

NEW ZEALAND **m** MOUTHPIECE

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Strategic Partners of BBANZ

Scenic Circles New Sponsorship with BBANZ

The Brass Bands Association of New Zealand Management Committee are delighted to announce that they have secured a new sponsorship with the Christchurch based national hotel chain of Scenic Circle.

“Scenic Circle Hotels are to be the principal and exclusive sponsor of the Band of the Year event for the years 2006, 2007 and 2008. In return they are expecting New Zealand bands to use their hotels in the cities where contest is being held in those years – Dunedin and Auckland and most likely Christchurch” says BBANZ President Kevin Dell

“It is some years since we have had a new sponsor of this magnitude and we appreciate the support of the Scenic Circle Hotel group who also sponsored the 2004 Band of the Year competition in Christchurch. We look forward to a long term relationship and hope that bands and individuals will use the many hotels spread throughout New Zealand” said Kevin.

Scenic Circle Sponsorship Manager Meredith McEwen and BBANZ committee member Owen Melhuish have been working on this arrangement over the past few months and have also negotiated a special corporate rate for individuals and families that might be using Scenic Circle Hotels on personal or business. These rates will be only available for member bands and their members. Details will be distributed to band secretaries very soon and have very attractive rates.

“Already we know that some bands have booked themselves at Scenic Circle Hotels in Dunedin and Auckland for those contests in 2006 and 2007 which is great” says Owen Melhuish.

Scenic Circle Hotels is a wholly owned New Zealand owned and operated company with 17 hotel sites from the Bay of Islands in the north to Dunedin in the south. Scenic is a dynamic and versatile company with a vision set firmly on the future and is armed with strategic plans that stretch over the next decade.

Formed in the 1980's by Earl Hagaman and Ralph Brown, Mr Hagaman took over the whole operation when Mr Brown sadly passed away in 1985. At that time they had 6 hotels and the company has grown rapidly since then in key tourist destinations and now has a highly recognised profile and product within the New Zealand corporate, conference, leisure and overseas visitor markets.

“We hope that bands and band members will support our hotels going forward as we have reasonably priced rates for families as well as individuals who might be on business” said Mrs McEwen. “In addition we are also very proud to support New Zealand's oldest music festival and the Band of the Year event is the type of premier event that we enjoy supporting.”



The NZ Mouthpiece is proudly supported by



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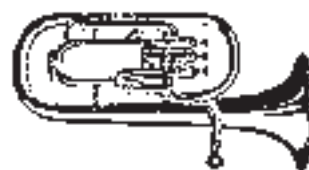
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BBANZ EXECUTIVE DIRECTORY

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The President's Word

As I write this article our 125th National Contest is about to begin.

By any reckoning that is a long time for any particular activity to have survived. Among other things it demonstrates what a love of contesting we all have.

The very first contests were relatively small affairs in the nature of a challenge from one Garrison Band to another or others. Quite a number of those Garrison Bands have survived to this day, although they are now known by other names.

It was not too long until the Garrison Bands were joined by some civilian bands. The first of these early civilian bands grew up in the areas of greatest economic activity which were the areas surrounding the gold fields. Thus, some of our earliest civilian bands were in the Central Otago and Coromandel areas. In those early days the Waihi Federal Band, which still exists, was one of the early champion civilian bands.

The 125th contest will be celebrated in some style. Partly by good management, partly by good luck, and partly by coincidence we have the biggest international presence at this contest that we have ever had. We have no fewer than four overseas bands competing in the A grade, two from Australia, one from Sweden and one from England. We have two international Judges in Alan Morrison from England and Tom Brevick from Norway and we have a Swiss journalist. In addition, we have a number of visitors from Australia including the President and a number of others from the Queensland Bands Association.

The contest includes a commemorative concert but what better way than to remember our 125th contest than to have a really strong contest.

As we celebrate something old we are introducing something new. This will be the first year that we have had a Youth Band Contest. It is to be hoped that this too can survive for a similar number of years and longer.

Although it is not part of our contest this year also sees an effort to establish a world championship for brass bands. We will be represented by the flagship of our New Zealand movement, the National Band of New Zealand. It will compete against some of the best bands in the world. There has been some criticism, mostly overseas, that this event is not a true world championship because it has not attracted all of the top bands in the world. That may be so but there are a number of the top bands in the world who are competing and from small seeds mighty oak trees grow. For everything there has to be a first step.

2005 is an exciting year for the movement in New Zealand. Let us hope it is one to be long remembered.

Kevin E Dell
National President

CALENDAR OF EVENTS

Mon 25 April 2005 2pm	National Youth Brass Band of New Zealand 2005 at Holy Trinity Cathedral, Parnell, Auckland. The Story of ANZAC, with Alexandra Kerwin.
Mon 25 April 2005 10.30am	ANZAC Day Commemorative Service, Christchurch Cathedral.
Sat 14 - 15 May 2005	National Executive meeting starting at 10am Christchurch.
Sun 15 May 2005	Pohlen Cup Matamata College.
Sun 22 May 2005	Central District BB4 Solo and Party Events in Palmerston North.
Sun 12 June 2005	Feilding Festival of Bands.
Sat 18 June 2005	Just Jazz Concert, Aurora Centre Time TBA
Sun 19 June 2005 10.00am	Waikato B.O.P. A.G.M Putaruru Municipal Band Room.
Sun 31 July 2005 10.00am - 1.00pm NZSO Brass Workshop 2005 Auckland. With Kenneth Young.	For the following instruments: Trumpet/ Cornet, Trombone, Tuba & French Horn, parts will be transposed to accommodate players. For more information go to www.nzso.co.nz places are limited contact, education@nzso.co.nz for an application form.
Sat 20 August 2005	National Executive Meeting starting at 10am Wellington (one day only)
Sat 27-28 August 2005	August Central District Contest in Feilding.
Sat 10-11 September 2005	Waikato B.O.P. Area Contest Trident High School Whakatane.
Sun 11 September 2005	Just Classical Concert, Aurora Centre Time TBA
Sat 24-25 September 2005	September Canterbury Provincial Contest
Mon 21 November 2005	Christchurch Santa Parade
Sun 27 November	1812 Proms Concert with Christchurch Symphony Orchestra



National Band of New Zealand – Tour Update

Fundraising for the 2005 European Tour has gone very well to date, with the various financial targets getting very close to being achieved. The National Executive is confident that all targets will be achieved before our planned departure so they have recently given their final approval to the tour proceeding. Naturally this is wonderful news for all concerned.

Arrangements for the Tour are all nearly completed, and it shaping up to be a very exciting and challenging one for us all. At the specific request of our promoters we will again be taking the Aotearoa Maori Cultural Group on tour with us. Auditions for this group were undertaken late last year and a very talented group selected. The members are:

Avril Dell, Invercargill	Kaperiere Hogan, Christchurch
Tania Fraser, Rotorua	Eraia Kiel, Rotorua
Whetu Henare, Whangarei	Nikora Nitro, Christchurch
Metiria Light, Invercargill	Te Hira Paenga, Auckland
Maria Ngawati, Auckland	Te Rangianiwaniwa Whauwhau,
Tui Ranapiri-Ransfield, Rotorua	Invercargill
Ramari Sherman, Rotorua	

One of the reasons for undertaking this tour is to participate in the inaugural World Brass Band Championships, which forms part of the World Music Concourse. The first World Music Contest took place well over 50 years ago. 80 Bands from 13 different countries participated in that Contest, which would grow to be one of the most prestigious festivals for amateur Bands in Europe. In 2001 more than 17,000 musicians belonging to 272 Bands from 30 different countries participated in this four-yearly event. The 15th World Music Contest which will be held from 7 until 31 July 2005 is expected to attract an audience of over 500,000 visitors.

The National Band of New Zealand will face some very strong competition from the 10 specially invited and participating Bands at this Championship:

Provinciale BB Groningen	The Netherlands
BB Willebroek	Belgium
BB 13 Etoiles	Switzerland
Lynby Taerbaek	Denmark
Krohnengen Brass Band	Norway
Brighthouse and Rastrick	United Kingdom
Reg Vardy (Ever Ready)	United Kingdom
National Band of New Zealand	New Zealand
Chicago Brass Band	USA
BB Buizingen	Belgium

The main details of the National Band of New Zealand tour are:

19 June Assemble at Lincoln University, Christchurch for extensive rehearsals and outfitting.

23 June Farewell Concert in James Hay Theatre, Christchurch – bookings at Ticketek. Preceded by a schools matinee concert.

25 June Outdoor concert at the prestigious Singapore Arts Festival.

26 June Concert to celebrate 10th anniversary of a local Singapore church.

28 June Concert, Regent Hall, London, England

29 June Concert, Bristol, England

30 June Concert, Brussels, Belgium

1 July Concert, Malmedy, Belgium

2 July Concert, Luxembourg, Luxembourg

3 July Concert, Cologne, Germany

4 July Concert, Grootegast, The Netherlands

5 July Concert, Zaltbommel, The Netherlands

6 July Concert, Egmond-Binnen, The Netherlands

7 July Concert, Hulst, The Netherlands

8 July Opening Concert for World Bass Band Championship at Kerkrade

9 July World Brass Band Championship Test piece.

Dr Philip Wilby has been commissioned to compose this piece, titled Music of the Moving Image. It comprises three sonatas: Street Scene and Deluge, Moonrise & River Run.

10 July World Brass Band Championship Own choice program.

Each Band is required to present a 40 minute maximum program including one solo item. Creative New Zealand has kindly provided funding to enable us to commission two works with a New Zealand flavour for this program. Ken Young is writing an opening work and Anthony Ritchie a Trombone Solo featuring David Bremner.

11 July Gala Concert at World Brass Band Championship.

The National Band of New Zealand has been invited to join with the Blue Devils Band from USA and the National Field Band of South Africa for this special concert to be held at the very large Parkstad Limburg Stadium. The later two Bands will be presenting marching displays while the National Band of New Zealand will feature on centre stage. This should prove to be a fitting finale for this intensive tour. The tour party returns home the following day.

Simon Hocking has organised a supporter's tour to travel with us. A very diversified trip has been arranged, which will incorporate some of our concerts. Quite a bit of interest has been shown by supporters. Please contact Simon (whose advertisement appears in this issue) for further details.

Murray Warrington
Manager

YOU

and '05
the

National Band

The 2005 National Band of New Zealand and The Aotearoa Maori Group

London/EUROPE 2005

25th June to 14th July



Follow the band on their 20 day concert tour of London and Europe and the World Brass Band Championship in Kerkrade. You can join or leave the tour at any stage, visit friends and family, or go off on your own tangent! Bookings are heavy (20 so far), so don't delay.

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BE927	SOVEREIGN SERIES M BORE	\$4895.00	\$3595.00
BE928	SOVEREIGN SERIES L BORE	\$4895.00	\$3595.00
BE926	SOVEREIGN Eb SOPRANO	\$6995.00	\$4995.00
BE2028	PRESTIGE L BORE	\$5995.00	\$4395.00
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BE956	SOVEREIGN SERIES 4V	\$10995.00	\$7995.00
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BE1065	1000 SERIES 4V	\$3695.00	\$2895.00
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BE7065	INTERNATIONAL SERIES 4V	\$7595.00	\$5495.00
BE967	SOVEREIGN SERIES 4V- L BORE	\$12395.00	\$8995.00
BE968	SOVEREIGN SERIES 4V- M BORE	\$12395.00	\$8995.00
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BE2052	PRESTIGE SERIES 12" BELL	\$14995.00	\$10995.00
TROMBONE			
BE1030	1000 SERIES Bb M BORE	\$1195.00	\$895.00
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BE944	SOVEREIGN SERIES Bb/F L BORE	\$5995.00	\$4895.00
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BE980	SOVEREIGN 17" BELL EEb 4V	\$15995.00	\$11995.00
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LKP504KG	Professional Symphonic	Hammered copper	Set of 4	\$31075.00	\$22875.00
LKP502KG	Professional Symphonic	Hammered copper	Set of 2	\$15520.00	\$11425.00
LKP504PG	Professional Symphonic	Polished copper	Set of 4	\$29725.00	\$21880.00
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LKP504FG	Professional Symphonic	Fibreglass	Set of 4	\$21305.00	\$15685.00
LKP502FG	Professional Symphonic	Fibreglass	Set of 2	\$10695.00	\$ 7875.00
LKS404PG	Standard Symphonic	Polished copper	Set of 4	\$25985.00	\$19125.00
LKS402PG	Standard Symphonic	Polished copper	Set of 2	\$12865.00	\$ 9470.00
LKS404FG	Standard Symphonic	Fibreglass	Set of 4	\$18440.00	\$13575.00
LKS402FG	Standard Symphonic	Fibreglass	Set of 2	\$ 9170.00	\$ 6750.00
LKU304FH	Universal	Fibreglass	Set of 4	\$16450.00	\$12110.00
LKU302FH	Universal	Fibreglass	Set of 2	\$ 8225.00	\$ 6055.00
<i>Shallow drop covers and pro. tuning gauges are included with all timpani</i>					
Concert Snare Drums					
LRP313EC	Classic birch 3" X 13" piccolo	Natural finish	Stand extra	\$ 525.00	\$ 385.00
LRP514EC	Classic birch 5" x 14"	Natural finish	Stand extra	\$ 525.00	\$ 385.00
LRP614EC	Classic birch 6.5" x 14"	Natural finish	Stand extra	\$ 560.00	\$ 415.00
LS555	Classic maple 3" X 13" piccolo	Natural finish	Stand extra	\$ 810.00	\$ 595.00
LS558	Classic maple 3.5" x 14"	Natural finish	Stand extra	\$ 820.00	\$ 600.00
LS401	Classic maple 5" x 14"	Natural finish	Stand extra	\$ 825.00	\$ 610.00
LS403	Classic maple 6.5" x 14"	Natural finish	Stand extra	\$ 860.00	\$ 630.00
LS406XXN	Solid maple 5" x 14"	Natural finish	Stand extra	\$ 2145.00	\$ 1580.00
Concert Bass Drums					
LECB28XXWF	14" x 28" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 1675.00	\$ 1235.00
LECB28X7WF	14" x 28" with Fibreskyn 3 heads	Choice of finish	With tilting stand	\$ 2530.00	\$ 1865.00
LECB32XXWF	16" x 32" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 2075.00	\$ 1525.00
LECB32X7WF	16" x 32" with Fibreskyn 3 heads	Choice of finish	With tilting stand	\$ 2930.00	\$ 2155.00
LECB36XXWF	16" x 36" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 2150.00	\$ 1585.00
LECB36X7WF	16" x 36" with Fibreskyn 3 heads	Choice of finish	With tilting stand	\$ 3005.00	\$ 2215.00
LECB86XXWF	18" x 36" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 2185.00	\$ 1610.00
LECB86X7WF	18" x 36" with Fibreskyn 3 heads	Choice of finish	With tilting stand	\$ 3040.00	\$ 2240.00
LECB62XXWF	20" x 36" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 2195.00	\$ 1615.00
LECB62X7WF	20" x 36" with Fibreskyn 3 heads	Choice of finish	With tilting stand	\$ 3050.00	\$ 2245.00
LECB40XXWF	18" x 40" with Fibreskyn 3 heads	Choice of finish	Drum only	\$ 3005.00	\$ 2215.00
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Concert Toms					
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Xylophones					
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Tubular Bells					
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M665B	Symphonic 1" tubes - 1.5 octave	Polished brass		\$11820.00	\$ 8700.00
M661C	Symphonic 1" tubes - 1.5 octave	Chrome plated		\$13735.00	\$10115.00
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M48	Pro-traveller	Gold finish bars	Touring vibes	\$14060.00	\$10350.00
M58M	Musser/Piper	Satin silver finish	Fully adjustable	\$15325.00	\$11280.00
M75	Century Vibe	Gold finish bars		\$14645.00	\$10715.00
M75LH	Lionel Hampton Signature series	Natural wood frame		\$18880.00	\$13895.00
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M32	Studio - 4 octave	Paduk bars		\$ 5545.00	\$ 4085.00
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Eric Geddes – A Tribute



The Salvation Army, Wellington Citadel was full on Friday 11th February 2004 as family and friends gathered to farewell Bandmaster Eric Geddes.

Eric was a remarkably gifted man by any measure. He was an outstanding sportsman, a fluent speaker and a true family man, but it was as a musician that Eric was probably most well known and respected.

As a teenager Eric showed real potential on cornet which earned him a place in the solo cornet section of the much revered Wellington Citadel band, at age 15. He was very quickly thrust onto the Soprano cornet chair, the most exposed position in the band (and no place for the musically or temperamentally insecure). Eric excelled under pressure and his judicious enhancements were a feature of the band's presentations for many years. Fine player though he was, Eric revealed qualities of musical leadership which made it inevitable that, one day, the soprano would give way to a baton. This eventuated with the retirement of the legendary Bandmaster Bert Neeve in 1974 and Eric remained in that position for most of the intervening years until his passing.

Eric was attentive to the band's prime purposes of enhancing worship services, engaging musical evangelism and entertaining, if by doing, others could be introduced to the Christian Gospel. He

maintained a strict rehearsal schedule to ensure that advantage could be taken of opportunities arising

outside the band's usual program. Eric led the band on two trips to Japan creating an enormous impression, an indication of which occurred when Bandmaster Suzuki of the Salvation Army's Japan Staff Band flew to Wellington to be with his mentor, Bandmaster Geddes during his last days. Eric also led the Wellington Citadel band on the very successful Homecoming tour to Canada and England in 2002.

His influence was not confined to Wellington Citadel Corps. He conducted the Salvation Army's National Youth Band for a period and was bandmaster of the Wellington Divisional Seniors band from its inception. For a time he conducted all three bands, preparing a different repertoire for each!

Eric was a humble man who never strived for personal gain, but was always willing to accept responsibilities accorded him. Above all he was a godly man, cheerful and confident in his faith. He was an exemplary Salvationist, but could have never have completed his arduous schedule without the support and encouragement of his wife Marilyn who has herself given a lifetime of active quality service to the Wellington Citadel Corps.

The old Salvation Army adage "well done good and faithful servant" seems almost trite when one considers the lifetime of outstanding service Bandmaster Eric Geddes provided the Wellington Citadel Band and the entire banding world. He will be sorely missed.



Trophies for Championships

Contest will be over by the time you read this April 2005 edition of the Mouthpiece but nevertheless this is an interesting article for those of you who were winners at Contest and those of you who plan to be winners in the future.

The Pat Cole Medal by Graham Marple, past National Band Member.

I have been doing some research for some time on something that has always interested me.

Patrick Edward Cole was born in Lyttleton on 12 March 1884 and began his musical career with the Lyttleton Marine Band in 1901. His aptitude as a bandsman came through very early and in 1902 he entered the contest arena and gained third place in the Flugel Horn Solo at the Timaru Contest. He won his first medal in 1905 with first place in the B flat Cornet Solo in Christchurch. In 1906 at the Hawera Contest and as a member of the Timaru Garrison Band he won the Flugel Horn Solo to become the youngest winning soloist. Over the years he was a member of the Wellington tramways Band and the Wellington Garrison Band, along with various music societies in Wellington.

Prior to the outbreak of World War I he enlisted in the military and was appointed to take charge of the 5th Regiment (Wellington) Band which went away with the Regiment as the Advance Party to Samoa and then onto Egypt and France.

To write anymore would spoil an incredible story "With Bands of The New Zealand Rifle Brigade, The great War, 1914-1918", which I have extracted from "The New Zealand Bandsman", a journal published in the mid 1920's and I hope that the Mouthpiece Magazine can find space over the next few issues to print this just as it came out 79 years ago. (I will try my best Graham, Editor).

I have tried several sources for information. John Harrison was unable to give me anything and speaking with Denis Dewe, he knew that the medal was presented from funds from a trust which had long ago run out and was kept going by the NZBBA. If anyone has any other information I hope that they will write to the Mouthpiece with it.

I am grateful to New Zealand Defence Headquarter for the military records of Lieutenant P>E> Cole BM. From which I gained much information.

PE Cole married in 1906 in Wellington and after returning from the war worked for the Wellington City Corporation as a "car examiner". Not much information on him until the time of his death on 31 July 1957 aged 73 years.

I believe that it is important to know the origins of "named trophies" and others. Don't leave it until "too late" to find out interesting happenings about "your band" as the historical record is only of use if written down as told by older members at the time they are with us.

I would like to think that all members of our movement find this taste of history interesting as I did and we can gain more items of a similar nature for future publications.

Phone Calls to the Editor

Late one evening I was celebrating a friend's 80th Birthday when my mobile phone rang. Because of the noise I could not really hear the caller so took their number and told them I would be able to call them back later that evening. This is the gist of the second conversation.

"Keith Caldwell had been involved in a duel for the Amateur Cornet Solo with the famous Ken Smith junior, back in 1948.

The Amateur Cornet Solo had so many entries (140 was the remembered number) that it was run over one and a half days in Dunedin that year. The piece being played was "Tower of Jewels" and Mr. Ken Smith played on Friday and Mr. Keith Caldwell played on Saturday. Mr. Caldwell was known for his perfect chromatic run.

The result was a win for Mr. Smith by half a point and if he remembered rightly the total was 140 for Mr. Smith and 139.5 for Mr. Caldwell!

The caller noted that Keith had begun his playing career with the Westport Band and under the conductorship and tutelage of KGL Smith.

He also noted that Mr. Caldwell left New Zealand not much later to make his name in Britain which he did!"

The caller was the delightful Mr. Bill Fraser from the 1953 Band. Thank you Bill.

The Editor.

Director of Education

Hi all, congratulations to all those who competed at the National Contest. I trust that you all enjoyed the experience and celebrated accordingly. This month I thought I would talk about a topic I get asked frequently about.

Practice. One of the most recurrent questions I am asked at schools concerts, is 'How long do you practice for'. My answer is usually 'as long as it takes'. Everybody is different, different instruments, different abilities, and different concentration levels. The most important thing is that you use your practice time well. I know people who practice for four hours a day, but could achieve the same amount in only two hours. I tend to do 2 sessions a day, rather than one big session. I try and do a long warm up that might last about 45 minutes, and then later in the day another hour of solid practice, for all the things I have coming up. Obviously everybody's schedules are different. My schedule with the orchestra is always different day to day, so you have to adapt your practice to your available time. If you find yourself bored in a practice session or you are forcing yourself to practice, stop! You won't be achieving anything. Take a break, and come back later in a better frame of mind. My usual practice schedule might look something like this.

45 Minute warm-up session:

5 minutes of buzzing on the mouthpiece- from a low c to middle c, not outside this range

10 minutes of long tones- scales, with 4 beats on each note at about crotchet=60

15 minutes of etudes. I play out a book 'Melodious Etudes' by Rochut

10 minutes of Arbans studies, single, double and triple tonguing, lip flexibilities etc

5 minutes in the high register, slow easy exercises from the low to the high register at an easy dynamic. Nothing forced, always relaxed.

1 Hour session:

This part of my practice is mainly made up of work on pieces I need to learn for upcoming concerts. I often do Arban's studies as well in this session. It's important to do a small warm-down period at the end of this session as well. Just some quiet low, long-tones to help the chops recover for tomorrow, about 5 minutes.

The most important thing about practicing is to make sure that you enjoy it. I know that sometimes you have to learn pieces you don't like, or practice aspects of your playing that might be difficult for you, but try to remain positive, and make up exercises that are relevant, but enjoyable.

If you have any questions or topics you would like me to discuss in this column, please email me on bilbobremner@hotmail.com cheers Dave.

Between The Bars

A regular column of gossip and news bits picked up around band room bars. Unlike the Brass Mole we have "above the ground" informants!

Congratulations to Bede Williams currently studying at the royal Scottish Academy of Music and Drama who has been awarded the Philip Jones Memorial Prize. This highly prestigious prize is awarded to any brass student 28 years and under by the Royal Overseas League. Bede has been chosen for the 2005 National band of New Zealand and plays in the Scottish Coop Band in Glasgow.

A confidential BBANZ Survey about contesting will again be circulated to band managers and band players. This is to gauge the financial benefits to the city that hosts our annual championships and also ways that improvements can be planned.

Many bands people will be mourning a great musician in Frank Rawbone who died recently in Woking, Surrey after a long illness. Frank spent over 50 years conducting and teaching in Britain, South Africa and New Zealand. He was conductor of the Newton Salvation Army band in Auckland in the 1960s and 70s, has judged at the NZ National Championships and is best known for his work with Mt Roskill Band (now Auckland City Brass).

A real shortage of soprano cornet players was experienced in Britain last month as most of them were here in New Zealand! At least three bands flew in these vital players including Dalewool Auckland Brass, Port of Napier Brass and Canterbury Foundation Brass.

National Youth Brass Band 2005

Prize giving Function

25 April 2005

Dalewool Auckland Brass Band Room
98 Captain Spring Road
Onehunga
Auckland

From 7pm all bands people welcome.

Cornish Brass Musicians in New Zealand

I am researching the history and development of bands in Cornwall, England from their inception up to the advent of World War II. I am aware that during this period many Cornish bandsmen emigrated from the United Kingdom to many countries, not the least of which was New Zealand.

Is there anyone out there who can help me by giving me information about such immigrants, what bands they may have been associated with both in England and New Zealand, what became of them, and copies of photographs would be of great use.

Should I receive enough material, the book that is planned would have a chapter on the people.

Please reply to:
Josh Brush
39 Pentrvah Road
Penwithick
St Austell Cornwall PL26 8UA
ENGLAND

NATIONAL YOUTH BRASS BAND 2005

For your diary and not to be missed!

Monday 25 April 2005 from 2pm

National Youth Brass Band of NZ
Musical Director Kenneth Young

The Story of ANZAC with Guest Soloist
Alexandra Kerwin (Soprano Cornet)

The Holy Trinity Cathedral, Parnell, Auckland
at 2.00pm.

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The Hinemoa Band of 1903 By Denis Dewe

It is 125 years since the Brass Bands of New Zealand began contesting amongst themselves and it is over 100 years since the first New Zealand representative Brass Band went to England. In light of the celebratory events in the 21st Century I asked Brass Music Historian and raconteur Denis Dewe if he would write about the Hinemoa for those of you who were not around at that time and those of you who might be interested. Thank you Denis. The Editor.

This brass band was New Zealand's first representative band to tour overseas, and it was to be just fifty years before the first 'National Band of New Zealand' followed the Hinemoa Band to Great Britain. In 1903 the brass band movement in New Zealand had yet to experience its heyday, but competition since 'band contests' began here in earnest in 1880 had produced any number of able bands and players up and down the country. Individual players of distinction were many; so much so that when the formation of the Hinemoa Band was mooted there was ample talent from which to choose.

John Henry Iles, entrepreneur and owner of The British Bandsman and Contest Field weekly paper and music publishing firm of R. Smith and Co, and who established the National Brass Band Championships at London's Crystal Palace, organised the tour of the United Kingdom by the Hinemoa Band, which was promoted by the Union Jack Club to help raise funds toward building a 'budget' hostel in London for servicemen. It was hoped to raise 20,000, but this sum doesn't appear to have been realized.

Lieutenant Thomas Herd, whose Wellington Garrison Band won consecutive New Zealand championship titles in the years 1897 to 1900, was appointed conductor, and selected his band on the basis that each player was competent on his instrument, and also able to contribute 10 towards the cost of the planned six-month tour. A surprising fact was the inclusion of only two of his Wellington Garrison Band members, the others being selected from bands in various other parts of New Zealand. Our original representative brass band to tour overseas was named after the beautiful Maori princess Hinemoa, who according to legend became the bride of the warrior Tutanekai.

Members of that 1903 band were Messrs W. Sneddon, E. C. Derry, J. W. Glennie, E. Kerr, F. W. Hopkinson, F. W. G. McLeod, G. M. Nichol, F. Trounson, A. Bryce, A. E. Jones, J. Drury, W. J. Staines, H. B. Lange, F. Meyrick, R. Pettit, A. Ferguson, C. Hansen, J. McKersey, J. McKenzie, J. Ablett, T. A. H. Dixon, C. J. Davie, A. C. Reid, P. W. Tombs, H. B. Oakes; a total of 25 players, with conductor Thomas Herd, manager McKinnon Bain and secretary-treasurer George Wilton.

Sixty-two years after that tour, Arthur Jones of Dunedin, one of two surviving veterans then living, told Dunedin's Evening Star newspaper in 1965 that the Hinemoa Band had been thirty strong, trained in Wellington for two months then embarked in the steamship Corinthic for the voyage to England via Cape Horn. 'It was cold and slow', Mr Jones said, but 'the music took attention away from the poor conditions'. The band went on to give between seventy and one hundred concerts in England and Wales, according to Mr Jones. Reports differ greatly on the actual number, but the tour opened in Folkestone on the 13th May, according to The British Bandsman and Contest Field (which contrasts with another report of the band at Rothersthorpe on 10th May).

The Folkestone programme included the march The New Colonial (R. B. Hall), the overture Zampa (Herold), the overture The Pirates of Penzance (Sullivan), with the piece de resistance being a selection from Rossini's William Tell.

The Hinemoa Band visited but twelve centres other than London. These were Rothersthorpe, Folkestone, Eastbourne (16 May), Southampton (18 May), Truro (25 May), Weston Super Mare (28 May), Merthyr Tydfil (2 June), Oxford (9 June), Hereford (17 June), Stratford on Avon 24/25 June), Sheffield (30 June) with a possible return visit to Rothersthorpe and engagements in London during July. How did the Hinemoa Band travel from place to place? There are no records extant, but it would seem that the railway system, far more extensive in Britain then than now, must have been used.

As was the case in subsequent National Band tours from 1953, a Maori element was included, in the persons of two noted singers; contralto Princess Te Rangi Pai and tenor Chief Rangiua. The princess was the daughter of Colonel Porter, late mayor of Gisborne. As remuneration (and not much less than National Bandsmen were to receive 50 years later!) single bandsmen received 3 weekly during the tour and married men 3.10, and according to Arthur Jones the latter 'always had to send something home.'

The pinnacle of the Hinemoa Band's tour was undoubtedly the gala concert in the Royal Albert Hall in London, appearing with four bands of the Brigade of Guards and Clara Butt, contralto, then at the height of her fame. Arthur Jones said that he'd never forgotten Clara singing "God Save The King", with 'a million little Union Jacks in the audience swaying from side to side.' This concert also featured the Queen's Hall Light Orchestra, the Leeds Choral Society and a galaxy of celebrity singers of the time, and was given in the presence of the Prince and Princess of Wales (later King Edward VII and Queen Alexandra). The Royal couple were to hear the Hinemoa Band on three occasions during the tour.

Another highlight was the concert at the Crystal Palace on 4th July, where the Hinemoa Band appeared with leading British bands sharing the programme. These were Black Dyke Mills, Besses O' The Barn, Wyke, Kingston Mills, Irwell Springs, Wingates Temperance, Luton Red Cross, King Cross (Halifax), Lee Mount and Rushden Temperance, grouped around the centre-stage Hinemoa Band. Sousa was well represented, with his Stars and Stripes for Ever, and a new march The Jack Tar. Other items included Sam Cope's Beauties of Wagner, and the Introduction to Act III of Lohengrin played by the massed bands. The Hinemoa Band gave a haka led by Chief Rangiua, and Princess Te Rangi Pai sang There's a Land, with Chief Rangiua singing Home Sweet hHome in Maori. J. Henry Iles called for three cheers for the visitors, and the massed bands rose to their feet and cheered heartily, according to The British Bandsman and Contest Field. Lieutenant Herd replied, assuring U.K. bands of a warm welcome should they visit New Zealand. (It was to be many years before such a visit took place.)

Unfortunately, the tour was apparently not well managed and, a forerunner of what was to happen to the National Band in London in 1953, the Hinemoa Band played indoor concerts during the English summer, when the populace was enjoying balmy conditions outdoors, and the 1903 tour was even described by one player as 'a flop'. This could not

have been wholly accurate, for one concert, given in Truro, Cornwall, received what today would be called 'rave reviews' from local newspapers.

That programme included a selection from Wagner's Lohengrin, a march Greetings from the Colonies and the intermezzo Les Cloches des St Malo (W. Rimmer), The Smithy in the Wood (a brass band 'chestnut' of the era) and many other items. Chief Rangiua (in Maori costume) introduced a haka, performed by members of the band as part of A Maori Patriotic Greeting, and the concert concluded with the National Anthem, with the first and second verses sung by Princess Te Rangi Pai and Rangiua respectively. A local newspaper reported that members of the band expressed themselves as highly delighted at their reception, and that the concert had grossed 57, 'a most satisfactory sum for a small city'.

The Hinemoa Band must have been the most versatile brass combination ever to have left New Zealand, for it included several 'double-handed' players – three violinists, a cellist and a double bass player, together with a flautist, two pianists and an organist! Band members seemed to have experienced mixed fortunes, as overseas tours and tourists are wont to do. Towards the conclusion, the band was engaged to play at the Cork Exhibition in Ireland, but dissent among the players over the management and organization of the tour came to a head, and instead the band spent a month at a Covent Garden hotel awaiting passage home to New Zealand. The band arrived back in New Zealand on 16th September after what was described as 'financial disappointment'

It must have been a sad end to their visit to Britain.

February 2005

Sources:

- * Harry Mortimer on Brass (Harry Mortimer (Alphabooks, Dorset U.K. 1981))
- * The Music of the People (S.P. Newcombe (Avery Press Ltd, New Plymouth 1963))
- * Challenging Brass (S.P. Newcombe (Powerbrass Music Co Ltd, Takapuna 1980))
- * Ambassadors in Brass - Evening Star Saturday Magazine, 31 July 1965
- * Extract from Hinemoa Band Official Brochure (courtesy of S.P. Newcomb)
- * Copies of press clippings for Truro concert (from un-named newspapers)
- * Alexander Turnbull Library
- * British Bandsman & Contest Field archival material held by BBANZ (courtesy Ernie Ormrod archives)



The Drums Majors Mace By Pat Win of Nelson

Congratulations RA John for your September 2004 Mouthpiece article and your special mention of Woolston's Drum Major's expertise with his Mace

I, like most New Zealand bandmen had always known this piece of a band's equipment by that name but recent reading now makes me believe that name to be incorrect.

The Oxford Dictionary defines the word thus

"MACE" (hist) A heavy usually metal headed and spiked club; a staff of office resembling this; a mace-bearer, an official carrying this staff.

Historically a mace was a single handed club frequently used by mounted warriors in close combat. At the battle of Hastings William of Normandy's half brother Bishop Odo was stated to have fought with mace from horseback as, on account of being a Christian he was forbidden to draw blood, so would be absolved in the sight of God by using a mace.

An enlarged form of mace is now used to represent the Crown, where in New Zealand it is carried into Parliament and placed in front of the Speaker whenever the House is sitting, by the mace bearer.

Drum Majors therefore do not carry a mace. Their badge of office being a silver headed staff – The Drum Majors Staff – historically used in the British Army when held high as a rallying point to quickly control the commander's orders when in battle through bugle calls which were played by his drummers. To quote: A drum major was required to be a man of the highest integrity. Officers were required never to speak harshly to him before his drummers as this could affect his authority. His accoutrements and appointments were designed to promote that character and it was absolutely necessary for him to strut and think of himself as a man of consequence when marching ahead of his band and drummers. Hence the wearing of a sword plus his decorated baldric which we now know as a drum majors sash.

During the Peninsular War in Spain 1808 to 1814 one regimental drum major is quoted as having fallen in love with a Spanish girl from a wealthy family, her father is said to have searched the regiment for her but her lover had hidden her in his band as a cymbalist. All blackened up as one of the Negro percussionists. As the regiment departed the band struck up a quick march with the drum major flourishing his staff in front of the band, his lady clashing her cymbals in the ranks. This enterprising man was later promoted to Regimental Sergeant Major, wounded four times and

at the very end of the war killed. His commission as an Ensign (about second Lieutenant level) arrived a day after his death, so his wife, now an officers widow was at a suitable level of society to be reconciled with her father.

In 1815 at the Battle of Waterloo regimental bands were placed in the centre of the famous squares, with the Commanding Officers and the Drum Majors standing beneath the colours. As non combatants, bandmen took the wounded to the rear of the squares during lulls in the fighting and were stated as being notorious for dashing out of the squares to plunder the enemies dead.

The Drum Majors staff therefore has a long and honourable history. Long may our brass bands drum majors flourish it with pride and bands consider further embellishment in a Drum Major's Sash, upon which can be displayed present civic and past Territorial Army crests. Permission for the later is readily attained from the Defence Department. Some, like Marlborough District Brass Band may like to wear their old army cap badges.

Pride in our wonderful Brass Band Movement is important.

Cornwall Youth Brass Band 2005 Golden Jubilee Year

The Cornwall Youth Brass Band celebrated their Golden Jubilee Year by performing a new thirty minute work for Band and Choir that they commissioned for the occasion.

Called, Beyond The Tamar, it has been written by Philip Harper who described it as a World Tour for Brass Band and said,

"The music takes us on a tour of the globe, starting in Cornwall before venturing across the River Tamar and into the world beyond, beginning with a short hop over to the snowy Alps, before venturing further east to a stormy Leningrad at night. When the dawn arrives we find ourselves in India and the band play with Indian techniques such as a drone and improvisation. The next movement takes us to Africa, with its tradition of drumming and vocal music, before we arrive in Cuba for a hot Salsa. The odyssey ends with a triumphant return to the British Isles.

'The Song of the Western Men' (also known as 'Trelawny' – the 'anthem' of Cornwall) provides the musical themes of the piece, as well as encapsulating the spirit of this brave journey of discovery".

The first performance, was Conducted by Philip, in The Hall for Cornwall on whilst we were Championships contesting on Monday 28th March.

The Band was joined by The Tavener Choir from Richard Lander School in Truro. Trained by Cornish Bard, Russell Pascoe, Head of Music at the School, the Choir also joined the Band in a rare performance of Song of Freedom by Sir Malcolm Arnold, which he wrote in 1972 for The National Schools Brass Band Association. The work sets to music a selection of poems written for that purpose by schoolchildren on the still very pertinent subject of Freedom.

The Concert is the culmination of the 60 strong Band's four day Residential Course, which took place at Truro High School over the Easter weekend. The Course was led by Philip Harper assisted by their Senior Tutor, David Loukes and his team of Local Tutors.

Happy Anniversary Golden Cornwall Youth Brass Band from the Youth of Brass Bands in New Zealand

The Hawera Brass Band Vacancy Musical Director

The Hawera Brass Band seeks applications for the position of Musical Director. We ideally need a person who can also continue with teaching the many young and adult learners we have. We are an equal opportunity employer

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One common ingredient in all these is Brass. Traditionally Dunedin has home grown some of the best Brass exponents in New Zealand; many of whom have gone on to build international performance and teaching careers.

Over the last few years, the wider music scene has identified some weakening of our player base which if not addressed, will have a medium to long term effect on performance standards in the City. The Southern Brass Academy has been formed with the assistance of the Sentinel Community Trust to address this.

The Academy's Board has representation from community music, education and business within the City. Academy chairman, Trevor Kempton stated that the Academy's objective is "to increase interest in brass playing and raise the number and standard of players who become long term participants and members of Community music groups."

Mr. Kempton acknowledged that there is a lot of very good teaching work currently being done in the City. However, discussion with current providers has identified a need for specific activities which will add an additional dimension and aid long term retention.

Accordingly, the Academy's primary role will be to provide stimulating extension programmes for all Brass players. They will be carefully tailored to cover the range of abilities and include 'high performance' programmes focusing on the most promising young players. The Academy also plans to undertake beginner tuition.

The Academy's activities are commencing with a series of monthly workshops starting in April conducted by nationally renowned tutors for beginners through to expert players.

The Academy has retained the services of an administrator, Janine Warner since November 2004 and after an international search can announce the appointment of Steve Miles as the Academy Principal. Steve has been involved in Brass Banding at the very highest level for the past 8 years and has spent this time associated with Bands such as Brighthouse & Rastrick, Black Dyke and Williams Fairey. He has devoted considerable time to the British youth band movement and is currently teaching music in a secondary school in Manchester.

Steve has also taken up the position of Resident Conductor of the St Kilda Sentinel Brass Band. Band spokesman, Peter McHenry notes that the Band is delighted with the outcome. "While Steve's role with the Academy is to foster Brass performance for the benefit of all musical groups in the City, we are delighted that Steve is keen to maintain his interest in Brass Bands. From every angle Steve's appointment represents a real opportunity for the City." The band will also continue working with its Professional conductor Mr Peter Adams.

Steve sees this appointment as a turning point in his career. "Whilst my interest in Brass Bands as a player will never die, I wanted to progress as a Conductor and teacher. I am very excited about the opportunity that has arisen for me in New Zealand and am greatly looking forward to starting work on this project. It is very important to me that between the St Kilda Sentinel Brass Band and the Southern Brass Academy, we create a complete system where constant and sustained streams of players are both available and of an appropriate standard to meet the needs of all community music groups and to raise the profile of Brass in the south of New Zealand."

"Whilst the vast majority of my work in New Zealand will be based around teaching and conducting, I am still keen to keep as many playing opportunities as possible and look forward to working not only in New Zealand but anywhere else that such opportunities will lead me."

Steve will be taking up his duties in late July.

For further information contact
Trevor Kempton
4741153 (work)

Long Service Awards For 2004

Here is the list of 2004 recipients of their long service stars and bars. My personal congratulations to you all, Pauline Edwards, General Manager, BBANZ

ALDRIDGE, Graeme	58 yrs
BROWNLIE, Nathan McLeod	31 yrs
BUTT, Edward George	26 yrs
CATTERMOLE, Donald Parris	60 yrs
CONDELL, Douglas Philip	50 yrs
COOPER, Douglas Ellison	50 yrs
CRADDOCK, Christopher Noel	36 yrs
DYER, Peter Kevin	43 yrs
FORTUNE, Anthony L	29 yrs
GARRETT, Ann Ellen	25 yrs
GARRETT, Kerry Douglas	32 yrs
GARRETT, William Alexander	55 yrs
GIBBONS, John	50 yrs
HARRIS, Martin	51 yrs
HEWITT, Nigel Trevor	26 yrs
HONEY, Colin	45 yrs
JARRETT, Kevin Leslie	61 yrs
JOHNSON, David Alexander	35 yrs
JONES, Burnard	55 yrs
KEARNS, Lewis Dempsey	68 yrs
KEARNS, Lindsay Wayne	43 yrs
KINASTON, William	37 yrs
LINDSEY, Stuart	25 yrs
MAUNDER, (Ingri) Aileen	35 yrs
MERCER, Barrie	26 yrs
MUSSON, Leo Vernon	36 yrs
NICHOLLS, Lynn	57 yrs
PAGE, Douglas Max	70 yrs
PETTERSON, Brian	58 yrs
REYNISH, Crowther Clive	54 yrs
SMEEHUYZEN, Adrianus Ignatius	41 yrs
SMITH, Harry Alchin	57 yrs
STENSON, Annette Elizabeth	26 yrs
STEWART, David James	49 yrs
STUART, Robert M	27 yrs
SWAN, Ronald Arthur	63 yrs
THOMAS, Donald Charles	75 yrs
TODD, David	31 yrs
WARREN, Geoff	35 yrs
WEALLENS, Bevan Peter	62 yrs
WILKINSON, Russell	25 yrs
WILSON, Robyn	30 yrs
WIN, Pat William	38 yrs

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Snippets from Overseas Magazines, gleaned by the Gourmet reader

Prestigious Prize to Bede Williams

Congratulations to Bede Williams, studying trumpet in Great Britain, who has become the winner of the prestigious Philip Jones Memorial Prize for 2005. Awarded by the Royal Overseas League, the competition is open to musicians on all brass instruments up to the age of 28 and attracts the cream of talent from all over the world. Twenty-year old Bede has been studying at the Royal Scottish Academy of Music and Drama for two years and his tutors are tipping him to rise to the top of his profession.

Brass Band World

One Less Band at World Championship

Unfortunately, the Australian National Brass Band has had to cancel its proposed tour to Europe to compete in the World Brass Band Championships to be held later this year in Kerkade, the Netherlands. Lack of anticipated sponsorship funding is cited as the reason for the cancellation of the tour.

Last Pause for Remarkable Conductor

The life of Frank Rawbone, a remarkable band trainer and conductor came to an end on 2 February. Frank conducted the Newton (Auckland) Salvation Army Band and Mount Roskill Band in the 1960s and 70s. Prior to coming to New Zealand he was the bandmaster of the famous Chalk Farm Band in London. On returning to England he continued his interest in brass banding although this was somewhat restricted in recent years due to illness.

Return of Classic Hymns

The revised third edition of Wright and Rounds 120 Hymns for Brass Band is a welcome reprint of a publication that has been essential music in every band library. Most of the standard hymns, with a few new ones, are included. Tympani parts have been added to the percussion parts, and a book containing the melodies in concert pitch is also available.

Can We Learn From the English?

The British Bandsman published in a recent issue some comments and conclusions based on an analysis of entries in the National Finals over the last decade. It would seem that over the last ten years 60 bands have disappeared, although a few have either merged with another band or reformed. One comment made is that in a number of cases, a band's demise follows its decision not to compete in the Regional competitions. Enthusiastic players who are eager to pursue their hobby transfer their membership to other bands in order to participate in the contesting scene.

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Titan Hutt City Brass Band

We at Titan Hutt City Brass thought that we would let the rest of the band world in on what makes this band great – our fabulous members. After all, as we're sure you'll agree, it's the people that make our movement what it is.

Kirsten Sharman asked Bill McLauchlan (repiano cornet), Lynda Carter (flugelhorn), Marcia Borlase (tenor horn, not pictured), Richard Richardson (bass), Phil Taylor (solo cornet), Katie Scott (horn) and Russell Boyle (bass trombone) a few leading questions...



Tell us how you started playing a brass instrument.

Bill: I started playing the cornet at Hutt Valley High School in 1943 (my second year at High - I was actually rejected in 1942 after an audition!). The band in those days was conducted by a real old character some of the older bandspeople will remember with great affection - Tom Gray. I started (naturally enough) at third cornet and finished up as solo in 1944.

Lynda: I started playing a trumpet because it was offered to all students at intermediate, and my grandfather had played cornet/piano in his own dance band. Mum had mentioned how nice it would be for one of her eight children to show some sign of interest in music – so I guess it was my family claim to fame. I also liked the fact that it was a loud, strong instrument – no quiet flute for me!

Marcia: I started playing brass at the age of seven for a band called Te Reo O Nga Tuahine (the voice of the sisters), which is located in Wellington. We are one of seven Maori brass bands in New Zealand that represent the Ratana church.

Richard: My father had been in brass bands for many years, so it was logical that I follow (in other words I had to play a brass instrument!). I started playing on a trombone but when it became more serious, I went to a cornet.

Phil: I first started playing the tenor horn when I was 12. The music teacher at school in the UK said:

"Do you want to play the tenor horn?" "Yes" I replied

"Do you know what a tenor horn is?" "No" was my answer

I undertook a trial - I blew a raspberry-type noise at the first attempt and that was me - tenor horn player. I progressed to trumpet/cornet 18 months later so that I could play in both the school orchestra and the village brass band.

Katie: I have learnt piano since I was about six or seven, and when I was about ten it became obvious that I needed a second instrument. I learnt cello for a year, but I didn't really enjoy it. I took up trumpet, and my tutor suggested I try the tenor horn. I've never looked back.

Russell: A message was read out to the Form 1 class at Waipawa District High School in 1954, when I was 11, asking for "boys" to join a learners class in the Waipawa District Brass Band. I asked my parents if I could join and my father said "Ask for a cornet."

How/why did you join Titan Hutt City Brass?

Bill: I was actually a member of the Hutt Civic Band when the two bands (Hutt Civic & Hutt Municipal) decided to amalgamate. I had not long before rejoined Civic after many years away overseas, during which time I didn't play at all.

Lynda: Hutt Municipal Band wrote to me, twice in fact, offering me rides from Uni to band, friendship and support. John Hanify, the band's conductor, had also conducted the

National Youth Band when I was a member, so I felt I knew him and liked his warmth and humour.

I found the band's Bavarian group at a Uni Bierfest and decided it was more fun on stage than on the sawdust floor – the rest is history. I was still a member when the bands merged some year later, forming Titan Hutt City Brass.

Marcia: I joined because I wanted to gain more knowledge about the brass sound.

Richard: Through my father being a member of the band. I didn't dare joining another band within the same region!

Phil: I have played in several bands in the UK and as work took me to new areas, I always took my cornet with me. Titan is the first band I've played with since being in NZ (I immigrated in October 2003). It was fate that I was outside Pak 'N' Save in Petone when the band was playing carols in the leadup to Christmas last year.

Russell: I joined Hutt Municipal in 1985 before Civic and Municipal amalgamated and stayed following amalgamation. I joined Municipal when I moved from Waiouru, where I was a member of the Marton Band, to Wellington because I knew John Hanify (we were in the '70 and '74 National Bands) and he asked if I wanted to play in the band.

Why do you keep playing in the band?

Bill: I enjoy the team effort required to make music - it's very satisfying when things come together to the extent that the judges, audience and the players themselves feel they've put on a good performance. Also it's something that provides a real interest as one enters what is known as the "third age" - I hope there's a fourth and a fifth still to come!

Lynda: I met my husband (Richard Richardson) in the band and between us we jolly each other along, through 15 years of marriage, three children and many band rehearsals and concerts. Our kids are the band's next generation with the eldest two, Hayden and Jeremy playing cornet and Dayna eyeing up her options. They are our regular audience and groupies for the band's various concerts and competition – we even get judged by them!!

Also I just love the guys and girls in the band – great fun and fellowship. What a way to relax and enjoy music with such a talented and special group of people.

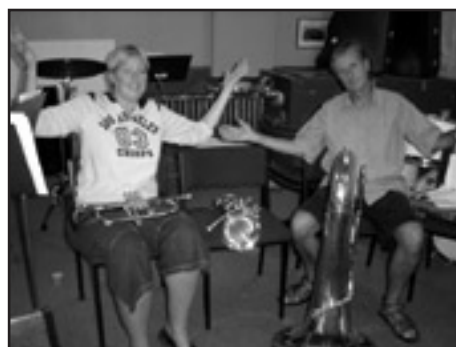
Marcia: I keep playing for this fantastic band because of the people who are in there. They are helpful, supportive, intelligent, and my goodness they can play the tunes. When the band starts to play, every member of the band is feeling what is being played - and that is so cool to be a part of.

Richard: The friendship from other members, and the enjoyment one gets from playing good music to the public and to audiences at contests. Also, banding gets in your blood!

Phil: Playing the cornet has become a lifelong pleasure, partly because of the enjoyment of music, but also because of the company of fellow amateur enthusiasts. It is long since I held any thoughts of professional cornet playing and I listen to players in world-renowned bands with respect tinged with a hint of jealousy.

The ethos, attitude and outlook of fellow members will keep me coming back to Titan - while the bandmaster and my top lip will let me.

Katie: A brass band does stuff that, to me, is much more interesting than any orchestra e.g. marching. I've found



that the people are always really helpful when I ask them something; it's such a supportive environment. In fact, I'm so addicted, I'm hoping to join the army band when I leave school!

Russell: Because I need the band and the band needs me. Seriously, brass banding and playing brass has provided me with a life time interest, memorable experiences playing in and listening to brass bands, orchestras and other groups, world travel, a living, a sense of loyalty to the brass band fraternity, and friends. It continues to provide new challenges. Because of this and a desire to continue to be a member of the brass band fraternity, I keep playing in the band. It is also beneficial to have a solid blow at band practice to supplement home practice. If I were to move away from the Wellington area I would join a local band for the same reasons.

What is the highlight of your banding career to date?

Bill: I'd have to say it was playing under Ken Smith Snr in the Hutt Civic in the later 60s when we won two B grades in a row. We worked very hard at it and also had lots of fun.

Lynda: I have several highlights. Most recently, winning the Quartette last year, the band's 10 year Anniversary Dinner in 2003, winning the local band contest in 2003...and of course, a lifetime duet with my husband Richard.

Richard: One highlight would be meeting my wife, Lynda, when she joined our band. Another would be joining my father in the band. There are others, e.g. playing in the A grade, winning local contests, playing at concerts where audiences have been very supportive of the performance.

Phil: There have been many and a list would be long. If I have to pick just one it would be playing in a fourth section UK regional final in 1984 when we won. Now that was a day to remember - the band played a real blinder. May this year see the 20th anniversary of that event commemorated by being part of Titan's winning team.

Katie: This would have to be the national band contest, Rotorua 2003. It was such a new experience, as whenever I usually go away from home it's with school, and I think that everybody knows how strict the teachers have to be...with the band, it was so much more relaxed.

Russell: Where to start and what to leave out? Significant episodes include coming last equal in the Hawke's Bay/Gisborne provincial junior solo slow melody contest in Napier in 1954, winning the NZ Army Band solo in 1979, winning the D grade and Bass Trombone solo with the Marton band in Nelson in 1984. The single greatest highlight would be the 1985 National Band tour on bass trombone.

All in all, any gig, wherever and with whoever, is both a challenge and a potential highlight. They are all memorable for various reasons. I intend to be committed to the challenge and all that it brings for as long as mind and body allow, hopefully before someone tells me to sell the fleet and retire gracefully.

You can learn more about the band on our website, www.titanhuttcitybrass.org.nz



An evening of music from an exciting and innovative New Zealand composer, Aaron Lloyd

Well it certainly could not have been for the lack of billposting around Wellington's CBD for the Concert, that this wonderful an interesting concert did not play to a full house. Nor was there a conventional critic in sight.

The eclectic audience both in style and age and seating choice came to be treated to 3 compositions by Aaron Lloyd as well as works by Edward Gregson, David Woodcock and Manuel de Falla.

It was hot and drafty outside, in fact down right windy, but inside it was cool and calm and there was certainly a hushed expectation for the nights entertainment. Even the recording artist was "ready to go".

Fanfare for Kenneth and Christine was for me almost like being at a medieval Jousting Tournament. The fanfare began with incredible solemnity and yet completed delicately. I guess that marriage could be like a jousting match but the gentle and clear ending gave the feeling of romance and desire.

Next the Edward Gregson which might be described as "in your face" and musically perfect but it could also be described as deliciously fun with themes growing and being distributed around the instruments of the band. David Chauk, conductor of Pelorus Trust Brass, sure footedness as a conductor gave this wonderful piece of music a classic timbre that belied it youthful background and you all missed it!

The third piece of the evening was After the Moon Goes Down by Waitakere composer David Woodcock. This is the Bass Trombone test piece for the National

Championships in March. Personally I found it trying, and so "doloroso" in the first movement as to be trying. The third movement meant that you have to be an incredible and virtuoso bass trombone player with incredible skills in tones, breathe control, slide skills and the ability to relate to the accompanist and the audience. The required range of skills is extraordinary yet the music is solemn, not boring simply solemn and perhaps unenergetic.

"Lloyd" by Aaron Lloyd has its origins in a beautiful and melodious sacred piece of music. The band began by playing this sacred piece of music and then began Aaron's music. He has taken some of the original melodies and developed them into a symphony of delight, lightness and purpose that grows in strength musical desire as each bar passes. All the brass instruments had melodic themes that grew in texture and colour to a crescendo of a beautiful blanket of sound.

Manuel de Falla was next to open the second half of the concert. His orchestral ritual Fire Dance is a favourite but on the flugel horn it was stunning. I have never heard this music played by a brass band and it is certainly the best way to listen to this music by de Falla. The development of the theme of this malevolent piece of music stirs the soles of your feet, tightens the temples and tenses the arm muscles. It truly did feel as if you were there, in the middle of the exorcism right to the climatic last note. This was a fabulous performance.

The reason that so many of the concert goers were at this performance was for the last Concerto of the

evening - The Concerto for Brass Trombone and Brass Band by Aaron Lloyd. The quote that Aaron gave us in his gently deprecating and humorous manner at the beginning was "A good piece of music played badly is better than a bad piece, no matter how well it is played."

The opening segment of this Concerto was strong and purposeful, setting the scene for this metro music that crosses over from modern rock to movie theme and underlying it all is the classical perfection required to produce a concerto that should be in the brass repertoire of bands world wide immediately.

This modern music will not be to everyone's taste, for it takes orchestral type liberties with notes and themes to produce an almost stormily crowded mid section. The discordant next section seemed to be preparing the band to visit a monastery. This was reflectively difficult to listen to and might be described as self indulgent yet it led to a strong and interesting finish.

Forget North American composers on contract Peter Jackson, we have composers of talent and note here in New Zealand and Aaron Lloyd is certainly one of those composers. I loved the ending to his concerto.

"A good piece of music played badly is better than a bad piece no matter how well it is played." This could apply to the lack of proof reading success in last months magazine. My humblest apologies Aaron and thank you for a mighty night of music with the band.

Pauline Edwards, reviewer

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Tom Williams' Percussion Discussion



Wot ! - No Percussion ?!

From the February issue of Mouthpiece comes the view that while contesting could be considered to be the life blood of brass banding(?) in solo events this would seem to be true only for brass players and not for percussionists ! Further to this view, there is the possibility of the Management Committee promoting the abolishment of individual and ensemble percussion events at National Contest.

Who says, and how many percussionists or bands people outside of Management Committee have had their views known on this previously unheralded question ?

Percussion in brass bands has come a long way since the time when 'drummers' were not permitted to join their bands on the contest stage. Or the late 60s when the likes of Norman Gadd (then Principal Percussionist of the National Symphony Orchestra) battled hard to have an ensemble event added to the side and bass drum solo events, then went on to promote the multi-discipline solo events that we see today.

How easy it was in those early days to take your one instrument to the solo event as the brass players have and always will do. To enter the solo percussion events these days the percussionist must organise a large trailer or a small truck to carry all the equipment required to compete, often with little support, and sometimes in venues that are less than suitable in terms of space to accommodate all those instruments, or with ingress and egress difficulties.

Since Gilbert Vinter around 1970 we have observed the percussion music parts in brass band test pieces evolve to the point where some

professional percussionists would blanch at the organisation of the number of instruments and skilled players required to perform these parts adequately, let alone well. Then the professionals, who invariably set up their percussion stage the day before their concert would pale even further if they had to unload their equipment from a truck, in all sorts of weather, then shepherd their gear in stages towards the stage where they must then rush to set up to perform the best they can after weeks or months of careful preparation.

The difference between then and now is so great that with all the trauma that percussionists must endure to rehearse and perform at Contest, I personally couldn't blame them for not wanting to take on the added burden of shifting and setting up all this equipment once more for a solo or ensemble event that nobody gives a toss about !

Brass band percussion has come from a situation of 'tolerance' to absolute necessity in a comparatively short period of time. Yet apart from the main centres where adequate tuition may be available, good percussion practices filter only slowly into most provincial centres. Most brass band percussionists in NZ are self taught, and would not have the confidence to compete in a solo event, or even to play confidently and effectively for their band !

Though we have had a nationally directed education programme in existence for many years now, I am not aware of any specific percussion component that has been part of that programme. And this is pathetic when one recaps on the great advances in the growth of percussion performance required of percussionists in recent years, especially in comparison with the relatively steady evolution of brass playing in the same period of time.

Maybe, as suggested, percussionists and brass band percussion performance would be better served by a specific event, or series of events where a strong educational influence would precede a performance element, and maybe even a solo and or ensemble performance element ? I can't speak for percussionists generally, for I rarely hear from them, and they certainly don't openly volunteer their opinions in this our national forum. But just maybe they need to be asked about how they feel about their sometimes difficult lot, and what they would advocate to increase their interest in their craft and their performance of it. Maybe they need to be pumped up and promoted, rather than dumped on and cancelled out ?

Percussion today is (or should be) a strong and vital part of brass banding, and whereas conductors and committees have improved (they've had to!) in their catering for their percussion sections, there is, in my opinion, a lot of work to be done to improve the lot and the performance of percussionists generally in our brass movement.

I wonder if our National Committee (of brass players?) are looking to be rid of a perceived administration problem, rather than looking for a cause and some answers to that perceived problem.

I also wonder if they are considering abolishing some of the poorly patronised brass events at Contest ?

Yours in percussion,
TOM WILLIAMS

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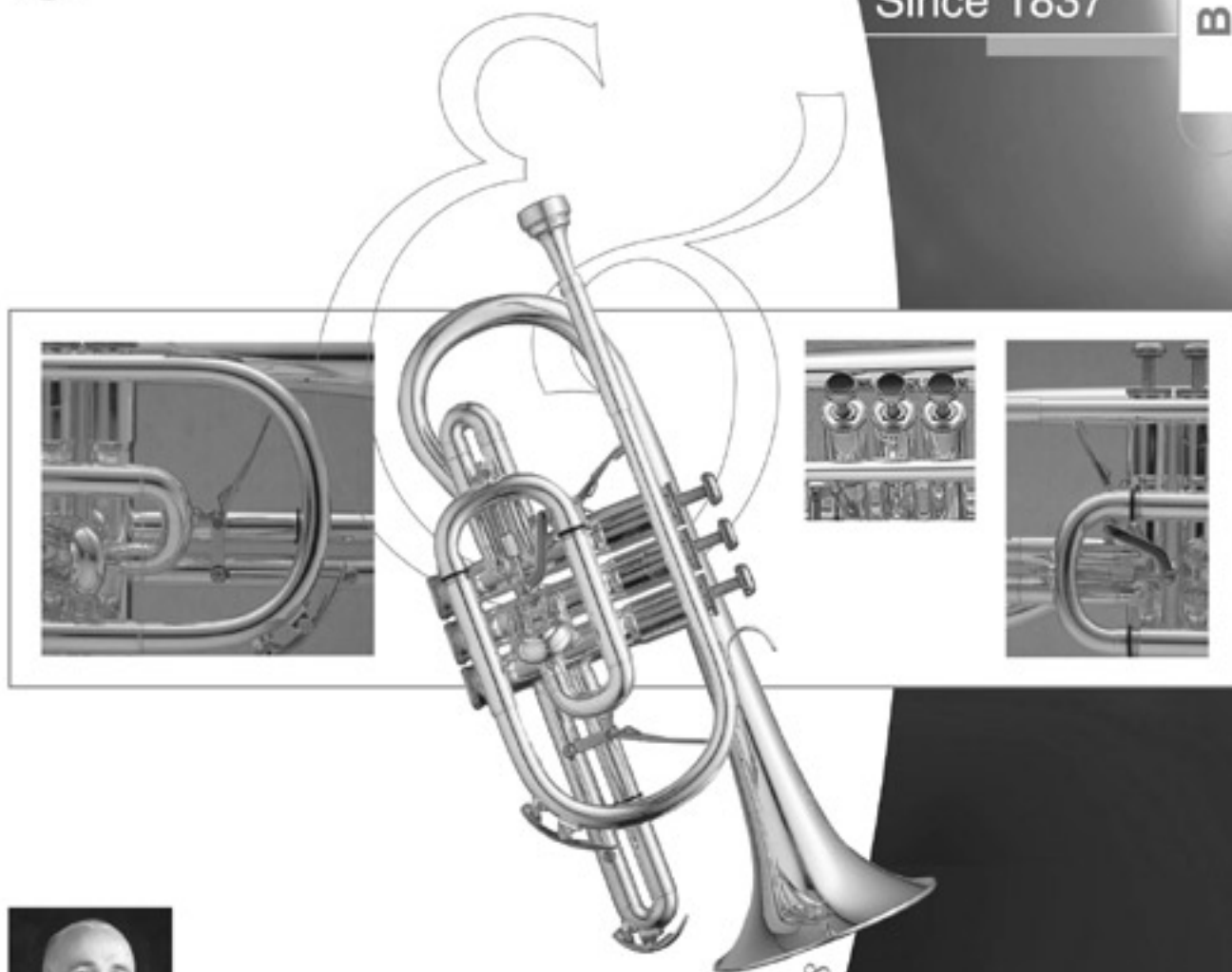
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