes non-compliant, see-through brolly only to end up receiving a soaking, compliments of the unperturbed, multitasking Peter Downey, our lead Euphoniumist, playing his eupho with one hand while wielding a watering can with the other! Photographs capturing this and other memorable moments are at <http://old.kumeubrass.org.nz/news.php>

Finally, if you are fortunate to have an encore powerful enough to delay a dozen buses waiting outside with Kathi and Mark singing *The Rose* accompanied by KVB, well, we know why we are now called one of the more popular brass bands in New Zealand.

Phil Thomson  
Kumeu Vintage Brass publicity



## Musical Director Vacancy

A vacancy exists for an enthusiastic and talented musician to take over the musical direction of our band following Kevin Moseley's retirement.

Marlborough District Brass has excellent local support and active membership. We rehearse twice weekly in our rooms, regularly compete at both Provincial and National Contests, perform significant concerts in the ASB Theatre Marlborough, and regularly attend community events.

Candidates should have appropriate musical experience, excellent leadership and personnel skills, and a passion for the continued development of our band.

We invite enquiries and applications detailing your experience and vision for our Band to be sent to our Band Chairman, Brian Nicholas, phone 027 220 1711, or email [chair@marlboroughbrass.nz](mailto:chair@marlboroughbrass.nz)



## 2020 National Secondary Schools' Brass Band - apply now

Application forms are now available for the Big Brassy Band Camps being held in Christchurch from 30 September to 4 October and in Taupo from 7 October to 11 October. Applications are open to secondary school-aged students who play at least at Grade 5 standard. You don't need to be a member of a BBANZ band.

To get an application form and any other details please contact Band Manager - Jo Doyle [nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)

Applications close Friday 27 March 2020



## BBANZ - Directory

Postal: PO Box 35288, Shirley, Christchurch 8640  
Website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

### Executive Officer

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[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)  
W: 03 960 8829 M: 029 770 4588

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

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#### National Band of New Zealand

Band Manager: Garth Coffey, Wellington  
[nznationalband@gmail.com](mailto:nznationalband@gmail.com)

#### National Youth Brass Band

Musical Director: Alan Spence, Whakatane  
Manager: Emily Richards  
[nybb2020@gmail.com](mailto:nybb2020@gmail.com)  
M: 027 723 3740

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
027 454 9632

#### 2020 National Contest in Christchurch 8 to 12 July

Contact person: Stephen Leader  
[leader14@slingshot.co.nz](mailto:leader14@slingshot.co.nz)

#### 2021 National Contest in Wellington 14 to 18 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)

# Bugle Call Progress

Since our Bugle Call was announced in *The Mouthpiece*, we have received some valuable resources. We wish to thank in particular Trevor and Betty Bremner for kindly sending us their recording of *The Last Post, Reveille* and the *Rouse*. They have given permission for this to be used for teaching and education purposes.

Also, we wish to thank former Principal Director of Music British Army, Lt Col Stuart Watts, OBE for allowing us to use his music and guidelines for authentic performance. So, we are now in the fortunate position of having both an aural template and a written template for teaching purposes.

These resources can be made freely available to member bands on request, without obligation. However, we are keen to continue building our database.

The database already has some experienced players/teachers listed, and it could be advantageous for bands to have access.

There is no obligation to join the Youth Remembrance Corps. However, we need to retain this title for it encapsulates the essence of our purpose, which is to train young people in the bugle playing skills. It is also an important title for use when working with other interested parties such as funeral directors and in dealings with support organisations.

So, if interested, mainly if you are teaching and want to take advantage of these excellent teaching aids, please contact Chris Mullane [cmullane@druid.co.nz](mailto:cmullane@druid.co.nz) 027 252 4645 or myself [deniseandian@xtra.co.nz](mailto:deniseandian@xtra.co.nz) 09 298 9012 All enquires welcome.

Ian Levien



## Celebrating 50 years

An open invitation is extended to all who have been part of our band family (City of Porirua Brass and Metro Ford Porirua City Brass) over the past 50 years, whether players or supporters, to help us celebrate this milestone.

When: 2, 3 and 4 October 2020  
Where: Louis Fox Bandroom, Porirua

A weekend of reminiscing, music making and socialising is in the planning stages and your early expression of interest is advised by contacting the celebration committee at:  
[tpcb50celebrationsecretary@gmail.com](mailto:tpcb50celebrationsecretary@gmail.com)



## Players Wanted

Keen to join your first band or wanting to get back into it after time away?

Kumeu Brass is the band for you! We're keen to find new players, all ages welcome. No audition necessary, you don't have to be an expert, just turn up and get into it. We're a very supportive band, it's all about the love of music. We are based in Northwest Auckland but have members from other parts of Auckland.

Practises are on Friday nights 7.30 - 9.30 at the band rooms.

The band room is at Gate 7 Kumeu showgrounds, Waitakere Rd, Kumeu (off Access Rd)

Contact [info@kumeubrass.org.nz](mailto:info@kumeubrass.org.nz)



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NEW ZEALAND

# Mouthpiece

The Official Journal of the Brass Band Association of New Zealand

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## 2020 Festival of Brass

If we can – we will hold the National Contest in July in Christchurch.

So...we will wait and see what unfolds.

In the meantime, please enjoy reading about the new music selected for our national contest.

A photograph of the Christchurch Town Hall at night, illuminated from within. The building's facade is dark, but the windows and entrance are brightly lit, showing the interior and the coat of arms of New Zealand. The text 'THE CHRISTCHURCH TOWN HALL' is visible on the building's facade.

THE CHRISTCHURCH TOWN HALL

### Inside:

- The 2020 National Band of New Zealand
- News from Kumeu Brass and IMMS
- Next Gen – a dynamic duo from North Shore
- Updates on the Ken Smith recordings and Bugle Calls

Happy Banding!



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Tama Marching percussion is world renowned for its quality, affordability, options and sound. Available in either maple or birch/bubinga you can get the sound you look for, in a range of colour options from plain black through to molten caramel fade. All chrome hardware makes for a good looking instrument, with matching covers and cases available on request.



What is behind the Mike Balter name? Pride, Commitment, Integrity, Experience, in addition, you are assured of perfect weight and balance, along with superb craftsmanship. The Mike Balter Advantage guarantees genuine dedication to providing products of unsurpassed quality. Mike Balter has focused exclusively on designing and perfecting the production of the industry's finest mallets. Mike Balter Mallets are made to exceed the most demanding professional standards.



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# 2020 Vision



What a strange and confusing world we live in. My column at this time last year addressed the horrific events that had just occurred in Christchurch and the total shock we all felt that an act of such hate could happen in our quiet little country. This year I am sitting in enforced lockdown along with the rest of the country as we battle an invisible virus that threatens livelihoods and lives.

My gratitude and admiration go to those who must continue to support us in this challenging environment. And my heartfelt sympathy goes to those who are already suffering from the significant impacts to hospitality, tourism and other industries.

These are unique and unusual times that nobody could have foreseen. Hopefully, New Zealand's significant border restrictions and fast implementation of

lockdown measures will mean the pain is much shorter than in other areas of the world.

As the National Management Committee and 2020 Contest Committee regularly review our position concerning the Christchurch National Contest scheduled for July, I am receiving many messages from our members and bands expressing their thoughts. The spread of opinions just reinforces the difficulty in making decisions in a rapidly changing environment. It highlights the importance of the contest to many as a light at the end of the tunnel. That said, the health and wellbeing of our members remain paramount in all our discussions.

The other phrase I have heard multiple times this week is "I wouldn't want to be in your shoes". My first response has been that this is a difficult time to lead. However, after sleeping on this last night, I have changed my view. I am very grateful to have the role of the President of this wonderful movement, especially at a time like this as it is during adverse conditions that the true qualities of people come to the fore. We have a highly

talented and dedicated committee and Executive Officer who are all passionate about brass banding and are focused on trying to do the right thing despite the personal challenges they, like all of us, are facing. We also have many marvellous and genuine people in bands throughout New Zealand. Facebook and other online media are full of a range of activities hosted by bands and players to keep everyone's spirits high. Add to this the general communications amongst groups themselves, making sure everyone is safe and well and you get a clear picture of a movement that genuinely cares for its fellow members. Well done, everyone.

I continue to be very proud to be part of the brass band movement so let's lead the way looking out for each other and providing some positivity to all. My thoughts and best wishes that you and your families remain fit and well.

Yours in banding,

John Sullivan,  
President Brass Band Association  
of New Zealand

## Terry Moloney Memorial Bugle Trophy Winner



Bill Rimmer with the Terry Moloney Memorial Bugle Trophy presented by LTCOL Tony McLeod.

Band in 1957, the forerunner of today's New Zealand Army Band - and who was affectionately known as the 'grandfather of the Army Band'.

At the 'Brass at the Falls' concert by Kumeu Vintage Brass on 15 March, the opportunity was taken to present the award to SGT Bill Rimmer, who is also a member of the Band of the Royal Regiment of New Zealand Artillery and of the NZ Veterans Band. The presentation was made by LTCOL Tony McLeod, President of the Royal NZ Artillery Association.

Bill began playing in his childhood, and joined the Artillery Band in 1989, so has been a military musician for 31 years. He was principal cornet of the band in the early 2000s, until he chose to take up the soprano cornet. One of his great assets to the band has been his willingness over the years to play whichever cornet part the band needs at the time, which has particularly allowed the development of other members.

Bill also readily agrees to play excellent solos at band concerts. He

is the only member of the Artillery Band to have received their Excellence Award twice, in 1999 and 2018. For many years he has been the band's go-to bugler for the countless requests to sound *Last Post* at

funerals, commemorations and ceremonies. During the Centenary of the WW1 Armistice in 2018 he travelled from his home in Devonport to sound *Last Post* every morning and evening on 22 consecutive days at the field of 18,277 white crosses at Auckland Domain.

He also has an impish sense of humour and has been known to play a very convincing Baldrick during the *Blackadder March*, and has his own one-man-band, which you may have seen on NZ's Got Talent a few years ago.

Perhaps his most commendable attribute is that Bill has been generous with his time in teaching others, mostly younger people - at Takapuna Grammar School and Belmont Intermediate, he was one of the first to help the recently-formed New Zealand Youth Corps of Buglers, Pipers & Drummers, and he has also volunteered to teach inmates of New Zealand Prisons.

Brian Miller, a member of Terry Moloney's original NZ Infantry Regiment band in 1957 and one of the adjudicators for the award, travelled from his home in Whangarei to present Bill with a bottle of champagne. Ian Levien QSM, a member of nine National Bands of NZ and another of the adjudicators, presented Bill's daughter Jodie with a bouquet.

Bob Davis  
International President - IMMS

In 2011, the International Military Music Society created an annual award for the New Zealand Military Musician of the Year, in memory of WO Terry Moloney, who formed the first New Zealand Infantry Regiment

# 2020 National Band

I remember the first time I heard a National Band, it was in 1985, and the band had just returned to New Zealand from winning the World Championships in Kerkrade. My mum drove my brothers and me from New Plymouth to Auckland to see the band, and more importantly, my Dad. The band performed a victory concert in Auckland, and we were front and centre as Ken Smith put the band through its paces. I will never forget the sound of that band, the precision, the virtuosity, the richness of the sound that it produced. It was mesmerising.

From that day, I've always held a special place for National Bands. I have every record that the National Band has produced, and have even put together a programme for RNZ Concert about the history of the National Band [HERE](#).

So you can imagine how delighted I was to be appointed the Music Director of the 2020 National Band. This is a role that I am taking very seriously, and now that the band has been selected I am excited to get stuck into rehearsals.

The selection process is incredibly challenging and time-consuming, but it's a process I thoroughly enjoyed. My selection process was much the same for this band as it has been for any selection process I have been involved in, and I am happy to share it with you.

First of all, I write down my goals and objectives for the band, i.e. the sound of the band, the programme, key roles, and what I want this band to be remembered for.

These broad areas often help me shape the selection process, and give me an overall sense of the type of players I am looking for. After this, I write down a general description of each position - the strengths I am looking for in this player and the role of this seat. Once I have that in place, I listen to all the auditions, making notes on each player using a rating system to judge all the basics I am listening out for.

Then I just match the player to the position; this is the easy part. It all makes sense at this point, as each player either fits a job description or not. Then I look at the band and make sure that it meets the goals I set out at the beginning. I have high expectations for this group of musicians; there have been some tough decisions, and close calls, but I feel confident in every person I have selected.

The next step is to get the band together and get stuck into the (very) challenging programme of music I have put together for us all.

The band manager, Garth Coffey, and I are incredibly excited at the challenges ahead, and we can't wait to see you all at our concerts later in the year. Please come and support these talented musicians.

David Bremner

## 2020 National Band of New Zealand

### Soprano

Kay MacKenzie - Leopard Coachlines Canterbury Brass

### Solo Cornets

Harmen Vanhoorne, Leader - North Shore Brass

Anthony Smith - Woolston Brass

David Maas - Wellington Brass

Mason Elliot - Hamilton City Brass

Logan Ford - St Kilda Brass

### Repiano

Tyme Marsters - Woolston Brass

### 2nd Cornets

Clarke Spence - Eastern Bay Of Plenty Brass

John Sullivan - North Shore Brass

### 3rd Cornets

Rhys McDonnell - North Shore Brass

Graham Hickman - Woolston Concert Brass

### Flugel Horn

Kevin Hickman - Woolston Brass

### Tenor Horns

Mike Ford, Principal - Nelson City Brass

Lachlan Spence - Eastern Bay of Plenty Brass

Ray Farrow - Devon Hotel New Plymouth Brass

### Baritones

Steven Booth, Principal - Waitakere City Brass

Andrew Leech - North Shore Brass

### Euphonium

Steve Miles, Principal - Woolston Brass

Luke Spence - Wellington Brass

### Trombones

Mark Davey, Principal - Wellington Brass

Andrew Yorkstone - Wellington Brass

David Paligora - North Shore Brass

### Eb Bases

Nic Scott, Principal - Leopard Coachlines Canterbury Brass

Alex King - North Shore Brass

### BBb Bases

Sam Pinder - Woolston Brass

James Sutherland - Wellington Brass

### Percussion

Grant Myhill, Principal - Wellington Brass

Fraser Bremner - North Shore Brass

Mone Isoda - Eastern Bay of Plenty Brass

Cameron Lee - Woolston Brass

# Got Spare Time?

Hi all, we are in uncertain times, and with that comes anxiety and stress. I want to start this column by saying that it's important that we take care of ourselves and those around us first and foremost. It's essential to follow the advice of our health industry and make time in your day to check on elderly and vulnerable friends to make sure they are ok.

The scenario for the arts over the coming months is not rosy, but we can use this time wisely even though we are not performing in public. I certainly started today with a practise session that my dad would be proud of - Arban's and Herbert L Clarke studies for a few hours. We may have some more time on our hands in the coming months, and I, for one will use some of that time to get stuck into a few parts of my playing that

need some work. We all have our fingers crossed that the situation improves to allow our National Contest to proceed, so perhaps now is the time to set a few goals and get stuck into refining those basics that we have put off for a while.

We envisage that the National Secondary Schools' Camps will go ahead, and we have a fantastic time planned for those attending. Please encourage your students and friends to apply and make the most of this wonderful camp. We've already had a composition submitted from a young player to be workshopped during the camps and can't wait to see what other pieces might be sent in by our younger composers and arrangers. The organising group has been working very hard to put together an

exciting camp full of activities, performing, and learning. We hope to see you there!

And finally, a topic I have been asked a lot about lately is choosing music for solo competitions. It's hard choosing a work that showcases everything you want the adjudicator to hear, and hiding the things you don't! But, what about choosing a piece that shows off an aspect of your playing that needs a bit of work? It might be triple tonguing or a high note that is just out of reach. Use the motivation of selecting a piece that will require some work in that area, to push yourself to work fiendishly to improve that aspect of playing. You won't regret the hard work you put in and may surprise yourself at the results you achieve.

# Contest Music

In 2019 an invitation went out to New Zealand composers to submit new major works for consideration as tests pieces for the national contest. BBANZ was delighted by the interest in this project: we received 23 compositions from 11 composers as well as a range of solo pieces. All major works were reviewed by Dr Luc Vertommen and Major Graham Hickman, following which a shortlist was made. The shortlist was then sent to our incoming adjudicators Dr Brett Baker and Mark Ford to choose the test pieces. While Brett and Mark didn't go as far as selecting a new composition for the A Grade, the other three grades have new works by our own composers.



Fendall Hill

*Temperamental* by Fendall Hill is the B Grade test piece. Fendall will be known to many of you as an excellent soprano player. He started his banding life in the New Lynn band alongside his sister Karen, brother Jeff and father Rev. Tom Hill, the musical director. Fendall now lives in Queensland with his family but is often back in New Zealand to play soprano for a band at our national contest.

Of the work *Temperamental* Fendall writes:

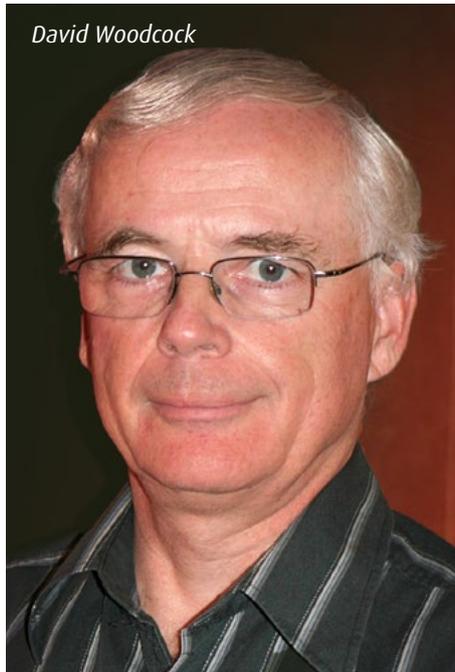
"J.S. Bach (1685-1750) is deemed by many to be the "Ultimate Composer". He added an incredible proportion to the DNA of western music, and his influence is heard in the music of today. Like many artists, he was not overly recognised as a composer during his lifetime, and it took an 1829 performance of the *St Matthew Passion* by Mendelssohn to ignite a recognition of his place in the music world, a place he has maintained ever since.

"*Temperamental* starts with a similar spark of rediscovery of the music of Bach. It contains arrangements of various works, interspersed with composition based on Bach's chord structures, sections in the style of Bach, and original sections inspired by

the moods created along the way. The first section explores the Toccata, and great organ works. This leads into an exploration of his choral works, and a finale based on the Preludes.

"The word "Tempered" has different meanings, and all seem to apply to the music of Bach, and these appeal to the musical, engineering and spiritual aspects of my personal life. His music reaches to the humanity and divinity, it has strength, structure and order that creates frameworks in which incredible complexity reigns; and the complexity leads to a wildness, a kind of craziness that represents a range of human moods, and can change without warning. The same piece of music affects people in very different ways.

"I don't know if it's Bach's music, or us, but it can seem out of control and under control at the same time - the combination is highly temperamental."



David Woodcock

David Woodcock is often seen at the national contest as a piano accompanist. Still, he has strong brass band roots having studied trombone at the Welsh College of Music

and the Royal College of Music following a degree in composition at university in Bangor. In 1983 David moved to New Zealand to play the trombone with the Auckland Philharmonia. Since 2012 he has lived in Hamilton and spends most of the time playing the piano for various singers, choirs and instrumentalists, and continuing to compose and arrange for many different ensembles. His work *Fanfares* is the C Grade test piece. David writes:

"From a young age, I was always interested in castles and history, and have visited many castles in my home country of Wales, which is sometimes called the castle capital of the world; at one time Wales had about 600 castles, of which over 100 are still standing, either as ruins or restored buildings. The remainder have been reduced to ditches, mounds and earthworks.

"Visiting these amazing historically-significant buildings has allowed me to reflect on their importance and purpose. In their day they were the centres of thriving communities and it is through their value as the focus of the community that the three movements have developed their individual characteristics.

"The first movement depicts a large formidable castle, towering over the neighbouring lands, exuding power, authority and law, complete with noblemen and knights; the second movement describes the pastoral scenes around the castle, and the commoners going about their ordinary lives; the third demonstrates the military function of the castle which was to protect: when coming under siege, the people eventually triumph, the enemy defeated."

March 2020 was undoubtedly a big month for Fraser Bremner. He was selected in the 2020 National Band, appointed musical director of the Devon Hotel New Plymouth Brass and had a solo and Sacred Item selected as contest test music. Fraser is an experienced percussion performer, tutor and adjudicator and works in the family business Bremner Music - sshhmute.com

In 2018 Fraser wrote *Pictures of*

## Test Solos

Soprano Cornet  
Championship Cornet  
Amateur Cornet  
Flugel Horn  
Tenor Horn  
Baritone  
Euphonium  
Tenor Trombone  
Bass Trombone  
Eb Bass  
BBb Bass

## Title, Composer/Arranger, Publisher

*Masquerade* (Phillip Sparke), Studio Music  
*Myths and Legends* (Bertrand Moren), EMR  
*The Prussian* - arr. Craig Miller  
*Sempre Vivente* (Todd Smith)  
*Capriccio Brillante* - arr. Sandy Smith, Wright & Round  
*Saltatio Diabolica* (Eddy Debons) Trumpet version, EMR  
*Slavische Fantasy* (Carl Hohne) EMR  
*Broken English for Trombone* (Fraser Bremner), 8 Ball Muzik (NZ)  
*Prelude Et Allegro* (Eugene Bozza), Alphonse Leduc  
*Capriccio* (Rodney Newton), Rosehill Music Publishing Co  
*Fantasy for Euphonium* (Philip Sparke)

*Aotearoa* which was played by the Devon Hotel New Plymouth Brass as its Own Choice at the national contest that year. The work paints five musical pictures, depicting some of the most iconic moments in the history of New Zealand. The D Grade test sacred item is 1953 from *Pictures of Aotearoa*.

1953 depicts the events of the 29th May of that year, when New Zealander Edmund Hillary became the first person to set foot on the highest peak in the world - Mount Everest. With a very brief reference to the New Zealand national anthem near the end, *Pictures of Aotearoa* is concluded with Hillary's heroic triumph at the top of the world, uttering his famous words - "Well, we knocked the b\*\*\*\*\*d off!".



Fraser Bremner

The A Grade test piece is *Of Men and Mountains* by Edward Gregson.

The composer writes: "*Of Men and Mountains* was commissioned by the Netherlands Brass Band Championships for their 10th anniversary contest, which was held in Drachten, Netherlands, on 8th December 1990.

"The title of the work, and indeed its inspiration, came from a train journey which my wife and I made in July 1989 across Canada from Toronto to Vancouver. The awe-inspiring journey through the Rocky Mountains, with its high peaks and canyons and the sunlight shafting through the clouds high above, made me understand a little more of the majesty of nature and the fragility of humanity. The eternal struggle between man and nature was personified in the building of this incredible railway...hence my title (after Blake)

"The work is dedicated to the memory of Eric Ball who died shortly before I commenced writing it. My admiration for his music is considerable and I am sure he would have shared the feelings behind the inspiration for this music."

## Stuff to do during the Covid-19 Lockdown

1. Daily home practise. Warm-up, exercises, work on skills you can't do, warm-down - the works. See David Bremner's column on page 4
2. Practise with a friend or your section - by Skype.
3. Play along with a legend. See David Bremner's column from November 2019, page 13. (Refer to item 11 below)
4. Clean your instrument - give it a bath (maybe not all the percussion instruments), oil/grease the moving parts.
5. Clean out your music folder - get rid of the old chip packets, last decade's notices etc
6. Scan all your music so you can read it on your tablet - like the cool kids.
7. Work out how to scan music. Order a tablet online and wait for it to be delivered in May.
8. Actually use that breathing bag you bought years ago.
9. Listen to music - online, on CD or vinyl or even the radio. RNZ Concert is still broadcasting - well done partition signers.
10. Count up how many years you have been in a brass band then apply for your BBANZ long service award. Email your band secretary to get an application form. (You might even find one - once you've cleaned out your music folder.)
11. Read *The Mouthpiece* - cover to cover including the ads. Digital back copies are now available on the [BBANZ website](#).
12. Find the [BBANZ website](#)
13. Use the internet (wisely). Search for workshops and concerts by players or groups you admire. Discover some new groups. Or a training resource such as [A Trumpeter's Resource](#) by the United States Army Field Band.
14. Clear out that spare room you now have (because no one is coming to visit for a while) and turn it into your music studio.
15. Search online for a microphone, recording gear, lighting etc for your new music studio.
16. Be kind to others, stay home and practise like there is a tomorrow.



### Vacancy Musical Director Ascot Park Hotel Brass

Following the retirement of Matthew Dick, the Invercargill Garrison Band Society is seeking expressions of interest for Musical Director of its senior band, Ascot Park Hotel Brass.

Formed in 1867, the world's southernmost A Grade Brass Band has a proud and rich history. With practises twice a week we regularly compete at both provincial and national level as well as regular community events including Anzac Day, Carols in the Park, and more.

The Senior Band (A Grade) currently has about 22 regular players. The Auxiliary Band (C Grade) has about 30 regular players with a large percentage of those being junior players.

The successful applicant will have a strong musical background as well as the drive, focus and commitment to build on the band's history and lead it into the future. Please send your application detailing your experience, along with a cover page detailing your vision for the band, to [secretary@ascotbrass.org.nz](mailto:secretary@ascotbrass.org.nz)

### Friends of the National Youth Brass Band:

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

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

### Life Members of the BBANZ

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

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

# Ken Smith Recording *by Kevin Dell*

Ken Smith was still alive when Errol Moore and I first discussed the idea of a tribute CD for Ken. We reignited it after Ken died (in his 89th year) a couple of years ago. On the weekend of 22 and 23 February 2020 it came to fruition. On that weekend the Ken Smith Players assembled at Burnham Military Camp, courtesy of the NZ Army Band, and recorded 18 arrangements by Ken Smith. Although both the journey to the camp and the recording were not easy the result was deeply satisfying and when released the CD will be a fitting tribute for one of the greatest NZ brass musicians of all time.

The journey went something like this. We needed an entity to raise funds and organise the project. So the Ken Smith Players Trust was formed and registered as a Charity. The Trustees were myself, Errol Moore and Trevor Kempton. The trust's first job was to get a quality Music Director or Directors on board. Hopefully someone whose name would help with fund raising and have empathy with Ken Smith's arrangements. We struck it lucky and Ken Young and Peter Adams agreed to take on what was a very large task.

The next task was to arrange a band. Again we were lucky and managed to assemble a group of NZ's finest players who all enthusiastically gave up their time for this project. The band includes two players from the 1985 National Band conducted by Ken - Vaughan McDonald and Brent Hoy. Of course there was a lot of fundraising involved. We very much appreciated the support of Creative NZ, the Southern Trust, Trevor Kempton, Errol Moore, and many others who knew and wanted to support the late Ken Smith.

Ken Smith's family had given their consent and support at an early stage. Ken himself used the name Ken Smith Players when he put together ensembles for concerts. So the choice of name was easy.

Finding the music was not as easy as originally thought as Ken's filing system was practically non-existent. In the end some sets were found by Ken's son Martin and NZ bands contributed others. Nic Scott of the NZ Army Band sorted the music to ensure it was in order for recording. The 18 pieces recorded were chosen by our MDs. Eventually all of the pieces recorded will be available to NZ bands at nothing more than an administrative charge.

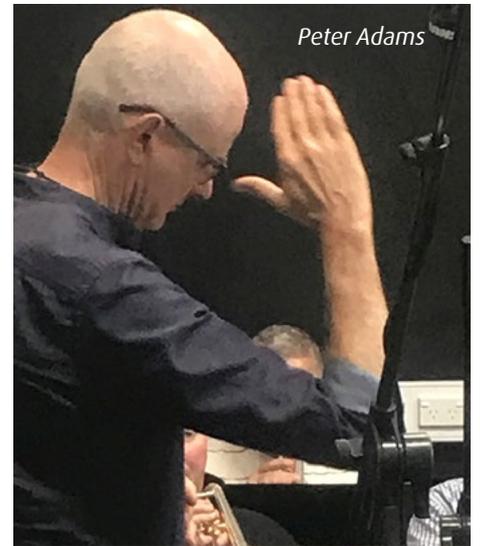
The band assembled on Friday evening 21 February for a run-through and recording started on Saturday morning at 9.30am continuing until 8.30pm and then again on Sunday from 9.30am until around 5.30pm. This was a sterling effort by the players and MDs and also our recording engineer Ian Tilley and producer Graham Hickman.

The CD will be available later this year once production work is completed. Some of the works were arranged for and played by the 1985 National Band of NZ. A majority of the works have never previously been recorded.

The goodwill surrounding the project continues as Graham Hickman contributes his significant skills as the producer of the CD and Dave Johnstone (a member of the 1985) his professional artwork production skills. Because we have nearly enough cash in the bank, we have opted for an eight-page booklet to go with the CD.

The Ken Smith Players were:

Soprano: Brent Hoy; Solo Cornets: John Lewis (principal cornet), Kevin McMorran, Anthony Smith, Mason Elliot and Raynor Martin; Repiano Cornet: David Maas; 2nd Cornets: Vaughan McDonald, Hayden Cullen and Kieran Smith; 3rd Cornets: Grant Langdon, Sam Powell and Logan Ford; Flugel horn: Kevin Hickman; Tenor Horns: Mike Ford, Lachlan Spence, Clynton Payne and Tom Oldham; Baritones: Steven Booth and Georgia Hoy; Trombones: Grant Sinclair, Luke Christiansen, Kaitlyn Brindley and Ben Robertson; Euphoniums: Buzz Newton, Luke Spence and Bryce Fairweather; Eb Bass: Phil Johnston and Jordan Seaton; BBB Bass: John Mason, Sam Pinder and Nic Scott; Percussion: Roanna Funcke (guest soloist), Cam Lee, Stu McFarlane and Robert Petch.



*Peter Adams*



*Ken Young directs the 2020 Ken Smith Players*

# New MD for Kumeu Brass

Kumeu Brass is delighted to announce the appointment of Linda Filimoehala as musical director. Linda grew up in a Tongan brass band family and has played with a number of Auckland bands. By the age of 20 Linda had won many solo competitions in the Auckland region. In 2013 she placed second in the Open Own Choice solo at the NZ National Brass Championships and was a finalist in the Auckland University Concerto Competition. Linda recently completed a Bachelor of Music at Auckland University and is now teaching music at ACG Parnell College.

In late December 2019 Linda was appointed Musical Director of Kumeu Brass while still continuing with her other music commitments. She is Principal Euphonium for Waitakere Auckland Brass and assists that band with its learners' group. She has her own learners' group of approximately 30 students which is not affiliated to an Auckland Band at this point. So at the tender age of only 27 she is making a valuable contribution to the Auckland brass band scene.

Kumeu Brass Inc has been going through a quiet period, so the management committee is excited about Linda's appointment. Already numbers are increasing at the band's Friday evening rehearsals and there is talk of the band performing at the Auckland Brass Band Championships in September and a possibility of attending this year's National Brass Band Championships.

The band welcomes enquiries from Auckland brass and percussion players who may wish to resume their banding in a friendly, less competitive environment to come along for a blow with the band on Fridays 7.30 to 9.30pm. *The band room is at Gate 7 Kumeu showgrounds, Waitakere Rd, Kumeu (off Access Rd) Contact [info@kumeubrass.org.nz](mailto:info@kumeubrass.org.nz)*



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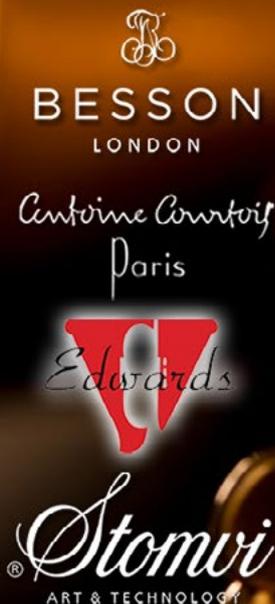
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# Next Gen

*In this issue we jointly interview Auckland musicians 20-year-old Alex King and 21 year-old David Paligora, both recently selected for the National Band of New Zealand.*

*What ensembles are you a part of?*

Alex: North Shore Brass, National Youth Brass Band, National Band of NZ and I'm also a member of the Auckland City Scoundrels, the boldest and brashest Second Line band in all the land. Contact us on [info@scoundrels.com](mailto:info@scoundrels.com) to light your event on fire!

David: North Shore Brass, National Youth Brass Band, National Band of NZ and Toppee Flat – a low brass quartet. Get in touch at [toppee@flat@gmail.com](mailto:toppee@flat@gmail.com) for more information.

*What was your first musical experience? How did you come to join a brass band?*

Alex: I was fortunate enough to be at Takapuna Grammar School when Ted Dawson was employed by its music department to establish a brass programme. Within a few months he had established a full brass band from nothing and really piqued my interest in performing with brass bands!

David: I initially began with an interest in saxophone at age eight but since I was quite a small kid, my mum started me off on clarinet. I absolutely hated the clarinet and so I stopped playing woodwind altogether. I then moved on to piano which I did enjoy and practised into high school. I didn't start playing trombone until the middle of Year 9 when I had the realisation that I was not a very good piano player and joined the North Shore Youth Brass Band and the Takapuna Grammar School Brass. My first teacher, Ted Dawson, was my first true inspiration. He was first to introduce me to brass and I will be forever grateful for what Ted did for me. Without his direction and his firm hand, I would definitely not be where I am today.

*Does musical ability run through your family?*

Alex: I'm actually the first (and only) member of my family to play music!

David: Neither my mum or dad are very musical. My mum had learnt violin when she was very young but then stopped quite early on. I'm the only one in the family it seems.

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

Alex: Touring Australia with Youth Band last year was definitely one of my top highlights! I've been very lucky to perform on lots of big stages to thousands of people over the years with my group the 'Auckland City Scoundrels' which has been a huge passion project of mine. Last week's selection (in the National Band) was also a big one!

David: My third-year recital was quite a

surreal experience. The amount of work and preparation that went into that performance was the most I had ever done and so actually performing it was quite extraordinary. Some others include my first performance with the Auckland Philharmonia Orchestra in 2018 and the 2019 Australian tour by the National Youth Band.

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

Alex: Youth Band is always such a huge learning curve for me, every year has been so important in developing my abilities through working with fantastic tutors and players. Playing as principal tuba this year also was an exciting opportunity in helping me grow my leadership skills.

David: While I had no idea about the Secondary Schools' Band when I was a secondary student, I was introduced to the National Youth Band in my last year at school. This band would be my first real experience auditioning for something and would start a long love-hate relationship with auditions and recording tapes. That was what I had gotten from it initially, but after getting into the band, the entire experience blew me away. As a young player, you are rarely exposed to as high a calibre of playing as that. It was incredible seeing what kids my age could achieve and do. I remember getting home after my first youth band experience and just thinking "Wow, I need to practise big time". The Youth Band was also a fantastic experience to meet some of the most incredible people from around New Zealand. I would definitely say I have made lifelong friends from the Youth Bands I have been in.

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

Alex: I believe that youth camps are a really fantastic way to support young players in their development to becoming the best they can be. I can tie so many of my most enjoyable and rewarding musical experiences to playing with friends in brass band camps when I was younger and I'm excited to see the next generation getting those same experiences.

David: When I was younger, my main problem was that I was never really exposed to a lot of high calibre playing. I didn't really know what my instrument could do or sound like. Once I heard what could be done on my instrument, and on brass in general, I was inspired to work towards that. I think exposing more young kids to some high level brass playing can work to really inspire young players.

*Who or what has been your greatest inspiration?*

Alex: I have been so lucky with my playing career to have so many supportive people around me. Ted Dawson was a huge

inspiration for me and so many others when we first started learning. However, my youth band conductor, Ken Cant, really was the person who most shaped my love for banding. Would also love to acknowledge the huge influence John Sullivan has made to me as a mentor and constant inspiration to be a better player and person.

David: I gain a lot of my inspiration from singers - Jussi Björling, Plácido Domingo, and of course, Luciano Pavarotti. Whenever I would feel demotivated, listening to these singers would really make me realise why I was doing what I was doing. In terms of brass, a true inspiration would be James Markey of Boston Symphony - if anyone follows his Instagram, you'll know how fantastic he is - as well as my own teacher, Douglas Cross.

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

Alex: I really love the challenge that comes with performing in the A Grade. Playing in orchestras, I tend to spend most of my time listening to the talented players around me and counting bars rest; with brass bands there is rarely a moment where the instrument isn't on my face. I also really love the social aspect of it all, many of my closest friends have been met through banding!

David: No other ensemble that I have played in is as tightly knit as a brass band. Orchestras feel more like a lot of smaller groups all playing with each other - three trombones, twelve first violins etc. But a brass band really feels as though these 30 or so people are all connected very closely. Brass bands also produce just the most incredible sound. It is the one ensemble where every instrument blends perfectly with every other.

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

Alex: All of my teachers who have been so instrumental in my development, but most importantly my family for their ongoing support through the years, especially my mum, Gabrielle.

David: I want to thank my parents for helping me work towards my dream. And for helping me soundproof my room. I would also like to thank my teacher Doug Cross for constantly inspiring me to do bigger and better. It's so hard to pick people because so many people across my life have helped me with my achievements but I need to thank Ted Dawson and Ken Cant for really inspiring me and pushing me to my limits and I wouldn't be here if it wasn't for their support.

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

Alex: I'm currently studying Classical Performance Tuba as well as Environmental Politics at the University of Auckland so

the future is definitely scary and full of uncertainty! My hopes are to forge a career in politics/policy and keep music very much in my life through banding and freelancing as much as I can!

David: My main goal for my future is to just always feel like I'm getting better at my instrument. I hope to one day be able to study trombone overseas and hopefully, one day, win an audition in an orchestra, getting to play my instrument for a living.

Quick fire questions

What type of music do you listen to most?

Alex: Second Line/Orleans

David: I usually go through pretty bizarre phases so at the moment I'm on Yugoslav 80's rock and Opera

Other interests.

Alex: Volunteering as much as I can!

David: I'm really big on films and tennis. And I should probably say physics since I am studying it as well as music.

Favourite food?

Alex: Ungodly amounts of cheese

David: Chili Con Carne à la Dav.

Favourite place. Alex: K Road!

David: Outside?

Favourite film: Alex: *Ex Machina*. David: At the moment, it's *Midsommar* by Ari Aster

Favourite instrument? Alex: Sousa(phone)  
David: Bass Trom, French Horn, Voice. Can't really pick one.

Favourite piece of music. Alex: Mahler *Symphony No 2* David: *Gaston* from Disney's *Beauty and the Beast*.

What do you dislike the most? Alex: David Paligora. David: Alex King.

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

Alex: I play a Besson Sovereign Eb Tuba with a Sergio Carolino Signature mouthpiece

David: My tenor is a Courtois Legend 420BT and my bass is a B454-E Edwards I THINK? Not too sure about that one



Alex King, Ted Dawson and David Paligora

# SOUNZ

## Brass Composition Prize

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

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

Prizes: First prize \$400, performance and recording of winner and finalist works at the National Championships in Christchurch on 8 July and one-year membership of CANZ.

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

Please read the [full rules and submission guidelines](#) or contact [info@sounz.org.nz](mailto:info@sounz.org.nz).

## The 'St Kilda March' is ours!

There is a tune I often hear played on the march by New Zealand brass bands, and when I have asked what it was, some did not know while another knew the name but no more. It is one of the catchiest and most powerful marches I've heard – *The St Kilda March*. My question is – is it St Kilda in Dunedin, New Zealand or St Kilda in Melbourne, Australia?

Yes, it matters! The answer surely is not only for honours amongst the trans-Tasman brass band fraternity, but also there are bragging rights here. We can't have another band (like Split Enz or Dragon) stolen from us. I mean - they claim Alex Lithgow.

The confusion is that the tune was published in Melbourne as much New Zealand music was then. Also, the composer, Charles Trussell, lived and died in Australia. However, I find no evidence of Charles having any involvement with bands in Victoria nor visiting St Kilda in Melbourne. There was a St Kilda Brass Band in Melbourne in 1908, but many bands of that era became military bands with the upcoming WW1, and with the loss of life, never reformed.

Many bands either side of the Tasman toured the other side. St Kilda Dunedin played in Ballarat in 1949 – 100kms away from St Kilda.

But Charles Trussell lived in New Zealand too – from 1895 to 1907. He was known as the "New Zealand March King" as he wrote *Rimutaka* (1903), *Mt Egmont*, *Takapuna* and *Waihi* all in 1905. He must have met Alex Lithgow both in Tasmania and New Zealand. Not surprising, as they both had identical walks in the brass band life. Charles also wrote music for the New Zealand contest from Australia. Nineteen years after leaving New Zealand he wrote *Wairarapa* and here is the answer... in 1923 he wrote *St Kilda* for the South Island contest in Dunedin that year (which was won by Redfern from Australia).

Sadly Charles never stated on the manuscript a dedication for his tune – unlike Alex Lithgow, who did for *Invercargill*. But the evidence gives this tune to the St Kilda band of Dunedin. By the way, I know of no recording of it, I challenge them to do so and play it often, as their own.

The history of Charles Trussell is fascinating – and I shall leave that for another time.

Gavin Marriott, Christchurch Military music and commemoration researcher.



The St Kilda Brass band of Melbourne, 1908



## BBANZ – Directory

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[nybb2020@gmail.com](mailto:nybb2020@gmail.com)  
M: 021 607 483

#### National Secondary Schools' Brass Band

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Manager: Jo Doyle  
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#### 2020 National Contest in Christchurch 8 to 12 July

Contact person: Stephen Leader  
[leader14@slingshot.co.nz](mailto:leader14@slingshot.co.nz)

#### 2021 National Contest in Wellington 14 to 18 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)

# Which Bugle Call

In last month's *Mouthpiece* mention was made of *The Last Post, Reveille* and *Rouse* as recorded by Trevor Bremner. So, with Anzac Day soon to be upon us it may be timely to explain these calls and their place on such commemorative occasions. I shall not delve into the origins and history of these calls at this point but will define them separately in order to clarify a very common misconception – the use of the term "Reveille."

Fortunately, *The Last Post* is familiar to most. Occasionally I have come across a non-musician who thinks "Taps," but "Taps" is the American call and our New Zealand calls are all based on our British heritage. *The Last Post* is the first call played, at the appropriate point in your community's Remembrance Service. This call is followed by the silence, usually one minute and then the second call is played. It is this second call that everybody speaks of as "Reveille,"

but in most cases is actually "Rouse." *Rouse* is a much shorter call than *The Last Post* – about 20 seconds duration. So, what is *Reveille*?

Traditionally the *Reveille* call is the first call of the day. It is the "wake up" for the troops and, to make sure they wake, it is long and rather complex. It is sometimes referred to as "Long *Reveille*."

When is it played you may ask? Traditionally at the Dawn Service only. Other services later in the day use the *Last Post* followed by *Rouse*. However, I am sure members of the public will not be offended if you do not play *Reveille* at your Dawn Service. Perhaps that could be your challenge for next year – to learn the *Long Reveille*.

With apologies to Royal NZ Navy readers. I realise the *Navy Reveille* is different as are the Navy protocols.

Ian Levien



## Musical Director – Eastern Bay of Plenty Brass

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

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

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

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

[Info@ebopbrass.org.nz](mailto:Info@ebopbrass.org.nz) or by contacting initially our President Stephen Clayton Ph: 021 196 3238 by 30 April 2020.



## Musical Director Vacancy

A vacancy exists for an enthusiastic and talented musician to take over the musical direction of our band following Kevin Moseley's retirement.

Marlborough District Brass has excellent local support and active membership. We rehearse twice weekly in our rooms, regularly compete at both Provincial and National Contests, perform significant concerts in the ASB Theatre Marlborough, and regularly attend community events.

Candidates should have appropriate musical experience, excellent leadership and personnel skills, and a passion for the continued development of our band.

We invite enquiries and applications detailing your experience and vision for our Band to be sent to our Band Chairman, Brian Nicholas, phone 027 220 1711, or email [chair@marlboroughbrass.nz](mailto:chair@marlboroughbrass.nz)

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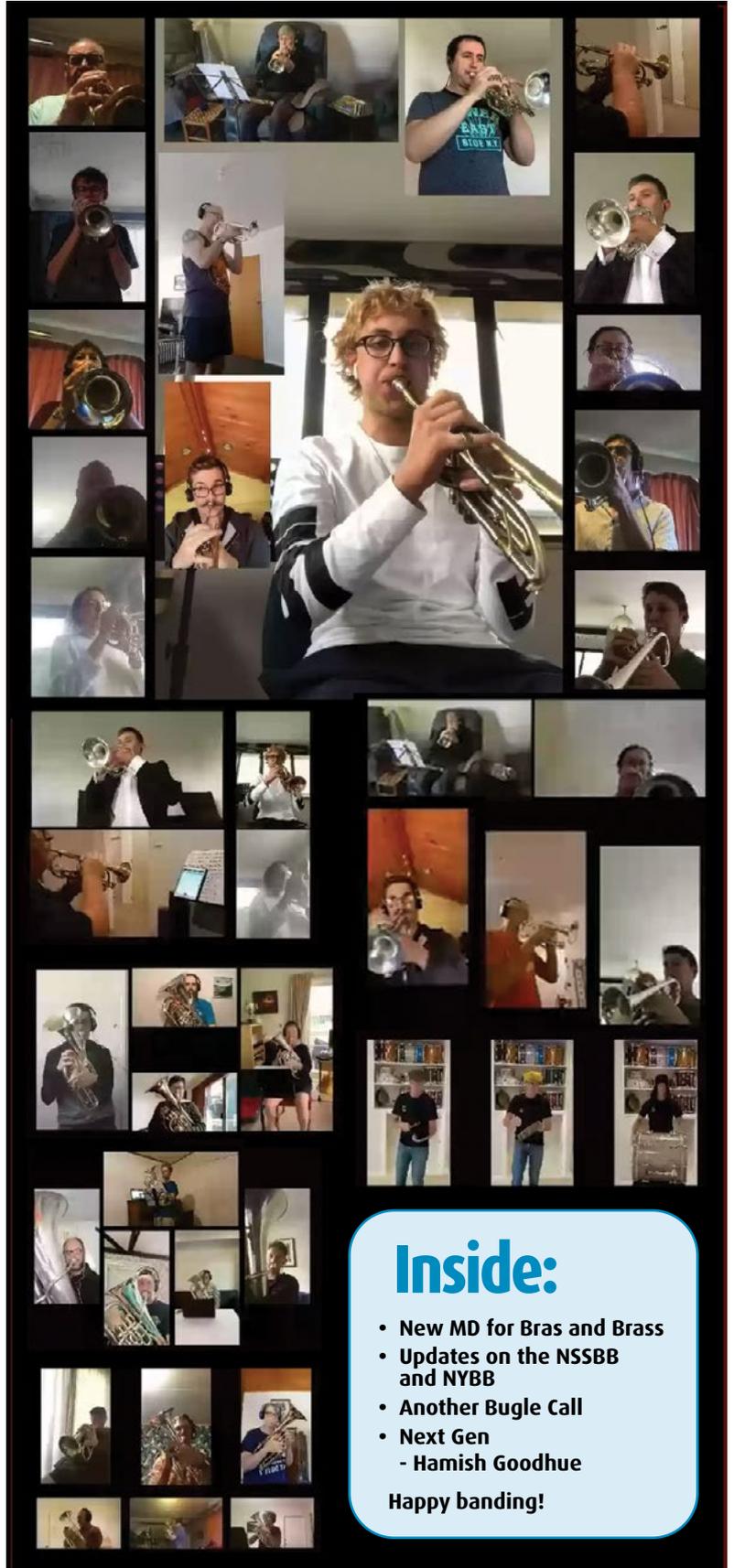
One of the earliest indicators for me that the COVID-19 pandemic was becoming serious was the cancellation of rehearsals for our band and others around the country. Taking away something simple, like going to band practise, was a strange prospect. However, I noticed that most musical groups going through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

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

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

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

Jack Bewley



### Inside:

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

# Bras and Brass

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

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

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

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

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

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

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

Cheers

Bras and Brass Management Team

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

## Meet Michelle

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

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

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

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

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

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

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



Michelle Lowe

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

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

# New Normal



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

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

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

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

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

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

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

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

John Sullivan,  
President Brass Band Association  
of New Zealand

# The Next Youth Band

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

[nybb2021@gmail.com](mailto:nybb2021@gmail.com) or on 021 607 483.

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

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

## Friends of the National Youth Brass Band:

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

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

## Life Members of the BBANZ

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

## Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, L Thorne, FJ Turner, RS Waterston.

## Closing Soon! SOUNZ Brass Composition Prize

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

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



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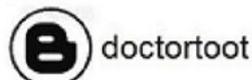
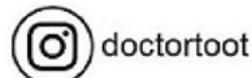
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# Next Gen

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

*What was your first introduction to a brass band?*

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

*Does musical ability run in your family?*

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

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

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

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

Both these bands really taught me a lot

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

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

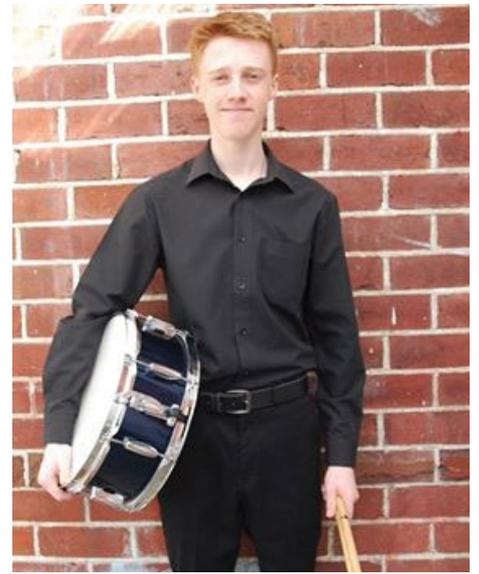
I think the work that BBANZ is doing with the National Secondary Schools' Band and getting as many people involved as possible is really good. Especially in terms of giving players a chance to develop more musical skills by playing in a higher grade band situation than they might have done before.

*Who or what has been your greatest inspiration?*

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

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

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



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

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

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

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

*Quick fire questions.*

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

Indie

*Other interests?* Fitness

*Favourite food?* Nachos

*Favourite place?* My room

*Favourite film?* *The Breakfast Club.*

*Favourite instrument?* Vibraslap

*Favourite piece of music?* *Birdland.*

## Got Spare Time?

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

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

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

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

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

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

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

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

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

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

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

David Bremner - BBANZ Director of Education

# It's On!

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

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

If any other players would like to share a full band composition, please send it in to [nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)

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

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

Conservatorium of Music in New South Wales.

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

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

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

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

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

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

## South Island

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

## North Island

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

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

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

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

For anyone needing any further information, please contact Band Manager Jo Doyle on [nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)



Composer Jack Bewley in isolation

## Sketches from Isolation by Jack Bewley

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

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

# Another Bugle Call

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

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

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

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

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

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

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

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

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

Ian Levien



## BBANZ – Directory

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#### National Youth Brass Band

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M: 021 607 483

#### National Secondary Schools’ Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



### Musical Director – Eastern Bay of Plenty Brass

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

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

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

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

[Info@ebopbrass.org.nz](mailto:Info@ebopbrass.org.nz) or by contacting initially our President Stephen Clayton  
Ph: 021 196 3238

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# Mouthpiece

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## It's a Contest – Virtually!



Australian Tim Kelly has a passion for brass bands and contesting and can be seen and heard via live streaming at many events. Tim and Brassbanned crewmate Steve Semmler-Farr have been regular visitors to New Zealand since 2008 when they first streamed our national contest. Over the years they have also streamed the national Pipe Band and Concert Band championships. But their most significant event is the annual Australian National Band Championships for both brass and concert bands.

When COVID-19 touched down in Australia in March the Australian National Band Championships scheduled for Easter weekend, was cancelled. Determined not to spend Easter weekend without a band contest Tim went about staging a virtual event. Over two

days the Brassbanned website streamed hours of recordings from past Australian championships. Viewers could post live comments as usual, and bands supplied extra recordings.

As soon as our national championships were cancelled Tim offer to host a virtual contest for New Zealand bands. But we are going to go one step further by including several new pre-recorded events such as the Invitation Slow Melody and a Junior (Under 19) Slow Melody contest. The weekend will conclude with a live concert by the New Zealand Army Band.

So...get your armchairs ready for this big weekend on 11 and 12 July. By then you might even be able to get all the band together for a watch-party. Stay tuned for more details.

### Inside:

- **News from Howick and Feilding bands**
- **Next Gen – Liam Bewley**
- **IMMS, war music and bugling**
- **How the NZ Army Band commemorated Anzac Day in lock-down.**
- **Happy banding!**



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# New Normal



It is certainly a very different world now compared to 12 months ago. Then we were all spending every free minute in the bandroom preparing for the Hamilton National Contest. Now, we are currently unable to even rehearse as a band but get excited when told we can again purchase a takeaway coffee — very strange times.

What hasn't changed though is the way the arts are treated in New Zealand.

Recently the Government announced \$250M additional funding for Sports NZ targeted to help reimburse struggling clubs for lost revenue and funding opportunities due to COVID-19. Fantastic! I fully appreciate why this money is needed with many traditional methods for raising funds now off the table. However, is it so different for an arts "club"? These same revenue opportunities have also

disappeared for us, yet there is no equivalent funding available for the arts. Creative New Zealand has \$16M available in its Emergency Response Package, of which only \$4.5M is new money from the Government as the balance is repurposed CNZ funding. But unless you have an established funding arrangement with them, the emergency support available is only for new or revamped projects, or loss of income for salaries, both of which have stringent and somewhat challenging qualifying criteria.

We are fully aware that the loss of concert and gaming trust funding is placing many bands under significant financial pressure. So why can't arts groups receive funding just as sports groups do? This is the exact question we are raising with the Government. I have written to the Minister for Arts, Culture and Heritage to ask the Government to provide widespread support for community arts, similar to the support community sports organisations have received. And we are asking other like-

minded arts bodies to lend their support to the campaign.

The more voices the Government hears from the community, the better, and this is where we need your support. Lobby your local MP and let them know the plight of their local brass band. Let them know that - just like sports clubs - we desperately need financial help to reduce the impact of COVID-19, and ensure we can keep being part of the fabric of our local communities.

The arts play a vital role in making New Zealand the wonderfully diverse country we are. It is time for New Zealand to acknowledge this before we disappear entirely from the landscape.

John Sullivan,  
President Brass Band Association  
of New Zealand

## Gig Guide

### Saturday 11 and Sunday 12 July

Online contest with Brassbanned

### Saturday 1 August

Closing date for applications for 2021 National Youth Brass Band. Contact band manager Emily Richards for audition information. [nybb2021@gmail.com](mailto:nybb2021@gmail.com) or on 021 607 483.

### Saturday 12 and Sunday 13 September

Central and Wellington District Associations' combined band contest at Toitot Hawke's Bay Arts and Events Centre (formerly Hawke's Bay Opera House), Hastings. For information contact Leighton McKay, CDBBA President, [leightonmckay@hotmail.com](mailto:leightonmckay@hotmail.com)

### Sunday 20 September

Auckland Bands Association district band contest.

### Saturday 26 and Sunday 27 September

Canterbury Provincial Brass Band Association band and solo contest at St. Margaret's College, Papanui Road, Christchurch. For information contact Jane Holt CPBBA secretary [cpbbassociation@gmail.com](mailto:cpbbassociation@gmail.com)

### Wednesday 30 September to Saturday 3 October

National Secondary Schools' South Island band camp based at Christchurch Boys' High School.

### Wednesday 7 to Saturday 10 October

National Secondary Schools' North Island band camp based at MiCamp, Turangi.

### Saturday 14 November

BBANZ Annual General Meeting at West Plaza Hotel, Wellington.

### Friends of the National Youth Brass Band:

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

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

### Life Members of the BBANZ

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

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.

# Which War Music?

During the centenary commemorations of World War I, I was frequently invited to address cenotaph services and compère concerts, and invariably the local brass band played. Unfortunately, some of the bands' music choices were from the wrong war era. When asked to be compère for WW1 concerts, their erroneous choices necessitated departing from the theme of the show in my introductions. What I am saying is, for this last WW1 commemoration, pulling out charts from Glenn Miller to *Dambusters* was not the best choice.

Both world wars had entirely different song genres. WWI commenced in the days of music hall comedy dominated by tongue-twisters. The music initially encouraged recruitment such as *Your King and Country Want You*. As the war progressed songs were used to raise morale, *Bless 'em all - Tipperary - Keep the Home Fires Burning - Pack Up Your Troubles - Take Me Back to Dear Old Blighty* and *When the Boys Come Home*. Finally the songs reflected resentment of war such as *I Didn't Raise My Boy to Be a Soldier* and *Oh! It's a Lovely War*. Most popular songs from WWII are *Lili Marlene - White Cliffs of Dover - We'll Meet Again* and anything by Glenn Miller.

Care should also be taken when selecting a march. Composer Kenneth Alford's marches spanned both wars. His WWI marches were *Colonel Bogey (1914)*, *Great Little Army (1916)*, *On the Quarter Deck (1917)*, *The Middy (1917)*, *Voice of the Guns (1917)* and *The Vanished Army (1918)*. His WWII marches were *Army of the Nile (1941)* and *Eagle Squadron (1942)*.

Interestingly, the bagpipes weren't known to have been played directly in battle in WWII (apart from Normandy) as many were targeted in WWI. So for WWI commemorations, it is appropriate to include pipe tunes composed for battles such as *Battle of the Somme* and *On the road to Passchendaele*.

When introducing war items, please ensure you give the correct history and names to things. While I am aware that Kiwis have a penchant for Gallipoli, and anything to do with war here is called "Anzac", innocent quips can demean any good music you are about to play. For example, the red poppy is a Flanders Poppy, and Flanders is in Belgium - the same place the poems (often read out by guests between your tunes) by John McCrae and Lawrence Binyon were about. So do not

introduce the red Poppy as an "Anzac" one or state "you are going to hear an Anzac poem" when it might be 'In Flanders Fields' or 'Ode To The Fallen'. I am just trying to avoid a cringe from a learned audience and prevent you losing your credibility.

However, comedy introductions were used much during the wars. My favourite story when introducing *We'll Meet Again* is to tell the story about the Marines serving in Greenland during the war and living off whale meat. They came back to base, and the chef wanted them to feel at home so served whale meat again. Vera Lyn was singing at the Mess that night and saw the despondent look on the starving Marines faces, so hurriedly wrote the song *Whale Meat Again*. Groan, and there's more!

Make sure war is not glorified in introductions or concert themes. It is important that at a time of remembrance and sadness, that peace is the future hope. Please head in that direction towards your finale.

Gavin Marriott, JP  
Military music researcher and former commemoration organiser

## Anzac Day in Feilding

Anzac Day 2020 was a very different one than we, as a band, are used to. Due to COVID-19 and lockdown, all services were cancelled. Our band, like many others around NZ, did our very best to ensure the *Last Post* was still heard in some parts of our community.

Our typical Anzac Day would consist of three services, in Feilding, Sanson and Ashhurst. However, this year we were able to cover more of our region with four band member playing in Feilding, one in Halcombe, two in Palmerston North, one in Longburn and two in Ashhurst, who all played the *Last Post and Reveille* for our neighbours and community. All players found the experience very humbling and were honoured to play. It was a very special sight to see neighbourhoods come out and support each other during this time. In my own street in Feilding a -9year-old girl read out the Ode of Remembrance before I played the *Last Post* on trombone, (although I am an Eb Bass player) and that made the occasion extra special.

Local newspaper, the *Manawātū Standard*, run several stories prior to Anzac Day encouraging the community to commemorate the day at home, as did a story on 1 News-Online. Another amazing digital event released on Anzac Day was a performance of *Abide With Me*, instigated, arranged and edited by Malcolm Barr of Hamilton City Brass, by 134 musicians and vocalists in which I played Eb Bass and sang Tenor and Bass.

Abide With Me - NZ Virtual Brass Band and Choir - ANZAC Day 2020 - YouTube

Nigel Towers - Feilding Brass



Nigel Towers



Dan Griffiths

# What is IMMS?

While we are in varying degrees of COVID-19 restrictions, the International Military Music Society (IMMS) is seizing the opportunity to mount a campaign to recruit new members. New Zealand has one of the largest branches, led by their national representative Bob Davis, who is also the world President. Other branches stretch from Canada to Japan, Poland to Australia, UK to USA, and most of Europe.

Members receive an excellent 44-page A4 colour 'Band International' magazine three times a year delivered to their home, a monthly IMMS/NZ e-Newsletter, occasional

discounted CDs and DVDs and event tickets, and the opportunity to attend international gatherings around the world - previously in Norway, Belgium, France, Italy, Switzerland, Netherlands, Sweden, USA and UK and group trips to major Tattoos. With no international Tattoos likely to be scheduled for this year and in anticipation of a Trans-Tasman bubble, a trip to Tasmania in November is under investigation. As recently reported in the *Mouthpiece*, IMMS/NZ also sponsors the annual Terry Moloney Memorial Bugle Award, and has staged nine sell-out massed bands

commemorative concerts at the Bruce Mason Centre, Takapuna.

Membership of the largest military music special interest organisation is free for the first year, then only \$25 a year from the 1<sup>st</sup> of January. Members joining this year will receive all three issues of the magazine. If you would like to join fellow enthusiasts, please contact [immsnewz@gmail.com](mailto:immsnewz@gmail.com) for a membership application form or phone 09 413 5322.

Bob Davis  
International President - IMMS



*The Band of the 2nd Battalion Argyll & Sutherland Highlanders on its tour of New Zealand in 1925/26. Fourth from the left, front row, is Kenneth Alford, composer of 'Colonel Bogey' etc, who wrote the march 'Dunedin' in recognition of their visit. From the IMMS/NZ collection, with acknowledgment to the Alexander Turnbull Library, Wellington.*

## Celebrating 50 Years

2020 is a big year for Trust Porirua City Brass! It is 50 years since Louis and Betty Fox formed a brass band in Porirua and registered that band as a member of BBANZ. We want to celebrate this milestone, and we are keen to move forward and continue the plans and preparations for the celebration.

2 October - Mix and mingle at the band room. A time to reminisce and enjoy some light refreshments.

3 October - A formal dinner at a local venue. Time to acknowledge people from the past and present.

4 October - Band concert at the new Aotea College Auditorium.

Some details for the weekend are sketchy due to our inability to set anything in concrete because of the COVID-19 restrictions. We will provide the details of the programme shortly, so please keep this weekend free.

To help with preparations, please complete this [registration form](#), if you haven't done so already. This way we can keep you up to date with the planning and confirm the details ASAP.

If you can help track down past members, please forward pass this information on or send any contact details to [jj.sandy@xtra.co.nz](mailto:jj.sandy@xtra.co.nz) or 6661 223 027.

We would love to see as many of you there as possible, and we look forward to catching up, sharing stories and memories.

Nga mihi nui  
Sandra Jones - Secretary





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# Anzac Day 2020

The NZ Army Band programme is scheduled 6 -12 Months in advance, allowing for the planning and execution of every task. It is the reliance on this type of meticulous planning and logistics that ensures the unit performs at its optimum, as and when required.

However, due to the COVID19 pandemic, our schedule evolved rather quicker than usual over the past few months. The NZ Army 175th commemorations in Wellington, the NZ Tattoo in Palmerston North, the NZ Jazz Festival in Tauranga, and various parades in Burnham Camp were all cancelled or postponed.

Early during the pandemic, having anticipated the likelihood of restrictions on travel and gatherings, we explored the possibilities of pre-recording an Anzac Day commemoration concert in the world-class auditorium of the Christchurch Town Hall. Unfortunately, due to the Level Three and Four lockdown restrictions, this possibility didn't eventuate. However, with ingenuity and a "can do" attitude from the members of the NZ Army Band, we were able to execute a programme of music that was worthy of tribute, and contribute to a most unique and very special Anzac Day Commemoration.

The concert, which aired Anzac Day morning, gave an opportunity to reflect for the many who were unable to attend their usual Anzac Day service. The programme was a combination of rehearsal recordings made from the bandroom while the nation was still at level two restrictions, previous material (including WO2 Dwayne Bloomfield's *Passchendaele*), and recordings from individual isolation bubbles made once the country had moved to Level Four lockdown. These bubble recordings required a great deal of innovation, commitment and trust from the Band, in the knowledge that the resultant recordings would be forever online. However, the result was nothing less than outstanding.

The concert's major work, *Passchendaele*, was a recording of the NZ Defence Force

Band that performed at the Centenary of the Passchendaele conflict on 18th October 2017 at Polygon Wood Cemetery in Belgium, under the baton of Major Hickman. For those unfamiliar with Dwayne's *Passchendaele*, it's a programmatic work reflecting on the sacrifice our New Zealand soldiers made, and the impact this had on their families at home. I was privileged to have been part of this very moving experience in Belgium in 2017 but to see the final result captured in the video presentation was special.

My heartfelt thanks must go to Cpl Marc Ellis and Pte Cameron Burnett for their work behind the scenes to make this important project a reality, as well as the NZ Army Band members who performed from their isolation bubbles with enthusiasm and reverence.

For those that missed it, you can still watch the NZAB Anzac Commemorative Concert on the NZ Army band's [Facebook page](#):

SSgt David Fiu  
Band Master - New Zealand Army Band



*Cpl Raynor Martin played the The Last Post at home for this concert.*

# Back to Band Woohoo!

With the Government's announcement that gatherings can now be up to 100 people, bands can return to rehearsal, albeit under certain conditions.

The BBANZ management committee recommends that band committees and members are thoroughly familiar with the government Health and Safety policies as listed in Alert Level 2 **before considering** a return to band rooms and rehearsals. The full guidelines for Alert Level 2 can be found [HERE](#).

We trust that each band will make its own decision based on its circumstances and those of its members. However, please proceed with caution and with consideration for the health and wellbeing of your members - their safety is of paramount importance.

Importantly:

If you're sick, stay home. *This is the most important thing we can all do.*

Keep your distance from other people. *For bands, this may mean spacing out your music stands and chairs by 1 metre, and for individual or small group lessons tutors/ conductors try to keep your distance.*

Wash your hands. Wash your hands. Wash your hands. *Provide hand sanitizer for all upon entry to the band room. Ensure that bathroom facilities are regularly cleaned and are stocked with soap/hand wash and paper towels. Empty rubbish bins after each rehearsal.*

Regularly disinfect surfaces. *Wipe down door handles, music stands etc. before and after each rehearsal. Supper/use of kitchen facilities. You may wish to put this on hold for now or think about ways to minimize contact with shared items such as cups/ glasses, spoons and serve food individually, for example, not from a shared plate.*

Do not share instruments, sticks or mouthpieces.

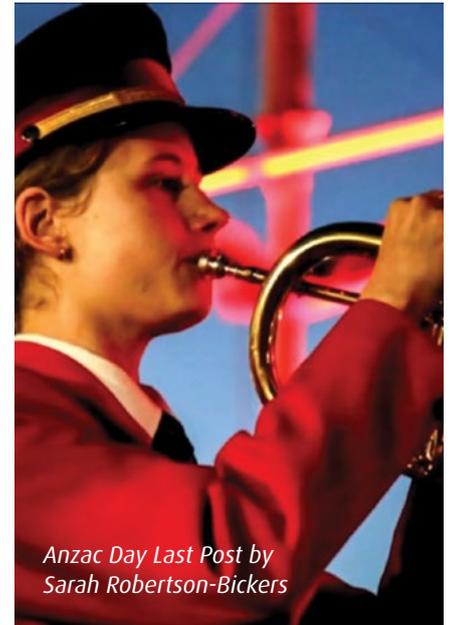
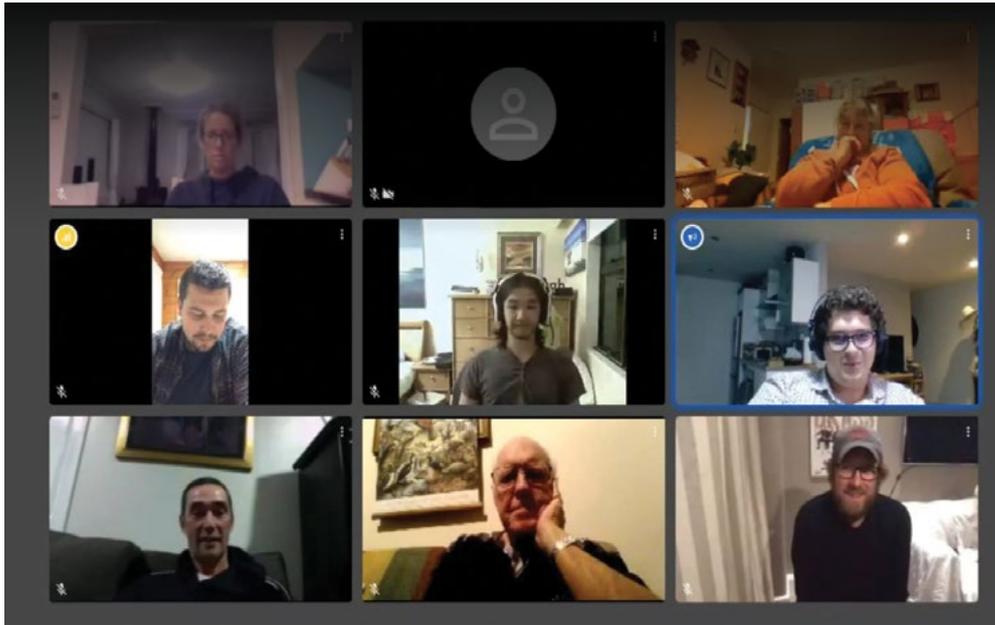
## Contact registers

Most bands would already keep and complete an attendance register for each rehearsal. Ensure this is accurate and includes any guests or parents attending a rehearsal or lesson. However, it would be wise to discourage guests visiting the band room for now.

Expand your register to include all sessions/ activities in the band room such as section practises, committee meetings etc.

Ensure you have accurate and up-to-date contact details for all members. This information will help if contact tracing is required.

# Howick Brass vs COVID-19



Anzac Day Last Post by Sarah Robertson-Bickers

Howick Brass had its last rehearsal exactly a week before lockdown took hold on all our lives. It was a strange rehearsal. Some members had already made the decision not to leave their bubble, but despite that, Howick Brass still managed to turn out for a productive rehearsal. Many people were on edge, and hand sanitiser was there in the bucketload. A trombone player went home feeling ill at half time not before sterilising everything that he'd touched during the rehearsal! (Thankfully he was okay and only had the extremely debilitating man-flu virus!)

At the end of the rehearsal we handed out the music for the test piece and own choice for Nationals - something to practise for just in case this got serious. (Of course, we all know now that the National contest got postponed until next year - how fast things move!)

We were supposed to be doing a gig on the Saturday, so we were rehearsing intending to play it. It was an outdoor event, situated outside the local pub in Howick. (In case they're reading this, it was the Good Home in Howick: a great pint and good food - I do believe they might have even shouted a drink for the band on that day???) Even the weather forecast was perfect - we were looking to wearing band hats to keep the sun off! What could possibly go wrong?

But every hour of Thursday and then the Friday became tenuous. COVID-19 was winning the battle of freedom and banding and gigs in pub gardens. By Friday afternoon the conductor made the tough decision not to do the gig. We'd put much effort into learning new material after clearing the folders after Christmas. I can hear you A Grade banders saying "Oh... it's just a pub gig what are they worried about...you don't need to rehearse for that". Howick Brass is a C grade community band that takes pride in its performances wherever it plays, whether it be in the community or at competitions. The players

need regular rehearsal to inspire them to keep playing.

So that was it - no more banding! COVID-19 had won. What were we going to do? It went quiet...radio silence.... banding was muted.... but not for long! In came the Facebook videos, in came the videos of people playing in their garages, on their front porches, in their downstairs toilet! Facebook has been one of our few sources of positive musical contact. We are in awe of the Cory Band videos! We are amazed by the people of Aotearoa who are giving up vast amounts of their time to produce mass recordings and videos to bring people together and motivate them to play their instruments.

Two weeks after our last rehearsal and a week into lockdown, the band decided to get together again - virtually. A meeting for Howick Brass people online - "What's so special about that?" I hear you say. Well, it wouldn't have been particularly special had it just been a chat (or perhaps it would have been for some people). So there was, of course, a twist. You had to wear your band hat. You had to bring your instrument and be prepared to play an extract of a tune on it. And so was born the online live musical quiz. Yes, technology was an issue for quite a few people, but, for the most part, this added to the entertainment. Yes, the (classical) bass players only had *Symphony Fantastique* and the VW tuba concerto to play. (What would they perform the following week?) Any tunes were acceptable, from Lady Gaga to solos from test pieces! (Yawn!) It was great to see people and to know that they were okay and dealing with the situation that we had found ourselves in. We even had a former member and conductor of the band join us from the South Island. He had to wear his Woolston hat though and insisted that his %50 success record in the quiz was acceptable!

The following week we added an extra round. You play the first two notes of a tune and see who can guess what it is. (Hands up people - no calling out!) Then play the first three notes. Did you get it yet? Etc. etc. Great fun.

In mid-April, the band met up for a different reason. The incredibly talented trombonist, mild-mannered gentleman David Bremner ran a Zoom workshop imparting his wisdom and knowledge as part of his role as the Director of Education for BBANZ. We proposed riveting questions about practise, technique, playing, and performance - pretty much anything related to music, including a question relating to his favourite ABBA track! It was also interesting to hear his viewpoints about how lockdown has affected his and his colleagues' mental wellbeing, with particular reference to not having musical contact with other musicians and making music together, something I believe we are all struggling with. It's essential to find new and interesting ways to mix up our days. This opportunity was a good one and motivated us back into our garages and downstairs toilets for some extra practise.

Anzac Day saw a number of the band put on their uniforms, stand at the end of their driveway and play the Last Post in memory of those who gave their lives to ensure our freedom today. We will always remember them. Yet another opportunity for music to bring us closer together.

If we are still in lockdown or some alert level when this goes to press, please remember to contact those people who don't have access to technology. Give them a ring. See if there is anything you can do to brighten their day. It might be that the phone call was all that was needed. We are winning this battle. Take care of yourselves and keep music in your lives!

Max Christensen - President  
Howick Brass

# Next Gen

**In this issue we interview 20-year-old bass trombone player Liam Bewley. Originally from Whakatane, Liam is now based in Wellington where he plays for Wellington Brass, NZSM Orchestra and RNZAF Band.**

**What was your first introduction to a brass band?**

I signed up for the Whakatane Music School back in 2009 following what my brother Jack had done earlier. I started on cornet in our little group, which didn't sound that great at all. But as years went on, I joined Eastern Bay of Plenty Brass, and now just recently, I have joined Wellington Brass.

**Does musical ability run in your family?**

Well, it all started with Jack in 2008, then myself in 2009, and Mum began playing in 2014. After starting, we found out Mum's dad actually played the euphonium back in the day.

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

Winning the Open Bass Trombone title in 2019, coming third in the A Grade with EBOP Brass. Attending the British Open in 2016 and touring to Australia with the National Youth Band in 2019.

**You've been a member of five National Secondary Schools' Bands and two Youth Bands, what have you gained from being in the Secondary Schools' and National Youth Bands?**

How to play as a section and how to play

together. Before these camps, we practise in a room by ourselves to get our part in time and perfect, but when the camp comes around it allows us to put some hard work in together to make the best sound we can, and it is always a great feeling, knowing that you have just put on a great concert.

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

Allowing more people in the National Secondary Schools' Band. It is kind of like a stepping stone into becoming a better/more confident player, and from experience, it is an amazing opportunity to meet new friends and meet other players/conductors/tutors who we can look up to and get inspiration from.

**Who or what has been your greatest inspiration?**

My brother, Jack.

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

Togetherness, and being able to make music with your friends and family. It is just great fun.

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

Obviously my family, for the constant encouragement and support, Alan Spence for teaching me the way over the last ten years. Shannon Pittaway, who has been my teacher for the previous three years at Victoria University, and has helped me become the player that I am today.

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

Make the National Band, possibly. Also, get accepted into a music school in Europe.



Quickfire questions.

**What type of music do you listen to most?** Classical or jazz

**Other interests?** Golf, fishing and exercising (believe it or not)

**Favourite food?** Turkish Kebabs

**Favourite place?** Fishing spots off the coast of Whakatane

**Favourite film?** Anything Marvel

**Favourite instrument?** Trombone

**Favourite piece of music?** Mahler's *Symphony No 2*

**What do you dislike most?** Splitting notes

**For the more technical among us, what make of instrument do you play?** Courtois Legend 550 with a Vincent Bach Mega Tone 1 1/4GM mouthpiece.

## Zooming In

Hi all. Lockdown was challenging for all of us, but I was thrilled with the uptake of the offer to give workshops to individual bands via Zoom. I had initially thought this might attract around five bands or so, so was over the moon to have 13 bands from around the country sign up for this.

The sessions were around two hours each, and very productive, with lots of great questions about motivation, practising in lockdown, band rehearsals, concert repertoire etc. I am feeling very positive about the level of engagement from bands and the interest in improving what players can work on as individuals, and as a band. Each discussion was unique to that band, and I enjoyed chatting about a range of issues and topics. These discussions don't need to stop because we are moving out of lockdown - continue that dialogue as a band to improve and stay motivated.

It was great to touch base with bands that I had not had contact with, and hopefully, it will inspire those bands to take the BBANZ offer of having the Director of Education in your band room for a weekend. These weekends include band training, lessons, seminars and more, and are easy to set up through BBANZ Executive Officer Helen Lee.

On another note, I have recently redesigned the website for the NZ Brass Foundation, if you would like to head to [www.nzbf.org.nz](http://www.nzbf.org.nz) you will find a swag of podcasts, books, seminars, playlists, blogs, concerts and many more educational resources. The website will be regularly updated with new material, so keep visiting and get as much out of it as you can.

David Bremner – BBANZ Director of Education

## Band Camp – It's On

Excitement is building for the 2020 National Secondary Schools' band camps - and that's just from the conductors and management team. At the close of applications, 78 keen young musicians had signed up to take part in a big weekend of fun and music-making.

Director of Education David Bremner is delighted with the numbers attending. "It's great holding two camps means that an extra 35 plus kids can benefit from the band camp experience."

The South Island band of 42 will rehearse at Christchurch Boys High School and present a concert there at lunchtime on Saturday 3 October. The North Island band is slightly smaller with 36 players and will rehearse at MiCamp in Turangi, near Taupo. Very picturesque.

The National Secondary Schools' band was started in 2001 by conductor Nigel Weeks and has proved to be an excellent development programme for our young musicians. Long may it continue.



# Bugle Call Update

Last month, in the May "Mouthpiece", I mentioned that it was important for buglers to be adaptable as they sometimes had to perform in different environments. How true, as Anzac Day 2020 has demonstrated.

Thwarted as our bands and we were from performing for our usual Anzac services, many adapted to the changed circumstances in a variety of ways. To me, it seemed the common factor in these changes was to commemorate at home, perhaps sharing with a few residents within earshot.

In our close neighbourhood, our house happens to be at the bottom of the sac, cul-de-sac that is — a great open space for around 25 people to stand but still maintain social distancing guidelines. Three bugle calls were played, the first at 09.00 to assemble the neighbours. This hour was chosen so as not to conflict with the traditional 06.00 Dawn Service that many like to view. It would be an exaggeration, to call it a service. Perhaps "A Stand of Remembrance" would be more accurate. It was appreciated, in any case.

Since then, I have learned of other similar initiatives that took place on Anzac Day 2020. Bands people have demonstrated the adaptability I wrote about, so please let me know how your Anzac Day went this year.

A special thanks to Roger Carter and Graeme Aldridge for sending interesting information and anecdotes. Perhaps, if Roger consents, I will include one of his stories in the next issue.

Ian Levien

## The Next Youth Band

Even though the last National Youth Band course doesn't seem that long ago, it's already time to start thinking about the 2021 NYBB! Given that we all probably have a bit of extra time on our hands at the moment in our bubbles, we thought it would be useful to circulate the audition requirements now in case any of you want to get an early start on practising (or even recording!) your auditions. Please email band manager Emily Richards for the audition requirements at [nybb2021@gmail.com](mailto:nybb2021@gmail.com) or on 021 607 483.

Applications are due on Saturday 1 August so there is plenty of time, and application forms will be available in mid-May. As a reminder, to be eligible for the NYBB, you need to be registered with a BBANZ-affiliated band and be under 23 at the start of the course (expected to be Saturday 16 January 2021).



### Musical Director – Eastern Bay of Plenty Brass

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

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

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

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

[Info@ebopbrass.org.nz](mailto:Info@ebopbrass.org.nz) or by contacting initially our President Stephen Clayton  
Ph: 021 196 3238



## BBANZ – Directory

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Website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

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All donations are tax deductible

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#### National Band of New Zealand

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[nznationalband@gmail.com](mailto:nznationalband@gmail.com)

#### National Youth Brass Band

Musical Director: Alan Spence, Whakatane  
Manager: Emily Richards  
[nybb2020@gmail.com](mailto:nybb2020@gmail.com)  
M: 021 607 483

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)

Antoine Courtois  
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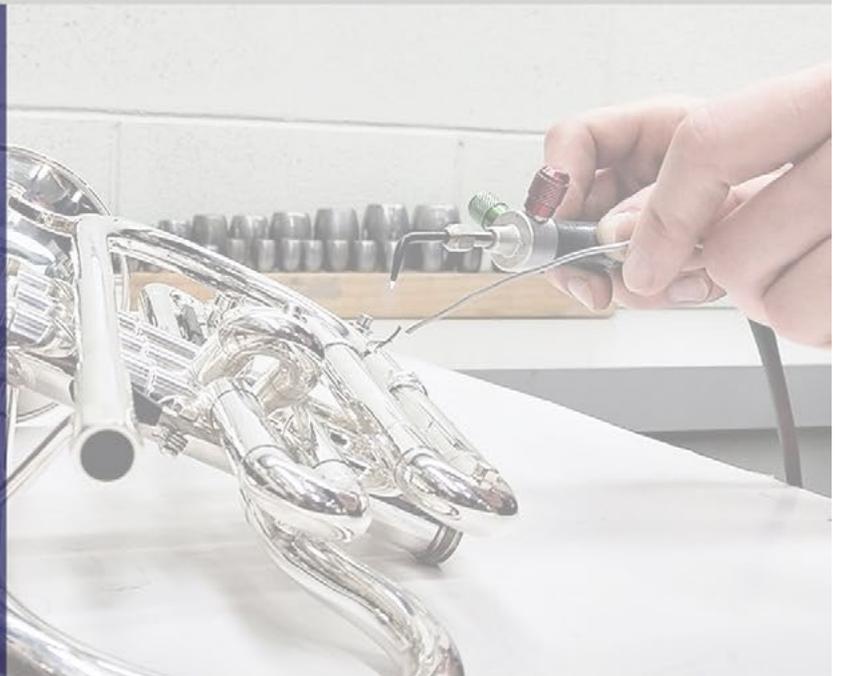


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# NEW ZEALAND Mouthpiece

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## Our National Band

Friday night 17 July saw the 2020/21 National Band of New Zealand meet in Wellington for its first rehearsal weekend. It was exciting to welcome 12 players for whom this was their first National Band. Under the direction of Musical Director David Bremner, the band was put through its paces for two hours.

All players enthusiastically returned the following morning for a full day's rehearsal which concluded at 6.00pm to enable the Wellington and Auckland players to support their respective Super Rugby teams. The full weekend's rehearsal allowed the band to bond together in preparation for its first public concert which will be held in Hamilton on the afternoon of Sunday 1 November 2020. The extensive repertoire covers a multitude of genres and even features the band breaking into song at times.

The band wishes to extend our sincerest thanks to the Band of the New Zealand Airforce for the use of their excellent facilities and especially to FLTLT David Gallagher (former conductor of the National Band) and SGT Ben Robertson for their assistance. Thanks also to the Pelorus Trust for a grant and to Waitoa Bar on Victoria Street for meeting the band's other needs of food and liquid refreshments.

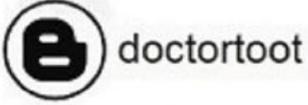
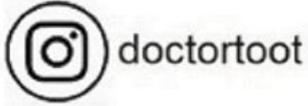
The National Band of New Zealand is excited to be returning to the concert stage later in the year, and looks forward to seeing you all there. The band has exciting plans for 2021, so please follow the band on Facebook, and through our new website [www.nationalband.co.nz](http://www.nationalband.co.nz)

Garth Coffey  
Band Manager



## Inside:

- Queens' Birthday Honours
  - News from NSSBB and NYBB
  - Our online contest
  - Next Gen - Joe Inman
- Happy banding!



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# SUPERB MOUTHPIECES INSPIRED BY THE BRITISH BRASS SOUND



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# New Normal



This month's column is being written from Christchurch as we are making the most of our previously booked contest flights with a southern winter holiday; judging by the many "bandies" I have bumped into around town, others had the same idea. In exactly 12 months, I am looking forward to being back in town for the 2021 National Contest – definitely with plenty of warm clothing!

I trust you all took the opportunity to enjoy the online contest highlights weekend. Many thanks to Helen Lee, Lachlan Spence and Tim from Brassbanned

for putting this event together, and the Junior and Senior Invitation Slow Melody soloists who put in many hours to prepare their recorded entries. As we have come to expect, the playing standard was very impressive, and it was great to see competitors making the most of the additional accompaniment options available when pre-recording. Is this the future of solo competitions?

Congratulations to the two winners, Toby Pringle from Wellington Brass (Senior) and Joe Inman from Palmerston North City Brass (Junior).

Speaking of the future, I am particularly pleased by the substantial number of applications we have received for the dual Secondary Schools' Brass Band camps

being held in Taupo and Christchurch in the September/October school holidays. Andrew Snell and his team will have two full and balanced bands to work with, and I have no doubt all attending will find the programme, which was developed in conjunction with our Director of Education, innovative, rewarding and enjoyable. The skills learnt on these two courses should prepare these talented young musicians for what will be a very strong combined National Secondary Schools' Brass Band in 2021.

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

## Gig Guide

### Sunday 9 August

Kumeu Vintage Brass concert 1.30pm at Settlers Village, 550 Albany Highway, Albany 0632.

*Spaced Out*, presented by Kaikorai Metropolitan Brass 2.00pm at St Paul's Cathedral, Dunedin.

### Saturday 12 September

Kumeu Vintage Brass "An Afternoon at the Movies" concert, 2.00pm at Pakuranga Park Village, Fortunes Road, Half Moon Bay 2140.

**Saturday 12 and Sunday 13 September**  
*Battle of the Brass*: Central and Wellington District Associations' combined band contest at Toitū Hawke's Bay Arts and Events Centre (formerly Hawke's Bay Opera House), Hastings. For information contact Leighton McKay, CDBBA President, [leightonmckay@hotmail.com](mailto:leightonmckay@hotmail.com)

Otago Southland Brass Band Association band and solo contest at Taieri College, hosted by Mosgiel Brass Band.

### Sunday 20 September

Auckland Bands Association district band contest at the Hawkins Theatre, 13 Ray Small Drive, Papakura.

### Saturday 26 and Sunday 27 September

Canterbury Provincial Brass Band Association band and solo contest at St. Margaret's College, Papanui Road, Christchurch. For information contact Jane Holt CPBBA secretary [cpbbassociation@gmail.com](mailto:cpbbassociation@gmail.com)

### Wednesday 30 September to Saturday 3 October

National Secondary Schools' South Island band camp based at Christchurch Boys' High School.

### Friday 2 to Sunday 3 October

Celebrating 50 years – join Trust Porirua City Brass for a weekend of activities. For more details contact band secretary Sandra Jones [jj.sandy@xtra.co.nz](mailto:jj.sandy@xtra.co.nz)

### Saturday 3 October

In concert, the National Secondary Schools' South Island band 12.00pm at Christchurch Boys' High School auditorium Te Kura Street, Fendalton. Tickets at the door.

Kumeu Vintage Brass' Annual Whangaparaoa Concert, 2.00pm at Whangaparaoa College Auditorium, 15 Delshaw Ave, Stanmore Bay.

### Wednesday 7 to Saturday 10 October

National Secondary Schools' North Island band camp based at MiCamp, Turangi.

### Saturday 10 October

In concert, the National Secondary Schools' North Island band 12.00pm at St Andrew's Anglican Church, 91 Titirapenga Street, Taupo Town Centre. Tickets at the door.

### Saturday 14 November

BBANZ Annual General Meeting at West Plaza Hotel, Wellington.

### Friends of the National Youth Brass Band:

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

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

### Life Members of the BBANZ

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

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.

# National Honours

*Congratulations to Dianne Smeehuyzen and John Buchanan who received honours in the recent Queen's Birthday Honours List, in recognition of many years of dedicated service to music and the brass band community.*

For services to brass bands, Dianne Smeehuyzen JP, of Dunedin received a New Zealand Order of Merit, having been involved with six different brass bands as a player or administrator for more than 50 years.

Dianne served as the first female President of the Brass Band Association of New Zealand from 2006 to 2012, having initially been elected to the National Executive in 2001 and then as Vice President. She has been Treasurer of Canterbury Provincial Brass Bands' Association and Vice President and President of Otago Southland Brass Band Association. In these roles she organised and supervised numerous national and provincial contests, youth camps and meetings. She has frequently organised and undertaken the catering of youth brass band camps, including when she was President of the National Executive. She has been the project co-ordinator of the Brass Band Association oral history project and remains on the team. She has held administrative roles in several local bands dating back to 1986, as well as playing for these bands since 1966. She was appointed a Life Member of the Brass Band Association of New Zealand in 2014.

During her involvement with brass bands, Dianne was also active in netball as a player and umpire, also holding positions as administrator and coach at local and provincial levels.

For services to music, John Buchanan, now of Dunedin, received a New Zealand Order of Merit, having been involved in all aspects of music while living in the Central Otago area.

John conducted the Wanaka Singers from 1995 to 2003, leading fundraising for the acquisition of a high performance digital organ. He conducted the Central Otago Regional Orchestra from 1999 to 2008 and established the Central Otago Regional Choir in 2004, conducting them until 2018, presenting bi-annual concerts. He has been instrumental in securing young student soloists from the University of Otago's voice programme as soloists with the Regional Choir. He has directed shows for the Wanaka community and the Alexandra Musical Society. He was Musical Director of the Dunstanza Choir of Dunstan High School from 2006. Under his direction, the Senior Girls won the Māori Performance Award at the 2017 Big Sing Finale and a Silver Commendation at the International Music Festival in Sydney in 2018.

John conducted the Roxburgh Pioneer Energy Brass Band from 2016, winning consecutive New Zealand Championship Awards in 2017 and 2018. He is Treasurer of the Otago Branch of the New Zealand



Dianne Smeehuyzen



John Buchanan

Choral Federation. In 2019 he spearheaded the Federation's Cadenza initiative to widen inclusion of secondary school choirs in the Big Sing choral competition.

## Our Charitable Trust

The Brass Band Association of New Zealand Charitable Trust was set up in February 2011 to support the activities of the Brass Band Association of New Zealand and to undertake, promote or assist in the music education of brass bands or their members at every level. It is a registered charity (CC48032), and donations to the Trust are tax-deductible.

The Trust is a separate legal entity to the Brass Band Association of New Zealand (BBANZ) administered by Trustees appointed by BBANZ. The current Trustees are Murray Warrington, Evan Sayer and Brian Nicholas, a member of the National Management Committee, recently appointed to fill the vacancy created by the untimely passing of Jeff Mulraney late last year.

The Trust has received some very generous bequests and has the money invested. The returns from those investments are available to assist bands and their members. One bequest received is specifically targeted towards our National Youth Band which is, as we all know, important for the future of

brass bands in New Zealand. In all matters, the Trustees are bound by the Trust Deed which can be found at <https://www.register.charities.govt.nz/Charity/CC48032>

In recent times the return on investments, particularly those relating to interest, have diminished significantly. Grants from the Trust will, therefore, generally be limited to \$1,000 per application. However, the Trustees retain the ability to vary this should circumstances dictate a grant of more or less than the \$1,000 is warranted.

The Trustees welcome applications that meet the terms of the Trust Deed but also meet the following criteria:

- Educational events, e.g. District Association camps, seminars etc;
- Representative bands including the National Secondary Schools' Brass Band, the National Youth Band and the National Band;
- Individuals for musical educational purposes or;

- Bands that may be in distress or in need of urgent help.

The Trustees don't see the Trust being the primary or principal provider of funding and the Trustees also would not expect to be asked for funding for activities or expenses that could be expected to be the responsibility of individuals, bands or band associations.

All grant recipients are required to furnish a report of how the grant was spent. Depending on the amount of the grant, the Trustees may also seek to have the report audited.

Information on how to apply for a grant can be found on the BBANZ website. [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

Donations to the Brass Band Association of New Zealand Charitable Trust assist brass banding in New Zealand in many ways and may be made with or without caveat. Details on how to make donations are available from the Trustees

# Big Band Camps – coming soon

All of those involved with the National Secondary Schools' band are thrilled by the number of secondary school aged players enrolled for both camps - 43 players will attend the South Island camp in Christchurch and 44 the North Island camp in Taupo. The future of banding looks very bright for New Zealand with this many students learning brass and percussion. For many of these players this is their first NSSBB.

Musical Director Andrew Snell has selected an interesting programme of music which will include two original pieces written by band member Leighton Ginever, *Morrisville March* and *Sands of Time*. Our talented group of tutors are primed and ready to go and Band Manager Jo Doyle is working her way through 87 H&S forms from players.

A huge thank you to Ara Institute of Canterbury who have supplied a van for use in Christchurch as well as providing stage t-shirts for the players of both camps plus some other goodies; this is a huge help! Also a massive thank you to South Canterbury Toyota who have also supplied a van for use in Christchurch, which will help to keep costs down; we are so grateful. We are also pleased to receive funding from the Ministry of Education Secondary Vacation Music Grant and the Southern Trust.

We are looking forward to seeing large audiences at the concerts by each band. The South Island band at 12.00pm on Saturday 3 October at Christchurch Boys' High School

auditorium. And the North Island band 12.00pm on Saturday 10 October at St Andrew's Anglican Church, 91 Titirapunga Street, Taupo.

As previously mentioned, for many of the band members this is their first national band camp so over the next editions of *The Mouthpiece* we are going to introduce some of them to you.

Introducing Italy Collings, 2nd tenor horn for the North Island band:

*What band do you play for?* I am not in any other brass bands in New Zealand apart from playing in the Salvation Army Band in Levin. This is where I do most of my brass playing.

*Are your family members musical?* Yes, I guess I could say that my family is pretty musical. My brother, Stasson, plays the tuba and is also in the National Secondary Schools' Brass Band. My dad also plays the tuba and has played in various brass bands around New Zealand and Australia.

Who encouraged you to pick up a brass instrument? It was almost expected that I would pick up a brass instrument in my life seeing as I came from a family heavily involved in brass and the Salvation Army but I would say that my family encouraged me to pick up an instrument. I had begun learning when I was 12 but gave up after a couple of months, then last year I picked it up again and discovered that I got a real enjoyment from playing in a brass band.



Italy Collings

*This is your first NSSBB, what are you most looking forward to?* I am most looking forward to being around other youth my age who are also passionate about brass.

*Tell us something else about yourself that has nothing to do with music or brass.* I hit 6 feet tall at the age of 14 and I wear women's size 11 shoes.

For anyone needing any further information, please contact Band Manager Jo Doyle on [nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)

## NYBB Update

Preparations for the National Youth Brass Band are well underway, with the course being held in Cambridge starting on 17 January 2021. The band will present three concerts: Hamilton on 21 January, Whakatane on 22 January, and North Shore on 23 January - a huge thanks to Hamilton Brass, Eastern Bay of Plenty Brass, North Shore Brass and Waitakere Auckland Brass for all their help and advice so far, and we look forward to visiting them early next year.

We are delighted to announce that the guest soloist for the tour will be Dale Vail, trombone player extraordinaire.

Dale was a member of seven National Youth Bands, having begun his banding with Woolston Junior Band, Leopard Coachlines Canterbury Brass before joining Wellington Brass while studying at the NZ School of Music. He is currently living in Australia as the 2019-2021 Sydney Symphony Orchestra Trombone Fellow. Dale is working with Alan to select the solos for the tour, and there

are some really exciting pieces in the mix; we will provide more information on the full programme as it is confirmed.

We are also pleased to be able to announce our amazing course tutors: Kevin Hickman and Raynor Martin (cornets), Tyme Marsters (horns and flugel), Luke Spence (euphoniums and baritones), Dale Vail (trombones), Nick Scott (basses) and Cam Lee (percussion). The band is fortunate to secure such a talented group of tutors, and a big thank you to Major Graham Hickman and the New Zealand Army Band for their ongoing support of our youth programmes.

By the time this edition of *The Mouthpiece* goes out, applications for the 2021 NYBB will have closed - we will be reviewing auditions on 8 and 9 August and hope to announce the band shortly after that, so watch this space!

Emily Richards  
Band Manager



Dale Vail

# OBITUARY: JOHN DRYBURGH FAGAN 1936-2020

John Fagan arrived in New Zealand in 1983. Settling in Dunedin, he rekindled his appreciation of brass banding first learnt in Boys' Brigade in his native Scotland. He recalled with pleasure the weekend contesting among the local villages and his regret that during his many years working in Canada, brass music did not feature.

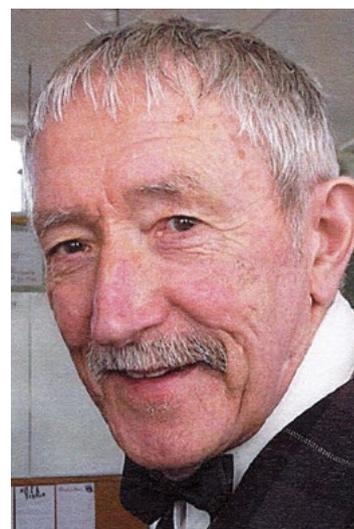
He joined the Dunedin Working Men's Club Band, which eventually became Metropolitan Brass — a successful lower grade band. In 2006 Metropolitan and Kaikorai bands amalgamated as Kaikorai Metropolitan Brass — a competitive B Grade unit.

Since those times John has filled many roles within the band, not least being a fixture on the band's executive committee, involved in administration, as well as regional and national contest organisation.

His trade skills meant that he could fix things (or knew someone who could). A blocked drain, a leaking roof, patching the car park - just call John. He also enjoyed the Bavarian group's gigs, and for many years managed every aspect of this once valuable fundraiser.

On retirement from his trade, John made the bandroom his "home". As the long-term band librarian, he was able to combine regular baritone practise, ongoing sorting of music and endless mugs of coffee. His exemplary service was recognised when he was made a Life Member of the band in 2019.

A large number of bandspeople from the wider Dunedin brass fraternity joined his band, his family and friends at his funeral service earlier this year.



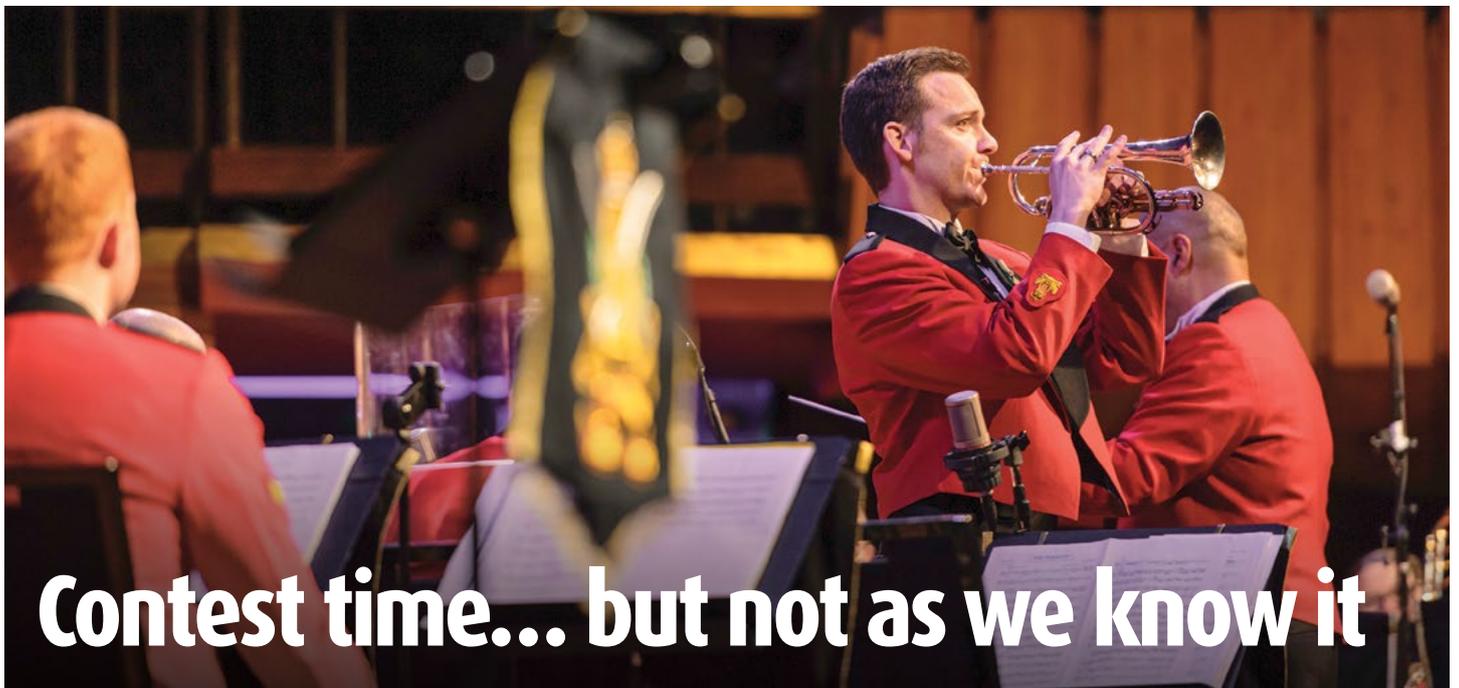
## NSSBB Band list 2020

**South Island** (Listed in alphabetical order within sections)

<b>Soprano cornet:</b>	Peter Croker	Burnside HS
<b>Solo cornets:</b>	Jack Banks	Marlborough Boys'
	Meadow Bodkin-Allen	Southland Girls' HS
	Serenity Hook	Kavanagh College
	Amélie Mackay	Cashmere HS
	Florence McKenzie	James Hargest College
	Charle Rainey	Nelson College
<b>Repiano:</b>	Campbell Behrnes	St Bedes College
	Katia Ashmore	Papanui HS
<b>2<sup>nd</sup> Cornet:</b>	Huey Duncan	Burnside HS
	Monica Duncan	Burnside HS
	Lilly Eyles	Home School, Dun
<b>3<sup>rd</sup> Cornet:</b>	Mei Admiraal	Bayfield High School
	Liam Heaphy	Nelson College
	Bella O'Connor	Bayfield High School
<b>Flugel:</b>	Jimmy Paget	Christchurch Boys HS
<b>Solo Horns:</b>	Leon Kendall	Marlborough Boys'
	Hazel Wilson	Avonside Girls' High
<b>1<sup>st</sup> Horn:</b>	Brianna Loan	James Hargest College
<b>2<sup>nd</sup> Horn:</b>	Catherine Dalton	Burnside HS
<b>1<sup>st</sup> Baritone:</b>	Stacy Adams	Southland Girls'
<b>Euphonium:</b>	Jack O'Connell	Southland Boys
	Myles Shearer	Middleton Grange
<b>1<sup>st</sup> Trombone:</b>	Natania Ngawhau	Nayland College
<b>1<sup>st</sup> trombone/ 2<sup>nd</sup> euphonium:</b>	Bryan Cooper	St Andrews College
	Cosette Havelaar	Home School, Chch
	Logan Ready	Marlborough Boys'
<b>2<sup>nd</sup> Trombone: 2<sup>nd</sup> Trombone/ 2<sup>nd</sup> Baritone:</b>	Kirsty Croker	Burnside HS
	Breanna Cottom	Papanui HS
	Ben Walker	Timaru Boys HS
<b>Bass Trombone: Bass Trombone/ 2<sup>nd</sup> Baritone:</b>	Benjamin Pickering	Bayfield High School
	Rachel Checketts	James Hargest College
<b>EEb Bass:</b>	Cameron Hudson	Cashmere HS
	Daniel Ross	Burnside HS
<b>BBb Bass:</b>	Josh Mansbridge	Nelson College
<b>Percussion:</b>	Te Amorangi Day	Verdon College
	Darcy Herrick	James Hargest College
	Jake Hickman	Cashmere HS
	Kyle Hsieh	Greymouth HS
	Courtney McRobbie	Craighead Diocesan
	Ned Rainey	Nelson College
	Lilly Stotzer	James Hargest College
	Jasmine Ward	St Margaret's College

**North Island** (Listed in alphabetical order within sections)

<b>Soprano cornet:</b>	Te Kiri King	Hawera High School
<b>Solo cornets:</b>	Louis Craig	Scot's College
	Aria Dagleish	Trident HS
	Joe Inman	Palmerston Nth Boys'
	Ryan Hill	Hutt Valley HS
	Walter Hughes	Fraser HS
	Liam Wright	Westlake Boys' HS
<b>Repiano:</b>	Stella Hill	Hutt Valley HS
	Cam Patterson	Tawa College
<b>2<sup>nd</sup> Cornet:</b>	Arlen Ereua	Home school
	Sophie Ewens	Wellington Youth
	Brandon Lee	Palmerston Nth Boys'
	Luke Squire	Whanganui HS
<b>3<sup>rd</sup> Cornet:</b>	Ella Cross	Cambridge HS
	Jemma Ogden	Hawera HS
	Ned Shaw	Aquinas College
	Emily Sullivan	Westlake Girls' HS
	James Downey	Newlands College
<b>Flugel:</b>	Emma Downey	Newlands College
<b>Solo Horn:</b>	Ella Simpson	New Plymouth Girls'
<b>1<sup>st</sup> Horn:</b>	Clayr Asia	New Plymouth Girls'
<b>2<sup>nd</sup> Horn:</b>	Italy Collings	Horowhenua College
	Lucas Pierson	Hawera HS
<b>1<sup>st</sup> Baritone:</b>	Oliver Horton	Onslow College
<b>2<sup>nd</sup> Baritone:</b>	Brianna Horton	Onslow College
<b>Euphonium:</b>	Bryn Emmett-Pene	New Plymouth Boys'
	Anna Lee-Sanderson	New Plymouth Girls'
	Stella Muellner	Samuel Marsden
<b>1<sup>st</sup> Trombone:</b>	Amy Laithwaite	Baradene College
	Toby Spargo	Onslow College
<b>2<sup>nd</sup> Trombone:</b>	Stirling Bennett	Westlake Boys' HS
	Marlene Schweizer	Matamata College
	Maria Stoove	Trident HS
<b>Bass Trombone:</b>	Luke Eggers	New Plymouth Boys'
	Matilda Goldie	Samuel Marsden
<b>EEb Bass:</b>	Sasson Collings	Horowhenua College
	Alex Eggers	New Plymouth Boys'
	Leighton Ginever	Morrinsville College
	Malachy Holborow	Wellington College
<b>BBb Bass:</b>	Ryan Shoemark	New Plymouth Boys'
<b>Percussion:</b>	Eric Schweizer	Matamata College
	Johnathan Shelley	Matamata College
	Emmy Pullen	Carmel College
	Arnav Ram	Ruapehu College



# Contest time... but not as we know it

Any other year and the August edition of *The Mouthpiece* would be filled with photographs and results from our National Championships. But, along with most other things in life, our contest was done differently in 2020. Many thanks to Tim Kelly of Brassbanned.com for giving us an online contest experience over the weekend of 11 and 12 July. Tim broadcast many hours of recordings from past contests going back to 2008. Anecdotal reports reveal that many people watched many hours of the broadcast and that no work around the house was done over the 'contest' weekend.

The Brassbanned broadcast also included two solo events, pre-recorded but presented in contest format with a compere, Tim dressed up with a bow tie, and adjudicators giving comments and announcing the placings. Many thanks to Dr Brett Baker, who judged the Invitation Slow Melody from his home in Cheshire, UK. Pre-COVID, Brett was to be the chief adjudicator of the 2020 national contest. We are pleased to announce that he is available for the 2021 contest. The other solo melody event was for invited soloists under 19 years of age. While we don't hold this event at our usual contest, from next year, there will be a Junior Slow Melody contest open to all junior soloists. Thank you to Harmen Vanhoorne for judging the Junior online event, while wearing a Brassbanned cap.

While the audience waited for the judges' decision, we were privileged to stream three world premieres of solos written by New Zealand composers. These pieces were the finalists in the SOUNZ composition competition. If you missed the performances, you could catch them on the SOUNZ or BBANZ Facebook pages.

The winner was Ben Hoadley for his work *Haratua*, and the finalists were Abby Pinkerton with *Crevices* and Colin Decio with *Barcarolle*. Thank you to all at SOUNZ, performers David Bremner and Toby Pringle, accompanists Colin Decio and David Barnard and the composers.

Congratulations to Toby Pringle of Wellington Brass, winner of the ISM and place-getters Tyme Marsters and Anthony Smith, both from Woolston Brass. And congratulations to Joe Inman from Palmerston North Brass, winner of the Junior Slow Melody and place-getters Natania Ngawhau from Nelson City Brass and Jasmine Ward from Woolston Brass. All three players are in the 2020 National Secondary Schools' Band. (NSSBB band manager Jo Doyle is very proud.)

Rounding out the 'contest' weekend was a live concert by the New Zealand Army Band playing to a full house in the Christchurch Town Hall auditorium. The Army Band had built up a large following of fans during lockdown through the weekly posts of music recorded at home. However, there is nothing like the sound of a full brass band live, and the audience enthusiastically applauded and cheered throughout the concert. Guest artists Fiona Pears on violin and

jazz legend Rodger Fox brought variety to the afternoon. Still, for the dedicated brass band players from around New Zealand in the audience, the highlight was PTE Kyle Lawson, recently returned from the UK, giving a consummate performance of double and triple tonguing in the solo, *The Paragon*. Many thanks to the members of the New Zealand Army Band for sharing their concert with our live stream audience and for rounding out our contest weekend.

Helen Lee  
BBANZ Contest Manager

## VACANCY



Woolston Concert Brass is looking for a new Music Director to start in 2021!

An exciting opportunity for a passionate and energetic musical leader to be part of New Zealand's leading C Grade brass band and Christchurch's iconic Woolston Brass Academy!

The 129-year old Woolston Brass organisation exists for its members to learn, play, perform and inspire each other and the community.

The Music Director is the principal conductor, artistic director and public face of Woolston Concert Brass. This role reports to the Chairman of the Management Committee and Academy Director and works closely with the Academy Coordinator and Marketing & Sponsorship Manager to provide leadership and guidance to Woolston Concert Brass through ongoing artistic projects, both in and out of the concert hall.

Interested applicants can request a position description and further information on how to apply from Marketing & Sponsorship Manager Caroline Turner, please email [caroline@woolstonbrass.org](mailto:caroline@woolstonbrass.org)

Visit [www.woolstonbrass.org](http://www.woolstonbrass.org) for more information about the Woolston Brass organisation that consists of an A Grade Band, C Grade Band, D Grade Band and a Learners Group.

Applications are due Monday 31 August 2020

# Next Gen

**In this issue we interview 16-year-old cornet player Joe Inman from Palmerston North, winner of the Junior online slow melody competition.**

*What was your first introduction to a brass band?* I started learning the cornet from my teacher David Maas, who introduced me to Palmerston North Brass and the brass world altogether.

*Does musical ability run in your family?* It doesn't, haha. Nah, my dad is a wannabe rock star (drums) and my brother sings but that's about it.

*You've recently been selected for your fourth National Secondary Schools' Band; what have you gained from being in this band?* I have made connections and mates and learned a lot of skills and technique that has really helped with my playing. I also gained a lot of inspiration from mentors and other players.

*Who or what has been your greatest inspiration?* David Maas because he's my teacher and without him, I don't think I could be anywhere near where I am today.

*What's the best thing about being in a brass band?* I think exposure to lots of

different people and repertoire can really help with anyone's musical ability, and I think there is generally a lot of support in the brass community.

*Is there anyone you would like to thank for helping you with your achievements thus far?* My family, namely my parents and grandparents for being so supportive and pushing me when I'm being lazy, David Maas, Palmerston North Brass Band, and people from all over New Zealand for being so supportive and encouraging.

*What do you hope to achieve in the future?* Improving my playing, doing better in solos, working with my nerves because I can get very shaky, and becoming more motivated to practise!

Quickfire questions.

*What type of music do you listen to most?* I love R&B, disco, a bit of rock and a bit of jazz, funk and just anything from the 1970s to the 90s really.

*Favourite place?* My mum would say my bedroom, as the space is probably pretty cool, but I love Palmy and New Zealand because even though it's a little small, it's a pretty good place.



*Favourite film?* I love the *Back to the Future* trilogy, but I also like *Jurassic Park*, any Marvel or DC films, and *Ghostbusters*.

*Favourite instrument?* Trumpet and cornet are obviously towards the top of my list, but I also appreciate a bass and a lot of old, retro and electronic instruments.

*Favourite piece of music?* I don't really have a favourite, but *Let's Groove* by Earth, Wind and Fire is certainly an honourable mention.

*What do you dislike most?* I'm a bit of a wuss when it comes to spiders and I also really dislike arrogance, but that's about it.

*And most importantly, what make of instrument do you play?* I play a Besson sovereign BE 928 (with a main slide trigger).

# Bugle Call Update

Whilst the novel experiences of Anzac Day are recent history, I must say I have been impressed with what I have seen and heard. Commendable initiatives such as Fendall Hill on the Sunshine Coast playing the Last Post for his lakeside community. His trumpet rang true from four locations on the lake whilst seated in his kayak. A lovely contribution Fendall and superbly played too.

My own experience this year, though in no way adventuresome or of a maritime nature, reinforced for me the importance of the tradition and the emotional impact it has on the listeners. The feedback from families and neighbours quite surprised me because it was greater than normal, even though, possibly because, the audience was miniscule compared with normal Anzac years.

The impact on the listener was further emphasised within an email from Roger Carter received in early April. He has kindly given permission for me to retell his story for *The Mouthpiece*.

Roger's Story:

"Music can move me in marvellous ways, and I do remember being blown away by the combined Fijian choirs singing excerpts from *The Messiah* in Suva. We were playing for them and after the first note I was absolutely transfixed and could not play a note. This has happened to me several times ... I just get physically and mentally blown away. I'll keep the *Last Post* one short. Picture Kranji, dawn service Anzac Day 1980, my Battalion Band, everything was going fine, the band playing well in the semi darkness, then Butch Green started playing *The Last Post*. All good, but then as the first notes were sounded the first rays of sunshine broke through the clouds in the east. The first thing they hit was the golden orb and cross on top of the main Memorial Wall. The golden reflection of light leaped down to me and combined with the poignant notes of the bugle call I was transfixed to the spot. I will never forget it. Every Anzac Day those memories come flooding back as the first notes of the

bugle call are sounded."

Roger's story also brings back poignant memories for me. We both auditioned for the Army Band during 1964 and shared some common experiences. When I left town to join the Band, I had to stop teaching my student at the time, Butch Green. Jump forward to 1968 when I was serving in S.E. Asia and was called to play the bugle for the Anzac Service at the huge and impressive Commonwealth Cemetery at Kranji, Singapore. Little did I know that, 12 years later, a slightly older Butch Green would be performing at the same time and place.

I am convinced more than ever that *The Last Post* tradition is a widely valued part of our New Zealand history and heritage. Long may we treasure and nurture its performance. Bands, please ensure your cornet players in particular are encouraged to perform our Remembrance bugle calls.

Ian Levien

# Congratulations

Each year nominations are called for from our membership to recognise the sterling work carried out by administrators and accompanists. No banding organisation would function without dedicated and experienced administrators giving many hours of volunteer service. Nor would solo contests, recitals and examination performances happen without the support of skilled accompanists. And each year the management committee receives many exceptional nominations for these awards which makes the final decision a difficult one.

This year the Administrator of the Year award goes to Dennis Dawson nominated by the Wellington District Brass Band Association. Dennis has been the secretary of the Association for many years and

has demonstrated his considerable administrative prowess throughout his

tenure in this role. In the last two years Dennis has added the roles of solo contest manager and organiser of the District's youth camp to his workload. The nomination from the District Association states "Dennis brings a professional and calm manner to all he does and gives generously of his time. Dennis is a quiet achiever who keeps the WDBBA ticking along with the minimum of fuss."

The Accompanist of the Year award went to Vincent Brzozowski nominated by Wellington Brass.

"Vincent's musical capability on the piano is extraordinary; he makes complicated accompanying parts look like child's play. He makes light work of intensely difficult music, and this makes for a straightforward rehearsal process. Any request is done without hassle, and his excellent sense of pitch and rhythm makes him a fantastic

collaborator. He can play the roles of accompanist, mentor or critic when it is required.

"Vincent spends much of his busy schedule as a music student, (studying both classical trumpet and piano) preparing accompanying music for our performers. Not only is this a huge commitment for someone who spends all day practising already, but he is also very accommodating when it comes time to rehearse with the performer. He is always willing to rehearse, comes prepared and will give up as much of his time as necessary to get the job done."

Presentation for these awards usually take place at our national contest. This year the awards were announced during the Brassbanned livestream and presented by BBANZ president John Sullivan at an informal ceremony at the rehearsal of the National Band of New Zealand.



President John Sullivan with Dennis Dawson, Administrator of the Year...



...Toby Pringle winner of the on-line Invitation Slow Melody...



...and Vincent Brzozowski, Accompanist of the Year.

## CELEBRATING 50 YEARS

An open invitation is extended to all who have been part of our band family (City of Porirua Brass and Metro Ford Porirua City Brass) over the past 50 years, whether players or supporters, to help us celebrate this milestone.

When: 2, 3 and 4 October 2020

Where: Louis Fox Bandroom, Porirua

A weekend of reminiscing, music-making and socialising is in the planning stages, and your early expression of interest is advised by contacting the celebration committee at: [tpcb50celebrationsecretary@gmail.com](mailto:tpcb50celebrationsecretary@gmail.com)





## BBANZ – Directory

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

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#### National Youth Brass Band

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Manager: Emily Richards  
[nybb2021@gmail.com](mailto:nybb2021@gmail.com)  
M: 021 607 483

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



# Annual General Meeting

The 88th Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on Saturday 14 November at the West Plaza Hotel, 110 Wakefield Street, Te Aro.

Registration from 8.30am with the AGM running from 9.30am to approximately 4.00pm.

A meeting of representatives of the District Associations with the BBANZ management committee will take place on Friday 13 November from 7.00pm also at the West Plaza Hotel.

## MOVING TO WELLINGTON?



Trust Porirua Brass Inc

Trust Porirua City Brass currently has vacancies for the following 1st Trombone, bass trombone and Bb Bass and we would welcome players in other sections of the band too.

If you are moving to Wellington for work or study, please consider Trust Porirua City Brass – we are a fun-loving, enthusiastic and motivated B Grade band that welcomes new players from the wider Wellington region. Assistance with transport and settling into Wellington can be arranged.

Please contact our Musical Director Clynton Payne [cpn853@gmail.com](mailto:cpn853@gmail.com) or 027 293 7175

## NELSON CITY BRASS



NZ's newest A Grade band

Musical Director Nigel Weeks

Vacancies for front row cornet and bass players. Assistance given with accommodation and employment where possible. Please contact Wayne on 021 583 231 or [secretary1@nelsonbrass.org.nz](mailto:secretary1@nelsonbrass.org.nz)



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## “From Small Acorns Do Mighty Oaks Grow”

In late January this year (yes, all that time ago pre-COVID), the inaugural Deco Bay Brass Academy band had its very first rehearsal. Made up of a small number of young people (and some not-so-young helpers) we started off small and have grown in so many ways. Some of our players had only been playing for a few months. Yet, after a few rehearsals, it was evident that the benefits of coming together to play were paying off – rapidly. We were blown away by how quickly the learners progressed simply by playing in a group. And then.... COVID. After only six weeks - lockdown. Zoom lessons carried on with individuals, and this paid dividends in terms of keeping learners focused and practising. It also helped them to have a routine. In June, we came back together and after only two practises (nothing like a bit of pressure) we had our first concert, and it was a rousing success. What we have found most incredible is how we are growing both in number and in confidence. Only four weeks into Term 3 and this group have now got four new pieces under their belts. To see these kids starting to form what will be lifelong friendships (especially between two little lasses aged seven and eight in the percussion section

– the 8-year-old is the section leader and takes this role seriously - and the 14-year-olds on the front row cornets who will NOT stop talking...!) and grow in confidence makes all the hard work worthwhile. What started as a need to ensure the sustainability of our band has turned into a joy of transformations of individuals and the group. Not to mention the expansion of the Deco Bay Brass family.

However, we seem to have created a monster, and the Hawke’s Bay is desperate for another brass itinerant teacher. Our local schools are struggling to cater for the demand for brass tuition. Several of us are teaching over a dozen students all while trying to work our regular full-time jobs. Our population in Hawke’s Bay is growing, and we need help. If anyone wishes to move to a stunning part of NZ, to play in a great brass band, and to establish themselves as a brass itinerant teacher in a supportive and education-focused environment, PLEASE contact us!

We would like to thank Morrine Martin, Owen Melhuish, Sarah Arnel, David Bremner and others for their advice and guidance as we got ourselves underway. We all benefited

from the tuition and mentoring from older band members in our own bands as we grew up and we were all little acorns, once. Let’s now nurse our current crop of little oak seedlings found scattered throughout our banding communities so that they can reach their full potential.

Carmel Spencer  
Deco Bay Brass Academy Band Director

### Inside:

- Farewell Jack Gee
- New name for Nelson City Brass
- “Cossie Club” band turns 100
- Next-Gen – Pire Poi and Hoani Wilson
- The first contest results for 2020

**Happy banding!**



*Banding and growing together - the Deco Bay Brass Academy.*



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# Banding Together



Last month has been a stark reminder that, despite all our hard work, COVID-19 will continue to be a threat for some time yet to the lifestyle and freedoms we have previously enjoyed.

This environment is particularly challenging when trying to plan events, especially when you need to book venues and arrange travel. I am sure bands throughout the country are struggling with finding a balance between keeping active by planning concerts and making commitments in this rapidly changing world. It is certainly not easy, and my thoughts go out to everyone who is suffering as a result of the impact of COVID-19 on their health or financial security.

At our most recent Executive Meeting, we took the opportunity to review our Strategic Plan. Our highest priority for some time has been youth as we focus on the future of our movement by growing the quantity and standard of our player base. However, increasing participation also comes from making our movement as inclusive as it can be for all ages, genders and ethnicities.

We are unique in that there are very few barriers to learning brass or percussion in a brass band. Instruments are provided for loan or hire at little or no cost, and a local brass band is within travelling distance for more than 95% of New Zealand's population. Yet brass bands are not currently a reflection of New Zealand's society, meaning we must work harder to broaden our membership and widen our appeal.

Interestingly this is also a topic of

discussion in the United Kingdom at present and is being driven by a group known as Bandspeople's Alliance to Negate Discrimination (B.A.N.D). This group recently published an open letter seeking support from the brass band movement to offer proactive help to enable individuals, bands and organisations to work to make the brass band movement a fully inclusive and diverse music-making environment. In this letter they state: "We believe that by working proactively as individuals and in partnership, and fully supporting those who share our ethos for a better, more diverse and inclusive brass band movement, we can provide the opportunity for people to enjoy a brass band movement that is safe, equal, positive and nurturing". These are sentiments I fully support, and the full letter can be viewed on 4barsrest or Facebook <https://www.facebook.com/thebandspeoplesalliance/>

Diversity and inclusion is something your committee will be working on to ensure our movement thrives in the long term and reflects New Zealand's diverse population.

As always, we welcome your ideas on potential programmes and initiatives to help make our brass banding community more representative of this amazing country of ours. Let's all think about what more we can do so everyone feels welcome in our bandrooms and wants to join our wonderful organisation.

Yours in banding,

John Sullivan,  
President Brass Band Association  
of New Zealand

## Friends of the National Youth Brass Band:

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

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

## Life Members of the BBANZ

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

## Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



## THE HAWKE'S BAY NEEDS ANOTHER BRASS TEACHER!

Demand is increasing and we need help. If you fancy living in a stunning part of NZ with a strong music scene, a great brass band, and a growing academy—email us now

[decobaybrass@gmail.com](mailto:decobaybrass@gmail.com)



# Gig Guide

(Subject to Ministry of Health Alert Levels)

## Saturday 12 September

**Kumeu Vintage Brass** "An Afternoon at the Movies" concert, 2.00pm at Pakuranga Park Village, Fortunes Road, Half Moon Bay 2140.

## Saturday 12 and Sunday 13 September

Otago Southland Brass Band Association band and solo contest at Taieri College, hosted by Mosgiel Brass Band.

## Sunday 13 September

"A Celebration" concert by NSB Nelson City Brass, 2.00pm Annesbrook Church, 40 Saxton Rd West, Stoke, Nelson, with guests the Nelson Male Voice Choir and friends

## Wednesday 16 September

*New Zealand Army Band Live!* 7.00pm at NBS Theatre Westport. Tickets available from the NBS Theatre or on-line at [www.nbstheatre.co.nz](http://www.nbstheatre.co.nz)

## Thursday 17 September

*New Zealand Army Band Live!* 7.00pm at Regent Theatre Greymouth. Tickets available from the box office or on-line at [www.regentgreymouth.co.nz](http://www.regentgreymouth.co.nz)

## Friday 18 September

*New Zealand Army Band Live!* 7:30pm at Ashburton Trust Event Centre. Tickets available from the Ashburton Trust Event Centre, 03 3072010.

## Sunday 20 September

Auckland Bands Association district band contest at the Hawkins Theatre, 13 Ray Small Drive, Papakura.

## Saturday 26 and Sunday 27 September

Canterbury Provincial Brass Band Association band and solo contest at St. Margaret's College, Papanui Road, Christchurch. For information contact Jane Holt CPBBA secretary [cpbbassociation@gmail.com](mailto:cpbbassociation@gmail.com)

## Wednesday 30 September to Saturday 3 October

National Secondary Schools' South Island band camp based at Christchurch Boys' High School.

## Friday 2 to Sunday 3 October

Celebrating 50 years - join Trust Porirua City Brass for a weekend of activities. For more details contact band secretary Sandra Jones [jj.sandy@xtra.co.nz](mailto:jj.sandy@xtra.co.nz)

## Saturday 3 October

In concert, the National Secondary Schools' South Island band, 1.00pm at Christchurch Boys' High School auditorium, Te Kura Street, Fendalton. Tickets at the door.

Kumeu Vintage Brass' Annual Whangaparaoa Concert, 2.00pm at Whangaparaoa College Auditorium, 15 Delshaw Ave, Stanmore Bay.

## Wednesday 7 to Saturday 10 October

National Secondary Schools' North Island band camp based at MiCamp, Turangi.

## Saturday 10 October

In concert, the National Secondary Schools' North Island band, 1.00pm at St Andrew's Anglican Church, 91 Titirapunga Street, Taupo Town Centre. Tickets at the door.

## Monday 19 October

The Royal New Zealand Navy Band's 60th Anniversary Concert, postponed from earlier in the year, at 7.30pm in the Great Hall, Auckland Town Hall. Tickets from Ticketmaster, Adults \$25, Seniors \$20, Students \$15.

## Saturday 24 and Sunday 25 October

Centenary celebrations for Upper Hutt Brass Band and the official opening of its new bandroom. Register your interest at <https://upperhuttbrass.band/registration/>

## Saturday 14 November

BBANZ Annual General Meeting at West Plaza Hotel, Wellington.

# Virtuosa Brass

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# Obituary – Jack Gee QSM JP

Jack Gee passed away in July at the age of 92.

Jack was a member of the Lower Hutt Municipal Band and then the amalgamated Hutt City Brass for 60 years. As well as being a loyal cornet, tenor horn and Eb bass player over these many years, he was also a dedicated administrator for the band. He served as secretary of the Lower Hutt Municipal for many years and also Hutt City Brass when the Lower Hutt bands merged in 1993. Jack was always a willing volunteer, involved in many activities of band life.

He was an architect in his professional career and had excellent skills in the building area as well as some skills as a repairer of percussion and brass instruments.

Jack's skills were to the fore when the Municipal band built its bandroom in the early 1950s, and the bandroom is still in use today. In retirement, Jack was a skilled woodturner, and one of his products was a conductor's baton. The quality of Jack's batons was appreciated by many amateur and professional conductors, and they are now in use in many parts of the world.

Jack was President of the Wellington District Brass Band Association for 11 years and was also elected to the Management Committee of the NZ Brass Band Association for two years. His knowledge and skills in the brass band movement were invaluable. He was later awarded the Queen's Service Medal in recognition for his work in brass bands. At that time he was also appointed as a Justice of the Peace.

Towards the end of his long and eventful life, his favourite pastime was listening to musical performances, particularly by the Hutt band. He would also take every opportunity to recall tales of band contests, music and players with old friends who could share some of these memories with him.

The band gave Jack the best years of his life. There could not be a more dedicated and loyal band person than Jack. He was missed when he retired from the band in 2003. Jack's legacy for our band will continue into the future.

Richard Richardson  
Hutt City Brass



## Bras and Brass

Bras and Brass is honoured to be asked to perform as a guest at the Manawatu Tattoo 2020 being held in the Manfeild Stadium near Feilding on Sunday 27 September 2020. The theme for the Tattoo this year is all things "Pink" to celebrate women's contributions to the arts.

Bras and Brass is being paid an appearance fee which will be donated to breast cancer research. Their attendance costs, including transport, accommodation and meals, are being met by the Tattoo organisers. The two other chief guests are Piping Pink and internationally-acclaimed singer and entertainer Suzanne Prentice. Over 300 performers are involved including marching teams, pipe bands, Scottish country dancers, college stage bands and Kapa Haka. Two performances are planned. The first is on

Saturday evening, which is a dress rehearsal and community fundraiser and will attract an audience of around 500-800. The main matinee performance on Sunday is expected to sell out with 1,100 people, including local Mayors, Members of Parliament and military officials attending.

Musical Director Michelle Lowe has selected an exciting repertoire to highlight the ethos of Bras and Brass, to showcase our women players and to fit with the Tattoo's pink theme.

Bras and Brass will have a full complement of players representing brass bands from Dunedin through to Auckland. It will be an exciting weekend of music and fun, and a weekend that has "Bras and Brass" written all over it. And all for a great cause, to raise awareness of breast cancer and some much-

needed funds for breast cancer research.

The Tattoo will be live-streamed across the globe, and you can watch it on Facebook <https://www.facebook.com/manawatu.tattoo/> Tickets are now on sale at the Feilding & District Information Centre or online at the Palmerston North i-site.

With COVID-19 throwing many plans into chaos, it was looking like we would not get a performance in this year, then the Tattoo was confirmed, and we got an invite. With no financial risk to Bras and Brass, it was a no-brainer to accept the invitation.

Hopefully, 2021 will be more stable, and Bras and Brass can schedule two or three concerts around New Zealand and continue our pink journey. Follow us on Facebook [www.facebook.com/brasandbrass](https://www.facebook.com/brasandbrass)

# Next-Gen

*In this issue, we interview brothers Pire Poi (13) and Hoani (11) Wilson of Ngāti Hauā, who play for Matamata Brass. Pire Poi also plays for the Matamata Intermediate School Concert Band.*

*What was your first introduction to a brass band?*

When we were nearly five and seven years old we had a taster lesson at home; from there we joined the Matamata Brass Development group. Then Pire Poi joined the main band at the age of eight and Hoani the following year.

*Does musical ability run in your family?*

Music comes naturally to our whanau. Our Grandpa, Bill Wilson, was very musical and a member of the Matamata Brass Band, along with three uncles and our Papa, Grant Wilson. So we have just carried this on.

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

Pire Poi - First time playing a solo at Regionals in the Novice section and winning, playing *Annie's Song* as the Junior Soloist for Matamata Brass at the Matamata Festival, placings in both Under 13 Slow Melody and Variation solos at Regionals for the last two years. I am excited for the opportunity, being selected as a development player for the 2021 National Youth Band.

Hoani - Winning the Novice section at Gisborne Regionals, placing 2nd behind my brother in Under 13 Slow Melody solo at Regionals 2019.

Both - Winning the U19 Duet together at Regionals 2019 and being a part of 2019 Nationals - a clean sweep in the D Grade with Matamata Brass.

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

More Youth Development days and to play more 'cool' (relatable) music.

*Who or what has been your greatest inspiration?*

Watching A Grade bands such as Eastern Bay of Plenty Brass and Hamilton City Brass

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

Making friends, travelling to different places to play and supper time.

*Is there anyone you would like to thank for helping you with your achievements thus far?* Our Musical Director Memorie Brooky, Tutor Barry Cullen and all our



whanau.

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

To play the best we can and hopefully travel the world through playing music and sport.

Quickfire questions.

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

Anything with Groove, Hip Hop and Pop.

*Other interests?*

ALL Sports - especially rugby and cricket.

*Favourite food?* Pire Poi - Butter Chicken and chocolate. Hoani - McDonald's and lollies

*Favourite place?* Pire Poi - The Luge in Rotorua. Hoani - Whangamata.

*Favourite film?* Pire Poi - *Jumanji*. Hoani - *Aquaman*

*Favourite instrument?* Pire Poi - guitar. Hoani - trombone.

*Favourite piece of music?* Pire Poi - Most slow melodies. Hoani - our duet, *Glory of Love*.

*What do you dislike most?* Pire Poi - doing my chores. Hoani - going into lockdown this year.

*And most importantly, what make of instrument do you play?* Pire Poi - a B&S cornet. Hoani - a Besson cornet

# Nelson's New Name

Nelson Building Society (NBS), New Zealand's oldest building society, has signed a multi-year naming rights sponsorship agreement with one of New Zealand's oldest not-for-profit groups, Nelson City Brass. The band will now be known as NBS Nelson City Brass.

Due to the impacts of Covid-19, many community music groups around the world are unable to rehearse or perform and are facing substantial financial challenges. It is, therefore, an impressive achievement that Nelson City Brass has extended its partnership with NBS, securing the financial viability of the band.

Nelson City Brass was established in 1857, five years before NBS was born. The band has had significant success over the last few years including three national titles and earning promotion to an 'A Grade band' status.

Band secretary Wayne Jennens said that NBS has been around for almost as long as the band. "We see this as a fantastic partnership for both organisations and are really excited to have them on board as naming rights sponsor".

Nelson City Brass regularly undertakes concerts in the community and runs a

successful concert series, with their first post-COVID concert, "A Celebration," occurring on Sunday 13 September (COVID Alert Level dependent) at the Annesbrook Community Centre.

"This is an exciting new relationship between our two institutions; we look forward to our close new working relationship with this amazing group of musicians," NBS Commercial Manager Howie Timms said.

The new partnership will sit alongside the great support the band already receives from the Nelson City Council.



*Howie Timms NBS Commercial Manager, sealing the deal with Daniel Wilson and Wayne Jennens of NBS Nelson City Brass.*

# Building bands with a sustainable future By Jonathan Baker

Consistent with numerous community-based organisations throughout the Western world, brass banding faces a steady decline in popularity, membership, and profile. In mid-2019, the Auckland Bands Association convened a symposium to discuss, "How can a more sustainable brass band movement be achieved in Auckland?" This report summarises that discussion, with some personal reflections by me, the symposium facilitator. The issues and suggestions outlined here are neither applicable to all bands nor intended as a criticism. Instead, I hope this article might inspire some fresh thinking.

## Organisational capabilities and culture

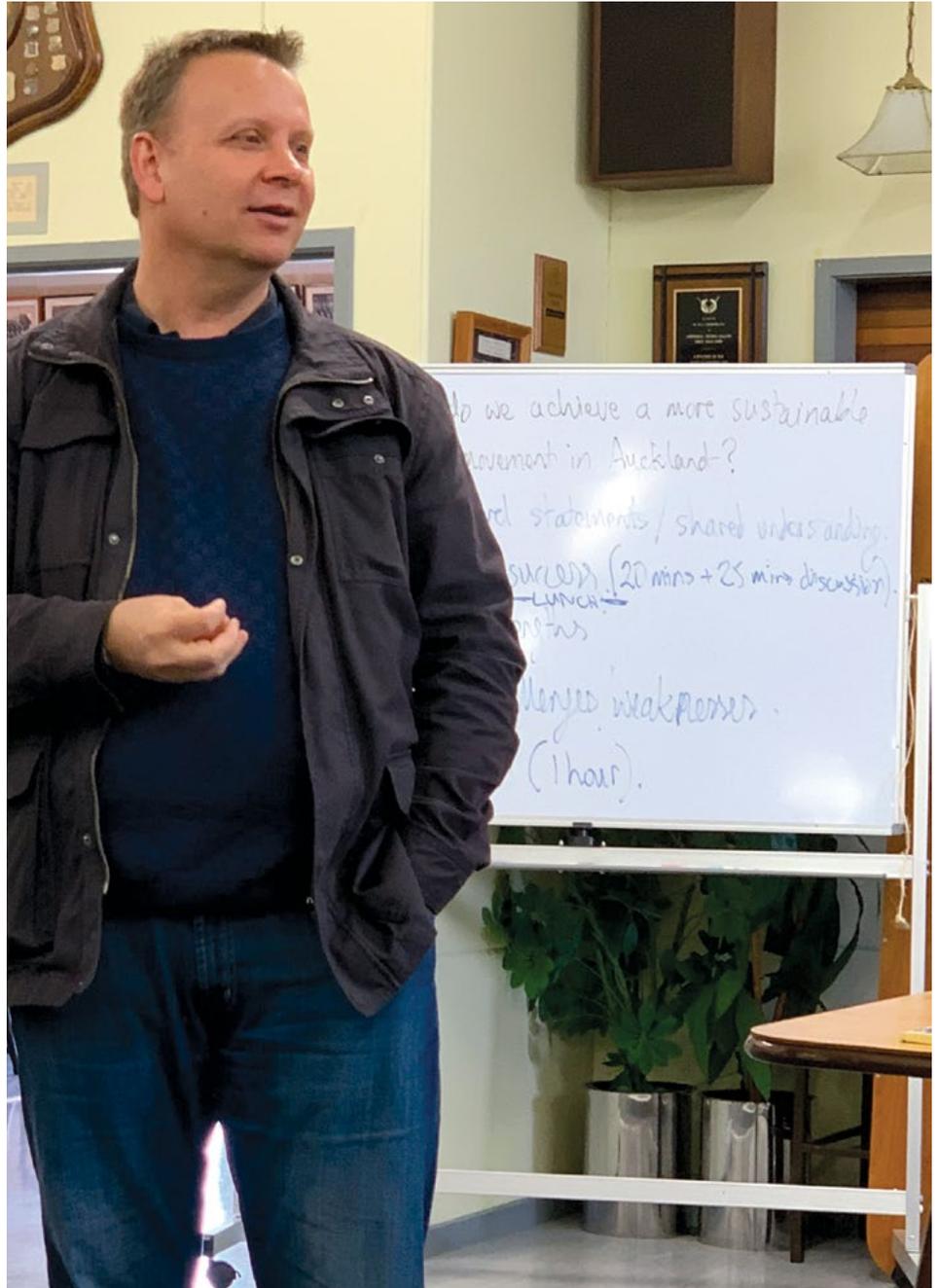
From an infrastructural perspective, symposium participants agreed that a good band needs strong organisational capabilities and a positive culture. Capabilities include a quality conductor, active and engaged committee, organisational infrastructure (e.g., band room and necessary equipment), and reliable financial resources (through funding or other revenue-earning strategies). Most (but not all) bands agreed they have the necessary infrastructure required to function (e.g., band room, chairs and stands, a music library). However, some lack 'nice to have' resources (with poor-quality band rooms, unreliable revenue, and limited percussion equipment).

A more coordinated approach by Auckland bands was discussed, including the possibility of considerably more cooperation; for example, identifying opportunities to share facilities and equipment rather than every band being required to procure their own. This involves undertaking a resource audit of band infrastructure to establish a database of equipment and facilities.

Participants agreed that a positive band culture is reflected in a common purpose and collaborative, social interactions. While purpose has typically been implicit in bands, for some, maybe the time has come for more explicit discussions. This might elicit statements of intent that, in turn, drive clarifications of, or modifications to, current approaches. Interestingly, symposium participants generally agreed that contesting and being competitive are elements of organisational culture. Where some bands prioritise contesting, others can rightfully focus on different priorities (e.g., providing a place for socialising and music-making).

## Community engagement

Symposium participants agreed that the number-one feature of a successful band is high levels of community engagement. Ironically, band members agreed the number-one weakness of their band was low public awareness and community engagement. It would seem going out of the



band room and engaging more vigorously in community events is required. Additionally, even small efforts on social media, in local newsletters and newspapers, and through building close working relationships with local councils, trusts, and media, can have a significant cumulative impact over time. The administration involved in such activity can be onerous, hence the parallel need for an active, effective committee and engaged band members. Additionally, organisations like ABA could potentially attempt outreach activity on behalf of bands generally.

## Education programmes

Those participants from bands with active youth development or education programmes highlighted these initiatives as a strength. However, while a music education programme might be seen as a good source of potential members for a

senior band, ultimately, it is an educational experience that is being delivered. Educational experiences today must be high-quality, thoughtfully designed, positive, enriching, and safe for the young musician. Adopting these principles might require modifications to what is currently delivered by some bands.

For the sake of banding generally, participants saw great potential for more coordinated approaches to the delivery of educational activities, including sharing 'best practice' approaches to setting up and running initiatives. Importantly, such best practice must also include how to build networks with reach into area schools and local music teachers.

## Membership

Symposium participants generally agreed 'the traditional approach [to

# The Next Youth Band

banding] *is not working*'. This issue is reflected in the lack of diversity in bands (by age, gender, *and* ethnicity), and the drop-off in youth members as they move beyond high school. There is a lack of understanding of what young musicians desire, which might best be learned by asking them directly. The formal rules, regulations and norms regarding the types of instruments played in brass bands (that excludes instruments like French horns and tubas) and the exclusive use of transposed treble clef parts, might be unnecessarily restrictive, especially at youth level. Maybe it is time for policies to be revisited.

While participants agreed existing band members are typically friendly and love the music, many bands lack a steady, stable complement of musicians. Bands are, instead, often reliant on musicians with commitments to multiple bands. These musicians are spread thin and cannot consistently attend rehearsals. A discussion with participants about rationalising the number of bands in Auckland proved a sensitive topic. Many bands have a rich history, and there was a general resistance to the notion of disestablishing bands on the grounds that it might hasten banding's decline. However, logically, if demand for band members outstrips supply, a fundamental structural problem remains that impacts all bands, whereby many bands regularly feature empty chairs.

## Conclusion

Brass bands – and other 'analogue' experiences – have the potential to provide enriching non-digital experiences. However, to do so may require a rethink of the purpose of banding. It has been demonstrated that the best way to arrest, or at least slow, the decline in professional fields or markets is collaboration. However, this can be difficult for competitors to embrace – celebrating others' successes as if they were your own – especially when a growing sense of scarcity pervades. Hence, true collaboration with full trust and transparency might take some time to build. But with the right type of leadership and commitment, and agreement that zero-sum outcomes are no longer desirable, it could be achieved. Hopefully, some of the points made in this article might prove useful in developing strategic initiatives to realise improved success in the future.

**About the author:** Dr Jonathan Baker is a Lecturer in Business Strategy at the Auckland University of Technology, Faculty of Business, Economics and Law. In his previous career, he was a professional brass player in the Auckland Philharmonia Orchestra and Co-ordinator of Brass Studies at the University of Auckland's School of Music.

Congratulations to all the players selected for the 2021 National Youth Brass Band. Has there ever been a Youth Band where five of its members are also in the National Band? What great role models for all our young players.

In an email to members of the band and development players, Musical Director Alan Spence said: "You are all to be sincerely congratulated on having the enthusiasm and determination to prepare an audition for the 2021 National Youth Brass Band. It was a pleasure to not only hear you all performing for us, but also to read the reports from your musical directors. The reports confirm that you are all firmly immersed into the culture of brass banding in many more ways than simply playing in a band, and we are very proud of you all."

The band, along with guest soloist Dale Vail, will perform three concerts on Thursday 21 January in Hamilton, Friday 22 January in Whakatane, and Saturday 23 January in Auckland (North Shore).

Principal Cornet	Logan Ford	St Kilda Brass
Soprano Cornet	TBC	
Solo Cornet	Clarke Spence	Eastern Bay of Plenty Brass
Solo Cornet	Sam Powell	Marlborough District Brass
Solo Cornet	Jean-Luc Pitcaithly	Woolston Brass
Solo Cornet	Joe Inman	Palmerston North Brass
Repiano Cornet	Isabella Thomas	Wellington Brass
2nd Cornet	Daniel Dalgleish	Wellington Brass
2nd Cornet	Kodi Rasmussen	Marlborough District Brass
2nd Cornet	Zac Powell	Woolston Brass
3rd Cornet	William Herewini	Eastern Bay of Plenty Brass
3rd Cornet	Annabelle Stewart	Tauranga City Brass
3rd Cornet	Jack Banks	Marlborough District Brass
Co-Principal Horn	Lachlan Spence	Eastern Bay of Plenty Brass
	Emma McMorran	Leopard Coachlines Canterbury Brass
Flugel Horn	Jonty Zydenbos	Wellington Brass
2nd Horn	Eleanor Grigg	Marlborough District Brass
2nd Horn	Hazel Wilson	Woolston Concert Brass
Principal Euphonium	Harry Smith	St Kilda Brass
Euphonium	Reuben Brown	Wellington Brass
1st Baritone	Tom Oldham	Woolston Brass
2nd Baritone	Simon Winship	Hamilton City Brass
2nd Baritone	Walter Hughes	Hamilton Auxiliary Brass
Principal Trombone	David Paligora	North Shore Brass
2nd Trombone	Jack McKenzie	Woolston Brass
2nd Trombone	Natania Ngawhau	Nelson City Brass
Bass Trombone	Liam Bewley	Wellington Brass
Principal Bass	Alex King	North Shore Brass
Eb Bass	Jeshua Oram	Eastern Bay of Plenty Brass
Eb Bass	Alex Eggers	Devon Hotel New Plymouth Brass
Bb Bass	Ollie Scherf	Marlborough District Brass
Bb Bass	Josh Mansbridge	Nelson City Brass
Principal Percussion	Hamish Goodhue	Wellington Brass
Percussion	Joel Mita	Eastern Bay of Plenty Brass
Percussion	Jasmine Ward	Woolston Brass
Percussion	Helen Holt	Trust Porirua City Brass
Percussion	Georgie Palmer	Nelson City Brass
<b>Development Players</b>		
Cornet	Aria Dalgleish	Eastern Bay of Plenty Brass
Cornet	Pire Poi Wilson	Matamata Brass
Horn	Brianna Loan	Ascot Park Hotel Brass
Percussion	Jacob Hickman	Woolston Concert Brass

# Big Band Camps – coming soon

*It's not long until the 2020 National Secondary Schools' band camps get underway. In this issue, we meet three young musicians from Dunedin's Bayfield High School, all attending their first NSSBB.*

Introducing: Benjamin Pickering - bass trombone and cornet/trumpet players Mei Admiraal and Bella O'Connor.

What bands do you play for?

Benjamin: Dunedin Youth Jazz Orchestra and the school bands.

Mei: I mostly play at the school jazz band and orchestra.

Bella: I have recently started going to some rehearsals at St Kilda Brass band, which has been a great opportunity and learning experience. For now, I have been going just to find out what playing in a brass band is like in preparation for the camp, but I hope to be more involved in the band some time in the future. I also play for the orchestra

and jazz band groups at school.

Do family members play, or are you unique one??

Benjamin: My 11-year-old sister plays trumpet, my mum plays flute, and my dad plays percussion.

Mei: I'm the only one in my family who plays brass.

Bella: I am the only member of my family who plays a brass instrument.

Who or what encouraged you to pick up a brass instrument?

Benjamin: I always liked the versatility, the sound and the look of the trombone, so I decided to pick it up.

Mei: I wanted to play brass from an early age.

Bella: My family encouraged me to try the trumpet. I was playing violin at the time and

had been for a few years but wasn't really enjoying it. That is when Errol Moore offered classes at my school, and I decided to give the trumpet a go instead. I loved it and have been learning with Errol ever since.

What are you most looking forward to at NSSBB?

Benjamin: Meeting other trombonists from around the South Island and performing with a big band.

Mei: I'm looking forward to meeting people.

Bella: Meeting other young people who are also involved in brass playing and learning new things.

Tell us something else about yourself that has nothing to do with music or brass?

Benjamin: I represent New Zealand in Ice Dance Figure Skating.

Mei: I also love playing sports.



Mei Admiraal



Bella O'Connor



Benjamin Pickering

# Upper Hutt Brass Band turns 100

In October this year, the Upper Hutt Brass Band (sometimes known as the Upper Hutt 'Cossie Club' Band) will be celebrating the significant milestone of 100 years, and you are invited to attend.

Established in 1920, the band has always had a community focus and a strong partnership with the mayor and council of Upper Hutt. The band regularly supports and attends initiatives such as the Upper Hutt fair, school and community projects, various Anzac events and can often be seen out carolling during the holiday season.

Upper Hutt Brass has always drawn its members from all walks of life, all age groups and from all areas. It is noted in the early records of the band that one member walked to practise each week from Silverstream (that's approximately 6kms)! Today members travel from Karori, the Wairarapa and lower valley to attend practise (thankfully not by foot).

Inclusivity has always been a vital tenet of the band. It is not uncommon to invite new residents along to band, or parents who have children participating in our development programme and decide to give it a go themselves. Players who've had 10 years or more off from playing or even those

who, in their late 50s, get the sudden urge to pick up a tenor horn or cornet for the first time are all welcome.

The band regularly attends national contests. Highlights included winning the National C Grade Championship in 1977 and the next year winning the C Grade competition at the Australian National Championships. In 1983, the band attended the Australian National contest again, gaining a respectable fourth place of ten bands in the B Grade section.

The 100-year celebrations will also include the official opening of the band's new home in California Park. From 1941-2020, the band had been located in Maidstone Park, and it is safe to say that these premises, while they had served the band well for 60 years, had reached the end of their ability to house the expanding band.

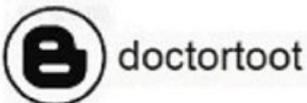
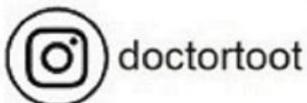
In the last five years at Maidstone Park, the band had faced a fire scare from an overloaded circuit board, boarded up windows and music blasting from occupants of the skate park directly outside. Accessibility and space issues meant that when one person wanted to use the bathroom, at least four others would have to shift their chairs and music stands to make way. Half of the percussion didn't

even fit into the space. You can imagine the grumblings from the bass section when the percussion had a double forte written in their parts ... And that's not to mention the occupants that the band shared the band room with - traps were filled almost daily with mice and rats, a wasps' nest found its way into the bathroom and a bird's nest into the kitchen sink.

In 2018, efforts were in full force to find a new home for the band. It was a lengthy task, but in early 2019, Scouting New Zealand generously handed over the keys to a decommissioned Scout hall in California Park. Numerous weekends and hours of players' and supporters' time went into the grand transition, and we are now proud to call it home.

We are very much looking forward to celebrating our hard work and invite you to join us. To register for the centenary celebrations (24-25 October) complete the form on our website: <https://upperhuttbrass.band/registration/>

Even better, if you are in the Upper Hutt region and would like to come along to play with us, let us know via the form on our website: <https://upperhuttbrass.band/contact-us/>



158A Ridge Rd, Howick, Auckland 2014 | P: 09 533 3330 | E: [info@drtoot.com](mailto:info@drtoot.com)

# ABA Contest

The first Sunday in August saw the running of the Auckland Bands Association Solo and Party Contest at Onehunga High School, very ably run, once again, by Kathy McDonald. Having been postponed in May, due to Covid-19, it was great not only to be able to hold the event within what has turned out to be a small window but to see a large number of competitors.

The adjudicators for the day were Andrew Lile (Juniors) and John McGough (Open). Both well-respected musicians, their hard work and insightful comments were appreciated by all.

The Junior classes saw a good turnout from two bands: North Shore Brass Academy and Auckland City Brass. All events were keenly contested, particularly in the younger age groups. Not surprisingly, the most

outstanding performances came from National Junior Champion of Champions, cornetist Liam Wright in the Under 19 classes.

A pleasing feature this year was the growth in the number of duet, trio and ensemble performances. Once again keenly contested, North Shore Brass Academy won the Duet and Ensemble classes, with Auckland City taking out the trio.

The Open classes featured the usual suspects from Auckland's top bands, with Andrew Leech and Steven Booth winning the two championship classes. It was pleasing to see many outstanding younger players competing in the Open classes. This is crucial if we hope to maintain high playing standards within our movement.

As with the Junior classes, some of the finest

playing came from the Ensemble classes, particularly Auckland City Brass, which won all three classes, Trio, Quartet and Ensemble. Both adjudicators made special mention of the high quality of all entrants. The only disappointment was that the trio and quartet performances – both outstanding and, for me, the musical highlights of the day – were enjoyed by only myself, the adjudicator and the mother of one of the competitors.

This is an ongoing challenge, to try to present our best musical face to the public and to encourage more of our own to support each other.

Thanks to Kathy and her team for a wonderful contest.

Mark Close  
President - ABA



Left to right: Andrew Large, Steven Booth, John McGough (the adjudicator) and Andrew Leech.



Seven of the competitors in the Under 13 Class were from Auckland City Brass Youth Band. Left to right: Jonathan Chang, Justin Chang (2nd U13 Not Slow Melody, 3rd U13 Slow Melody), Jeremy Strang (3rd U13 Not Slow Melody), Dylan Wilcox, Kie'eteau Latu (1st= U13 Not Slow Melody, 1st U11 Class), Dimitrios Koulianos (1st U13 Slow Melody) and Rachel Uy.

# ABA Contest Results

## Percussion Under 16

- 1 Jackson Parker, North Shore Brass Academy
- 2 April Sullivan, North Shore Brass Academy

## Under 11 Years

- 1 Kie'eteau Latu, Auckland City Brass
- 2 Sophie Wood, North Shore Brass Academy
- 3 Jasper Xie, Auckland City Brass

## Slow Melody Under 13

- 1 Dimitri Koulianos, Auckland City Brass
- 2 Matthew Donaldson, North Shore Brass Academy
- 3 Justin Chang, Auckland City Brass

## Not Slow Melody Under 13

- 1= Matthew Donaldson, North Shore Brass Academy
- 1= Kie'eteau Latu, Auckland City Brass
- 2 Justin Chang, Auckland City Brass
- 3 Jeremy Strang, Auckland City Brass

## Slow Melody Under 16

- 1 Makeleta Tuipulotu, North Shore Brass Academy
- 2 Harry Parker, North Shore Brass Academy
- 3 Emily Sullivan, North Shore Brass Academy

## Not Slow Melody Under 16

- 1 Harry Parker, North Shore Brass Academy
- 2= Emily Sullivan, North Shore Brass Academy
- 2= Makeleta Tuipulotu, North Shore Brass Academy

## Slow Melody Under 19

- 1 Liam Wright, North Shore Brass
- 2 Jack Chen-Sinclair, ACG Parnell College

## Not Slow Melody Under 19

- 1 Liam Wright, North Shore Brass
- 2 Jack Chen-Sinclair, ACG Parnell College

## Slow Melody Over 19 (Novice)

- 1 Wendy Kjestrup, Kumeu Brass

## Slow Melody Any Age

- 1 Sang Hyun Kim, Auckland City Brass
- 2 Gary Bilton, Waitakere Auckland Brass
- 3 David Paligora, North Shore Brass

## Not Slow Melody Any Age

- 1 Gary Bilton, Waitakere Auckland Brass
- 2 Andrew Large, Waitakere Auckland Brass
- 3 Jake Krishnamurti, Auckland City Brass

## Veterans

- 1 Gary Bilton, Waitakere Auckland Brass

## Slow Melody Championship

- 1 Andrew Leech, North Shore Brass
- 2 Steven Booth, Waitakere Auckland Brass
- 3 Andrew Large, Waitakere Auckland Brass

## Not Slow Melody Championship

- 1 Steven Booth, Waitakere Auckland Brass
- 2 Andrew Leech, North Shore Brass
- 3 Linda Filimoehala, Waitakere Auckland Brass

## Duet Under 19

- 1 Makeleta Tuipulotu and Alex Smales, North Shore Brass Academy
- 2 Matthew Donaldson and Matthew Hutchinson, North Shore Brass Academy
- 3 Calista Ngadi and Emilie Wallbank, North Shore Brass Academy

## Duet Over 19

- 1 Steven Booth and Graant Langdon, Waitakere Auckland Brass
- 2 Laura Catley and Josh Rogan, Auckland City Brass

## Trio Under 19

- 1 Justin Chang, Casper Adams and Eleora Lau, Auckland City Brass

## Trio Over 19

- 1 Josh Rogan, Peter Reid and Jake Krishnamurti, Auckland City Brass

## Quartet Over 19 years

- 1 Auckland City Brass

## Ensemble Under 19 years

- 1 Emily Sullivan, Calista Ngadi, Emilie Wallbank, Callum Shuker-Brown, Joseph Reid, Jacob Chai, Matthew Donaldson, Matthew Hutchinson and Charlie Meek, North Shore Brass Academy

## Ensemble over 19 years

- 1 Auckland City Brass

## Parent/Child/Family Group

- 1 Wood Family

## Bugle Calling

Among replies received from my request for "bugling" stories, was one from my friend Trevor. We sit together in our "feeder" band each Wednesday early evening. We have yet to settle on a name for our loosely-termed "Junior Band" for "junior" seems inappropriate for an age range from eight to eighty. Perhaps "Future Investment" would be more accurate. I have taken the liberty to condense what he wrote.

Trevor's introduction to brass instruments was as a young lad learning the bugle in the Boys' Brigade. His story is not unusual. I remember the time when the *Last Post* was always played by three or four young buglers at our Anzac Services in Papakura.

After a year learning the bugle, Trevor proceeded to the Onehunga Boys' Band and the school band and orchestra at Auckland Grammar. Here he gained the satisfaction of performing in concert, something he has been able to come back to in recent years.

Trevor's early music experiences, though included a couple of

sad moments in particular. The first, every player's nightmare, a dropped instrument. He was at the Mount Wellington RSA and about to go on when his wife dropped the instrument. The result I quote: "All I could get was a strangulated sound." Hopefully, not many of us have experienced that, but we can all sympathise with the moment.

The other sad experience, after a long lay-off from playing, was struggling to play well at his father-in-law's funeral. That is something I do have experience of. Funerals are always short notice. Wisely I used a cornet and dropped the pitch three semitones. It was only just okay, though.

So, if you desire to play bugle calls, it is essential to stay in shape. The best way to do this is to play regularly in a brass band. My plan, now that rehearsals are back to normal, is to ask our conductor if the whole cornet team can learn the *Last Post* together. Do others see merit in this approach?

Ian Levien



## BBANZ – Directory

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Website: [www.brassbanz.org.nz](http://www.brassbanz.org.nz)

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

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#### National Youth Brass Band

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Manager: Emily Richards  
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M: 021 607 483

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



*Almost ready - a new band room for Upper Hutt Brass.*



## Annual General Meeting

The 88th Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on Saturday 14 November at the West Plaza Hotel, 110 Wakefield Street, Te Aro.

Registration from 8.30am with the AGM running from 9.30am to approximately 4.00pm.

A meeting of representatives of the District Associations with the BBANZ management committee will take place on Friday 13 November from 7.00pm also at the West Plaza Hotel.

## NBS NELSON CITY BRASS



NZ's newest A Grade band

Musical Director Nigel Weeks

Vacancies for front row cornet and bass players. Assistance given with accommodation and employment where possible. Please contact Wayne on 021 583 231 or [secretary1@nelsonbrass.org.nz](mailto:secretary1@nelsonbrass.org.nz)



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NEW ZEALAND

# Mouthpiece

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NATIONAL  
SECONDARY  
SCHOOLS'  
BRASS BAND

## RISING STARS

**Musical Director:** Andrew Snell

**Guest Soloist:** Harmen Vanhoorne

**Assisting Musical Director:** Te Reo Hughes

**1pm-2pm, Saturday 3 October 2020**

**Christchurch Boys' High School,  
Straven Road, Christchurch**

**1pm-2pm, Saturday 10 October 2020**

**Taupo Anglican Church St Andrew's,  
89-91 Titiraupenga Street, Taupo**

Prices: \$10 Adults, \$5 Students/Seniors/Unwaged. Children under 12 Free

# Election 2020

Wayne Jennens - Welcome to the BBANZ National Management Committee

Wayne was introduced to brass bands by his father and joined the then Nelson Municipal Band in 1983, then playing in his first national contest in Nelson in 1984. Over the years he has also played with both Marlborough District Brass and Motueka District Brass at regional and national contests.

Returning to banding in 2012 after an 18-year break, Wayne has been heavily involved in the administration side of bands. He is currently secretary of both NBS Nelson City Brass and the Nelson Marlborough West Coast Brass Band Association. In 2018 he won the National Administrator of the Year title at the NZ Brass Band Championships in Blenheim.

A Fire and General Insurance broker by occupation, Wayne spent 15 years as branch manager of a global insurance broking firm, so he is competent at people-management, problem-solving and strategic planning.

Wayne believes the brass banding in New Zealand, and indeed around the world, is at a real crossroads for the future, not just as a result of COVID (which has meant limited funding opportunities and public performances) but also in reduced playing numbers in many regions. He would like to assist in finding ways to future-proof the organisation so that banding once again prospers in New Zealand.

The management committee for the 2020/21 year is:

President John Sullivan

Vice president Grant Langdon

Committee members: Wayne Jennens, Brian Nicholas, Emily Richards and Lachlan Spence.



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Owen Farr, Philip Cobb  
and Richard Marshall

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# Banding Together



It is that time of the year again, the time when I like to remind everyone that the most important event in the New Zealand brass banding calendar is just around the corner. The BBANZ Annual General Meeting is on Saturday 14 November in Wellington.

BBANZ is YOUR organisation. Despite what many believe, it is not the Management Committee that sets the rules and regulations or the direction of brass banding in New Zealand but YOU, the players, member bands and District Associations. Our Annual General Meeting is the yearly forum where this all happens.

The AGM weekend begins on Friday evening when the District Associations gather for what is always an open and informative discussion. This year the focus will be on understanding, defining and aligning the role of District Associations with our broader national strategic plan. Is the current structure still the best method for providing the necessary conduit between bands and the National Association?

Each year half of the places on the National Management Committee are up for re-election. Prior to the AGM weekend, nominations are called for the committee and each band has the opportunity to vote on who they would like to see represent their interests. For our movement to grow it is important that we encourage and promote inclusion and diversity at all levels of our organisation. A mix of experience, backgrounds and new ideas is vital for the management committee to function well. It

is not too scary and can be very rewarding so if you believe you have value to add then don't hesitate to contact Helen, myself or someone currently on the committee to learn more about what is involved.

Many vital decisions on the future direction of your movement are made or endorsed by those in attendance at the AGM. This year bands have been very pro-active and have submitted several remits on changes to our rules and regulations. All of these submissions are discussed and voted on at the AGM. Proposed changes may impact you and your band, so make sure all remits are reviewed in your bandroom so that your band representative is well prepared for the AGM.

It is worth noting that only bands, District Associations and Life Members present have the right to vote at our AGM. We appreciate there is a cost to attend however we do our best to keep this cost to a minimum, and it is vital we have input from as many bands as possible in setting the direction of our movement. Given the year that we have all had, being able to meet together to discuss our shared passion for brass banding will no doubt have more significance.

Make sure your voice is heard this year!

Yours in banding,  
John Sullivan - President  
Brass Band Association of New Zealand

## Friends of the National Youth Brass Band:

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

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

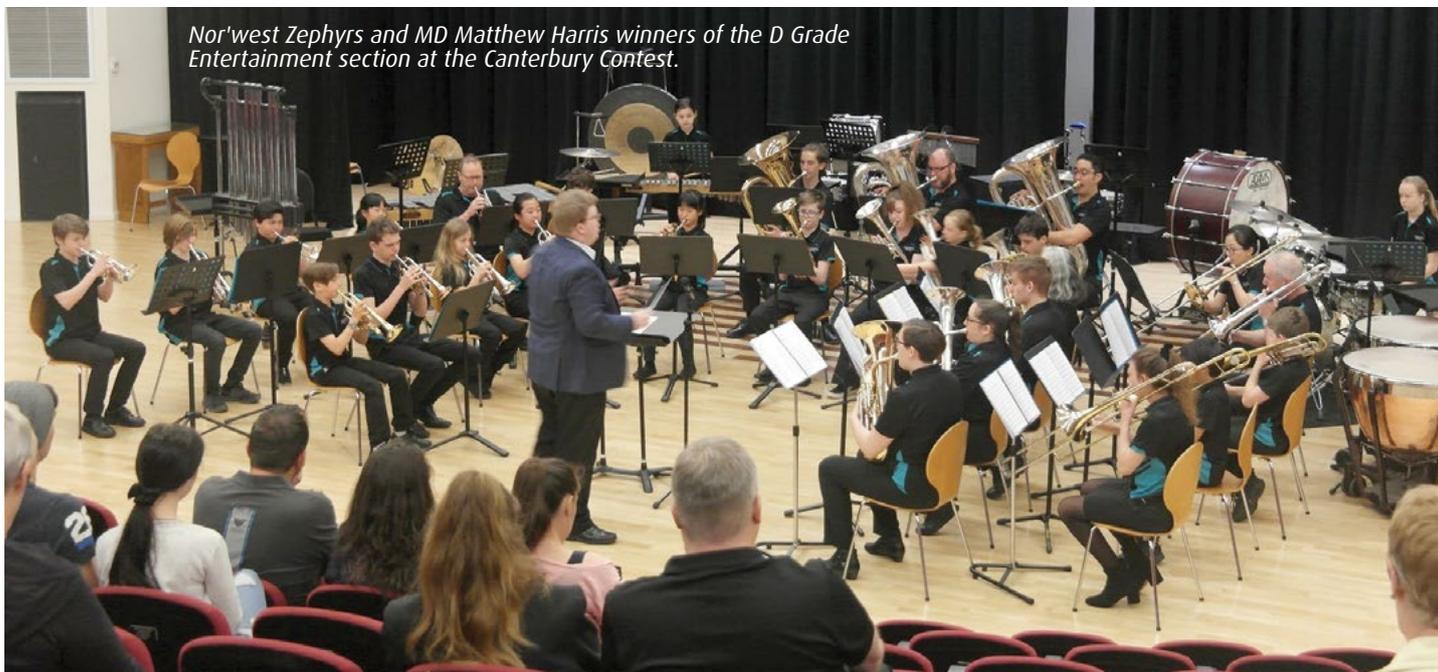
## Life Members of the BBANZ

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

## Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.

*Nor'west Zephyrs and MD Matthew Harris winners of the D Grade Entertainment section at the Canterbury Contest.*



# Gig Guide

(Subject to Ministry of Health Alert Levels)

## Wednesday 30 September to Saturday 3 October

National Secondary Schools' South Island band camp based at Christchurch Boys' High School.

## Friday 2 to Sunday 4 October

Celebrating 50 years – join Trust Porirua City Brass for a weekend of activities. For more details contact band secretary Sandra Jones [jj.sandy@xtra.co.nz](mailto:jj.sandy@xtra.co.nz)

## Saturday 3 October

In concert, the National Secondary Schools' South Island band, 1.00pm at Christchurch Boys' High School auditorium, Te Kura Street, Fendalton. Tickets at the door.

Kumeu Vintage Brass' Annual Whangaparaoa Concert, 2.00pm at Whangaparaoa College Auditorium, 15 Delshaw Ave, Stanmore Bay.

## Wednesday 7 to Saturday 10 October

National Secondary Schools' North Island band camp based at MiCamp, Turangi.

## Saturday 10 October

In concert, the National Secondary Schools' North Island band, 1.00pm at St Andrew's Anglican Church, 91 Titiraupega Street, Taupo Town Centre. Tickets at the door.

## Wednesday 14 October

*New Zealand Army Band Live!* 7.00pm at NBS Theatre Westport. Tickets available from the NBS Theatre or on-line at [www.nbstheatre.co.nz](http://www.nbstheatre.co.nz)

## Thursday 15 October

*New Zealand Army Band Live!* 7.00pm at Regent Theatre Greymouth. Tickets available from the box office or on-line at [www.regentgreymouth.co.nz](http://www.regentgreymouth.co.nz)

## Friday 16 October

*New Zealand Army Band Live!* 7:30pm at Ashburton Trust Event Centre. Tickets available from the Ashburton Trust Event Centre, 03 307 2010.

## Sunday 18 October

ABA Youth Band Festival. 1.00pm at the J R Fletcher Performing Arts Centre, Kings School, 258 Remuera Road, Auckland

## Monday 19 October

The Royal New Zealand Navy Band's 60th Anniversary Concert, postponed from earlier in the year, 7.30pm in the Great Hall, Auckland Town Hall. Tickets from Ticketmaster, Adults \$25, Seniors \$20, Students \$15.

## Saturday 24 and Sunday 25 October

Centenary celebrations for Upper Hutt Brass Band and the official opening of its new bandroom. Register your interest at <https://upperhuttbrass.band/registration/>

## Saturday 31 October

Free workshop with the National Band, 4.00pm at St John's College Library, 85 Hillcrest Road, Hamilton. Everyone welcome.

## Sunday 1 November

*Virtuoso Brass*, The National Band of New Zealand 2.00pm, Gallagher Academy of Performing Arts, Hamilton. Tickets Adults \$28, Seniors \$23, Student/Child \$18 available from <https://www.waikato.ac.nz/academy/events/music/national-band-of-new-zealand-virtuoso-brass?fbclid=IwAR1VdEeVtNcAjKnhWd7TFo7fR3py5krFX2UovSlynUZPehw9v9Ut2dWquls>

## Saturday 14 November

BBANZ Annual General Meeting at West Plaza Hotel, Wellington.

For more events and news, visit our Facebook pages.

<https://www.facebook.com/brassbanz/>

<https://www.facebook.com/nznybb/>

<https://www.facebook.com/nssbbnz/>

<https://www.facebook.com/nationalbandnz/>

# Canterbury Contest

There were cheers throughout Canterbury on 21 September when Prime Minister Jacinda Ardern confirmed that we could move to Alert Level One. This announcement meant that all events for the 2020 Canterbury Provincial Brass Band Festival could go ahead as planned. Chief adjudicator for the weekend Andrew Snell had done some research and believed that the Canterbury band contest was the first in the world, post Covid.

On Saturday 26 September eleven bands, including three each from Nor'west and Woolston Brass, got the Canterbury Festival Contest underway. In the D Grade section Rangiora Brass, under the baton of Dwayne Bloomfield, were clear winners in the traditional components, but it was the young conductor of Nor'west Zephyrs, Matthew Harris, who stole the show in

the Entertainment section with his vocal performance of *Sweet Caroline* which had the crowd clapping along. In the afternoon session, the C, B and A Grades impressed as each band brought its own style to the competition. After months without concerts or contests, both the bands and audience thoroughly enjoyed a full day of music and socialising.

The next day over seventy competitors, including twenty-two in the Under Thirteen brass solo event, amazed the judges with the quality of their performances. Andrew Snell was particularly impressed with all the performances in the Championship Slow Melody section – world-class.

As you will see from the results for these events, it was a great day for the women of Canterbury. Chief adjudicator Andrew Snell had a hectic weekend but was ably

supported by solo judges Phil Johnston, Nathaniel Griffiths, Bill Vail and Cameron Burnett. Scott Taitoko, a tutor at Ara Institute of Canterbury and member of the CSO, judged the Entertainment contest.

The CPBBA Committee would like to thank the following organisations and individuals who contributed to a very successful and enjoyable weekend: St Margaret's College, CERT (Canterbury Earthquake Recovery Trust), Woolston Brass (for supplying percussion gear and a piano), David Johnstone for designing the programme and all the accompanists. Special thanks to the volunteers who helped as Supervisors, Runners and front-of-house Attendants, and Stephen Leader who was in his element as Chief Supervisor.

Helen Lee  
CPBBA President

## Canterbury Contest Results

### Under 13 Slow Melody

- 1 Luca Cable, Woolston Concert Brass
- 2 Leon Harmen, Nor'west Zephyrs
- 3 Keina Rollinson, Nor'west Zephyrs

### Under 13 Variation

- 1 Luca Cable, Woolston Concert Brass
- 2 Keina Rollinson, Nor'west Zephyrs
- 3 Leon Harmen, Nor'west Zephyrs

### Under 15 Slow Melody

- 1 Katia Ashmore, Nor'west Brass
- 2 Will Robson, Nor'west Brass
- 3 Daniel Ross, Nor'west Brass

### Under 15 Variation

- 1 Katia Ashmore, Nor'west Brass
- 2 Monika Duncan, Nor'west Brass
- 3 Huey Duncan, Nor'west Brass

### Under 17 Slow Melody

- 1 Hazel Wilson, Woolston Concert Brass

### Under 17 Variation

- 1 Hazel Wilson, Woolston Concert Brass
- 2 Amelia MacKay, Woolston Concert Brass
- 3 Brendan Lancaster, Woolston Concert

### Under 19 Slow Melody

- 1 James Paget, Nor'west Brass
- 2 Benjamin Walker, Alpine Energy Timaru
- 3 Maxine Sherriff, Nor'west Brass

### Under 19 Variation

- 1 Benjamin Walker, Alpine Energy Timaru
- 2 James Paget, Nor'west Brass
- 3 Maxine Sherriff, Nor'west Brass

### Junior Champion:

Hazel Wilson, Woolston Concert Brass

### Under 15 Percussion solo

- 1 Keina Rollinson, Nor'west Zephyrs
- 2 Katia Ashmore, Nor'west Brass

### Under 19 Percussion solo

- 1 Jacob Hickman, Woolston Concert Brass

### C and D Grade Slow Melody

- 1 Kate Sanders, Woolston Concert Brass
- 2 Vickie Ward, Woolston Concert Brass
- 3 Janet Powell, Woolston Concert Brass

### C and D Grade Variation

- 1 Kate Sanders, Woolston Concert Brass
- 2 Vickie Ward, Woolston Concert Brass
- 3 Janet Powell, Woolston Concert Brass

### C and D Grade Champion:

Kate Sanders, Woolston Concert Brass

### Open Slow Melody

- 1 Julia Mallett, Woolston Brass
- 2 Emma McMorran, Leopard Coachlines Canterbury Brass
- 3 Leigh Martin, Alpine Energy Timaru Brass

### Open Variation

- 1 Leigh Martin, Alpine Energy Timaru Brass
- 2 Julia Mallett, Woolston Brass
- 3 Tania MacKay, Woolston Brass

### Open Champion: Julia Mallett, Woolston

### Veterans Slow Melody

- 1 Kevin McMorran, Leopard Coachlines Canterbury Brass
- 2 Leigh Martin, Alpine Energy Timaru Brass
- 3 Tala Natapu, Rangiora Brass

### Veterans Variation

- 1 Leigh Martin, Alpine Energy Timaru Brass
- 2 Tala Natapu, Rangiora Brass
- 3 Bob Reid, Rangiora Brass

### Veterans Champion:

Leigh Martin, Alpine Energy Timaru Brass

### Championship Slow Melody

- 1 Kevin Hickman, Woolston Brass
- 2 Anthony Smith, Woolston Brass
- 3 Kevin McMorran, Leopard Coachlines Canterbury Brass

### Championship Variation

- 1 Kevin Hickman, Woolston Brass
- 2 Jack McKenzie, Woolston Brass
- 3 Anthony Smith, Woolston Brass

### Canterbury Soloist of the Year:

Kevin Hickman, Woolston Brass

### Junior Ensemble

- 1 Woolston Junior Band Maroon
- 2 Woolston Junior Band Gold
- 3 Woolston Junior Band Blue

### Junior Percussion Ensemble

- 1 Woolston Brass Academy

### Open Percussion Ensemble

- 1 Nor'west Brass Percusskies

### Open Duet

- 1 Rangiora Brass No2
- 2 Rangiora Brass No 1
- 3 Woolston Concert Brass Troms

### Open Ensemble

- 1 Addington Selwyn Express
- 2 Addington Transalpine
- 3 Addington Trombones

### Best (Band Event) Soloist:

Luke Christiansen, Woolston Brass

### Best Compere:

Tony Bunting for Woolston Brass

D Grade Band Results	Sacred	Own Choice	Stage March	Ent.
Rangiora Brass	36	135	35	70
Nor'west Zephyrs	34	133	32	76
New Brighton Silver Band	33	130	33	60
Woolston Junior Band	31	129	30	65
Nor'west Cyclones	N/a	N/a	30	62

C Grade Band Results	Sacred	Own Choice	Ent.
Nor'west Brass	37	139	84
Woolston Concert Brass	38	137	79

B Grade Band Results	Sacred	Own Choice	Ent.
Addington Brass	40	142	85
Alpine Energy Timaru Brass	41	141	83

A Grade Band Results	Sacred	Own Choice	Ent.
Woolston Brass	45	148	96
Leopard Coachlines Canterbury Brass	44	144	82



Big smiles from Chief Adjudicator Andrew Snell and Julia Mallett, winner of the Open Slow Melody and Open Aggregate.

# Coming soon

The National Band, under Musical Director David Bremner, will perform its first and only concert of 2020 on 1 November at the Gallagher Academy of Performing Arts Centre in Hamilton. The concert, which starts at 2.00pm, will showcase the band's musical dexterity as it performs a wide range of musical styles with even a bit of dancing thrown in. Included in the repertoire will be a new work written for this concert by composer Jack Bewley and solos performed by the band's Principal Cornet, Besson International artist Harmon Vanhoorne, Principal Horn Mike Ford and Principal Euphonium Steve Miles. With the likelihood of audience restrictions being lifted, the public is encouraged to secure their tickets early as the venue has limited seating. Tickets are available through the band's website [www.nationalband.co.nz](http://www.nationalband.co.nz).

During the band's rehearsal weekend in Hamilton, it will also hold a free workshop open to all brass and percussion players on Saturday afternoon from 4.00pm at St John's College Library, 85 Hillcrest Road, Hamilton. Members of the National Band will talk about playing techniques and issues, and be available to answer questions. This workshop will be an excellent learning opportunity for players of all stages and ages so check out the band's website for more details.

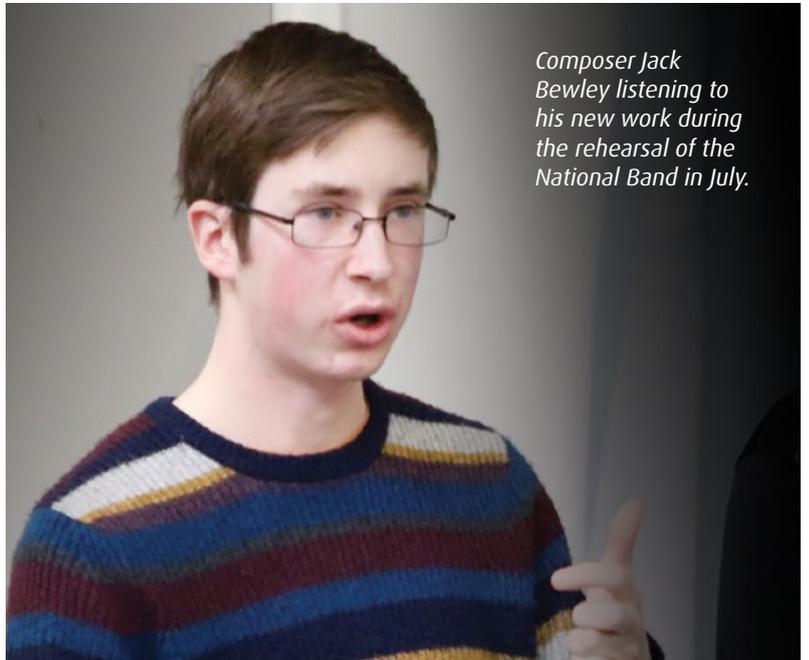
Since the band first got together in Wellington in June, a great publicity campaign has been running on the band's Facebook page. Each week a band member is profiled, and there are also video interviews with other members of the band. <https://www.facebook.com/nationalbandnz/>

Band manager Garth Coffey told *The Mouthpiece* that planning for the weekend, under current alert level restrictions, has presented numerous challenges. However, the band members are excited to finally be able to perform to a live audience in what will be their only concert for this year.

Coffey was also delighted to announce Besson as the chief sponsor of the National Band. The band is extremely grateful to have support from Besson and looks forward to working with them over the next few years. Their support will significantly assist the band with its future performances and workshops throughout New Zealand over the next few years.



Steve Miles  
Principal Euphonium  
of the National Band



Composer Jack  
Bewley listening to  
his new work during  
the rehearsal of the  
National Band in July.

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# Bugle Calling

In my last article, I signed off with “my plan, now that rehearsals are back to normal, is to ask our conductor if the whole cornet team can learn the Last Post together.” Unfortunately, we are not yet back to normal, so this plan is in abeyance.

This setback has slowed progress, but not stopped it for I have been working on a Guideline for Buglers. The chapter I have written is currently with a knowledgeable colleague Chris Mullane, and I await his comments and suggestions. Chris is pretty good at polishing up my written performances. Ultimately we aim to produce something useful for players who are asked to perform bugle calls whether that be for funeral services or commemorative occasions.

Such occasions are very much a part of our nation’s history and heritage and, as musicians, we have a responsibility to play our part in those traditions. For this reason, I want to recommend an excellent book published in 2017, *Good-bye Maoriland - The Songs & Sounds of New Zealand’s Great War* by Chris Bourke and now available in some libraries.

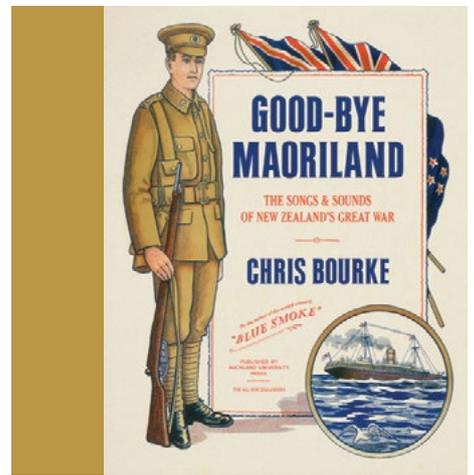
At the time of writing, I have read but 60 pages and I am enthralled at the extent of brass band photo coverage and content. I am sure readers will be just as interested, particularly where your band’s history and

involvement is mentioned. One of the first photographs is of the Daffodil Day Parade marching along Trafalgar Street, Nelson on 16 September 1916 led by the Boys’ Training Farm Band. Nelson City Brass is one of our oldest brass bands – I think they pre-date New Plymouth by one year. It seems likely there was more than one brass band in the Nelson of 1916.

On the very next page is a large photo of ten buglers practising. The caption is worth quoting in full. “Buglers practice tormenting the recruits from First Post to the Last at the Featherston Camp”. (Wairarapa Archive). Featherston was the largest military camp in New Zealand during WW1. Those buglers would have earned their keep.

Other early photographs include Stratford pre-war (about 1910); a band concert at Auckland Domain 1913 (the rotunda still stands); the Ladies Temperance Brass Band (also pre-war) which is a must-see for our Brass and Brass members; and Masterton Municipal Band leading the Wairarapa’s first group of volunteers. These are within the first 25 pages and much more follows from Invercargill to the far north. A great photo of some members of Woolston Band atop the roof of the Press Building, Christchurch 1915 is an excellent sample.

Additionally, some familiar names are quoted, and winners of the Pat Cole Medal can read about this most influential military bandmaster of the era along with input from band historian Peter Newcomb. Lloyd Thorne, WW1 military bandmaster and first



editor of the *New Zealand Mouthpiece* is cited, and Alex Lithgow is covered in some depth. The list goes on.

If my recommendation does not persuade you, I shall leave the last word to noted New Zealand military historian, Chris Pugsley.

“*Good-Bye Maoriland* is an impeccably researched account of the influence of music in World War 1 from military bands and concert parties to Maori music and songwriting. Profusely illustrated and highly readable, it will attract anyone interested in war and the cultural history of New Zealand.” Lieutenant Colonel (Retired) Christopher Pugsley, ONZM, DPhil, FRHistS.

Read, enjoy, and take pride in your brass band heritage.

Ian Levien

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# Next-Gen

**In this issue, we interview 16-year-old tenor horn player Brianna Loan from Invercargill.**

*What was your first introduction to a brass band?*

When I was little, I always wanted to be like my older siblings. My sister did dancing and musical theatre, so I followed her there, and my brother played in the brass band. I thought that looked really cool, so I started playing the cornet and joined the Ascot Park junior band a year later.

*What groups do you play for?*

Ascot Park Hotel Brass Band, Ascot Park Hotel Auxiliary Brass Band, James Hargest College Jazz Band, and James Hargest College Concert Band.

*Does musical ability run in your family?*

My Dad's family were quite musical - my Dad played keyboard and flute. However, my brother was the first person in my family to pick up a brass instrument.

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

The National Secondary Schools' Band last year, going away to contests with my band and getting into the National Youth Band development squad for 2021.

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

New friends and lots of helpful playing advice and techniques. It's a great atmosphere and very cool being around similar people.

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

I think the way in which I have been developed into the band in Invercargill was really good because there is a junior band (which other places have as well) that gets players ready to move up into the senior A Grade band. On a national level, I think the NYBB development squad is a great idea as it gives people such as myself exposure to the next level of playing and an opportunity to play and learn with the band.

*Who or what has been your greatest inspiration?*

I am very goal orientated, and so I aspire to be able to play well enough to be named as a full player in the NYBB. These goals inspire me more than a particular person or group.



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

The community - there's nothing like it. Some of my closest friends have been made from it, and it's just such a cool atmosphere. I am always blown away by what we can do as a group.

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

Kath Herman - she has taught me everything and is such a lovely person. She is continually pushing me forwards and making me a better player. And of course, my parents who have always been there, supporting me at concerts from day one.

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

I have no clue what I want to be when I grow up, but wherever I end up, I want to keep playing and will hopefully always be

able to be part of a brass band.

*Quickfire questions.*

*What type of music do you listen to most?* I enjoy most genres, but my favourite music has definitely come from the 1970s-90s

*Other interests?* Badminton, drama and singing

*Favourite food?* Pizza

*Favourite place?* Queenstown

*Favourite film?* Back to the Future

*Favourite instrument?* Marimba

*Favourite piece of music?* A Time for Peace from *The Essence of Time* by Peter Graham

*What do you dislike most?* Rice

*And most importantly, what make of instrument do you play?* York YTH-3050

# Quick Notes

## Australian Champs Cancelled

In light of the ongoing Covid-19 pandemic, the 2021 Australian National Band Championships due to be held in Newcastle, NSW over Easter 2021 have been cancelled. In its place, the National Band Council of Australia (NBCA), in conjunction with the Band Association of NSW, is running the inaugural Australian National Online Festival of Bands (ANOFB)

This festival will provide an opportunity for bands across Australia and internationally to submit for adjudication video recordings of them playing a Sacred Item, single Own Choice major work, a Stage March or own choice concert item (or any combination of these four items). These performances will be replayed over the Easter weekend. The festival is all about participation and providing bands with a purpose for rehearsals through these unprecedented times.

For more details visit

[https://www.facebook.com/events/2843342425720721/?event\\_time\\_id=2843342432387387](https://www.facebook.com/events/2843342425720721/?event_time_id=2843342432387387)

## Our History

It sure has been a big job and there is still much more to go! But much of our archive material donated to the National Library is



now neatly housed, described and accessible to all. (See photo above.)

To access the collection, people will need to visit the reading rooms in the National Library in Wellington. Because the BBANZ Collection is part of the Turnbull unpublished heritage collections, you will need to view items in the secure Katherine Mansfield Reading Room. The process of requesting unpublished items to view starts with people registering via RealMe. After that, you can log in and search on the Tiaki database, add items to your account and then complete the request. Up to ten items can be requested at a time, and two items viewed at a time. There are full instructions on this webpage. There is an entirely different registration/requesting process for published material through the National Library catalogue.

Thus far, the finding aid has been organised into the following series, based on the original order of the material:

- Administrative records.
- Associate bands.
- Band histories and biographical records.
- Band registrations.
- Competition programmes.
- International Tours and Competitions.
- Management Committee meeting minutes and memoranda.
- Minutes of Annual General Meetings.
- National and Regional Competitions.
- Photographs. [ca 1880s-2010s].

There will be more series added as processing continues and some shuffling of descriptive records between series may also occur. Eventually, people will be able to download a PDF document of the complete finding aid.

# Mask Up

By Viv Posselt

Courtesy of the *Te Awamutu News*

Members of the Te Awamutu Brass Band have just made 700 face masks – for both adults and children – in a highly topical fundraising initiative that dovetails perfectly with COVID requirements.

They're selling all the masks at \$5 a pop and are getting requests from all around the country.

The decision to make the masks started when one of their number, Jenny Yarnley, who runs her own sewing business from home, found herself with an order for around 200 masks.

Band president Susan Jenkins said: "Jenny got in touch with me, thinking it might be an idea to make masks as a fundraiser for the band. We normally would do around four to five fundraisers a year, but COVID has really stymied us."

With overwhelming support from the band, the decision was made, and the band held a busy working bee at Jenny's place on 22 August to sew the masks.

"We have made 700 of them in all," said Susan.

"The whole thing has taken around a fortnight to do. We'll take a break now, which will also allow Jenny to catch up with her regular work, but we are open to doing more down the track.

"It's been an amazing initiative. There were a few standout people in terms of getting them done," she added. "I'll make special mention of Denise Wilson, Gaynor Krippner and Sheryll Davies. They were sewing flat-out all week."



*Wearing the Te Awamutu Brass Band face masks are Hannah and Hayley MacKenzie-Griffin.*



*Members of the Te Awamutu Brass Band hard at work during their mask-sewing working-bee.*



## BBANZ – Directory

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#### National Youth Brass Band

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Manager: Emily Richards  
[nybb2021@gmail.com](mailto:nybb2021@gmail.com)  
M: 021 607 483

#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



# Annual General Meeting

The 88th Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on Saturday 14 November at the West Plaza Hotel, 110 Wakefield Street, Te Aro.

Registration from 8.30am with the AGM running from 9.30am to approximately 4.00pm.

A meeting of representatives of the District Associations with the BBANZ management committee will take place on Friday 13 November from 7.00pm also at the West Plaza Hotel.



Rangiora Brass with their silverware won at the Canterbury Contest. L to R. David Millar, David Thorn, Bob Reid, Dwayne Bloomfield (MD) and Anna Redmond.



Winners of the Canterbury Junior Brass Ensemble, Woolston Junior Band Maroon with conductor Hazel Wilson and adjudicator Phil Johnston.



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# Mouthpiece

The Official Journal of the Brass Band Association of New Zealand

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Principal Cornet Liam Wright and bumper-upper Joe Inman, leading the North Island NSSBB in concert. Photograph courtesy of Richard Lummus.

## 2020 National Secondary Schools' Bands: The MD's Perspective

Where to start with this year's NSSBB?! From the very first conversation with Dave Bremner last year to the final chord of the concert in Taupo, the camps were an incredible mix of experimentation, learning, progress, fun and friendship. Not much sleep though...

I'm well aware that the plan to split into two bands was not universally popular, but from the MD's perspective, it worked a treat! If you take the view that NSSBB is about encouraging and developing as many of the next generation of players as possible, then 2020 has been an undoubted success. Eighty-five players across the two camps show the depth of young talent we have across banding in New Zealand. Sure, the standard was perhaps more varied than in previous years. Still, those younger, less experienced players will have learned heaps, had a great time and will return to their bands as better players. That's got to be good for all of us.

To put some numbers on things - we had 55 players who'd never played in the NSSBB before. Those players represented 36 different bands (and four players joined the camps who don't even play in a brass band). Each camp band rehearsed for around 14 hours over three days, plus an additional five hours of sectionals. (Don't ever let them complain about tired embouchures again!) Both concerts saw over 150 people in attendance, plus an online audience through the live stream.

We had a wide variety of music to learn, including Edward Gregson's magnificent *Variations on Laudate Dominum* - a tough ask for young players in less than three days ... only one of the 85 players had played it before! We were also really fortunate to have a couple of the band members submit pieces they had written/arranged, something we'll continue to encourage next year. Several players had to step up into principal seats for the first time, and they all coped magnificently with the additional responsibility.

My job as MD was made so much easier by the fantastic team of people who I got to work with. We had two magnificent teams of tutors for the camps, who taught the players so much in such a short space of time. The improvements in both bands from the first rehearsal to the concert performances were incredible.

Our President, John Sullivan, also corralled the players with the skill and bravery of a lion tamer in Taupo - thanks, John. As for our Head Tutor and soloist, what can I say about Harmen? Well, not much, obviously, as I don't want to be sued, but he embodied everything that music should offer those of us who call ourselves musicians. He's an extraordinary player for sure, and there's never any doubt that he loves what he does. That's surely the most powerful message that the players will have taken away from these camps ... work hard, improve, and have a huge amount of fun while you do it.

Lastly, and most definitely not least, there's the band manager ... Jo Doyle took on the role well before the plan to split the band was decided. As a result, she signed on to a job that initially involved one camp, one team of tutors and just 35 players. This year that became a herculean task of admin, followed by a week of 'lion taming' in Christchurch as well. I don't quite know how she found the time, and even more impressive, how she kept her wonderful sense of humour intact throughout!

At a time when there is little to no banding activity anywhere else in the world, I'm very aware of how lucky I was to get to work with these wonderful young people. Now we move into the review stage, with tutors and band members being asked for their feedback. While the camps were a great success, inevitably we didn't get everything right, and we need the feedback (good and bad) to ensure that next year's NSSBB is even better. Can't wait for 2021!

Andrew Snell

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## Band camps and Zooming

Hi all, the dust is still settling after the National Secondary Schools' band camps in Christchurch and Taupo, and I wanted to start by thanking everyone involved in the success of these camps. A massive thank you goes to the incredibly hardworking Jo Doyle for running the camps with all her enthusiasm and energy. It was a bit of a change this year to divide the NSSBB training course into two, but we were thrilled that over 80 students made the journey to be part of the camps. Thanks to Andrew Snell, Harmen Vanhoorne and all the tutors for your hard work and for making the camps so successful. We are getting lots of feedback from the students and the staff involved, so we can make a decision on how next year's camp will look.

A few weeks ago, I launched the first 'Youth Session' where members of the National Youth and Secondary Schools' Bands were invited to meet via Zoom and ask questions of a professional musician. We were so lucky to have Auckland Philharmonia Principal Trumpet Huw Dann spend an hour talking with everyone. I know everyone found it inspiring. We will be running this type of session every second month, so look out for the next one.

By the time we go to print, we would have also had the first of our sessions for female brass and percussion players. These sessions will take place on the last Sunday

in each other month (the alternate month to the Youth Sessions), and will have a guest female musician each time to answer questions. For the first session, we were fortunate to have Abbey Edlin as my guest. Abbey is a member of the French Horn section of the Melbourne Symphony. She grew up in Invercargill playing the tenor horn in the band and was a member of three National Youth Bands and the National Band of New Zealand in 2003 and 2005.

Lots of education activities are going on throughout the year, and I really urge everyone to make the most of these opportunities. And please continue to send us feedback on our projects.

David Bremner – BBANZ Director of Education



Assistant MD Te Reo Hughes rehearses the North Island NSSBB.

# Very Bright Future



Congratulations to the management, tutors, players and helpers of the 2020 National Secondary Schools' Brass Band North Island and South Island training courses. More details on the two highly successful bands and all the hard-working volunteers that made it happen are covered elsewhere in this edition of *The Mouthpiece*. However, I would like to make specific mention of the three people who carried the majority of the burden over both courses.

The workload that fell this year on Band Manager Jo Doyle was considerable. With over 80 players and two complete camps to organise, she did a fantastic job. She never missed a beat with everything running exceptionally smoothly. Musical Director Andrew Snell also had to prepare, develop and shape two bands from scratch. It is a credit to both his leadership ability and patience that the bands achieved such outstanding results at both concerts. Witnessing guest soloist and tutor Harmen Vanhoorne in action highlighted to me how lucky we are to have his talents based in New Zealand. Players can't help but be inspired by his enthusiasm and quality of playing. I know Harmen really enjoyed his involvement this year so it is exciting to hear that he is keen to be part of future youth development initiatives.

These bands would simply not be possible without our wonderful supporters, and we are incredibly grateful to the following for their assistance either financially or with the supply of services and equipment:

Ara Institute of Canterbury Ltd  
Ministry of Education Vacation Music Grant  
Four Winds Foundation  
Pub Charity  
Taupo District Creative Communities  
Southern Trust  
BBANZ Charitable Trust  
Ian and Denise Levien  
Eastern Bay of Plenty Brass  
Rotorua Brass  
New Zealand Army Band  
Addington Brass  
South Canterbury Toyota

This year was the first time I have assisted with an NSSBB training course. I am pleased to say my practical involvement reinforced to me the high quality and talents of our young musicians. It was a very personal and proud moment to see my daughter in her first representative band but what impressed me most was the supportive nature of the environment. Within ten minutes of arriving at the camp, she was chatting and laughing with complete strangers, some of whom will now be life-long friends. I witnessed many instances of players looking out for each other, making sure everyone felt engaged and included and showing the type of respect that many of us could learn from. These fine young adults are not only highly talented musicians, but many will make inspirational leaders in the years ahead. The future of our movement is very bright indeed.

Yours in banding,

John Sullivan - President  
Brass Band Association of New Zealand

## Friends of the National Youth Brass Band:

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

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

## Life Members of the BBANZ

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

## Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.



Andrew Snell working with the South Island NSSBB.

# Tales of two band camps

## South Island NSSBB

The South Island camp was based at Adams House, the boarding establishment for Christchurch Boys' High School. This was a great venue; however, in the week leading up to the camp, the planned onsite rehearsal room was no longer available. Andrew Snell came to the rescue and arranged the use of the facilities at Ara (rather handy that he works there). The daily ferrying of players back and forth each morning and night did cut into rehearsal time a bit.

This year was huge for me as Band Manager, with over 85 applications to deal with for both South and North Island camps. This took a lot of organisation, and constant emailing to keep on top of it. Plus, throughout most of the organisational period was the threat that COVID might just ruin our plans entirely! However, watching these players change from the first rehearsal to the final concert was fantastic. They started out scared and nervous and blossomed into a great-sounding band, worthy of their National title. Of this, the large audience at the band's concert will definitely agree.

Our team was amazing. Andrew Snell, our Musical Director, did a great job moulding those scared players into a band, leading them in conducting sessions and keeping them on task. Supporting Andrew were tutors Mike Ford, Scott Taitoko, Dwayne Bloomfield, Doug Brush, Anthony Smith, Nigel Seaton, Tom Oldham and the charismatic Harmen Vanhoorne. You guys are amazing, and the kids loved the time spent in sectionals. The "TED Talks" from Thomas Eves and Tom Oldham were brilliant, and the Jazz improv session with Scott Taitoko was really cool.

I think it is an understatement to say we were lucky to have Harmen as our soloist this year. He's a very talented musician with a wicked sense of humour and amazing shoes!!

A special thank you to Helen Lee for all her support leading up to and during this camp, you are always so happy to help out, and I really can't thank you enough! And a special thank you as well to my son Lucas Rabbidge and to Katie Thompson for being my helpers, you made my job so much easier.

So all in all, it was a fabulous camp, yet again. I really enjoyed catching up with the players I met during the 2019 NSSBB and meeting a whole bunch of new ones. Honestly, you were all awesome, keep up the excellent work, and I will keep an eye out for your names popping up in National solos over the next few years. All the hard work leading up to the camp paid off, and at the end of the concert, I felt like a very proud camp mum!

Jo Doyle

## North Island NSSBB

The North Island camp was held in Taupo from 7 to 10 October, with the band based at MiCamp in Turangi. This was a fantastic venue for our camp with recreational and sporting activities, amazing meals, well-equipped lodges and the rehearsal hall right next door to the accommodation blocks.

We had a large number of first-time students this year, and it was wonderful to see how the veterans stepped up to help guide and lead the band. From tentative beginnings, the band soon began to take shape musically as they rehearsed over the three days in camp. The camp concluded with a concert at St Andrew's Church in Taupo and despite the concert also being live-streamed, the band performed to a huge crowd of parents and supporters. They just seemed to keep flowing into the church requiring us to go hunting for more chairs!

Andrew Snell, the Musical Director for both camps, did an outstanding job working with a very wide range of playing experience. In just three days, he managed to achieve an outstanding level of performance with a very challenging programme of music. His conducting sessions were also very entertaining as the young players tested their co-ordination levels beating 7/8 while turning the pages of the score!

It was wonderful to see Te Reo Hughes, a previous member of the NSSBB, step into the role of Assistant MD. Conducting two of the items at the concert and with her son as a playing member of this year's band, Te Reo is a perfect example of the success of this youth development programme and the strength it brings to the movement.

Our thanks also to our other tutors and lecturers, Alan Spence, Andrew Leech, Mark Close, Alex King and Fraser Bremner and of course Harmen Vanhoorne. We are very appreciative that you all gave up your valuable time to help these young musicians. As guest soloist Harmen, in particular, was a favourite of both the crowd and players. His enthusiasm and inspiring playing provide great motivation for us all.

Thank you again to Jo Doyle and Helen Lee for all their hard work in getting everything in place for the camp and concert. I really didn't have to do anything! Thanks too to Eastern Bay of Plenty Brass and Rotorua Brass for both the loan and transportation of the percussion equipment and to Connor Rabbidge for looking after the live streaming of the concert.

I really enjoyed my first experience with the NSSBB, so thank you to all the wonderful students. They have reinforced my belief that the future of our movement is in great hands.

John Sullivan



*The South Island National Secondary Schools' Brass Band in concert.*

The awards for outstanding achievement in the 2020 National Secondary Schools' Brass Bands went to:

#### North Island

**Principal Cornet:** Liam Wright, Westlake Boys High School

**Best Section:** Front Row Cornets (Liam Wright, Joe Inman, Aria Dalgleish, Ryan Hill and Louis Craig)

**Most Improved Player:** Ryan Shoemark, New Plymouth Boys' High School

**Outstanding Musician:** Emma Downey, Newlands College, Wellington

**Outstanding Bandsperson:** Leighton Ginever, Morrinsville College

#### South Island

**Principal Cornet:** Jack Banks, Marlborough Boys' College

**Best Section:** Tubas (Cameron Hudson, Daniel Ross and Josh Mansbridge)

**Most Improved Player:** Jimmy Paget, Christchurch Boys' High School

**Outstanding Musician:** Natania Ngawhau, Nayland College, Nelson

**Outstanding Bandsperson:** Jasmine Ward, St Margaret's College, Christchurch.

**The National Secondary Schools' Brass Band trophies went to:** Liam Wright, Principal Cornet  
Natania Ngawhau, Outstanding Musician



*NSSBB guests soloist Harmen Vanhoorne, wowing the audience with his performance (while wearing the Belgium national football shirt.)*

*Photograph courtesy of Richard Lummus.*

## Gig Guide (Subject to Ministry of Health Alert Levels)

### Sunday 1 November

**Virtuoso Brass**, The National Band of New Zealand, 2.00pm, Gallagher Academy of Performing Arts, Hamilton. Tickets Adults \$28, Seniors \$23, Student/Child \$18 available from [www.waikato.ac.nz/academy/events/music/national-band-of-new-zealand-virtuoso-brass](http://www.waikato.ac.nz/academy/events/music/national-band-of-new-zealand-virtuoso-brass)

### Wednesday 11 November

Dunedin RSA Choir and St Kilda Band present **Armistice Day Concert** at Knox Church at 7.00pm. Conductors Karen Knudson and Shane Foster with organist David Burchell and guest artist Alexander McAdam. Door sales only - \$20 Adult, \$10 Students/children

### Friday 13 November

District Associations meeting, 7.00pm at West Plaza Hotel, Wellington

### Saturday 14 November

BBANZ Annual General Meeting, 9.30am at West Plaza Hotel, Wellington.

### Sunday 22 November

Hamilton City Brass presents **To Infinity & Beyond**, featuring guest singer Brian Beverage, 2.00pm, Gallagher Performing Arts Centre, Hamilton. Tickets \$24/\$20/\$18/\$12, Family of 5 (2 adults, 3 kids): \$60. Available from [www.Waikato.ac.nz/academy/events/music/to-infinity-and-beyond](http://www.Waikato.ac.nz/academy/events/music/to-infinity-and-beyond)

### Saturday 5 December

**Christmas @ Holy Trinity**. North Shore Brass, North Shore Brass Academy Band and Cantare Choir from Westlake Girls' High School 7:00 pm, The Cathedral of Holy Trinity, 446 Parnell Road, Parnell. Tickets: Adults \$25/Unwaged \$20 Book via

[www.eventfinda.co.nz](http://www.eventfinda.co.nz) (A booking fee may apply) Door sales available with EFTPOS.

### Thursday 17 December

**Brass in Class workshop**, presented by Harmen Vanhoorne at North Shore band room. Register now via email to Peter Whyte [aucklandbandsassociation@gmail.com](mailto:aucklandbandsassociation@gmail.com)

### Sunday 17 to Sunday 24 January 2021

2021 National Youth Brass Band training course and concert tour

### Thursday 21 January

National Youth Brass Band presents **Ka mua- ka mui**, 7.00pm at Gallagher Performing Arts Centre, Hamilton. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

### Friday 22 January

National Youth Brass Band presents **Ka mua- ka mui**, 7.00pm at Little Theatre, Whakatane. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

### Saturday 23 January

National Youth Brass Band presents **Ka mua- ka mui**, 4.00pm at Birkdale Intermediate School, North Shore, Auckland. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

**For more events and news, visit our Facebook pages.**

<https://www.facebook.com/brassbanz/>

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<https://www.facebook.com/nationalbandnz/>

# First sound of music rings out

There were scenes of joy and delight in New Zealand recently as NBS Nelson City Brass gave its first live performance in several months.

The band performed outdoors to an enthusiastic audience on 13 September, as part of efforts to celebrate its new sponsorship agreement with building society, NBS. Original plans to stage the concert in the local Annesbrook Church were abandoned amid fluctuating guidance on indoor audience numbers.

Instead, a good-sized audience, all appropriately socially distanced, enjoyed New Zealand's newest A Grade band play a selection of newer numbers including Phillip Harper's arrangement of *Somewhere*, *Hallelujah* by Christopher Bond and Steve Sykes' arrangement of *Queen Rules* along with older classics such as the *Cornish Cavalier* march and the *Poet and Peasant Overture*.

Though typically reserved for indoor performance, the latter piece went down a treat outside. It showed the extent of the band's progress in recent years, with NBS Nelson City Brass having gained three national titles and a second-place since the appointment of Nigel Weeks, QSM, as musical director at the beginning of 2016.



Featured soloists were soprano cornet Kay MacKenzie in a classy rendition of *Bravo Brass* *Home* and Raffaele Bandoli's jazzy improvisation of Neil Diamond's *Love on the Rocks*. Saul Gibney and Andrew Yorkstone gave controlled and very lyrical performances of *One Day* and *Somewhere* respectively, while Mike Ford gave a stunning rendition on the tenor horn of the *Mendelssohn Violin*

*Concerto*.

The encores of *I Will Follow Him*, featuring the trombone section, rounded off the concert and left the audience wanting more on a day which saw a significant step forward for live music-making for one of the rising stars of New Zealand banding.

Article originally appeared in *British Bandsman* magazine.

## Taupo-Taihape Connection

It was a weekend of banding-plus in the North Island's High Country, with Taupo Brass performing in Taihape on Election Day and then competing with the newcomers Ruapehu College Community Band and Waimarino Junior Band in the inaugural Ruapehu Solo Contest in Ohakune on Sunday 18 October.

Locals in the quiet town of Taihape on SH1 were delighted to be entertained by the lively Taupo Brass on Election Day in a free open-air concert in the Taihape Triangle (just down from the gumboot). The band performed a range of entertaining pieces from the classic *Chorale and Rockout* to the stirring march, *New Zealand Warriors* and featured soloists along the way.

"The band were excited to come to Taihape and make new friends and share our music," says Musical Director Mike Martin.

The following day, players put their solo playing to the test under the watchful eye of adjudicator Kerry Wood from Auckland. Kerry, himself a seasoned competitor, conductor and bandsman, then treated the younger players to a masterclass on how to play a piece on just your mouthpiece.

"I was encouraged to see such enthusiasm in so many first-time soloists," says Kerry.



"And it was good to see some older players taking the chance to challenge themselves and have a go."

The newest contest on the North Island banding calendar came about because local itinerant music tutor Kathy Clark wanted her students to experience the benefits such an event offers to players.

"I have had several decades hearing some of the finest players show off their talents and it was only right that the young players in the Ruapehu region had the same chance", says Kathy. "What I didn't expect was the support for the event from players living in

some cases more than 100 kilometres away – that's truly a remarkable achievement for our fledgling bands."

Kathy has been contracted by Ruapehu College to develop a community band programme in the region so that a broader range of instrumentalists can perform in their local community. With her husband, Trevor, she also runs the Waimarino Junior Band programme for primary school children.

Such was the success of these events that dates are already booked for 2021.

# Bugle Calling

This morning I received a call from a banding friend who recognised a family forebear in a photo (circa 1910) printed in the book *Good-Bye Maoriland*. He had forgotten he had recommended the book to me some weeks ago. So it was not through reading my Bugle Call article in last month's *Mouthpiece* he made the discovery. I had discovered the book through him.

Naturally, our conversation covered quite a bit of brass band history and heritage, on which my friend Allan is well qualified to speak, for his experiences go back pre-World War II when he was a member of the Ponsonby Boys' Band.

Allan, like me, is a former military musician as is his older brother who celebrated his 100th birthday last year. (Perhaps there is something about wind instruments conducive to longevity?) Our talking reminded me of one occasion when I was asked to play the bugle for an old soldier's 100th birthday celebration not so long ago. I checked my bugle diary.

The event was on Sunday 11 February 2018 and the birthday man was WWII veteran Ray Blows. The location was at the Papakura RSA where family and the Club had combined to organise the function. The Club has excellent facilities for such an event, but that still left me with a problem posed by the nature of the request. I had been asked to play the bugle because it has a military pedigree and is well over 100 years old. And whilst I was there I may as well play "Happy Birthday" at the cake cutting. Do I need to explain my difficulty? My bugle was being asked to provide notes it did not possess.

The simple solution would have been to do the gig on a trumpet or cornet, but that would ignore the heritage request to play the bugle. There was also the small matter of repertoire as *Last Post* and *Rouse* are hardly appropriate for a birthday party – least of all for a very elderly veteran at that!

Solution. Take the bugle and a trumpet. In fact, old bugle and new trumpet, one of those "P" things. For the first time in my life, I was about to play a plastic trumpet in public. It was a red one too. As the sliding doors were opened to admit guests into the dining room, I played the Mess Call (Come to the cookhouse door boys) on the bugle. There was a certain novelty in that which was appreciated. Later on in the programme, as Ray cut his birthday cake, red trumpet came to the fore to lead Happy Birthday singing. Mission accomplished.

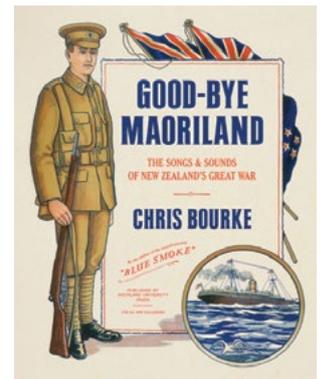
I spoke with the guest of honour and took pleasure in explaining that the bugle was WWI vintage, played in Trentham Camp 1917/18. It was possibly the only object in the room older than him. The "P" trumpet, on the other hand, was possibly the youngest object present.

To my surprise, Ray told me his father had been a Trentham Camp bugler during the war. He could have blown me away. The decision to include the bugle rather than take the easier trumpet option had turned out to be most appropriate after all.

More about this particular instrument in my next column. In the meantime, ponder your worth as musicians and the contribution you make to our history, heritage and community. You are part of a tradition that goes back over 160 years in New Zealand.

Footnote: I wonder if Ray's father perhaps knew the bugle's original owner? We shall never know.

Ian Levien



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# Next-Gen

**In this issue, we interview 16-year-old tenor horn player Hazel Wilson from Christchurch.**

*What was your first introduction to a brass band?*

My parents took me and my sister, Abby, to the Woolston Academy Kidsfest concert and I thought it looked like a lot of fun and went from there.

*What groups do you play for?*

Woolston Concert Brass

*Does musical ability run in your family?*

My parents Kate and Tony picked up an instrument at the same time as my sister and me. My cousins used to play for Fodens and Leyland bands and started long before us.

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

Being in the secondary schools and youth bands, they're always so much fun and are a great experience.

*What have you gotten from being in the Secondary Schools' and Youth Band?*



The opportunity to play alongside other people who I'm not used to playing with. Every time I go to a youth band or secondary schools band, I come away with so many good memories and lots of great advice picked up from tutors and other members of the band.

*Who or what has been your greatest inspiration?*

Probably the horn section of the 2017 Secondary Schools' band. Before then, I never used to practise much, and when I got there, everyone was so good, and it motivated me to start practising.

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

The community. I've met so many amazing people and made heaps of friends that I wouldn't have if I wasn't in a brass band.

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

Definitely my parents for getting me into it and always staying supportive. Also, my current teacher Tyme Marsters for always working me hard and giving me direction to improve my playing.

Quickfire questions.

*What type of music do you listen to most?* Different types of rock and reggae.

*Favourite food?* Thai

*Favourite place?* Wellington

*Favourite film?* Miss Peregrine's Home For Peculiar Children

*Favourite instrument?* Trombone

*Favourite piece of music?* Inspirations by Jan de Haan

*What do you dislike most?* Balloons

*And most importantly, what make of instrument do you play?* Besson Prestige

# 50 years of making music

Porirua City's brass band, Trust Porirua City Brass, recently celebrated its 50th year in fine style.

The band was founded in 1970 by Louis Fox, then head of music at Mana College. Five of the founding members of the band were among those who attended the weekend of celebrations including Geoff Warren, Rodger Fox, David Baillie, Mel Smith and Bill Platt. Two of those founding members, Geoff Warren and Bill Platt, are still playing in the band.

The celebrations started with a meet-and-greet on Friday evening. On Saturday night, a celebration dinner was attended by ninety past and present members and supporters.

During dinner, BBANZ Long Service awards were presented to Karen Dyer and Geoff Warren for 40 and 50 years' service respectively. Trust Porirua City Brass Life Membership awards were also bestowed on Sandra Jones, John Jones and Karen Dyer.

To conclude the weekend, the band directed by Clynton Payne performed in fine style at the new auditorium at Aotea College, Te Manawa. The concert featured renowned jazz trombonist Rodger Fox performing *Stardust*, along with solos from band leader Nicholas Garrett and horn player Marty Laagland. The concert programme also included music from the Fox era and the band's winning test piece

from the 2004 National Contest *Variations on Laudate Dominum*. The concert was superbly compered by former player Owen Melhuish who rekindled many memories from the past.

The Lawton Family, who were represented at the reunion by Life Members Graham and Margaret and son Steve, presented a trophy to recognise excellence in solo performance. Nicholas Garrett, the band's principal cornet player and bandmaster, was the first recipient.

Lots of photographs and sharing of stories made for a fabulous weekend which was enjoyed by all who attended.



Margaret and Graham Lawton with Nick Garrett.

# Auckland Youth Contest

Sunday 18 October saw the running of the Auckland Bands Association Youth Band Contest. Delayed for obvious reasons – and then with the Open Section cancelled - the ABA was determined to ensure that the youth of Auckland’s brass band scene had a chance to perform this year. Three bands participated in the event, held at King’s School Memorial Theatre in front of a crowd of 100 or so keen supporters and Adjudicator, Mr Vaughan McDonald.

Judging by the quality and consistency of all three performances, one would never have known that rehearsal time had been hugely restricted. A wide variety of music was performed, with the featured soloists from each performance playing very well.

A highlight was the performance by the

Auckland Seventh Day Adventist School brass band of Stephen Pansford’s Let *There Be Light*. This was an accomplished performance of a challenging work in what was the band’s first performance at an ABA Contest. They had a full complement of players covering all instruments and were impressive both visually and musically.

Our thanks go to Kathy McDonald for her typically impressive management skills and to Vaughan, not only for his musical expertise but for giving up three hours of watching Bathurst!

Special Awards for this concert and the ABA solo event held in August were presented.

Best soloist Youth band contest: Makeleta Tuipulotu, Takapuna Youth Brass

Best compere Youth band contest: Gabriel Paiti, Auckland Seventh Day Adventist School Brass Band

Sullivan Cup, awarded to the solo competitor under the age of 16 with the highest points: Makeleta Tuipulotu, North Shore Brass Academy

Conductors Cup, awarded to the band with the highest aggregate winners’ scores at the solo contest: North Shore Brass Academy

Jack McDonnell Memorial Cup, awarded for outstanding contribution to the youth of Auckland Bands Association: Josh Rogan, Auckland City Brass Youth Band

Mark Close  
President - Auckland Bands Association



Auckland Seventh Day Adventist School Brass Band

Band	Music	Public Appeal	Aggregate
Auckland Seventh Day Adventist School Brass Band, Musical Director: Hamilton Lea	40	41	81
Takapuna Youth Brass, Musical Director: Mark Close	39	39	78
Auckland City Brass Youth Band, Musical Director: Josh Rogan	38	38	76

## AGM Preview

On Saturday 14 November every BBANZ affiliated band, District Association and Life Member has the opportunity to have a say on the future of our movement, which is the purpose of our AGM. If all those eligible to attend our AGM did indeed turn up, there would be 78 representatives at the meeting. But the reality is that often half this number attends.

The weekend starts on Friday evening when representatives from District Associations and the National Management Committee meet for a roundtable discussion. The focus of the meeting is Strategic Planning – looking at the future direction of our movement.

The AGM itself gets underway on Saturday morning. Most of the standard business is completed very quickly, and we usually think we’ll be done by lunchtime. But then we get to the remits. There are nine remits up for debate this year, all but one of them coming from our member bands. What an excellent example of democracy in action. Some are “housekeeping” remits to keep our rules up with current practice; others, if passed, will have a significant effect on our contest. So how do your band members feel about having more New Zealand compositions prescribed as test music? Or should we replace the current formula for regrading bands? Should soloists be allowed to start in more than one solo at the national contest?

Usually, the AGM will conclude with an open forum. This year, a discussion document has been circulated to promote debate on possible changes to the structure of BBANZ and its rules. Each discussion point is presented in the format of a draft remit. Following the discussion, and if it is the will of the delegates at the meeting, a formal remit will be presented at a future AGM. The two draft remits relate to Centralising the National Contest and Membership of the Association.

We look forward to hearing from you or your representative on 14 November.

Helen Lee – Executive Officer



## BBANZ – Directory

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

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#### National Youth Brass Band

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#### National Secondary Schools' Brass Band

Musical Director: Andrew Snell, Christchurch  
Manager: Jo Doyle  
[nssbb2020@gmail.com](mailto:nssbb2020@gmail.com)  
M: 027 454 9632

#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



## Annual General Meeting

The 88th Annual General Meeting of the Brass Band Association of New Zealand will be held in Wellington on Saturday 14 November at the West Plaza Hotel, 110 Wakefield Street, Te Aro.

Registration from 8.30am with the AGM running from 9.30am to approximately 4.00pm.

A meeting of representatives of the District Associations with the BBANZ management committee will take place on Friday 13 November from 7.00pm also at the West Plaza Hotel.



## Musical Director

Applications are invited from experienced and enthusiastic musicians to lead the continued development of Marlborough District Brass Band.

The Band has good local support and a strong membership fed from our association with local schools, and our own junior band, First Class Brass.

The successful candidate will be involved in preparing and presenting the Band to annual Provincial and National Contests, and local performances throughout the year, as well as some individual tuition. We offer a generous remuneration based on around 500 hours annually.

Candidates should have appropriate musical experience, good leadership skills, and a passion for the continued development of our band.

Interested persons should contact our Band Chairman, Brian Nicholas, phone 027 220 1711, or email [chair@marlboroughbrass.nz](mailto:chair@marlboroughbrass.nz)



## Tertiary Scholarships

Kaikorai Metropolitan Brass invites applications from brass and percussion players either beginning or continuing tertiary study in Dunedin in 2021 to join the band through its new scholarship programme. We are a friendly B Grade band located next to the University of Otago campus.

Four scholarships of \$500 plus a subscription fee waiver, will be awarded each year. Successful applicants are expected to be a committed playing member of the band for the duration of 2021.

To apply, please email [kaikmetrobrass@gmail.com](mailto:kaikmetrobrass@gmail.com) outlining your brass band or other musical experience and study intentions and attach a letter of recommendation from a musical director or tutor.

Applications close 22 January 2021.



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NEW ZEALAND

# Mouthpiece

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## 2020 National Band

The National Band of New Zealand converged on Hamilton in preparation for their only concert event of the year on Sunday 1 November. The band worked hard under the baton of Musical Director David Bremner through to Saturday afternoon, rehearsing the extensive repertoire for the concert and getting in some much-needed dancing lessons! It was not an easy ask for the band to put such a demanding programme together in a day and a half, but fantastic preparation by all members and a room full of positive attitudes saw the band hitting its straps.

After rehearsal on Saturday afternoon, the band held an open workshop for any brass and percussion players in the Waikato region to listen and ask questions of the principal players of the band. The workshop, attended by an attentive audience and streamed live, allowed each player and musical director to speak openly about technique, performance/anxiety issues and tips on getting the best out of individual practise and band rehearsal time. The players shared a wealth of information, and many even admitted they too learnt from listening to everyone's shared advice and experiences. The band intends to continue to provide these workshops at the various locations they will perform in around the country over the next few years (more on that to come). A special thanks to Malcolm Barr for his assistance with hosting the workshop.

Sunday morning's sound-check also provided the opportunity for management of the band to present a Maori Toki (adze) pendant to acknowledge the youngest playing member of the band. In this year's band that honour fell to Clarke Spence who beat his 'older' twin brother Lachlan by a matter of minutes.

The Toki is now a Taonga of the band. It will be passed on to the youngest player to wear at every National Band event.

Sunday afternoon saw an eager audience gather at the Gallagher Academy of Performing Arts theatre to hear the band play its only concert of 2020. The concert started and ended with two classics, namely Dvorak's *Carnival Overture* (arranged by Geoffrey Brand) through to Saint Saens' *Finale from Symphony No 3* (arranged by Frank Renton). Between these iconic musical bookends were solos expertly performed by Mike Ford on tenor horn, euphonium Dr Steve Miles and international Besson cornet artist Harmen Vanhoorne.

The band excelled in demonstrating its musical dexterity through the many and varied technical pieces performed. Also, its sensitivity and stylistic playing was shown with the two reflective pieces, *And My Soul Overflow*, arranged by the late David Chaulk and *Hope* written by Stijn Aertgeerts.

A special mention to Jack Bewley for writing *Parade* especially for the band. Jack was present at the concert to hear the world premiere of *Parade* and take the adoring applause for his fine work.

Thanks to the band's chief sponsor Besson for their continued support and to the businesses and grant bodies that assisted in ensuring the weekend was such a success. Thanks also to Marilyn Edgecombe for publicising the concert and all in Hamilton City Brass for feeding the band throughout the weekend. Final thanks and acknowledgement to Michael Robertson who was called in as a late replacement for 2nd Baritone Andrew Leech due to a medical event. The band is very grateful to Radio

New Zealand for recording the entire concert for RNZ Concert. Stay tuned for details of the broadcast date.

The band now begins its plans for further concerts throughout the country next year. Please come along to hear this fine ensemble of musicians when they come to a location close to you. You will not be disappointed.

Garth Coffey, Band Manager  
National Band of New Zealand

### Inside this Cracker Issue:

- Upper Hutt Band celebrates
- NZ Army Band concert review
- NYBB and NSSBB updates
- Next-Gen Leighton Ginever

Thank you to all those who have contributed articles and photographs to *The Mouthpiece* throughout the year. Your input ensures we have a vibrant and interesting magazine worth reading. A big vote of thanks to Rhys McDonnell, JP Musical Instruments and Brass Direct for sponsoring *The Mouthpiece*. Thank you also to our regular advertisers: Dr Toot, Music Works and ABI Music. Without the support of these music industry businesses, we could not continue to produce *The Mouthpiece*.

Wishing you all a safe and happy holiday.

Happy banding!

# NYBB Countdown

The 2021 National Youth Brass Band course is rapidly approaching!

We are pleased to announce that the title of our concert programme this year is 'Ka mua, ka muri: Walking backwards into the future'. Dale Vail is, unfortunately, unable to be our soloist this year due to the ongoing COVID-19 situation. Still, we are delighted to let you know that he is writing a new commission for the band called Ka mua, ka muri to reflect the theme of the concert. We hope to welcome Dale as our guest soloist for the 2022 NYBB.

Our very talented Assistant MD, Tyme Marsters, will be performing several solos with the band on cornet, trumpet and flugel, and Lachlan Spence will also be playing a horn solo. We are also fortunate that Andrew Yorkstone has agreed to step in as the trombone tutor.

Concerts are confirmed for the Gallagher Academy of Performing Arts in Hamilton at 7.00pm on Thursday 21 January, the Little Theatre in Whakatane at 7.00pm on Friday 22 January, and Birkdale Intermediate School on the North Shore at 4.00pm on Saturday 23

January. The band will also be doing an outdoor performance at Hamilton Gardens at lunchtime on Wednesday 20 January; this performance will feature the whole band, including the development players.

The band would like to thank the following local bands who are supporting the tour with percussion, gear, accommodation in Whakatane, and help with advertising plus all-around good advice:

Marilyn Edgecombe and Hamilton City Brass  
Pam Yardley and Eastern Bay of Plenty Brass  
Owen Melhuish and John Sullivan, North Shore Brass  
Grant and Lynne Langdon and Waitakere Auckland Brass

Also a huge thank you to Major Graham Hickman and the New Zealand Army Band for their fantastic support. None of this would be possible without all of you.

Best wishes on behalf of the band for a safe and happy holiday season. We hope to see as many of you as possible at our concerts!

Emily Richards - Band Manager

## Awesome Oamaru

An evening of recognition and celebration was held in October as the Oamaru Garrison Band awarded Brass Band Association of New Zealand Long Service Awards to 13 of its 17 members. This included two sets of father and son, John and Grant Campbell and Andrew and Colin Hayes.

The Oamaru Garrison Band has a long and proud history as one of the oldest civic organisations in Oamaru and it is noted with pride that most of the recipients of the BBANZ Long Service Awards have served their years with the Oamaru Garrison Band.



Back L-R: Colin Hayes, Andrew Hayes, Wes Hamilton, Grant Campbell, John Campbell, Rick Gilchrist.

Front L-R: Neville Cowles, Ray Walker, Chris Rusbatch, Nelson O'Brien, John Sturgeon, Robert Caird.

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# Goodbye 2020



Well, it has certainly been a very different year for all of us. Summer holidays and Christmas are almost upon us and no doubt most bands are trying to establish some normality preparing for Christmas

concerts and in many cases Christmas carolling. For many bands, carolling is one of the primary fundraising projects for the year, so fingers crossed our world will allow us to be in front of the public through December. Carolling is something very unique that brass bands offer, and this year we have an opportunity to bring the joy of live music back into our local communities.

Although many activities have not been possible in 2020, the final quarter has seen three key events take place. The successful National Secondary Schools' Brass Band camps were a real highlight for me, and I am incredibly excited about the development plans for 2021. It was also great to see a number of the NSSBB players I met at camp at the National Band's Hamilton concert. It is great to have our premier representative band back performing to appreciative New Zealand audiences, and plans are well underway to see the National Band in front of more of the country through 2021. We are only a handful of weeks away from the 2021 National Youth Band training course and concert tour. Despite all the barriers put

in front of us, all three of our national representative bands managed to assemble and perform during 2020. We even managed to squeeze in an Annual General Meeting, where I found it surprisingly rewarding to simply be able to catch up with many banding friends and colleagues face-to-face.

My second year in the hot seat is coming to a close, and although it has not entirely gone as planned there is still a lot we can be proud of and look forward to in the next 12 months – perhaps even a National Contest!

I would like to take this opportunity to thank every player, administrator, supporter and volunteer for the work you do to help our movement survive and prosper. We all have considerable demands on our time, so I am very grateful that you choose to give some of this precious commodity to brass banding.

From my family to yours I wish you a Merry Christmas and safe, relaxing summer. I look forward to catching up with all – in person – in what we hope will be a happier 2021.

Yours in banding,

John Sullivan – President  
Brass Band Association of New Zealand

## The Joy of Performing

Hi all, we are inching closer to the end of 2020 - a year that many people are very keen to see the end of! For me, becoming a father made it the most special year I have had, and that made me think about how we can all see something from a different perspective.

As performers, we all approach music differently depending on our experiences and how we feel about performing. For me, I had years of putting expectations on myself and trying to meet those, which wasn't possible. I realised that to truly enjoy performing, you need to have high expectations of practise and discipline, and then a pure enjoyment approach to performing. Some of the roughest performances I have played have been the most enjoyable. Setting the bar high when it comes to practise is something we can always improve on, pushing ourselves to new levels is exhilarating and satisfying. But when it comes to performance, you need to release those expectations and the pressure valve that has built up. Walk on stage and hold your head up

and enjoy every note you make, that's the good stuff! If you make a mistake, smile, the sun will still come up tomorrow, and life will go on.

Changing our perspective on performing can change our outlook on music. It can turn something you are stressed about into something that brings you joy. Performing music is a privilege, something we should be chomping at the bit to get onto that stage and do.

Have a good break over summer, and then get stuck into 2021, working on every aspect of your playing, and start to look forward to your next performance. For bands looking to plan for next year and wanting a workshop, online or in-person, by the Director of Education, please contact the Band Office [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

Stay safe and well over the summer holidays, and I look forward to seeing you next year at more contests and live performances!

David Bremner, Director of Education

### Friends of the National Youth Brass Band:

Peter and Kylie Adams, BJ Aldridge (in perpetuity) E Aldridge (in perpetuity), J Aldridge, Auckland Bands Association, Canterbury Provincial Brass Band Association, Stephen and Claire Clayton, D and M Dawson, JW Edmondston, JB and NC Hollick, I Levien, AG Lewis, JR McGough, O Melhuish, D Miller, G and C Moseley, NZ Army Band, B and M Platt, E Sayer, M Smith, J and R Sullivan, The Estate of Joan Norma Morris.

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

### Life Members of the BBANZ

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

### Life Members who have served BBANZ

JF Allen, GH Bailey, RE Belgrave, A Brieseman OBE JP, RM Brooker, W Currie, Graham Dick, J Drew, RJ Estall, HCA Fox, WL Francis, NG Goffin QSO, EJ Gohns, T Goodall, Drummer Hall, ER Holden, RB Hean, A Homer, KL Jarrett MBE, Mrs C Kendall, JC King, WS King, GB Knowles, WP MacLauchlin, Riki McDonnell QSM, H Nielson, E Ormrod (sen), JG Osborne, E Palliser, J Rafferty, WV Siddall, R Simpson, P Skoglund, KGL Smith MBE, T Taylor OSM, LE Thorne QSM, FJ Turner, RS Waterston.

## National Secondary Schools' Brass Band – Manager

Applications are called for from suitably experienced managers who have the willingness, drive, ability and patience to work with our outstanding young musicians during their annual training course and concerts to be held during the school holidays in October 2021 and 2022. A new and extended format for the NSSBB course is currently under way and we want you to be part of shaping the future of this programme.

To apply please send a current CV outlining your management experience along with a covering letter to the Executive Officer [bbanzeo@gmail.com](mailto:bbanzeo@gmail.com) before Friday 5 February 2021.

# New Zealand Army Band Live!



**16 October at the Ashburton Trust Events Centre**  
**Concert review by Gavin Marriott**

The New Zealand Army Band, fresh from lockdown performances from their homes, have started a series of concerts in their own heartland. So they will be near you soon.

What makes military band enthusiasts like myself so keen is the fact each military band in the world (or even within a nation) has different instrumentation, music, uniforms and style. How boring it would be if all military bands were the same. After 56 years, the New Zealand Army Band has come of age with its distinctive style, both in marching displays and on stage.

I went to their concert in Ashburton recently and heard a programme I did not expect; some superb musicianship plus a band relaxed and thoroughly enjoying themselves. Conductor for the evening was Bandmaster David Fiu who, like an energizer bunny, got the band and audience clapping and toe-tapping.

A criticism I often make, particularly of local brass bands, is the poor repertoire choice, playing tunes the band wants to play but the audience doesn't want to hear! Last night's set list was not like that. It was very well chosen. The opening always needs to be grand and entering and playing on top of screened video shots was impressive and slick. That opening was their own arrangement of Disney's *The Incredibles* theme, which showed a good

blend of the rhythm section and solo brass with a good effect of muted and fading instruments. We were off to a great start.

The flugel horn always makes a pleasant mellow solo act, and Kevin Hickman did that to *Dreams and Dances*. This piece was written for Black Dyke Flugel star Zoe Hancock and showed off a slow, dreamy florid style before moving to a set of dances in quick 6/8 time.

Going down a treat with the audience was a Vera Lynn medley. Usually, we get the hackneyed *Dover* and *Bluebirds* choice. However, this medley was pleasantly *The Nightingale* and *Wing and a Prayer* choice, sung by Shannelee Etches who had no trouble emulating Dame Vera. What a timely tribute.

There always has to be a brass duet and who better to show off than two cornets in playing Peter Graham's *Quicksilver*. Raynor Martin joined former Wanganui brass prodigy Kyle Lawson who has just returned to the band after being the principal of the Brighouse and Rastrick Brass Band. Well-deserved applause.

Now and then an item comes out of left field, and the band's guitarist Campbell McKellar doing an acoustic version of the Mason Williams hit *Classical Gas*, I thought quite risky. But he pulled it off amazingly with superb backing by the band. Keep that in your repertoire.

Former band member Dwayne Bloomfield created a New Zealand classic with *Fernleaf*

*Headstones*. This piece was used for the 2004 Armistice 'Tomb of the Unknown Warrior' slow march through the streets of Wellington. I wonder how many of the band last night remembered that mammoth march!

Next on the programme was *Defying Gravity* from the Broadway show 'Wicked' featuring vocalist Shannelee Etches with a good show of percussion. Well, "show" is the wrong word, as sadly the percussion section was hidden behind the Tubas.

The Salvation Army has been a massive influence on brass music, and it was nice to see the band honour that. That was most touching, and I encourage them to do that more. Thanks, David for the poignant introduction to the medley. So, the first half ended with the Salvation Army's *Fire In The Blood*.

The second half, like this band's CD 'An Album Of Two Halves', featured the big band in the traditional Glenn Miller line-up, with the saxophones replaced by horns. The arrangements gave none of that away. I will not make further comments (as I was boppin' away too much) on this half, except it was very enjoyable and talking about the horns, your brilliance was not unnoticed by me. Joel Williams both on vocals and trumpet was a standout. It was nice to see a cornet player having a go at the timpani. As feedback on this concert circulates, I would say future ticket sales of this defence force band will go very well. I await the next one (soon).

# Gig Guide (Subject to Ministry of Health Alert Levels)

## Saturday 5 December

**Christmas @ Holy Trinity.** North Shore Brass, North Shore Brass Academy Band and Cantare Choir from Westlake Girls' High School 7.00 pm, The Cathedral of Holy Trinity, 446 Parnell Road, Parnell. Tickets: Adults \$25/Unwaged \$20 Book via [www.eventfinda.co.nz](http://www.eventfinda.co.nz) (A booking fee may apply) Door sales available with EFTPOS.

## Thursday 17 December

Brass in Class workshop, presented by Harmen Vanhoorne at North Shore band room.  
Register now via email to Peter Whyte [aucklandbandsassociation@gmail.com](mailto:aucklandbandsassociation@gmail.com)

## Sunday 17 to Sunday 24 January 2021

2021 National Youth Brass Band training course and concert tour.

## Thursday 21 January

National Youth Brass Band presents **Ka mua, ka muri**, 7.00pm at Gallagher Performing Arts Centre, Hamilton. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

## Friday 22 January

National Youth Brass Band presents **Ka mua, ka muri**, 7.00pm at Little Theatre, Whakatane. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

## Saturday 23 January

National Youth Brass Band presents **Ka mua, ka muri**, 4.00pm at Birkdale Intermediate School, North Shore, Auckland. Tickets available at the door and on Eventfinda: \$20/\$15, children under 12 free.

## Sunday 21 March

**Riverside Brass** a summertime concert featuring the brass bands of Canterbury, from 11.00am opposite the Riverside Markets, Christchurch city.

## Saturday 27 March

Waimataitai School Brass Band concert, Timaru. All former players are welcome. Contact Sarah Bowden [waiband75@gmail.com](mailto:waiband75@gmail.com)

**For more events and news, visit our Facebook pages.**

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## Some thoughts for the future

The recent lockdown period has provided an opportunity to reflect on an article I wrote in 2010. The article can still be found on the internet and is called "The state of New Zealand banding".

Initially, I thought of undertaking an update on the article, but the purpose of this piece is to offer an alternative vision for the future of the national contest in this country.

Over the years, we have seen a gradual decline in the number of bands in New Zealand both in existence and actively contesting. The recent national contest was cancelled, apart from virus-related reasons, because only seventeen bands indicated they would attend. I think that in the near future this number of bands may become the norm.

Whenever discussion about the health of banding in general is raised, there seems an unwillingness to openly debate the future. Glib and unsubstantiated statements are made about "seeing the positive" and "banding is in great heart". The reality is far different.

A large number of bands struggle to exist for the majority of the year. Our open registration rules allow bands to fill seats for the national contest, often at great cost, and at least for one week of the year things seem rosy. These are issues that require serious consideration, but the province

of this article is to critically appraise the national contest and how we operate this event.

I am always reminded of the fact that in the early seventies, the Swiss controlled over ninety percent of the world watch trade. They refused to consider change and now are only a minor player in this industry. We need to be aware that the New Zealand Brass Band Championships of 2030 may cater for fifteen bands. The 2040 championships may not exist.

This is my view of what might need to be in place to ensure the national contest flourishes in the future. It is one viewpoint, and I will be pleased if others share their views even if they differ from my own. I should also say that my model would require the contest to be held in the major centres with associated major airports.

We spend two days on solo and party events. Entries in both events are falling. There are a number of contributing reasons, including unsuitable music selections but surely we can compress the two days into one. Australia manages to run all their solos on one day including concert band instruments. Alternatively, should we hold these events at a separate time of the year, perhaps in a centralised venue? The entries are now a fraction of what they used to be. The answer may lie with a radical reorganisation perhaps using the British

model – preliminary rounds followed by a finals round. These are debates that need to be undertaken. I would retain the Invitation Slow Melody along the lines of the event held at North Shore in 2011, and this could occur on Thursday evening.

For the sake of incremental change, let's assume we hold all solo and party events on the Friday. Bands can fly in Thursday night or Friday morning which saves accommodation costs. The Champion of Champion events would occur Friday evening. Obviously, if the solos were moved to another time of the year, this would change, and the contest would start with an Invitational Slow Melody on the Friday evening.

The Saturday would see bands in the A, B and C grades play the reflective item and test. The D Grade contest will also occur on this day. I have left the reflective item as it is currently, but it is a subject for debate. If judges are deliberately keeping the points close so as not to influence the aggregate, then either remove the event or further reduce the points available.

As to the Street March, I advocate the immediate removal of this event. The standard of marching is low and getting lower because the event is an anachronism in the modern world. Despite the efforts of a few drum majors, very few actually care about marching, and this is reflected in the standards on display. I do look forward

to the abuse I will receive from the pro-marching lobby. Let's put a few myths to rest - no member of the general public watches the Street March and then decides to attend the band events. Additionally, removing the Street March doesn't mean you can't march in the local Anzac parade. The event is also not a good advertisement for what bands can actually produce.

The Sunday will be for the Own Choice event. There has been debate as to whether we need both an Own Choice and Test, but I strongly believe it should be retained in the current format as it allows bands to explore a broader range of repertoire and extend their skills.

Bands can travel home on the Sunday evening or late afternoon or at a time they wish.

This model retains the best of what we have but will significantly reduce accommodation costs with the possibility of only two nights required. Flights can be booked well in advance to maximise cheaper airfares.

Most bands rely heavily on "pokie" grants to do anything, and this is not a guaranteed source of income. It is also likely to be increasingly sought by community groups in the post-virus environment and become harder to obtain. By making the contest more affordable, it may help the long-term survival of such a prestigious and long-standing event.

As I said above, I will be pleased if this article leads to more options being proposed. We don't have to agree on every aspect but open debate and trying to find solutions to our many challenges surely is a step in the right direction.

Kevin McMorran, Christchurch

# TERTIARY SCHOLARSHIPS



Are you moving to Wellington in 2021 to further your academic studies? If so, and you are a brass or percussion player, we offer you an opportunity to also advance your musical skills in a focused and friendly banding environment.

Having recently celebrated 50 years of banding in the greater Wellington area, Trust Porirua City Brass is inviting students moving to Wellington and who share our passion for brass banding to join our ranks. In return, we can offer to selected players a scholarship of up to \$1,000 plus a year's waiver of the annual subscription. Players of all levels of ability are invited to apply.

All we ask in return is for successful applicants to commit to the band as a registered playing member for 2021 as we embark on our next 50 years of music-making. The band has an exciting programme of events planned for 2021 including our participation in the stage show "Brassed Off" and attendance at the Christchurch contest in July.

We also extend an invitation to other players nationwide whose educational or employment opportunities dictates them relocating to the Capital City to come and enjoy the friendly and progressive family team at Trust Porirua City Brass Inc.

Applications or for further enquiries, please call one of the band's management team below or contact our secretary by email [jj.sandy@xtra.co.nz](mailto:jj.sandy@xtra.co.nz) by 31st January 2021.

Contacts: Clynton Payne (Musical Director) 027 2937175  
Nicholas Garrett (Band Leader and Deputy Conductor) 021 1945625  
Andrew Brown (Band Manager) 022 1036657

A red holiday-themed notice for DR TOOT. It features white Christmas ornaments and falling snow. The text is in white and green. The DR TOOT logo is a large white circle with a black border containing the text 'DR TOOT Brass &amp; Woodwind Specialist REPAIRS | SALES www.drtoot.com'. The main text reads: 'Closed: 25th Dec-28th Dec 2020 1st Jan - 4th Jan 2021 Resume at 8.00am, 5th Jan 2021'. Below this is a thank you message: 'Thank you so much for your continued support in 2020! Safe and Sound Happy Holiday ...and Happy Footing in 2021!'. At the bottom, it says 'From the DR TOOT Team - Sean, Mia, Taka, Jordan, Zara and Alfa'.

# NSSBB 2021

Following on from this year's hugely successful new format for the National Secondary Schools' Brass Band, which saw two camps take place in the September/October school holidays, the BBANZ Management Committee sent out a survey to the participants to gauge their feedback and start the planning process for 2021.



Over 60% of this year's players completed the survey, with a good split across North and South Island, and between those who had played in the band before 2020 and those who played for the first time this year.

Every player who responded said that they would recommend the NSSBB to others, and all said that they would be applying again in 2021 (other than those who have reached the upper age limit, of course!)

Many players asked for the camps to be longer, aligning with anecdotal feedback from the tutors and players during the two camps that extra time would have been useful. Feedback on auditions was more mixed (there were no auditions required this year), with many feeling that a lack of auditions was good for encouraging new players, but others wanting auditions to assist with allocation of parts and that an auditioned band improves the overall quality.

Taking this into account the Management Committee, in consultation with Band Manager Jo Doyle, MD Andrew Snell and Director of Education David Bremner have decided to move forward in the planning of the 2021 NSSBB on the following basis:

There will continue to be two bands, although both bands will attend the same camp, at the same time in the 2021 October school holidays.

One of the two bands will be auditioned, the other will simply require applicants to be at a required minimum standard (approx. Grade 5)

If applicants wish to be considered for the auditioned band they will be required to record an audition and submit it with their application.

The camp is planned to be at least one day longer than this year.

There will be one team of tutors working with both bands.

The Management Committee will reappraise this structure following the 2021 camp and will consider an ongoing structure for the NSSBB after comparing the results from both years. The NSSBB is a vital component in the youth development strategy for brass banding in New Zealand and BBANZ strongly believes that the band's role is primarily for the attraction, development and retention of young players. The large increase in uptake this year (from 42 players in 2019 to 85 in 2020) was hugely encouraging and it is hoped the revised plan for 2021 will continue this vital development of our young players.



## Celebrating 100 Years

The long-range weather forecast was grim, however in glorious sunshine, on the lawn in front of the band room on California Park, the Upper Hutt Brass Band's opening ceremony was held over Labour weekend. Having been delayed due to COVID-19 outbreaks, the opening of the band rooms was combined with celebrating 100 years of service by the band.

Mr Matehaere Konia from the local iwi Ngati Porou delivered a Karakia on the physical building. His Worship the Mayor of Upper Hutt, Wayne Guppy, spoke, congratulating the band on both the securing and refurbishment of the facility into a respectable rehearsal space, and reaffirming the commitment and goodwill between the City and its brass band. The Mayor, together with the band president, Wayne Kedzlie, cut the ribbon and officially opened the new band rooms, and commenced a weekend of celebrations commemorating the one hundred years of service of the band in the Upper Hutt region.

The weekend of celebrations included several concerts, the highlight of which was the featuring of cornet and trumpet superstar Toby Pringle, who began his playing career in the Upper Hutt Brass Band. With the onset of COVID-19, he has recently returned to New Zealand from Amsterdam, where he was studying trumpet. The centenary celebrations concluded on Sunday evening with a formal dinner at the Upper Hutt Golf Club. Proceedings for the weekend were delightfully managed by Master of Ceremonies, and friend of the band, Councillor Paul Lambert.

Band president Wayne Kedzlie spoke of the future of the band while acknowledging what had been achieved musically and in service by band members in the last 100 years. Wayne mentioned the delight of having a new home on California Park and the warm relationship that the band has with the City Council. The band has received support from the community and organisations in providing resources and people-power in support of the hours and hours of contributions by

members of the band themselves. Wayne reminded all assembled that the next 100 years is not in our hands, but in the hands of those coming through our development programmes, as we continue to pass on the gift of music as it was once given to us.

Past president of the band and the Brass Band Association of New Zealand, Evan Sayer, spoke of the history of the band – when his father was musical director of the band in 1953 and Evan too began to learn a brass instrument. What was clear then, as is clear now, is that banding is a family tradition and friendships made last a lifetime. Banding and music in general presents opportunities and challenges that are rarely found in other walks of life.

Evan recounted how the band began its official duties assuming the responsibility for Anzac parades in 1922 and then began its contesting career in the Wairarapa in 1928. Evan recalled a story about how during the Great Depression the band was struggling in numbers, and so the Mayor wrote to the band exhorting it to up its game, and find a conductor capable of taking it to the next level – and so they did.



*Upper Hutt Mayor Wayne Guppy with band president Wayne Kedzlie open the band's new home.*



Upper Hutt Brass continue the celebrations of its new band rooms.

## Celebration of Waimataitai School Brass Band

We are looking for former members of the Waimataitai School Brass Band to perform in a concert on Saturday 27 March 2021.

A social gathering will follow the concert, and we welcome everyone to join us.

Email Sarah Bowden to express your interest in playing and or attending a social gathering [waiband75@gmail.com](mailto:waiband75@gmail.com)

## Next-Gen

**In this issue, we interview 17-year-old bass player Leighton Ginever from Morrinsville.**

*What was your first introduction to a brass band?* I began learning to play the piano when I was eight years old. My introduction to brass was in Year 7 when I began trumpet lessons. My brass tutor introduced me to the local development band, Hamilton Brass Factory.

*What groups do you play for?* Hamilton Auxiliary Brass and the Morrinsville College Jazz Band.

*Does musical ability run in your family?* My dad had played the trumpet through his school years and then at home beyond that. My mum played the piano for fun. They didn't play in any formal group. But now, the whole family is playing at Hamilton Auxiliary Brass.

We did some family research and discovered that one of my ancestors played in a UK Army Band back in the day. Another ancestor played in a colliery band in Wales and was known to play any brass instrument. My mum was researching our family tree and discovered that my great-grandma grew up in the Salvation Army and my grandmother's second cousin is Ron Fisher who was a member of the New Zealand National Band in 1965 and 1970. I had no idea that our family had this brass band history, and it was exciting to learn.

*To date, what have been some of your musical highlights?* Earlier in the year hearing my composition *Morrinsville March* played by the North Island National Secondary Schools' Band. This was a magical experience which has made me want to continue composing music.

In 2019, I played at the NZ National Junior solo on Eb Bass.

Our band, Hamilton Auxiliary Brass, also came second in the Nationals in the D

Grade section. In 2018 the Auxiliary band won the D Grade in WAIBOP regionals.

Outstanding Bandsperson 2020 North Island Camp.

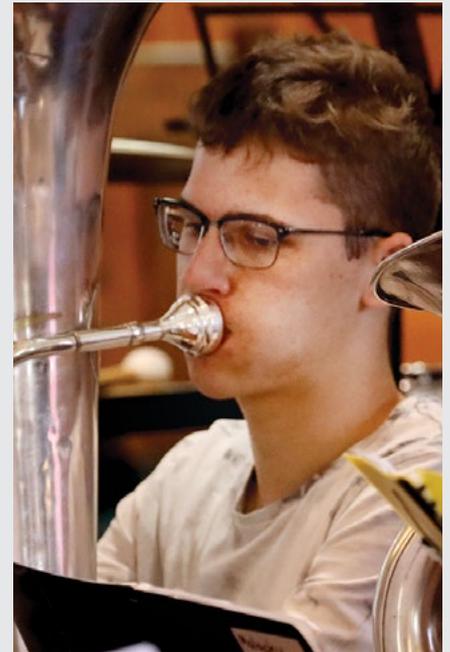
*What have you gained from being in the Secondary Schools' band?* The experience of being 'chucked in the deep end', playing music I never thought I would be able to play. More importantly, the friendships gained from these sorts of events are said to last a lifetime (or so I hope). I have been in two NSSBB bands, and I hope to participate in more.

*What sort of things would you like to happen to support young players?* Community workshops like the WAIBOP youth workshops and more resources for young composers. I found quite a lot of free resources on orchestras, but there is hardly anything for budding brass band composers.

*What's the best thing about being in a brass band?* Being able to play in the brass band with my family. The brass band community has become part of our family.

*Is there anyone you would like to thank for helping you with your achievements thus far?* My whole family and my piano teacher Edith Crispe who taught me how to read and understand music. My first brass tutors, Tracey Seifert and Oliver Barrett. My current brass teacher Clive Burnell. My music teacher at Morrinsville College, Tom Chapman-Smith (Chappy). My wonderful MD, Te Reo Hughes. There have been many people who have encouraged me along the way.

*What do you hope to achieve in the future?* I would like to study music composition at university and have one of my works performed at the national contest. I would also like to play in the National Youth Band. Career-wise I haven't decided what I want to do yet. I am considering either something to do with music (performing, composing or



teaching) or some form of engineering. Pretty much, something creative.

Quickfire questions.

*What type of music do you listen to most?* Brass band pieces, a bit of classical music (most likely from the Romantic period).

*Other interests?* Mountain biking, board games, miniature war-gaming (building miniature tanks from WW2 and blowing them up), and fishing.

*Favourite food?* Everything except Brussels sprouts, I'm not fussy.

*Favourite place?* Home

*Favourite film?* *Star Wars* and *Murder on the Orient Express*

*Favourite instrument?* Tuba and piano

*Favourite piece of music?* The brass chorale from Mahler's *Second Symphony*. Anything I am listening to and the music I write.

*And most importantly, what make of instrument do you play?* Boosey and Hawkes Imperial built in the 1970s, I borrow it from the brass band.

# Bugle Calling

In my November *Bugle Call*, I mentioned the WW1 "Harry Glover" bugle that I planned to talk about in this December issue. However, we decided to defer that topic because an interesting story has arrived from fellow BBANZ Life Member Rodney Sutton, so with his approval, it is printed below.

Rodney has been a musical high-achiever during his banding career. His achievements include Music Director of the National Band of New Zealand and many national titles as a euphonium soloist. Who would have thought his playing career began on a bugle! Read on.

'Your articles in the recent Mouthpieces prompted me to mention that I have a booklet containing some 150 Trumpet, Bugle sounds and marches written for the British Army with words compiled by a British Bandmaster named as C.A. Atherley. The fourth-edition book dates back to March 1915 and, presumably, the very first edition must therefore date back to the early 1800s. The printers were Gale & Polden Ltd, No 2 Amen Corner, Paternoster Rowe, EC. Wellington Works, Aldershot: and Nelson House Portsmouth. I purchased the book in a London music shop in 1962 during the National Band tour of Britain and Holland, for 10/6.

'The book's purpose was to form a useful aid for trumpeters and buglers as well as their instructors. The book was also intended as an aid to soldiers in learning the calls, which on account of their numbers and similarity, were at times confusing. The difficulty was met by adapting words, some traditional while others not, but all clearly named or explaining each bugle field call, routine call, and bugle march.

'Interesting to learn of Trevor Bremner's early interest in the bugle. I also began my involvement before playing in brass bands by playing the bugle. Three bugle bands existed in Invercargill in 1940 however none of these exists today, the last disbanded in 1956. In 1946 I played with the Tweedsmuir Intermediate School Band, on bugle and drums. Then at the same time, I was a bugler with the Jellicoe Sea Scout Bugle Fyfe and Drum Band which consisted of some 15 players. Suffice to say neither my parents nor neighbours were impressed with the choice of instrument, and as a result I was relegated to the rear yard woodshed for practise.

'Incidentally, there was another bugle band in our city at the same time as part of the Southland Boys' High School. There were around six drummers and 14 others who played both the bugle and cavalry trumpets, but of course not at the same time. Their brilliant navy blue uniforms, "slice" caps and powder blue cloaks made them a popular choice in looks if nothing else. In particular, they featured at many Anzac Day dawn services though the tuning wasn't always the best.

'Understandably the early morning cold air was against the team of buglers tuning for the *Last Post* and changing to the trumpets to play the cavalry's traditional *Reveille* almost immediately following was always a fraught moment.'

Ian Levien

# Note of Thanks

The Management Committee of the Brass Band Association sincerely thanks the individuals, businesses, trusts and organisations who have supported the activities of the Brass Band Association of New Zealand in 2020.

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## 2020 National Band

David Bremner (Musical Director), Garth Coffey (Band Manager), Leigh Martin (Assistant Manager).  
Grants, Donations and Sponsorship: Besson, The Lion Foundation, Creative Waikato Toi Waikato, Pelorus Trust, sshhmute, Fairview Motors, New Zealand Army Band, Brassbanned.com, Rotorua and Wellington Brass, Hamilton City Brass and Marilyn Edgecombe.

## 2020 National Youth Brass Band

Alan Spence, (Musical Director) Emily Richards (Band Manager), Tyme Marsters (Assistant Musical Director).  
Section Tutors: Anthony Smith, Andrew Snell, Andrew Yorkstone, John Mason, Cam Lee and Byron Newton (Guest Soloist).

Grants, Donations and Sponsorship: Friends of the National Youth Brass Band, Besson, Pub Charity, Four Winds Foundation, Mainland Foundation, Pelorus Trust, Southern Trust, One Foundation, Youthtown, the Winton and Margaret Bear Charitable Trust and the Kingston Sedgfield (NZ) Charitable Trust.

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## 2020 National Secondary Schools Brass Band

Andrew Snell (Musical Director), Jo Doyle (Band Manager), Te Reo Hughes (Assistant Musical Director), Harmen Vanhoorne (Guest Soloist) and John Sullivan (Camp Manager).  
Section tutors: Anthony Smith Mike Ford, Tom Oldham, Dwayne Bloomfield, Scott Taitoko, Nigel Seaton, Doug Brush, Andrew Leech, Mark Close, Alex King and Fraser Bremner. Guest speakers: Alan Spence and Thomas Eves.

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#### 2021 National Contest in Christchurch 14 to 18 July

Contact person: Helen Lee, Contest Manager,  
[bbanzeo@gmail.com](mailto:bbanzeo@gmail.com)

#### 2022 National Contest in Wellington 13 to 17 July

Contact person: Mike Sander  
[mtsander007@gmail.com](mailto:mtsander007@gmail.com)



2020 National Band youngest member Clarke Spence and oldest member Mike Ford.

## MARLBOROUGH DISTRICT BRASS BAND

### Musical Director

Applications are invited from experienced and enthusiastic musicians to lead the continued development of Marlborough District Brass Band.

The Band has good local support and a strong membership fed from our association with local schools, and our own junior band, First Class Brass.

The successful candidate will be involved in preparing and presenting the Band to annual Provincial and National Contests, and local performances throughout the year, as well as some individual tuition. We offer a generous remuneration based on around 500 hours annually.

Candidates should have appropriate musical experience, good leadership skills, and a passion for the continued development of our band.

Interested persons should contact our Band Chairman, Brian Nicholas, phone 027 220 1711, or email [chair@marlboroughbrass.nz](mailto:chair@marlboroughbrass.nz)



## Tertiary Scholarships

Kaikorai Metropolitan Brass invites applications from brass and percussion players either beginning or continuing tertiary study in Dunedin in 2021 to join the band through its new scholarship programme. We are a friendly B Grade band located next to the University of Otago campus.

Four scholarships of \$500 plus a subscription fee waiver, will be awarded each year. Successful applicants are expected to be a committed playing member of the band for the duration of 2021.

To apply, please email [kaikmetrobrass@gmail.com](mailto:kaikmetrobrass@gmail.com) outlining your brass band or other musical experience and study intentions and attach a letter of recommendation from a musical director or tutor.

Applications close 22 January 2021.

Thank you all for your continued support this year & wishing you all a safe and happy holidays this Christmas!

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